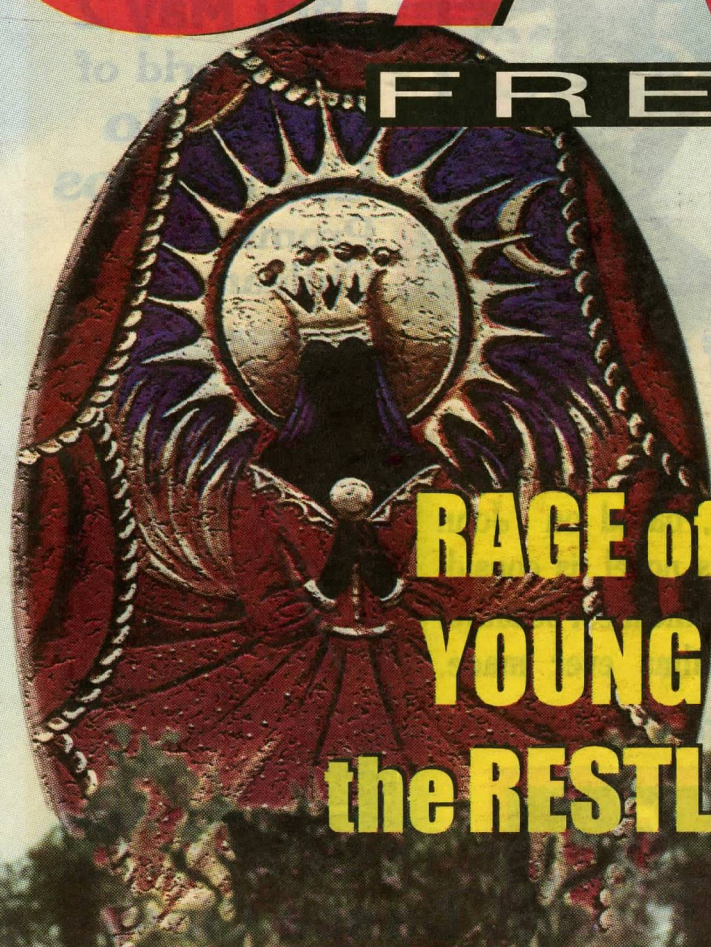


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April - May 1999 vol.1 no.6

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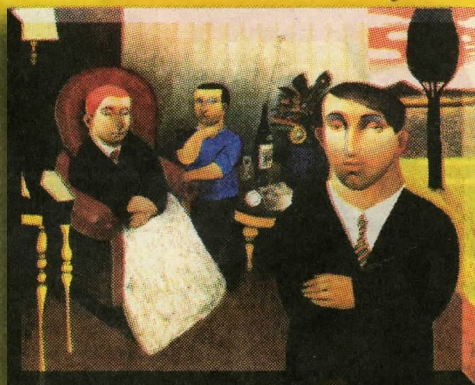
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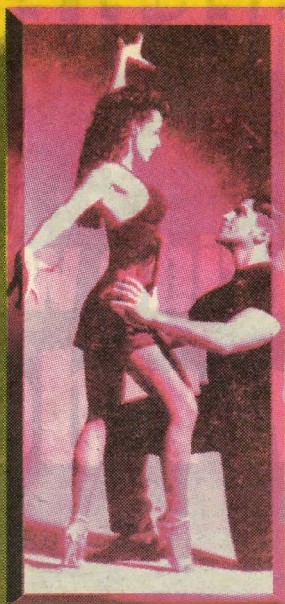
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Lorie Campos

MANAGING EDITOR
Abby Figueroa

COPY EDITOR
Beatriz Ochoa

STAFF WRITERS
Therese Hernandez
Josefina López
Henry Rael, Jr.
Brenda Vaca

EDITORIAL ASSISTANT
Adria Tritto

CONTRIBUTORS
Jennifer Esparza
Lorena Flores
Nelson Freytes
Gilberto Garcia Gutierrez
Florentino Garcia, Jr.
Ricky Richardson
Eddie Rivas
Walter Rivas
Justin Rodriguez
Margaret Tapia Vetturini

ART DIRECTOR/COVER ART
Ricardo Salcedo

GRAPHIC DESIGN
Omar Rivero

ILLUSTRATOR
Hugo Hidalgo

ADVERTISING
Silvia Diaz
Gary Escudero
Yolanda Machuca
Carlos Ramos
Barbara Sevillano

HOW TO REACH US

BOCA MAGAZINE
P.O. Box 862246
Los Angeles, CA 90086-2246
(213) 385-BOCA phone
(213) 487-5963 fax
getboca@aol.com

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How ten extraordinary women are transforming the definition of art.

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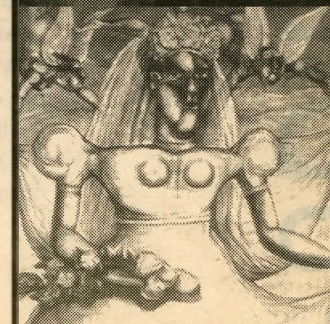
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LETTERS

Dear BOCA,

I just picked up your Feb/Mar issue, and I don't think I've ever been so excited to see the service you are providing our Latino communities. A magazine like BOCA was way overdue. Finally, something positive, educational, and informative to feed our youth. I want to thank everyone at BOCA for giving back to the community, and motivating me to get involved in making a difference

Alexandra Rios
Whittier

Dear BOCA,

[Re: "In the back alleys of the fashion district," Feb/Mar '99] Shame on you BOCA! I thought you were and up and

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coming magazine living on the edge regarding *la Mujer*. When reading Abby Figueroa's article regarding encouraging readers to visit *Los Callejones*, my heart sank when there was no mention of the sweatshops that supply these wonderfully inexpensive goods to this area. Very irresponsible. I think you owe it to our sisters to educate our *gente* to what really goes on in L.A.'s own garment industry and write a new article breaking down the facts. I know you can do it!

Rocio Corona
Santa Monica

Dear BOCA,

One small correction to last month's Pendejo's Guide: my friends and I say Huntington Park is actually known as Little TJ, not Little Mexico City. Otherwise I just wanted you to know that Huntington Park loves BOCA. Keep it up!

Ernesto Ramos
Huntington Park

Dear BOCA,

I picked up BOCA at Martinez Books in Santa Ana and was quite impressed. Have you thought about expanding your coverage to include Orange County? Latinos behind "the Orange Curtain" really need BOCA.

Alicia Garcia-Sayers
Garden Grove

Dear BOCA,

[Re: Chisme, "Drive-bys in Monterey Park," Feb/Mar '99] Just wanted you to know that I'm currently dating someone I met at the Starbucks by ELAC. Thanks for the dating tip.

Alvaro Flores
Echo Park

Latino Dysfunction

Over the past year or so the *Los Angeles Times* has embarked on several new strategies to try to increase the paper's revenues and readership, as well as improve its public image among Angelenos. With respect to Latinos, the *Times*' mission—at least the one publicly spoken—is to increase the paper's coverage of Latino "issues." Some people believe that the *Times* has had a history of ignoring L.A. Latinos. The truth is that the *L.A. Times* has not ignored Latinos—they have just chosen to focus on the darker images in this diverse, segmented community. Whether it's gang warfare, politicians out to make a name for themselves, or drunk Mexican-Americans—the news that you read focuses on the bad habits of the city's Latinos, of which there are many.

Exposing the darker side of people is not always a bad thing; to focus on Latino dysfunction while ignoring everyone else's is. Take for example the *Times* cover story on Mexican-Americans who drink too much. Although anyone who is Mexican-American knows this is a big problem, the stats the *Times* used showed that alcoholism remains a big issue for everyone. There wasn't just one article about Mexican American drunkenness—there were two accompanying articles that complained about how beer companies control Latino non-profits through money and make Latinos drink excessively by targeting them.

For better or for worse, beer companies spend money on every market niche—including the Latino market—because the competition is fierce in that industry and beer companies tend to have marketing and public relations money to spend. And they spend a lot more of this money trying to get Anglo twenty-somethings to consume their drinks than they do on Latinos. Would a story on how Budweiser is targeting Anglo fraternity boys make the *Times* cover? Probably not.

Admittedly, more of the *Times*' writers have Latino surnames than a year ago. The article on Mexican-American drinking problems was written by a Latino as are most of the stories on Latinos that the paper publishes. The question remains whether they have the ability to pick their own stories and angles. It is also unclear whether the *Times*' strategy to try to increase readership among Latinos is paying off. (Do Latinos really want to have their dirty laundry highlighted when no one else's is?)

The reality is that every one of us has a dark side, most politicians have skeletons and bad habits, and poverty can make you do crazy things. Latinos may not be perfect, but we're not the only ones.

peace and love,

Lorie Campos

LORIE CAMPOS
Publisher

C H i s m e

LATINOS IN SPANISH AND ENGLISH

The excitement over *People en Español* has overshadowed the fact that with this new national magazine targeting the Latino market, *People* in English is completely ignoring Latino issues, entertainment, and celebrities. It seems the head honchos at *People* think that by supposedly giving us our own magazine, we wouldn't notice the ghettoization of *People en Español*. The Spanish-language media is obviously very important to the Latino market, but the real fight is within the English-language media. As a large and rapidly growing demographic group, we should be represented and written about in all mass-market magazines, not just those that have all of a sudden discovered the profitability of the Latino niche.

—ABBY FIGUEROA

TURN LEFT AT THE TACO STAND

Here's a secret that we swore we wouldn't tell anyone, so don't go running your *boca* to your Tía Lupe with this little chisme. There's a well-known salsa club in downtown Los Angeles. To get in free, cross the street, order a taco from the stand by the parking lot, then when no one is looking, lean in and request your free pass to get into the club. One pass per taco. We swear it works.

—JENNIFER ESPARZA

¿ALGUIEN DIJO PARTY?

Latino entrepreneurs get younger and younger everyday. The founders of Collegiate Circuit, Sal Magdaleno, Tomás Rios and Joe Sandoval, were cross-town college rivals from Long Beach State, Cal State L.A. and Poly Pomona, trying to outdo each other every month with bigger and better socials for their Latino fraternities. In 1995 they combined their popularity and pocketbooks to produce the ultimate college party. Four years later they bring us the 4th annual Collegiate Circuit Fest in Rosarito Beach. Approximately 4,000 Latino/a college students will journey to the beachside resort this June 19 for the wildest Latino/a college event on the West Coast. Collegiate Circuit networks hundreds of campus clubs and organizations across California through their special events, quarterly magazine and popular website. With all this fun, who wants to graduate?

—ABBY FIGUEROA

CHICANOS OF THE WORLD UNITE

Ernie Zedillo, this is your wake up call.... The Consulta Zapatista brought Chicano/as and Mexicano/as together from around the globe to vote on whether the rights of indigenous people should be upheld in Mexico. Even the infamous Carlitos Salinas was seen casting his Consulta ballot on March 21 in Switzerland. With close to 40 brigades throughout the city of Angels, from the Peace Center to Espresso Mi Cultura, votes came gushing in for last month's Zapatista Consulta. It is estimated that over one million voted and have

demanded the immediate de-militarization of Mexico. The polls say: who cares about Al Gore visits or the 2000 elections. No more massacres, no more deaths, no more claims of the San Andres Accords. From *Las Montañas de Chiapas* to the Jungles of Los Angeles, our communities have joined in a collective effort to send the message that they will not accept massacres of anyone. Until it ceases, the transnational Chicano/Mexicano eye is alert and watching.

—LORENA FLORES

THE SOUTHGATE-AZTLAN CONNECTION

Latinos love the movies. Or at least that's the impression that the new multiplex planned for Southgate is banking on. Located at the corner of Firestone and Garfield in Southgate, is a planned 30-screen cineplex, to be built in an Aztec temple-style building. When it is all ready, Southgate will become the cinematic Teotihuacan of Los Angeles.

