

THE UCSC THEATER ARTS DEPARTMENT  
AND THE UCSC ARTS DIVISION PRESENT

# ZOOT SUIT

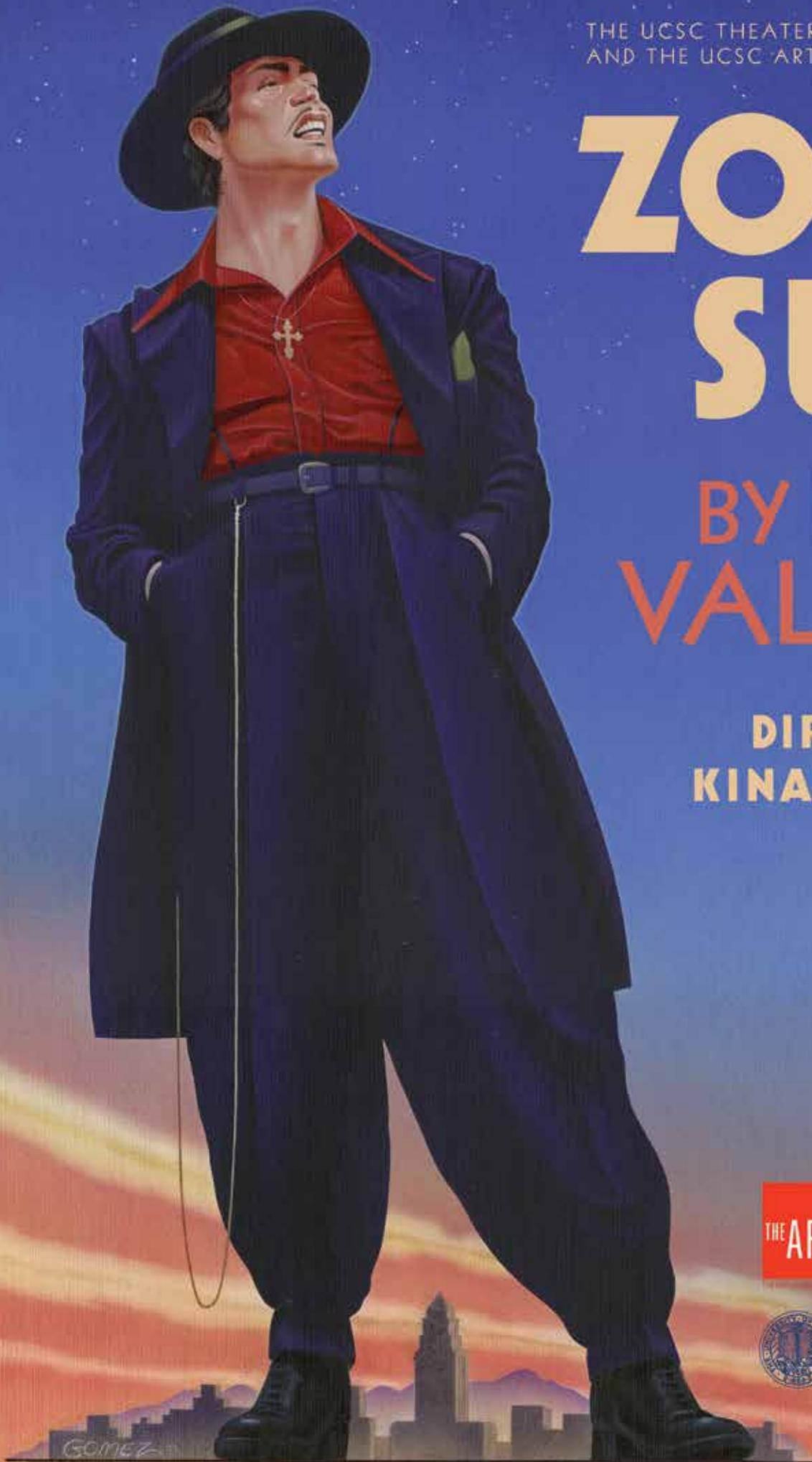
BY LUIS  
VALDEZ

DIRECTED BY  
KINAN VALDEZ



UNIVERSITY OF CALIFORNIA  
**SANTA CRUZ**

Image courtesy of Ignacia Gomez



On behalf of the UC Santa Cruz Arts Division, it is my sincere joy and honor to welcome you to our production of *Zoot Suit*. I am incredibly proud that our Theater Arts Department is presenting this historic production at such a relevant time. We have a long history of pushing boundaries, and continue to do just that with this production, which I understand is the first ever fully produced partnership with El Teatro Campesino to feature a female actor cast as El Pachuco (Gianna DiGregorio Rivera). This is a reflection of the exceptional creativity and artistry of our students, staff, and faculty. I would like to thank *Zoot Suit* director Kinan Valdez for his vision, and his commitment to bringing this great work to the UC Santa Cruz community. I would also like to thank Associate Professor Michael Chemers for his brilliant dramaturgical efforts, and a salute to Professor and Chair of Theater Arts Kate Edmunds for her leadership in producing this extraordinary event for the campus and the community of Santa Cruz, and beyond. Finally, I would like to thank all of you, our audience, for being part of this outstanding production through your presence.