—LORIE CAMPOS

MANA OBSESSION

Mana who earlier this year swept the Grammy's Best Latin Rock category, immediately moved on to record their album and video "Unplugged," with none other than the living musical phenomenon, Carlos Santana. In March the two music sensations recorded at the MTV studios in Miami, for a record set to be released this May. We hear the two will go on tour as soon as venues large enough to hold both their fans are booked. Meanwhile, if you are one of the 750 million people who purchased their last album, *Sueños Liquidados*, last year or one of the two million people who attended their concert tour in 1998, then show your appreciation by joining a 6-month-old local Mana Fan Club, the MANATICOS. Most of the 100 plus members reside in Southern California and are in contact with Selva Negra, Mana's own environmental foundation to raise awareness for the environment. Visit www.angelfire/mn/Manaticos.index.html.

—SILVIA DIAZ & ADRIA TRITTO

THE KINDER, GENTLER LATINO FILM

A group of Latino and non-Latino Hollywood types appear to be frustrated with the state of Latino film and are taking matters into their own hands. With the help of several hundred nation-wide Latino groups, they are in the process of establishing "The Premiere Weekend Club." Their pledge: "to financially reward any production company or studio that ... presents Latinos in a positive light, with universal themes and likeable lead characters." Their problem: a fluffy, very skewed vision of what a "positive" Latino film is. Not surprisingly, Selena was considered very positive by these Hollywood insiders. Left off the list was *American Me* apparently because it is too deep and realistic to be positive. (Some film critics consider it to be the Latino equivalent of the *Godfather*.) The bottom line is what's positive to some may not be to others. And what's considered a positive film may not be good filmmaking or meaningful. All I know is that I cannot bear to sit through another *Selena*.

—LORIE CAMPOS

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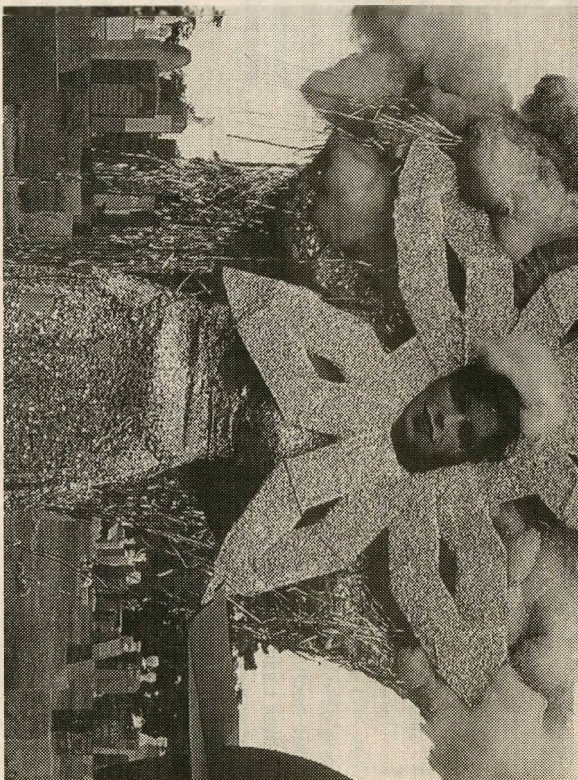
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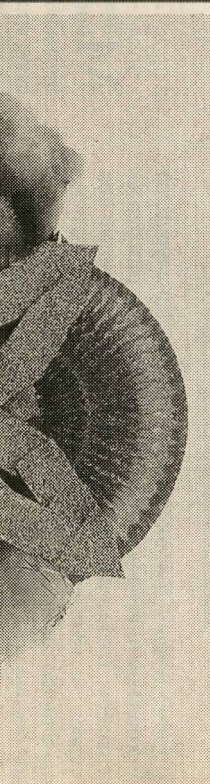
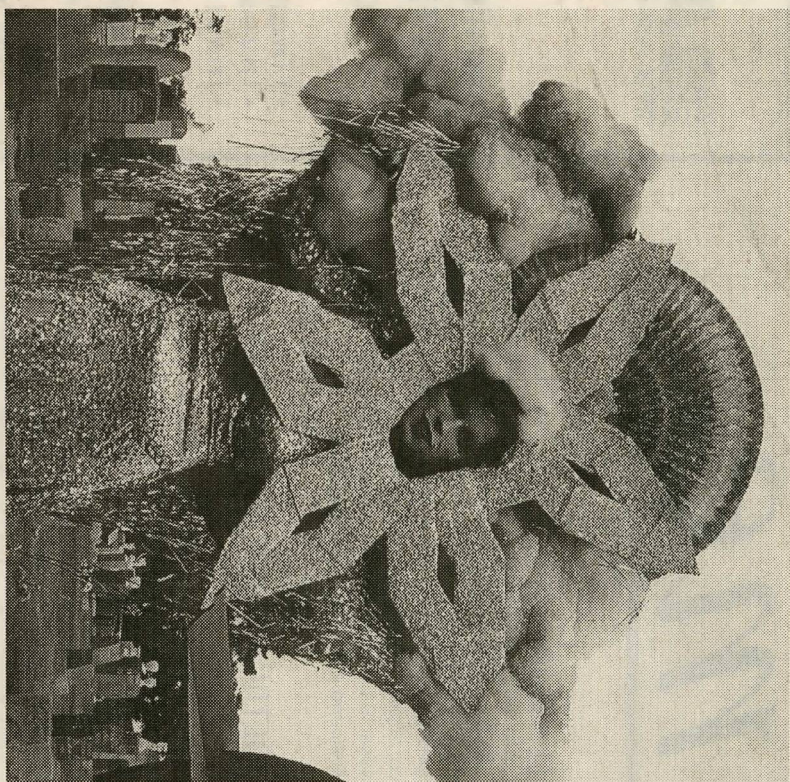
Photo: The Universe (1974), by Diane Gamboa



in the light with **patsi valdez**

by Henry Rael

FEATURE



“I tell younger artists that they have to be careful [with] what they say because it carries with you for the rest of your life.”

—Patssi Valdez

The easiest way to begin would be describing the darkness of her eyes, the intense black shine of her long hair. Then, to further develop the theme, we could perhaps move on to her black clothing and weary posture as she sits in a corner of her studio quietly answering questions about her career, her paintings, her life. Next, we could consider the faint lament of the music that fills her workspace.

Patssi Valdez is the unhappy inheritor of perhaps one of the most pervasive artistic stereotypes around. She has been cast as the prototypical Latina painter, a tortured woman whose work documents a life of struggle and bitterness and pain. It's a reputation Valdez doesn't particularly enjoy, and she attributes its perseverance to a combination of factors. In particular, she's convinced her current image is a function of her willingness to “say too much” when she was younger.

“I was dumb when I was young,” she says. “I tell younger artists that they have to be careful [with] what they say because it carries with you for the rest of your life.”

In particular, Valdez is weary of writers and the media who seem to enjoy looking most carefully at her past rather than her present. It's unwise, as an artist, to allow too much of yourself to be committed to print. Writers love to dig up what you've said in the past, she explains. “They'll never let you forget anything.”

Part of this difficulty certainly arises from the fact that she came of age—both as a woman and as an artist—squarely in the public's view. Valdez figured prominently in the school walk-outs in East Los Angeles in 1968, and was the only female member of the well-known artistic troupe ASCO in her late teens and early twenties. The group (which included figures such as Harry Gamboa, Jr. and Gronk) was known for its outrageous performance and experimental artistic exhibitions, introducing new artistic forms such as walking murals and “no-movies” (black and white still photographs from films that didn't exist).

As she matured, Valdez eventually attended art school at Otis and, in 1988, committed herself to being a serious painter. Her canvases have become favorites of collectors and critics alike, with a major retrospective exhibition of her work debuting recently at the Mexican Museum of Art in San Francisco. Those earlier paintings, depicting harsh domestic images of rooms rendered in intense primary colors, struck a particular chord with the public. Where black pigment characterizes the work of many “dark” painters, the color Valdez became most closely associated with was red.

Her work from the late '80s and early '90s reflect an intense labor of intro-

spection, the various interiors—bedrooms, kitchens—and the objects that inhabit them vibrate with a strange kinetic energy, waves radiating from utensils, plants, and furniture. And always there is the red. The shades Valdez chose reflected anger and destruction, but also (as blood does) passion, creativity, and intense emotion. For some reason, however, it was the negatives the public seemed most drawn to.

In one of her paintings from this period, a dining table is cluttered with various utensils and dishes, and in the center is a watermelon, cut open with red liquid spilling onto the flat surface of the table. In hushed, imitative tones, Valdez described one woman's reaction to this painting. Leaning forward and crouching slightly, she related:

“This woman said, ‘Oooohhh. Is that... is that blood? Is this painting about blood?’”

Then she sat up straight and smiled.

“‘Maybe,’” I told her. “‘Maybe it's just the juice from the watermelon.’”

Valdez is a firm believer that an artist only puts so much into a painting. The observer adds the rest. “My paintings say something about me,” she explained. “But they also say a lot about the viewer.”

In the mid-1990s, a noticeable change occurred in Valdez's work. This “intentional shift,” as she calls it, is manifested in her painting “Little Girl in a Yellow Dress” (1995). The work is distinctly different, not only because it is one of the first to include a human figure rather than various inanimate objects, but also because of the style and the context. Foremost, of course, is the yellow, a glowing statement of brightness issuing from a body of work characterized by red. Where in her previous work energy was rendered as visible, stylized vibrations emanating from objects, in this piece, the vitality and energy is less overt, communicated by moderation of tone, by the simplicity of the composition.

In addition, where so much of Valdez's previous work had been about interiors, the little girl in this painting stands outside.

Here's the point where her troubled childhood comes into the narrative, where we learn about the pain and the struggle and the personal demons. Here's where we go back and dig into the public record, unearth the angry rantings of a younger Patssi Valdez and then nod our heads in sad empathy, contemplate her darkness and think about all that red paint (it's blood, after all, isn't it?).

Or perhaps we don't.

As the '90s drew to a close, a distinct lightness appeared in Valdez's paintings. The harsh reds began fading away, replaced with softer colors.

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"The red is gone," she said, "it's disappeared from my work. The colors now are turning very pastel, very light."

And how does the public respond to this new work, paintings that lack the trademark reds of what many people think of as a "classic Patssi?" Valdez expects many to be skeptical at first. "People just don't want to accept that," she said, "they don't want to see you that way. People love the garbage in other people's lives, the drama." Smiling with a very genuine sense of acceptance, she said, "It's just not exciting to hear that someone's doing fine. Who cares to hear that?"

As her paintings move more into light, so too does her subject matter expand in its scope. Lately, she has taken to painting landscapes, expansive stretches with a growing palette of ever-lighter shades.

"The goal now is to paint an all-white painting," she said. "They keep getting lighter and lighter and lighter until it's just shades of white. But I think that's going to be way down the line, way down the road. But that's the goal."

It's a movement that Valdez sees as being as natural as the life of any person. She resents the attention paid to her personal struggle, coming as it is from a position that seems to miss the point that every life is a struggle. Despite her image and association with reds and violent oranges, however, she's okay with all of it.

I mentioned that her concept of an all-white painting sounds a lot like Buddhist philosophy: paring away everything until you're left with only what's essential.

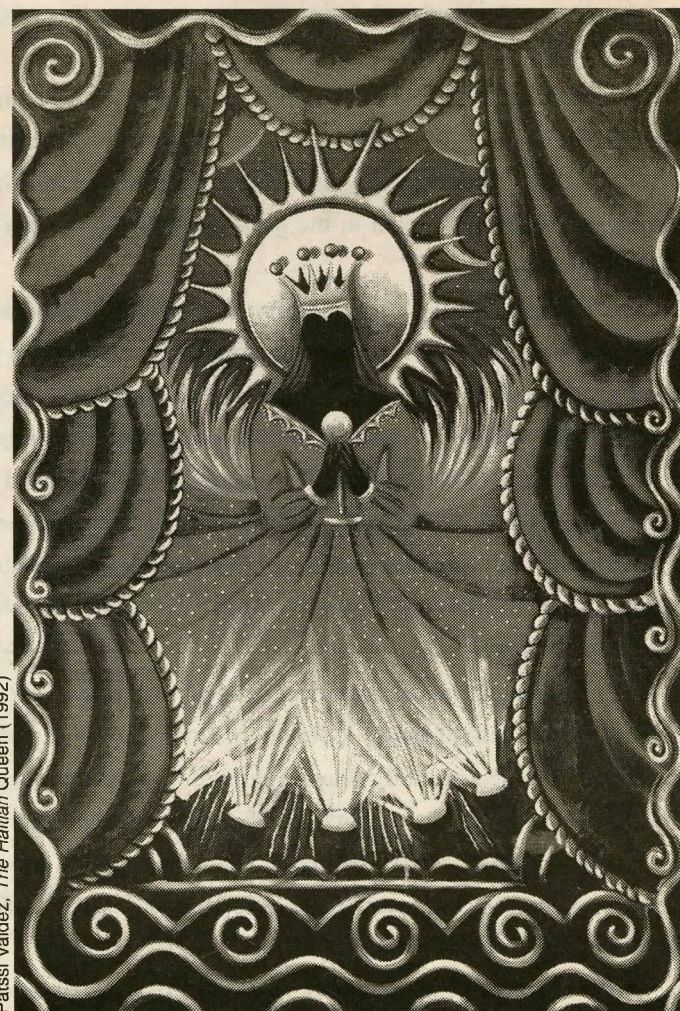
A thoughtful smile rose on her face. "Hmm," she said, "I never thought of it that way."

Quiet for a moment, she looked at me and said: "But you can, if you want to."

Henry Rael writes about art, technology and relationships. He lives in Los Angeles.

"My paintings say something about me. . . But they also say a lot about the viewer."

—Patssi Valdez



Patssi Valdez, *The Haitian Queen* (1992)

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Left to Right: (top row) Sol Alvarez, Alma Lopez, Gloria Alvarez, Raquel Salinas, Patricia Valencia; (bottom row) Consuelo Flores, Christina Fernandez, Maria Elena Fernandez, Aida Salazar. Photo: Christina Fernandez

by Brenda Vaca

L.A. COYOTAS: Redefining the Chicana Artist

coyote n, pl coyote or coyotes [MexSp, fr. Nahuatl coyotl] (1759) 1: a buff-gray to reddish gray No. American canid (*Canis latrans*) closely related to but smaller than the wolf. 2: one who smuggles immigrants into the U.S. 3: a racial category used in Colonial Spain to describe a person of mulatto and Indian descent. 4: a trickster.

The Chicana artist joins all types of communities playing different roles in each. She slides in and out of these locations intact, incorporating these affiliations against similar backdrops and intertwined landscapes. Her eyes are those of the past and those of the present, but always looking toward the future.

The Chicana artist finds herself living in this borderland space, clothed in different robes and using different voices. She thrives on this compelling exchange of identity, existing in several spaces and times. She exists to cross over more than the physical boundaries drawn across the Americas. Her mission: to dismiss the notion of a clearly defined box in which the concept of her self should happily fit.

Within this defined space stands a pioneering collective of Chicana artists who fit the definitions and then proceed to break them.

L.A. Coyotas emerged out of the greater Los Angeles area as an informal artist collective in the summer of 1996. Chicana poet, Gloria Alvarez, gathered local Chicanas who she had met or known of throughout the Los Angeles artist community. The goal: to experiment with a creation of work across the literary, visual and performing arts. L.A. Coyotas is a Chicana artist collective where ten women come together to collaborate and workshop different ideas and theories of identity in the contemporary world.

The ten artists are Gloria Enedina Alvarez, Sol Alvarez, Christina Fernandez, María Elena Fernandez, Consuelo Flores, Alma Lopez, Reina A. Prado, Aida Salazar, Raquel Salinas, Patricia Valencia.

At the time of their first exhibit and performance at the Armory Center for the Arts, the name L.A. Coyotas was not yet born. The exhibit, *Solas y Acompañadas*, explored the idea of solitude and communion with their self, with life and with the world. The focus was on the multiple visions of Chicana voices.

It was not until the second performance at Self-Help Graphics in East Los Angeles in 1997 that the name L.A. Coyotas emerged. No one in the group would acknowledge one person who suggested the name. They all insist that arriving at such a name was a democratic process. "If one person didn't like it, we wouldn't have named the group that," said Consuelo Flores.

Laughing, Flores, Christina Fernandez and Reina A. Prado shared other suggestions that the group originally had for names. Among the selection stood *Las Gritonas* and *Las Cualquieras*.

In adopting the name L.A. Coyotas, this group of women actively demonstrate the reclaiming and crossing-over of boundaries on a daily basis. Present in the name lurks the landscape of Los Angeles: ambiguous and revolutionary—a haven.

The second project, Xica-ná explored the multiple transformations of contemporary Chicana identities. "The atypical spelling and spacing is a reference to the mythic Brazilian figure of the 18th century, Xica da Silva, who was used as a historical mirror to reflect [their] experiences," explained their newsletter. Once again, multiplicity found its way to the core of the L.A. Coyotas' second project, which was also performed in Mexico City in June 1998.

In this exhibit each coyota paired up with another in the group. Both the visual and the literary artist had the opportunity to compliment each other's medium with their own. It accurately reflected the constant flow of transformation that the contemporary Chicana undergoes.

Both projects opened a way for these Chicana artists to build fundamental working relationships as well as establish a location to exchange and illustrate Chicana identities across cultural, racial, national and linguistic borderlands.

Although the L.A. Coyotas may have a formal name and a formal bank account, the women are insistent that they were not a formal group.

"As a writer, it takes me out of my isolation," said María Elena Fernandez. Participating in the L.A. Coyotas enables her and the others to come out of the

self-inflicted solitude of artistry and creation and into a community abundant with ideas and diverse experiences. The L.A. Coyotas has become a laboratory to experiment, observe and develop creative energies.

Currently, all ten of the L.A. Coyotas are at work documenting the collaborations they have accomplished so far into a self-published book. Each visual/literary/performance artist is transcribing a true-to-life composition of her exhibits and presentations.

"Imagine ten friends coming together...hanging out...with everything that you are. There are certain commonalities that we have, like we're all Chicanas and we're all creative people. Some of us are creative in writing, some of us are creative in visual or performing arts," said Alma Lopez. "It's very much like a lab...where you come together to talk about what your ideas are, what your concerns are, and then if there's an opportunity to do an exhibition or a project like this book, then we kind of say, 'Okay, how do we all fit into this?' And it's almost like fitting into a puzzle at that point."

The L.A. Coyotas have set the stage for collaborative mediums across the arts. They are not only professional and talented Chicana artists who find insight and empowerment through collaborative interaction, but also *compañeras* for each other and for their communities.

Brenda Vaca is a creative writer who lives in Whittier.



Take a Ride with Slowrider by Eddie Rivas



Left to Right: (top row) Moises Ruiz, Jon Wahl, Pat Hoed; (bottom row) Jon Anthony Jimenez, Carlos Zepeda, David Gomez (not pictured Rafael Cardenas).

Photo: Eddie Rivas

Traveling through Los Angeles reinforces the important role that freeways play within the city. They wind through neighborhoods and divide communities. They separate us and at the same time allow us somewhat efficient access to each other. Take any freeway and notice how the landscape changes within a few miles. Go from the financial district to the foothills; from Hollywood to Highland Park. It is easy to stay in your car and reach your destination without ever really noticing what is passing you by.

Listening to Los Angeles-based band Slowrider, however, is like slowing down and taking a good look out that car window. David Gomez, keyboardist, explains his band's music and message, and reminds us to enjoy the music and take the scenic route every once in a while.

BOCA: What were the origins of Slowrider?

DAVID GOMEZ: It began as a home recording project while I lived in Long Beach. When I moved to Los Angeles I started collaborating with Moises

Ruiz. It [Slowrider] was a project to play music that we were becoming influenced by, and to escape the limitations of rock music that we were playing at the time. Last summer, we started to become a little more serious about our music and started playing locally.

Who are the other members of Slowrider?

Moises Ruiz plays the drums and has been playing with me the longest. Pat Hoed on the bass, Carlos Zepeda on guitar, John Wahl on saxophone and the two newest members, Jon Jiménez on congas and Rafael Cardenas on the ones and twos [turntable].

What is the message you're trying to communicate with Slowrider?

I wanted to do music that was played by and for Latinos. Most of what we play I feel is universal. It's dance music and all cultures dance. But I wanted to make something that showed [what is common] within the Latin American

experience. It doesn't surprise me one bit to see that most of our audiences are Latinos; the music is for them. Miles Davis once said he didn't care who bought his records, just as long as young black kids dug Miles Davis. It's the same concept.

The earlier Slowrider material sounded more experimental. What steps did you have to take to get to where you are now?

In the beginning, Slowrider was limited to who was in the band. When Moises and I started, we played with people who weren't that proficient on their instruments, but better at making sounds. It worked fine and we did the best we could to compensate for the lack of musicianship. Now that our line-up is solidified and we've played together for a while, we try to push ourselves to play the music we hear in our heads.

You mentioned getting people to dance. Do you find that is how people are responding to you at the shows: having a good time and dancing?

The main thing is to get people to feel alive. It's not necessarily just to party and have a good time, but to be pro-active. I hope our music makes people dance, makes them feel good about themselves. I hope after one of our shows people are inspired to create, write, start a band, make love, write an opera, whatever. I just hope that people are inspired and go home feeling good about themselves.

I noticed that a lot of the influences come from and seem to pay homage to 60-70's bands or at least pre-80's music. Is it refreshing for you to draw from those influences as opposed to more recent music?

Well, it isn't like we are strictly a retro band. Hip-hop and d.j. culture showed us how to create with music that most people disregard. Like a d.j., we create a collage of music and take a little from different [parts]. That is how we put our songs together. It isn't about being influenced by one genre of music or a specific time of music; it's the past coming together with the present.

So what goals does Slowrider have in regard to shows and records?

We'd like to continue to play live to many different people in many different places. We intend to put out our own album by the summer. We have just recorded five songs with Wil-Dog and Ulises Bela from Ozomatli as our producers. They've helped us tremendously with our music and their guidance has helped us realize the potential in ourselves. This is the best time I ever had recording. Our engineer, Robert Carranza, was the shit as well. I never saw an engineer work that fast, that long and that good. I like working independently. We do everything ourselves: promotion, booking, paying for our recordings, etc. I'm not one of those musicians hustling for a record deal. I could care less. I'd rather play music.

Eddie Rivas is a kind-hearted elementary school teacher, guitarist and photographer from East Los Angeles. He owns a lovely chihuahua named Frida.

BOCA's best CDs

Madonna may love Ricky Martin, but we love these local talents. Here they are again: a listing of musical artists that steer the idea of radio listening to the margin.—Silvia Diaz



PASTILLA—Vox Electro

About the most prominent L.A. band in the Spanish Rock scene, Pastilla blows your way with their second album. The sound: a hybrid punk-pop full of true lyrical talent, incredible vocal harmonies, and a sometimes easy, sometimes explosive mood. Found at: Ritmo Latino (213) 623-9727 Los Angeles, The Wherehouse (562) 420-6105 Long Beach, Tower Records (310) 657-7300 West Hollywood.



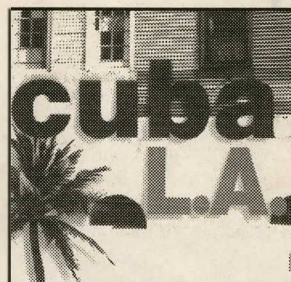
VIVA MALPACHE—Los Greatest Hits De Viva Malpache

This band may be L.A.-based but its members are as international as their sound: Los Angeles, Dominican Republic, Nicaragua, China, Mexico, and New York. In this debut album, Spanish lyrics are pushed at you by a fusion of Latin Rock, Ska, Punk, KROQ, Hip Hop, and even some Tropical rhythms. The result is pure adrenaline. Found at: Ritmo Latino (213) 623-9727 Los Angeles, Tower Records (562) 598-5001 Long Beach, Tower Records (310) 657-7300 West Hollywood.



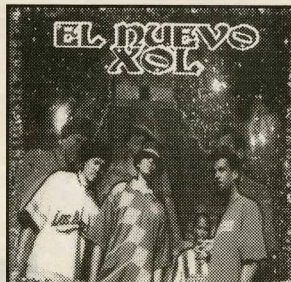
AVANCE—West Coast Latin Groove

This San Francisco based 12-piece band is lead by world-renowned percussionist Karl Perazzo. Their debut release fuses between contemporary "New" Salsa with and some good old Rhythm and Blues. The songs are either English or Spanish and include hits by Alejandro Fernández, Michael Jackson, and Boyz II Men. Found at: The Wherehouse (310) 453-7874 Santa Monica, The Wherehouse (323) 463-9115 Hollywood, Tower Records (562) 598-5001 Long Beach.



VARIOUS ARTISTS—Cuba L.A.

This compilation celebrates the Cuban heritage in Los Angeles. Several generations of Cuban artists like: Luis Conte, Ilmar Gavilan, Harry Kim, Raymundo Olivera, Carlos Puerto, Alberto Salas, Mitch Sánchez, and Orestes Vilato come together to perform traditional Cuban music (Salsa) full of African rhythms and Spanish melodies. Lyrics are in Spanish. Found at: Blockbuster Music (562) 494-0974 Long Beach, Tower Records (562) 598-5001 Long Beach, Tower Records (310) 657-7300 West Hollywood.

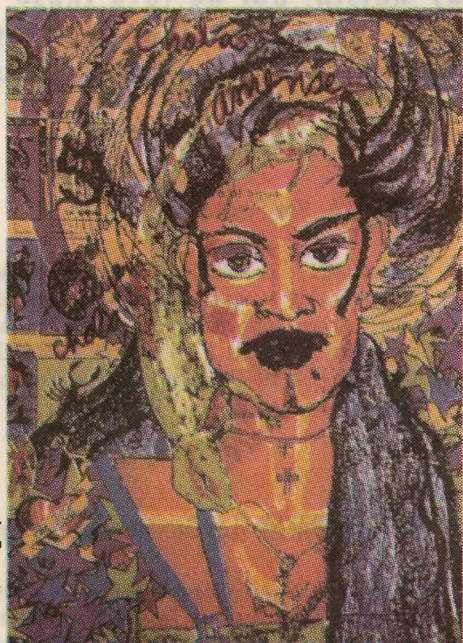


El Nuevo Xol—El Nuevo Xol

Their origins are Nicaragua, Guatemala, and South Central Los Angeles. This four member Latino Hip-hop group raps for you in English and Spanish using a heavy reggae influence in their beats. Will make you move. The message: education on life. Found at: DMC Records (323) 651-3520 Los Angeles, Tower Records (310) 208-3061 Westwood.

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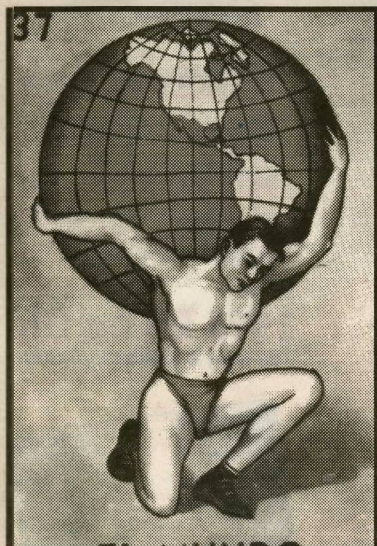
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MÚSICA

the Restless by César A. Cruz

Rage of the Young and



A concoction of laughter, Mexican comedy, rap stylings a la Beastie Boys, the anger and passion of Rage Against the Machine—and yet, they are still indescribable. They are, in one word, Molotov.

The group's dynamics are as explosive as their name. They are able to fuse hip-hop, rock, rhythm and blues, and alternative rock with a fire and passion that has been missing from the rock scene since the 1970s. What makes Molotov a force to be reckoned with is not only their political views depicted in such songs as "Voto Latino" and "Gimme' the," but also their unique Mexican humor. "We try to keep our audience laughing in order to digest the madness that exists in our society," said Paco Ayala, bass guitarist.

Along with their humor, however, are songs objectionable for their sexism: women described as 'whores,' or as objects to be discarded after ejaculation. "We do not have regrets for the songs we put out. They all reflect periods in our lives, and we basically say what we mean," said Ayala. "We're not saying that women have no rights, but it was an era when Mickey Huidobro, the lead singer and songwriter, had just broken up with his girlfriend, and he needed to vent. Our hope is that we will be able to express ourselves, no holds barred."

Although Molotov was born in Mexico City in 1996, their lead rapper happens to be a White youngster from New Orleans. Randy Ebright, drummer and rapper, migrated to Mexico City to escape some of the problems he was facing with his family. Candidly, he spoke about the lack of faith that his family had in him while growing up. "I remember being told by a psychologist that I was crazy. My parents always felt that I would amount to little or nothing. But I'm glad that now I can prove them wrong." Ebright's unexpected pilgrimage to Mexico

City led him to a young group of guys hungry to break the monotony of Mexican rock and its metaphorical tales about injustice in the world. This group wanted to be, "straight-out and to the point."

It seems that Molotov has all the tools to bring meaning to both the hip-hop and rock movements. But, as Ebright admitted, "We still have a lot of growing up to do."

"I don't really think about an ideology for the future. For me it's just about how I can get by today," said Ayala. Ebright admitted that they have settled down much more since they began, but that their maturity level is still not up to par with the likes of KRS-ONE or Rage Against the Machine.

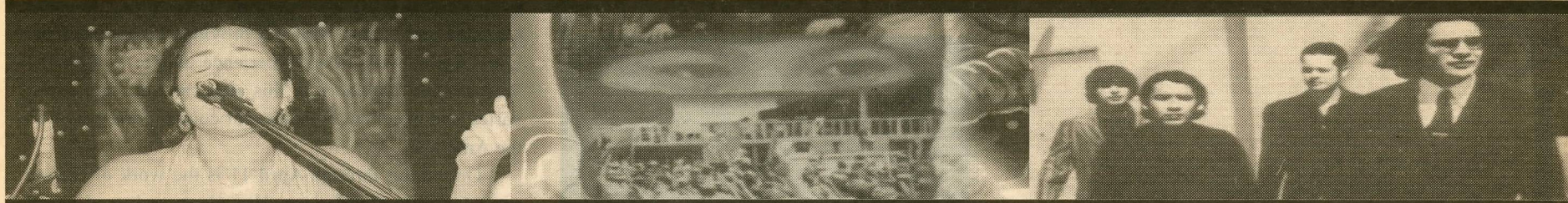
It is this honesty and candor, however, that gives Molotov an edge in a stale and monotonous music scene. Here are restless youth willing to take on a government and a country without fear of attacks or persecution.

Although many of their concerts in Mexico, particularly in the state of Tamaulipas, have been cancelled by conservative religious groups, they continue to garner support from the people. In just one year, they have sold over 300,000 copies in Mexico alone.

Now as they are beginning to make their mark north of the border they forge a voice for the party people who want meaning in their life. Like their fans, Molotov is taking steps to both please the people and take a stance against injustice in the world. If they can reach a level of commitment and maturity comparable to that of Rage Against the Machine, they will become the cultural and political godfathers for the generation to come.

César A. Cruz is a poet, educator and human rights activist who lives in Norwalk.

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Where Long Beach and Latin America Meet

by Abby Figueroa

mention high-brow art and Long Beach in the same sentence, and the casual observer will likely scoff and raise her eyebrows, perplexed by your insistence that art in Los Angeles could exist east of MOCA, south of LACMA and north of the Getty Center.

Despite its bustling East Village Arts District, the recent opening of the Long Beach Aquarium, and the revitalization of its downtown area, it is still hard to picture this port city as a serious contender for a prize in fine arts and high culture. Not far from where the 710 freeway ends, however, the Museum of Latin American Art (MoLAA) is bringing the best in contemporary art from the Americas to Southern California. Located in a reconverted skating rink in downtown Long Beach, the 2-year-old museum presents an impressive collection of contemporary Latin American art. Paintings and sculptures from emerging and established artists throughout South and Central America, Mexico and the Spanish-speaking Caribbean make up the permanent collection.

The focus is on artists who have lived and worked in Latin America post-1945, particularly those whose work successfully interprets the indigenous and regional themes that are particular to their native

country. On a recent visit to the museum, most of the art on display from the permanent collection had been created in the last decade, with representations from almost every country in the region: Nicaragua, Ecuador, Uruguay and Cuba. MoLAA provides Long Beach and Los Angeles with an art experience unique to the entire West Coast. Nowhere in this area can you find such a varied and excellent collection of contemporary art from the Americas.

On exhibit through April 11 is the work of Chilean artist Gonzalo Cienfuegos. His silent, awkward groupings of people stare out from the canvas, simultaneously engaging and disconcerting everyone who merely glances or stops for a lengthy examination of his paintings. Slight caricatures, bright colors and inside jokes dot his paintings of wide Chilean landscapes and people who normally wouldn't be found in the sometimes surreal settings he has chosen. Although his references to other artists and paintings can often fly over the head of the casual museum visitor, his clear lines and attention to detail make his work striking and appealing to everyone.

Following the success of the Cienfuegos exhibit, MoLAA will host this summer an exhibit by Latin American surrealists featuring Peruvian artist Gerardo Chavez. Uruguayan constructivists and works by Talavera ceramists will be on display towards the end of 1999. During the month of October, artists are invited to submit their works for "El Premio MoLAA," the theme being Latin American Art for the Millennium.

Every few months the museum will host a series of events, workshops and screenings that focus on one Latin American country. To coincide with the Cienfuegos exhibit, MoLAA featured a Chilean wine tasting, live music by Andean singer Sajama, and a lecture by the Chilean consulate.

There are three small galleries to view; visitors can enjoy the entire museum in an afternoon. Well-informed and helpful employees are at the museum gift shop, which offers a wide-selection of ethnic jewelry and art, pottery, prints, books, clothes and small craft items. Viva, the museum's restaurant adjacent to the complex, features Latin American cuisine and a friendly, breezy atmosphere in their secluded patio. Try the spinach enchiladas or shrimp omelette for a delicious Sunday brunch followed by a relaxing and mind-expanding stroll through the museum's galleries.

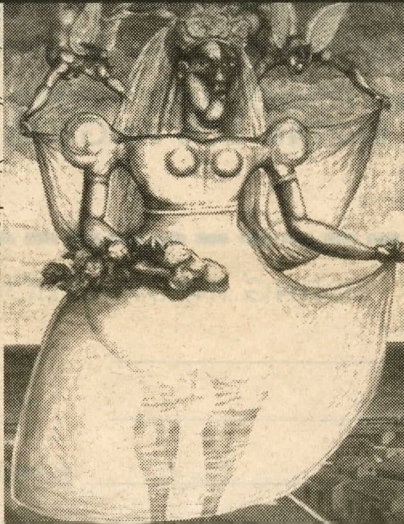
Diego Rivera and the hype surrounding his exhibit at LACMA will come and go by the time the Santa Ana winds start blowing through the Los Angeles basin again. But MoLAA, with its engaging collection of the best contemporary art Latin America has to offer, is here to stay. *MoLAA is located at 628 Alamitos Ave., Long Beach, (562) 437-1689. Open Tuesdays - Saturdays 11:30 a.m. to 7:30 p.m. and Sundays 12 to 6 p.m. Admission is \$5 for adults, \$3 for seniors, children 12 and under are free. For more information visit www.molaa.com.*

Abby Figueroa grew up under the roar of planes landing at L.A.X. She writes about Los Angeles, culture and politics.

Rafael Coronel, (b. 1931), *Tibero*



Ender Cepeda, (b. 1945), *Novia*, 1935



Gonzalo Cienfuegos, (b. 1949), *Sunset in Marrakech*, 1997



Diego comes to L.A.



Diego Rivera (1886-1957), *Self-Portrait*, 1906

Over 100 paintings, prints and drawings by Diego Rivera, the granddaddy of Mexican art, will be on display at the Los Angeles County Museum of Art from May 30 to August 16. Rivera's internationally acclaimed work established him as one of the leading figures of Mexican muralism. His innovative painting style combined the influence of European art, socialist ideals, and the heritage and culture of indigenous Mexico. Rivera's influence on his contemporaries in Latin America and around the world is remarkable. His distinctive paintings are often recognized for their use of indigenous and folk culture motifs in his art. Since his death in 1957, his popularity has soared along with his influence on just about every artist living on either side of the border. The exhibition continues after its run at LACMA to the Museo de Arte Moderno in Mexico City and the Museum of Fine Arts in Houston, Texas. *The Los Angeles County Museum of Art is located at 5905 Wilshire Blvd., Los Angeles. (323) 857-6000.*

MUSEUMS

AUTRY MUSEUM OF WESTERN HERITAGE, across from the L.A. Zoo where the 5 and 134 freeways meet. (323) 667-2000. General admission is \$7.50, seniors and students \$5, children 12 and under \$3. Call for listings.

CALIFORNIA AFRICAN-AMERICAN MUSEUM, 600 State Dr., Exposition Park, Los Angeles. (213) 744-7432.

• **Historical Themes, Tales and Legends in the Art of Jerry Pinkney.** A chronological, pictorial narrative of African-American history and folklore. Through April 11.

J. PAUL GETTY MUSEUM, 1200 Getty Center Dr., Los Angeles. For parking reservations, call (310) 440-7300.

• **Red Chalk Drawings.** An introduction to the techniques and materials of Old Master drawings, focusing on red chalk—a favored medium in the 1500's. Features drawings by Rembrandt and other masters of the medium.

LAGUNA ART MUSEUM, 307 Cliff Dr., Laguna Beach. (949) 494-6531.

• **Colonies of American Impressionism.** Through April 11.

• **Don Bachardy: Four Decades of Los Angeles Artists.** Through April 11.

• **Patssi Valdez: A Precarious Comfort.** Valdez began her artistic career in the 70's as the only female member of the Chicano Art Group, A.S.C.O at Garfield High School. April 24 - July 11.

• **Imagination Celebration.** California Dreaming-Black and White and Color. The adventure begins with a treasure hunt through Patssi Valdez: A Precarious Comfort and After the Photo-Secession and continues with musical performances and hands-on art projects for children of all ages. Sat., May 11, 11 a.m. - 3 p.m.

• **Good Morning Laguna Lecture Series.** Artist Patssi Valdez will speak about her work. Sun., May 2, 11 a.m.

LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Blvd., Los Angeles. (323) 857-6000.

• **Diego Rivera: Art and Revolution.** An Exhibition of more than 100 paintings, prints and drawings by Rivera (1886-1957), one of the leading figures of the Golden Age of Mexican Muralism. May 30 - Aug. 16.

• **Van Gogh's Van Gogh: Masterpieces from the Van Gogh Museum, Amsterdam.** Through May 16.

MUSEUM OF LATIN AMERICAN ART, 628 Alamitos Ave., Long Beach. (562) 437-1689.

• **Gonzalo Cienfuegos.** Two decades of the Chilean painter's work, featuring 45 paintings from 1980-1999. Through April 11.

• **Gerardo Chavez and the Latin American Surrealists,** an exhibition of 30 paintings of Chavez from Lima, Peru, along with a selection of surre-

alist paintings. April 24 - July 11.

SOUTHWEST MUSEUM, 234 Museum Dr., Highland Park. (323) 221-2164. Call for listings.

THE LATINO MUSEUM OF HISTORY, ART AND CULTURE, 112 South Main St., Los Angeles. (213) 626-7600. Call for listings.

UCLA FOWLER MUSEUM OF CULTURAL HISTORY, UCLA Campus, 405 Hilgard Ave., Westwood. (310) 825-4361. Call for listings.

GALLERIES

AAA ELECTRA '99, CO-OP ART MUSEUM GALLERY, 4320 Campus Dr., Ste. 110, Newport Beach. (949) 602-1913.

• **Noche Bohemia**, poetry in Spanish. Hosted by Sylvia Volcan. Tues., 8 - 10 p.m. Free.

ANASTASIA'S ASYLUM, 1028 Wilshire Blvd., Los Angeles. (310) 394-7113. Call for listings.

• **Open Mic night.** Sign up at 8 p.m., starts at 8:30 p.m.

• **Vic Moraga.** Sat., April 17, 10 p.m.

ART SHARE LOS ANGELES, 801 E. 4th Pl., Los Angeles. (213) 687-4ART.

• **Warehouse Gallery Show.** Exhibit featuring 30 or more local artists, including musicians, performing artists and poets. All in the two story 15,000 square foot warehouse located in the arts district in Downtown Los Angeles. April 8 and May 13.

AZTLAN CULTURAL ARTS FOUNDATION, 401 N. Ave. 19, Los Angeles. (213) 715-0231. Call for listings.

BEYOND BAROQUE, 681 Venice Blvd., Venice. (310) 822-3006. Call for listings.

CASA DE SOUSA, 19 W. Historical Olvera St., Los Angeles. (213) 626-7076. Call for listings.

• **Irish I Was Chicano.** A display of silkscreen prints by Wayne Alaniz Healy, a founding member of the East Los Streetscapers, from the early days of the Chicano Movement. Through April 25.

CHRISTOPHER GRIMES GALLERY, 916 Colorado Blvd., Santa Monica. (310) 587-3373.

• **Walter Caldas.** April 10 - May 15.

CLAREMONT GRADUATE UNIVERSITY, 215 East Tenth St., Claremont. (909) 621-807.

• **Masters of Fine Arts Exhibitions.** Featuring media installations by Ester C. Delgado and Jaclyn Lopez Garcia. Examines the complexities of cultural identity, by focusing on larger social issues. May 3-7. Mon.-Fri., 10 a.m. - 5 p.m.

THE COFFEE GALLERY, 2029 N. Lake Ave., Altadena. (626) 398-7917.

• **Many Faces.** Multi-cultural group show of women's faces by women. Art exhibit is curated by Allison Gibson in collaboration with Pasadena's Latino Cultural Academy. Through May 27. Reception April 15 with live music, poetry, and food.

COUTURIER GALLERY, 166 N. La Brea Ave., Los Angeles. (323) 933-5557.

• **Figurative Echoes.** Collage paintings from the 1950's by Michael Madzo and ceramic musical sculptures from Brian Ransom. Tues.-Sat. 11 a.m.-5 p.m. April 9-May 15.

CRUZ L.A. GALLERY, 211 Windward Ave., Venice. (310) 664-9811. Call for listings.

CSUN ART GALLERIES, 18111 Nordhoff St., Northridge. (818) 677-2156.

• **Frantz Ewald.** Paintings of contemporary Haiti that comment on the political upheaval. Located in the Performing Arts Center Lobby Gallery. Through May 29.

DA VINCI HALL ART GALLERY, LACC, 855 N. Vermont Ave., Los Angeles. (323) 953-4220. Call for listings.

DAN BERNIER GALLERY, 6150 Wilshire Blvd., Los Angeles. (323) 936-1021. Call for listings.

DANIEL SAXON GALLERY, 552 Norwich Dr., West Hollywood. (310) 657-6033. Call for listings.

ESPRESSO MI CULTURA, 5625 Hollywood Blvd., Hollywood. (323) 461-0808.

• **Taller de Poesía en Español.** 7 p.m., every Thurs.

EQUATOR GALLERY, 1209 Philadelphia Ave., Uptown Whittier. (562) 789-9143.

• **Tony De Carlo.** "Chicos and Chihuahuas." A one-man show by the celebrated artist. April 10 - May 15.

FLORDE LUNA, 434 E. Ave. 28, Lincoln Heights. (323) 227-6233. Call for listings.

GRIFFIN CONTEMPORARY EXHIBITIONS, 915 Electric Ave., Venice. (310) 452-1014. Call for listings.

INDÍGENA ART GALLERY, 305 W. Foothill Blvd., Monrovia. (626) 359-0202. Call for listings.

INEZ FINEART & FRAMES, 3229 Cesar Chavez Ave., Los Angeles. (213) 261-2535. www.ifaf.com. Contemporary paintings, sculpture, and works on paper by emerging artists.

ITURRALDE GALLERY, 154 N. La Brea Ave., Los Angeles. (213) 937-4267. Call for listings.

• **De una experiencia colectiva.** Featuring works by Fernandez Rodriguez and Francisco de la Cal. April 9-15.

MUNICIPAL ART GALLERY, 4800 Hollywood Bl., Los Angeles. (213) 485-4581 or (213) 660-4254 TDD. Call for listings.

• **The Mourning After.** Featuring Arthur Aghajanian, Robert Blanchon, Ingrid Calame, Ann Daly, Allan de Souza, Kira Lynn, and many others. March 3-April 18.

• **COLA 1998-1999.** Individual artists' grants. Karen Atkinson, Miles Coolidge, Jaci Den Hartog, Sam Durant, Carlos Estrada-Vega, Tim Hawkinson, Anthony Hernandez, John Humble, Sharon Lockhart, Alma Lopez, Yunhee Min, John O'Brien.

LATIN AMERICAN MASTERS, 264 N. Beverly Dr., Beverly Hills. (310) 271-4913. Call for listings.

LUCKMAN FINE ARTS GALLERY, CSULA, 5151 State University Dr. (323) 343-6600.

• **Post-Millennial Fizzy.** Rising artists from Los Angeles, New York and San Francisco speculate on what our future may hold. Mar. 11 - May 1.

OTIS GALLERY, 9045 Lincoln Blvd., Los Angeles. (310) 665-6906.

• **Crossed Purposes: Joyce & Max Kozloff.** Paintings by Joyce Kozloff and photographs by Max Kozloff reflecting notions of mapping, tourism, and fragmented cultural layering. Through May 8.

PATRICIA CORREIA GALLERY, 2525 Mitch Ave., Santa Monica. (310) 264-1760. Call for listings.

• **Patssi Valdez:** Exhibit at the Mexican Museum of San Francisco comes to Santa Monica. April 24-May 29.

PETER FETTERMAN GALLERY, 2525 Michigan Ave., A-7, Santa Monica. (310) 453-6463.

PLAZA DE LA RAZA, 3540 N. Mission Rd, Los Angeles. (323) 223-2475. www.plazaraza.org.

• **Classical Art of West Mexico.** Slide lecture by Eulógio Guzmán in conjunction with LACMA. Through May 31.

RANDOM GALLERY, 6040 N. Figueroa St., Highland Park. (323) 550-8000. Call for listings.

RICO GALLERY, INC., 208 Pier St., Santa Monica. (310) 399-5353. Call for listings.

SELF-HELP GRAPHICS, 3802 Cesar Chavez Ave, Los Angeles. (323) 881-6442.

• **La Causa.** A homage to Cesar Chavez, a tribute to Dolores Huerta and a celebration of social justice. The exhibit honors the struggle of the United Farm Workers, its leaders and their impact upon the Chicano community and American Society. March 28-April 25.

SHINJI SHUMEIKAI OF AMERICA, 2430 East Colorado Blvd., Pasadena. (626) 584-8884. Open Daily, 10:30 a.m. - 9 p.m.

• **Los Cielos / The Heavens.** A major exhibition by Linda Vallejo, featuring 16 major oils and acrylics on canvas and masonite. Through June 13.

STEPHEN COHEN GALLERY, 7358 Beverly Blvd., Los Angeles. (213) 937-5525. Call for listings.

TRACK 16 GALLERY, Bergamot Station, 2525 Michigan Ave, Building C-1, Santa Monica. (310) 264-4678.

• **Forming: The Early Days of L.A. Punk.** The exhibition examines a legendary moment in L.A.'s cultural history, and brings to life the unprecedented musical and artistic energy of the Los Angeles punk scene from 1976-1982. Through April 10.

THEATER

ACTORS WORKOUT STUDIO, 4735 Lankershim Blvd., N. Hollywood. (323) 255-9924. Call for listings.

• **Seven Hearts.** Presented by Poeticus Digitalis Productions. It takes the audience on an emotional roller coaster ride back to moments of inspiration, humor, and desperation as these poets relive their real life feelings.

BILINGUAL FOUNDATION OF THE ARTS, 421 N. Avenue 19, Los Angeles. (323) 225-4044, (323) 226-1170.

• **La Dama Boba; The Witless Lady.** A remake of the 17th century classic by Spain's most prolific playwright, Lope de Vega. The play deals with a woman who transforms herself from dunce to learned scholar through the power of love. April 21- June 6. Tickets \$10. Call (323) 225-9924.

DOWNEY THEATER, 8435 Firestone Blvd., Downey (310) 537-0969.

• **Portrait of a Culture.** Presented by Alguna Luna. This Mexican American dance company presents a full evening dance concert featuring three new works. Premiers include, La Procesion; an evocation of the ritual celebrations during Holy Week in Mexico. Ritmos de Costa, Flor de Mexico, and Las Musas del Puerto.

FRIDA KAHLO THEATER, 2234 W. 4th St., Los Angeles. (213) 382-8133. Admission is \$9, senior citizens and students \$6.

• **Zapatistas**. Written and directed by Mario Zapién. In Spanish. Mar. 25-Apr. 18.

HOLLYWOOD COURT THEATER, 357 S. Curson Ave. 11-F, Los Angeles. (323) 965-7999. Call for listings.

MADRID THEATER, 21622 Sherman Way, Canoga Park. (213) 485-9572.

• **Fool For Love**. All Latino cast tackles Sam Shepard's critically acclaimed one-act play, examining one shocking consequence of adultery fed by blind love. Thurs.-Sat. 8 p.m. Through April 24.

IMPROV, 8162 Melrose Ave., Los Angeles. (323) 651-2583.

• **Latinologues**. Performed by Rick Najera, Jacob Vargas, and Maria Costa. Sun., 8 p.m. Runs indefinitely.

LAUGH FACTORY, 8001 Sunset Blvd., Hollywood. (323) 656-1336.

• **Latino Night**. Featuring some of L.A.'s best Latino comedians. Mondays at 8 p.m.

MORGAN-WIXSON THEATRE, 2627 Pico Blvd., Santa Monica. (310) 828-7519. Call for listings.

THE ACTORS GANG, 6209 Santa Monica Blvd., Hollywood. For tickets call, (213) 628-2772. For group sales call (213) 972-7231.

• **Culture Clash, Bordertown**. Celebrating Culture Clash's 15th Anniversary. For more info. on this comedy trio and Culture Clash merchandise go to www.cultureclash.com.

COFFEEHOUSES

ESPRESSO MI CULTURA, 5625 Hollywood Blvd., Hollywood. (323) 461-0808.

• **Tony Do Rosario**. Jazz guitarist, 8:30 p.m., every Mon.

• **Act of Faith**. Band performs 8:30 p.m., every Thurs.

• **Teatro Performance**. In the tradition of Chicano Teatro, Mickey Mouse goes on trial for crimes against humanity. Sat., April 10, 9 p.m.

LUNA SOL, 2501 W. 6th St., Los Angeles. (213) 380-4754. Featuring poetry readings, live music, vegetarian food, coffee, smoothies.

TSUNAMI COFFEEHOUSE, 4019 Sunset Blvd., Silver Lake. (323) 960-7681.

• Open mike, music, comedy and poetry every Wed. Sign-ups at 7:45 for 8 p.m. show.

TOURS

LOS ANGELES MURAL TOURS, Led by SPARC staff every Sunday. Call (310) 822-9560.

OLVERA STREET WALKING TOURS, Walking tours by Las Angelitas Del Pueblo on the history of old Los Angeles. Tues.-Sat., 10 a.m., 11 a.m., noon. Call (213) 628-1724.

SEPULVEDA HOUSE, 622 N. Main St., Los Angeles.

(213) 628-1274. An 1846 furnished bedroom and kitchen, model of original El Pueblo de Los Angeles and film of Los Angeles History.

OUT OF L.A.

MUSEUM OF CONTEMPORARY ART / SAN DIEGO, MCA Downtown facility, 1001 Kettner Boulevard, San Diego. (619) 454-3541. Call for listings.

• **Marcos Ramirez ERRE: Amor Como Primer Idioma; Love as First Language**. Tijuana native, Marcos Ramirez (ERRE) is considered one of the pre-eminent artists in the Baja region, making work that emphasizes political and social issues of the border region. For Amor Como Primer Idioma, ERRE has created work that reflects the ongoing struggle over language and national identity. Through April 25.

THE MEXICAN MUSEUM, Fort Mason Center, Bldg. D, San Francisco. (415) 441-0445. Open Wed.-Fri., 12-5 p.m., Sat. and Sun. 11 a.m.-5 p.m. Adults \$3, students and seniors \$2.

• **Barela: Remembering an Artist of the People**. Works from the most important mid-20th century artist of Northern New Mexico on display for the critically acclaimed traveling exhibition. April 16-June 27.

• **Curator's Lecture on the Barela Exhibition**. Vincente Martinez offers a slide lecture on the life and times of Barela. Sat., April 17, 1 p.m.

SAN JOSE MUSEUM OF ART, 110 S. Market St., San Jose. (408) 294-2787.

• **Graciela Iturbide, Images of the Spirit**. Iturbide investigates and articulates the ways in which "Mexico" is meaningful only when understood as an intricate combination of histories and practices. The images are powerful because they underline the difference between belonging and citizenship.

music—

ATLAS SUPPER CLUB, 3760 Wilshire Blvd., L.A. (323) 380-8400. Live entertainment Tues.-Sat., Tues.-Thurs., 8 p.m.-12 a.m.; Fri.-Sat., 9-2 p.m. Sat. night is **Latin Lounge Night** (with Salsa, etc.). Full bar and restaurant. Over 21. Cover varies, usually \$5 with dinner, \$10 without.

BAR DELUXE, 1710 N. Las Palmas Ave., Hollywood. (323) 469-1991. Local live entertainment on a regular basis. Call for showtimes. Over 21.

THE BOATHOUSE, 301 Santa Monica Pier, Santa Monica. (310) 393-6475. **Swing** dancing Fridays. Live Bands playing top 40 cover songs on Saturdays. Outdoor **Salsa** dancing Sundays. Regular entertainment throughout the week.

THE BRAVE BULL, 261 South Mission Drive, San Gabriel. (626) 979-4950. Various Latin acts. Call for show times.

CAVA, 8384 W. Third Street, Los Angeles. (323) 658-3898. **Salsa** and other Latin entertainment. Full bar and restaurant. No cover charge. Must make dinner reservations, minimum of \$15 per person on meal. Over 21.

CHA CHA CHA ENCINO, 17499 Ventura Blvd., Encino.

(818) 789-3600. Various Latin acts. Call for show times.

EL CID, 4212 W. Sunset Blvd., Los Angeles. (323) 668-0318. **Flamenco** show weekly. Call for show times.

THE CONGA ROOM, 5364 Wilshire Blvd., Los Angeles. (323) 938-1696. Shows and dancing Thurs.-Fri. Call for showtimes. Full bar and restaurant. Cover varies. To purchase tickets call (323) 549-9765. Over 21.

• **Paul Rodriguez Comedy Showcase**. Every Tues., 7:30 p.m.

• **Jose Feliciano**. Beloved singer/guitarist. All tickets are seated. Fri., April 9.

• **Quetzal with Lysa Flores**. Chicano Grooves and Spanish Rock. Wed., April 14.

• **Ricardo Lemvo & Makina Loca**. Central African influenced Salsa grooves. April 16-May 1.

• **Tony Vega**. Romantic New York Salsa. Thurs., Apr. 22.

• **Bongo Logic**. The return of Brett Gollin's popular charanga ensemble. Fri., April 23.

• **Son Mayor**. Brassy straight-ahead Salsa. Sat., April 24.

• **Willie Chirino**. Cuban-born Salsero from Miami. Fri., April 30.

DRAGONFLY, 6510 Santa Monica Blvd., Hollywood. (323) 466-6111. **Ozomatli** plays here when they are in town. Full bar. Over 21. Cover varies.

EL FLORIDITA, 1253 N. Vine Street, Los Angeles. (213) 871-8612. **Salsa**, 9 p.m.-1 a.m. Full bar and restaurant. Over 21.

• **Johnny Polanco**. Every Mon.

• **Johnny Polanco or Charanga Cubana**. Every Wed.

• **Charanga Cubana**. Every Fri.

• **Son y Clave**. Every Sat.

FAIS DO-DO, 5257 W. Adams Ave., between Fairfax and La Brea, Los Angeles. (323) 954-8080. \$5 at the door. All ages.

• **Lysa Flores and guests**. Every Wed. in April.

• **L.A.'s Best Singers Songwriters Show**. Every Thurs. in April.

LA FONDA, 2501 Wilshire Blvd., L.A. (213) 380-5055. **Mariachis** on a regular basis. Call for showtimes.

• **Mariachi Las Adelitas**. Mon.-Wed.

• **Mariachi Los Camperos**. Thur.-Sun.

THE GARAGE, 4519 Santa Monica Blvd., L.A. (323) 662-6802. Regular entertainment throughout the week. Over 21. Call for showtimes.

• **The Blues Experiment**. Every Mon.

GRAND AVENUE, 1024 S. Grand Avenue, L.A. (323) 747-0999. Thurs., 9 p.m.-2 a.m., Fri., 9 p.m.-3 a.m., Sat., 8 p.m.-3 a.m. Two dance floors with live **Salsa** and **Latin grooves**. Over 21. \$10-12 cover.

THE GREEK THEATER, Griffith Park, Los Feliz.

• **Ritmo de Corazon '99 Musicadefusionlatina**. Featuring, Maldita Vecindad, Los Fabulosos Cadillacs and Aterciopelados. Three great leaders of the Rock en Español Movement. Oct. 23, 1999.

THE HOP, 17647 Gale Ave., City of Industry (626) 810-2699. Regular live entertainment throughout the week. Call for showtimes. Over 21.

• **Emotion / Blood Stone**. April 11.

HOUSE OF BLUES, 8430 Sunset Blvd., West Hollywood. Full Bar and Restaurant. For shows and listings call (323) 848-5100. For tickets call (213) 480-3232. Lots of Latin acts. Call for show

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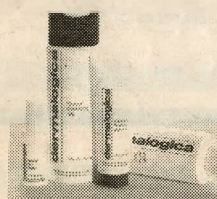
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for men: Tired of Shaving Bumps? Shaving gels and creams are messy and contain ingredients that can irritate the skin—it's best to select products with a blend of skin-calming essential oils such as Dermalogica's **Professional Shave** and **Skin Prep Scrub**.

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times.

- **Poncho Sanchez.** April 11.
- **Salt & Pepper.** April 16.
- **Lee Rocker & the Paladins.** April 21.
- **The Residents.** April 24.
- **Super Diamond.** May 1.

JACK'S SUGAR SHACK, 1707 N. Vine St., Hollywood. (323) 466-7005. Regular live entertainment throughout the week. Call for shows. Over 21.

• Retila magazine hosts "**Sesiones Con Veneno Eléctrico**," every last Wed. of the month. Local and international **Rock en Español** performances. \$5 cover.

JC FANDANGO, 1086 N. State College Dr., Anaheim. Thurs.-Sun. 6 p.m. - 2 a.m. 18 and over. Salsa lessons 6:30 p.m. - 7:45 p.m. (beg.) and 8 p.m. - 9 p.m. (adv.) for \$7. General dancing with orchestra 9 p.m.-2 a.m. A lot of Spanish Rock concerts.

• **Miguel Mateos.** With Special guest, **Desvío**. April 4 & 6.

LUNA PARK, 655 N. Robertson Blvd., W. Hollywood. (310) 652-0611. Special performances. Free cover with dinner for most shows. Full bar and restaurant.

LA MASIA, 9077 Santa Monica Blvd., W. Hollywood. (310) 273-7066. **Salsa** and **Merengue**. Wed-Thurs., 9 p.m.; Fri-Sat., 9:45 p.m., Sun., 8:30 p.m. Full bar and restaurant. No cover with dinner. Over 21.

- **Two Girls Inc.** (Alternative Jazz). Every Tues.
- **Cuban Salsa** (band will vary). Every Wed.
- **Brazilian bands.** Every Thurs.
- **D.J. Sean Perry** (Hip Hop). Every Fri.
- **Base Culture** (Reggae Band). Every Sat.

MAMA GAYA, 401 N. La Cienega Blvd., L.A. (310) 659-4999. Various Latin sounds including **Samba**, **Salsa**, **Brazilian**. Cover varies. Every Tues., End Zu, Every Sat., Bass Contour and DJ R.K.

THE MAYAN, 1038 S. Hill Street, Downtown L.A. (323) 746-4287. Fri.-Sat., **Salsa**, **House**, **Hip-Hop**. Three dance floors on Fri., two on Sat.

THE OPIUM DEN, 1605 1/2 N. Ivar Ave., Hollywood. (323) 466-7800. Full bar. Over 21. Call for listings.

- **The Men's Room.** Every Thurs.
- **Crazy Babies.** Every Fri.
- **Bahala** (Funk/Hip Hop). Every Sat.
- **Pop Super Star.** Every Sun.

PASIÓN SUPPER CLUB, 12215 Ventura Blvd., Studio City. (818) 752-7333. Call for showtimes.

- **Tango** (lesson & dancing). Every Tues.
- **Hustle** (lesson&dancing). Every Wed.
- **Salsa** (lesson&dancing). Every Thurs.
- **Live Bands.** Every Fri.
- **Tango Show / Live Band.** Every Sat.
- **West Coast Swing** (lesson & dancing). Every Sun.

PASADENA CIVIC AUDITORIUM, 300 E. Green St., Pasadena. (626) 449-3160.

• **Eleventh Annual Chicano Music Awards.** This special event honors an outstanding role model in the world of music and features five bands that represent a variety of Latino music, from Latin Jazz and Tejano to Rock and Roll and Salsa. Sat., May 15 at 8 p.m.

ROXY, 9009 West Sunset Blvd., Los Angeles. (310) 276-2222. Call for listings. 18 and over. Lots of Latin bands perform here.

• **Quetzal**, with special guests. Chicano Groove. Sun., April 14.

RUDOLPHO'S, 2500 Riverside Dr., Silver Lake. (213) 669-

1226. **Salsa** every Mon., 9:30 p.m. (dance lessons at 8:15 p.m.). \$7.

SCRUFFY O'SHEA'S, 822 Washington Blvd., Marina del Rey. (310) 821-SHEA. **Salsa** every Thurs. at 9:30 p.m. (free salsa lessons at 9 p.m.).

SPACELAND, 1717 Silver Lake Blvd., Silver Lake. (213) 833-2843. Call for listings.

ST. MARK'S, 23 Windward Ave., Venice. (310) 452-2222. **Salsa** with **Johnny Polanco y Su Conjunto Amistad** every Tues., 9:45 p.m. (dance lessons 8 p.m.) \$10 cover charge. No cover charge with dinner. Reservations can also be made on-line at fsingh1@aol.com.

- **Albert Torres / Johnny Polanco.** Every Tues., 9:30.
- **Reggae Lounge** (various bands and d.j.'s). Every Wed.
- **Industry Night** (various rhythm and blues bands). Every Thurs.
- **Jello Night:** 70's, 80's, 90's and Top 40. (bands, d.j.s, dancers). Every Fri.
- **Sticky Fingers.** Sat. April 10.
- **Studio 54 Party.** Sat. April 17.
- **Bandidos de Amor** (tribute to the Gypsy Kings). Sat. April 24.

TEASER'S, 1351 3rd Street Promenade, Santa Monica. (310) 394-8728. **Salsa** lessons and dancing Thurs., 8p.m. - 1am.

UNIVERSAL AMPHITHEATER, at Universal City. Coors Light Concert Series.

- **Por Amor a Mi Tierra.** Featuring Mariachi Vargas de Tecalitlan and Mariachi Internacional de Mexico. May 22, 1999.
- **Viva El Mariachi 1999.** Mariachi Sol De Mexico de Jose Hernandez with special guest Lucero and Mariachi Reyna de Los Angeles. Aug. 21, 1999.
- **Alejandra Guzman.** Aug. 28, 1999.
- **Latin Sounds 1999.** Featuring Los Van Van, Arturo Sandoval & The Hot House Tour and Cal Arts Latin Jazz Student Ensemble. Sept. 11, 1999.
- **Jaguare.** Wed. Sept 15, 1999.
- **The Sixth Annual Hollywood Salsa and Latin Jazz Festival.** Presented by Ralph Mercado. Special offer at Hollywood Bowl. Oct. 2, 1999.
- **Ballet Flamenco de Antonio Canales.** Performing Torero. Direct from Spain. Oct. 22, 1999.
- **Vicente Fernandez.** Nov. 12, 13 & 14, 1999.
- **Alejandro Fernandez.** Feb. 11, 12 & 13, 2000.

ZABUMBA, 10717 Venice Blvd., W. L.A. (310) 841-6525. Various Latin acts (predominantly **Brazilian**). Fri., 9 p.m., Sat., 10 p.m., Tues.-Thurs. 8:30 p.m. Full bar and restaurant. Call for listings.

CINCO DE MAYO

FIESTA BROADWAY, 36-square blocks in Downtown Los Angeles. The largest Cinco de Mayo event in the nation and largest free event in Southern California. The Fiesta features Latino Superstars alongside a plethora of activities and things to see, do, and collect. This year marks the 10th anniversary of the event. April 25. Performers include: **Los Tigres Del Norte**, **Ana Barbara**, **Los Ilegales**, **Chris Perez**, **Pilar Montenegro**, **Marcos Lunas**, **Nydia Rojas**, **Banda Machos**, **Daniela Castro**, **Gipsyland**, **Moenia**, **Pablo Montero** and **Talana Bolanos**.

community—

5th Annual Latina Action Day in Sacramento, Apr. 6 11 am - 10pm. Join the Governor and State representatives to celebrate Latina empowerment. (213)622-0606.

Cesar E. Chavez Walk, Sat., Apr. 17. First annual 5K begins at Cesar Chavez and Soto in Boyle Heights. (213)381-5611.

EcoMaya Festival V, Apr. 10-11. 11 am - 6:30pm. Learn about the ecology and environment of Maya territories. Largest marimba festival in the U.S., and largest Tamal in the world. Barnsdall Art Park, 4800 Hollywood Blvd., Los Angeles.

Latino Leadership Institute, Nov. 16-20. Latino business leaders discuss and promote leadership issues. Anderson School at UCLA. (310) 825-2001.

Los Angeles Latino Book and Family Festival, Aug. 28-29. Books, careers, health, recreation and more. Free admission, Los Angeles Convention Center, South Exhibit Halls G, H & J, 1201 S. Figueroa St., Los Angeles.

HOT TICKETS

Here are upcoming area shows you'll anxiously wait for. Mark your calendars!

Latina Writers and Poets, April 12 at the Los Angeles Theater Center (LATC). Performance artist Carmen Vega and political humorist Chacha Sandoval McMahon perform new pieces. The two-part program is presented in association with All Shades Productions. Performance starts at 8 p.m. LATC is located at 514 South Spring Street, Downtown Los Angeles. For reservations, call the LATC box office at (213) 485-1681.

BOCA's Cinco de Mayo Opening Night of the Chingona Theater Festival, May 5th at Glaxa Studios. Featuring the debut of P.M.S. (The Pinche Mentirosa Sisters), a curvaceous comedy trio who do comedy with a bloody edge. Also features the Super Chingona herself, Josefina López, in a one-woman show, plus excerpts from Confessions of Women from East L.A., poetry and much more. Performance starts at 8 p.m. The Chingona Theater runs Wednesday through Saturday until May 15. Glaxa Studios is located at 3707 W. Sunset Blvd. in Silver Lake. For more information and reservations, call (323) 665-5009.

Culture Clash in Bordertown, June 10-July 11 at the Actors' Gang Theater in Hollywood. Come celebrate Culture Clash's 15th anniversary. Presented by the Mark Taper Forum's Latino Theatre Initiative and Culture Clash in association with San Diego Repertory Theatre. The Actors' Gang Theater is located at 6209 Santa Monica Blvd., Hollywood. For tickets call (213) 628-2772 or (213) 972-7231 for group sales.

Mariachi USA, June 19 and 20 at the Hollywood Bowl. The 10th annual Mariachi Festival features mariachis from San Antonio, Los Angeles, and Guadalajara, as well as fireworks. For ticket information, call 1-800 MARIACHI USA, visit www.mariachiusa.com or call Ticketmaster.

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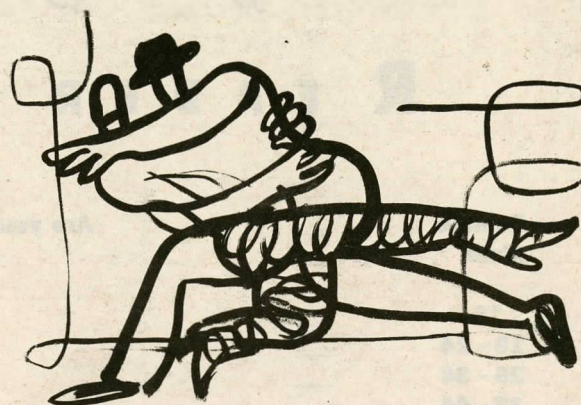
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Santa Ana, CA 92705
Tel: (714) 836-0848
Fax: (714) 836-3525

VAN NUYS

7949 Woodley Ave., Suite 135
Van Nuys, CA 91406
Tel: (818) 375-5052
Fax: (818) 780-1892

B O C A R E A D E R S U R V E Y



Gender: Female ☐
Male ☐

Age: ≤ 18 ☐
18 - 24 ☐
25 - 34 ☐
35 - 44 ☐
≥ 45 ☐

Marital Status: Single ☐
Married ☐

Children: none ☐
2 or less ☐
3 or more ☐

Language Preference: English ☐
Spanish ☐
Either ☐

Ethnicity: Latino ☐
Mexican ☐
Chicano/a ☐
Central American ☐
Cuban ☐
Puerto Rican ☐
South American ☐
Other (specify)

Personal Income: < \$25 K ☐
\$25 - 40K ☐
\$40 - 60K ☐
> \$60K ☐

Household Income: < \$25 K ☐
\$25 - 40K ☐
\$40 - 60K ☐
> \$60K ☐

Are you... ☐ first generation
(born and/or raised in a foreign country)
☐ second generation
(born in the U.S. of at least one parent who was born and/or raised in a foreign country)
☐ third generation
(U.S. born and raised with parents who were U.S. born and raised)

Education Level : ☐ high school
☐ attending/attended college
☐ college degree
☐ advanced degree

Is this the first issue of BOCA you've read? ☐ yes
☐ no

Where did you pick up this issue of BOCA?

Do you own a computer? ☐ yes
☐ no

Do you use the internet? ☐ yes
☐ no

Do you have email? ☐ yes
☐ no

Do you regularly (2+/month) go to:
movies ☐
clubs ☐
museums ☐
art galleries ☐
theaters ☐
comedy clubs ☐
concerts ☐

How often do you eat out a month?
frequently (10+) ☐
often (6 - 9) ☐
sometimes (3 - 5) ☐
rarely (1 - 3) ☐
never ☐

What beverages do you frequently drink?
Bottled Water ☐
Beer ☐
Wine ☐
Liquor ☐
Vodka ☐
Tequila ☐
Rum ☐
Gin ☐

Do you own a credit card?
American Express ☐
Discover ☐
Mastercard ☐
Visa ☐
Other ☐

¡Muchas Gracias!

Please fill out the following to receive your free BOCA gift!

NAME

ADDRESS

PHONE

EMAIL

Thank you for filling out our reader survey!

Please mail it to:

BOCA Magazine
P.O. Box 862246
Los Angeles, CA 90086-2246

- B -

Banana Republic - a) Corporate America's trendiest store
b) poor Central American countries whose livelihood depends on Corporate America.

- Ch -

Che Guevara - Revolutionary idol who has been silk-screened to death.

Chihuahua - Not the official Latino mascot; is not pronounced chi-hoo-a-hoo-a.

- H -

Hispanic - Bureaucratic term for Latino.

- K -

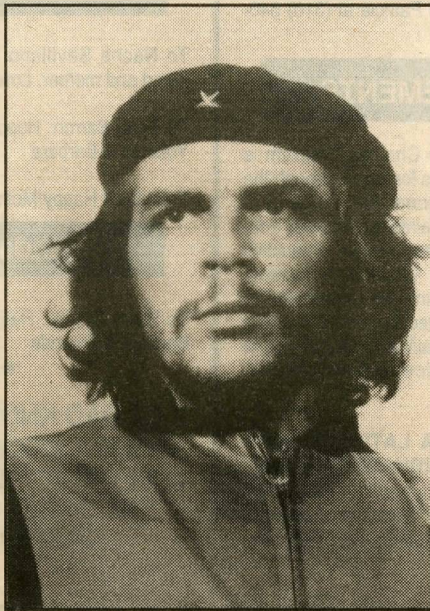
King Taco - Eastside rendezvous.

- M -

Mexican-American War - Why

Pendejo's

Guide To Latino Culture



English is spoken in California, Arizona, New Mexico, Nevada and Colorado.

La Migra - Equivalent to yelling "Fire!" in a crowded theater.
Mi Vida Loca - We forgot.

- P -

Pelé - Soccer God.

- Q -

Quinceañera - Mexican debutante ball.

- S -

Shakira - Colombian rock star who Canadian rock star Alanis Morissette aspires to be.

- T -

Taco Bell - A Latino no-no.

Telenovelas - The best programming Spanish-language television has to offer.

Tito's Tacos - Westside alternative to King Taco.

- V -

Virgen de Guadalupe - Why 1 out of 10 Catholics in the entire world are Mexican.



Queridos Readers,

Welcome to the first offering of El Curandero. Please look upon my sweet ramblings with delight. My hope is that you will find some humor in them and that you always remember that regardless of what I believe, the future is what you make of it. Please feel free to become my fans and loyal subjects.

Late,
El "One and Only" Curandero

ARIES(MAR 21-APR 19)

—What can I say about you? You probably should not read your horoscope because you hate restriction, and I don't want to make it seem like your fate has been pre-planned. You enjoy your free-spirited life, so take your clothes off and send me a picture, care of BOCA. Seriously you should avoid that which is not allowing you to be yourself. And if you don't have any naked pictures of yourself, would you like to buy some?

TAURUS (APR. 20 - MAY 20)

—¿Que pasa Toro? I admire your endurance with situations. However, you can sometimes be like the *chicle* on the bottom of your shoe that will not scrape off! You have to relax and not be so stubborn. Sometimes it is best to let go of things. Watch out for *el Matador*.

GEMINI (MAY 23 - JUNE 21)

—Listen up doublemint, your spontaneity is a wonderful part of your character but only when it is accompanied with a bit of responsibility. Tequila is great, but you need that lime. Inconsistency is very unbecoming and sometimes *caes gordo* because of it.

CANCER (JUNE 22 - JULY 21)

—KABOOM!

LEO (JULY 22 - AUG. 21)

—Grrrow!! I like the way you organize; Lord knows that I need the help. You are a good leader and I see you rampaging your way to the top. Maybe someday you can even get some rides *bien chingones* installed at MacArthur Park.

VIRGO (AUG. 22 - SEPT. 20)

—Worry is nothing more than inefficient thought swirling about in your head like a pivot of fear. Chill and TAY-QUET-E-Z. Do not analyze things so much, if you see something you like just go for it. Don't throw all caution to the wind, however, unless you make sure you have your official Latino Survival kit, (*frijoles, arroz y horchata*) with you.

LIBRA (SEPT. 21 - OCT. 21)

—Check this out chicos and chicas *del balance*, it does not matter what the wrap looks like if the present inside sucks! Vanity is good to a certain degree—just remember to keep it in check. Miller will get you just as drunk as Corona, but I know you have to look good.

SCORPIO (OCT. 22 - NOV. 20)

—Imagination is great when used for good. Like when you imagine yourself in 10 years living in Whittier with a cool chica after receiving your degree from Cal State L.A. It is not good when you use it to be suspicious and create wild fantasies or *chismes* about either your or

someone else's chico or chica cheating! (However, please send all *chismes* to BOCA for printing.)

SAGITTARIUS (NOV. 21 - DEC. 21)

—Much like the myths of the "Great Brown Hope" and the "Sleeping Giant," you are full of optimism. As I peer into *La Bola de Cristal*, I see you fulfilling your dreams in the near future. Chicas: Reyes y Rey will come to you. Chicos: you, too, will also be in Lowrider Magazine one day.

CAPRICORN (DEC. 22 - JAN. 20)

—Keep on after it Capris, whatever your goals may be. Be careful, however, not to leave your friends behind in your pursuits because you're the one who winds up feeling alone. You might end up feeling like the last beer in the bucket under all the ice that no one bothered to look for at your sister's baby's baptism.

AQUARIUS (JAN 21 - FEB 19)

—Damn, are you gorgeous! Seriously *jarrito/a* I've always looked upon your independence as a good thing. Enjoy your freedom as much as you can but you need not continue to push away those who care about you in order to do so.

PISCES (FEB.20 - MAR. 22)

—Be careful *pescado* or you will soon become *mojarra frita*! You are vacillating between two dangerous extremes. Your indecision will get you burned! Poop or get off the pot, because we all know how good *mojarra* tastes with ice cold Tecate.

DISCLAIMER: In lieu of a real astrologer, BOCA magazine has settled on our local curandero to interpret the paths of the planets and stars...or something like that. Read and believe these horoscopes with a grain of salt and a dash of limon. Peace Out, BOCA Editor

CLASSIFIEDS

EMPLOYMENT OPPORTUNITIES

INTERNATIONAL COMPANY RAPIDLY EXPANDING! P/T \$500-\$1500 per month, F/T \$1500-\$7000 per month. Many positions available. No experience needed. (714) 484-9657.

BOCA NEEDS ADVERTISING SALES PEOPLE With or without experience. High commissions. We also need creative people to intern with BOCA, esp. graphic designers, and writers. Call Lorie Campos at (213) 385-2622 for more info. or fax resume to (213) 487-5963.

EARN X-TRA CASH! BOCA MAGAZINE NEEDS DISTRIBUTORS Flexible schedules and different regions through L.A. County available. Call Lorie Campos at (213) 385-2622 for more info.

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FOR RENT

1 BDRM CONDO FOR RENT Nice, clean and quiet. Includes dishwasher, stove, central heating, new carpeting, balcony. Gated community, includes gated covered parking space, laundry room, rec. room, pool and jacuzzi. Call Patricia at (310) 540-2184.

ANNOUNCEMENTS

MENTORS NEEDED! The Choices Program is expanding mentoring services for teens through the *Pasos de Experiencia* program: An intergenerational mentoring project that aims to empower adolescent women to become responsible, productive citizens of their communities. We focus on increasing self-esteem and promoting the importance of education. If you are interested in mentoring young women, please call us or e-mail us at 626.579.6540 ext. 3230 or parachoice@earthlink.net. Mentoring...be the one!!

SECOND ANNUAL UCLA LATINO ALUMNI ASSOCIATION GOLF TOURNAMENT Monday, May 24, 1999, California Country Club, 1509 Workman Mill Road, Whittier. Proceeds benefit student scholarships. For more info., call (310) 607-8522.

MENTORS NEEDED AT LAX-AREA MIDDLE SCHOOL One-to-one mentoring program at Lennox Middle School exposes low-income students to working professional and college students. One hour per week time commitment. If interested, please call Maria Guerrero at (310) 330-4910.

Mother's Day Greetings

To Nacha Sevillano: Happy Mother's Day to a friend and mother. Love, Barbara & Yolanda

To Rose Barron: Happy Mother's Day, mom! Love Yolanda & Barbara

To Isabell: Happy Mother's Day! Love, Joel

Birthday Greetings

To Steve Carrillo: Happy Birthday on 4/8/99!! Love Barbara & Yolanda

LET DAD KNOW HE'S SPECIAL!! Place a special note in BOCA to your dad for Father's Day. Special rate: \$15 for 20 words or less. Deadline is May 10th.

CAN YOU AFFORD TO GO OUT ON NEW YEAR'S EVE?

1/3 of all computers will fail in Los Angeles if nothing is done to check for Y2K!

Let the experts at Latinos 2010 do it for you. We will come out to your home or business and test your system for a small fee of \$25 (home computers) and \$50 (business computers).

Call (562)591-2800

L2010s

World Trade Center Box 32684
Long Beach, CA 90832
Tel/Fax: 562-591-2800

Email: latinos2010@earthlink.net

GET RESULTS WITH BOCA

P.O. Box 862246, LOS ANGELES, CA 90086-2246, CA (213) 385-2622

Ad copy must be in our office by **May 10th at noon** for the June/July issue.

BUSINESS RATES

For all real estate, rental, service products for sale and business-related ads:

# of WORDS	1 issue	2 issues	3 issues
1-13	\$40.00	\$64.00	\$96.00
14-17	\$46.80	\$86.80	\$109.60
18-21	\$53.50	\$100.10	\$129.60
22-25	\$60.10	\$113.20	\$149.30
26-29	\$66.60	\$126.10	\$168.70
30-33	\$73.00	\$138.80	\$187.80
34-37	\$79.30	\$151.40	\$206.60
38-41	\$85.50	\$163.60	\$225.10
42-45	\$91.60	\$175.10	\$243.30
+4 words	\$6.00	\$10.00	\$12.00

PRIVATE PARTY RATES

# of WORDS	1 issue	2 issues	3 issues
1-13	\$20.00	\$32.00	\$44.00
14-17	\$23.30	\$43.30	\$50.15
18-21	\$26.50	\$49.60	\$60.10
22-25	\$29.60	\$55.70	\$69.30
26-29	\$32.60	\$61.60	\$78.20
30-33	\$35.50	\$67.30	\$86.80
34-37	\$38.30	\$72.80	\$95.10
38-41	\$41.00	\$78.10	\$103.10
42-45	\$43.60	\$83.20	\$110.17
46-49	\$45.10	\$86.10	\$115.20
+4 words	\$2.40	\$4.50	\$5.20

HEADINGS

Help Wanted
Real Estate
For Rent
For Sale
Services
Autos
Roommates
Computers
Business
Opportunities
Vacation
Rentals
Tutors
Furniture
Announcements
Hotels
Jobs Wanted

Company (if applicable) _____
Name _____
Street Address _____
City _____ State _____ Zip _____
Phone(____) _____
\$ _____
Heading: _____
Number of times ad runs (number of issues): _____

Instructions: Clearly print your ad in the space provided below. Count each and every word. (Be sure to count your name, address & phone # if used in the ad.)

			1
			5
			9
			13
			17
			21
			25
			29
			33
			37
			41
			45

Office use only
Heading
Date
Sales Rep
Exp Date
#or runs (wks)

The Spirit of
Eco Maya

Festival V

a celebration of

MAYA CULTURE

MOTHER EARTH DAY

Saturday & Sunday, April 10 & 11, 1999
11:00 a.m. - 6:00 p.m.

Barnsdall Art Park
4800 Hollywood Blvd., L.A.

Art Exhibits and Entertainment

FREE ADMISSION

Free Parking at Kaiser Hospital

Mother Earth Day Walk, Saturday,
April 10th, 9:00 a.m.

Call 323.960.7879 for more info.

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Get free tickets to Mariachi USA!
Fill out and return BOCA's reader survey
on page 24 and you will be entered to win!
Surveys must be received by May 10th!!