With warm regards,

**Susan Solt**  
**Dean of the Arts**  
**Distinguished Professor, Department of Theater Arts**

It is my pleasure to welcome you to our production of a great American classic. While *Zoot Suit* has been taught for years across the campus, this is the first time the play has been staged at UC Santa Cruz. That is remarkable by itself, but to have the play directed by Kinan Valdez on top of that is something for which I am very grateful. The son of Luis Valdez, Kinan stands in no one's limelight but his own. He is a consummate artist and generous collaborator and teacher. We are so fortunate that his busy schedule allowed this opportunity. Thank you Kinan. Deep thanks go as well to the Dean of the Arts Division, Susan Solt. Her ongoing support has been instrumental in bringing this epic project to our stage. A personal note: I had just moved to New York City in the fall of 1978. Of course I saw every show I could—whether I could afford it or not. A few months later in March of 1979 I went to the Winter Garden Theater to see a show I knew nothing about. It was *Zoot Suit*, directed by the playwright. I don't recall a lot of the other shows I saw back then, but I can vividly see and hear parts of *Zoot Suit* to this day. Everything about it blew me away at the time and it has stayed with me through the decades. My hunch is it will stay with you too.

It isn't theater until there's an audience. Enjoy, and thank you for coming and making theater with us.

**Kate Edmunds**  
**Professor and Chair, Department of Theater Arts**

The Department of Theater Arts,  
University of California, Santa Cruz  
In association with  
El Teatro Campesino presents

CHOREOGRAPHY  
Jenny Hernandez

SCENIC DESIGN  
David Cuthbert

COSTUME DESIGN  
Abigail Taylor

LIGHTING DESIGN  
Alyssa Glenn

SOUND DESIGN  
Joseph Krempetz

MEDIA DESIGN  
Spencer Doughtie

SONGS COMPOSED BY  
Lalo Guerrero

VOCAL DIRECTOR  
Eric Parson

STAGE MANAGERS  
Amanda Marshall  
Violeta Diaz

DRAMATURGY and  
FIGHT CHOREOGRAPHY  
Michael Chemers

# ZOOT SUIT

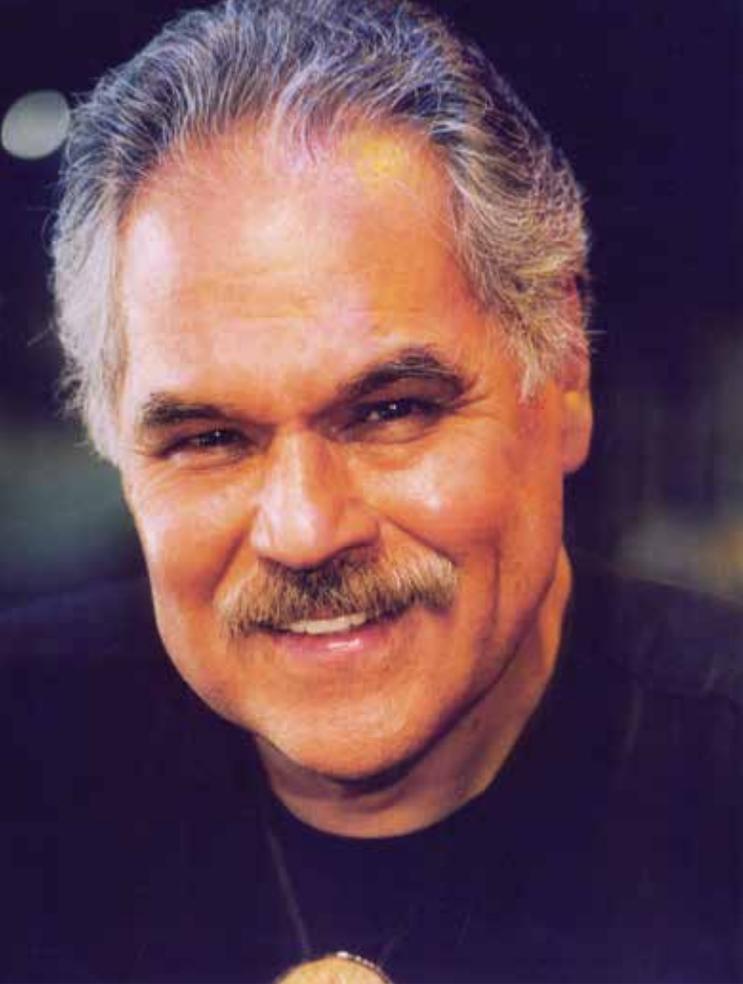
BY LUIS  
VALDEZ

**DIRECTED BY  
KINAN VALDEZ**

**MAY 26–JUNE 4, 2017  
MAINSTAGE THEATER**

**University of California, Santa Cruz**

Cover image courtesy of Ignacio Gomez



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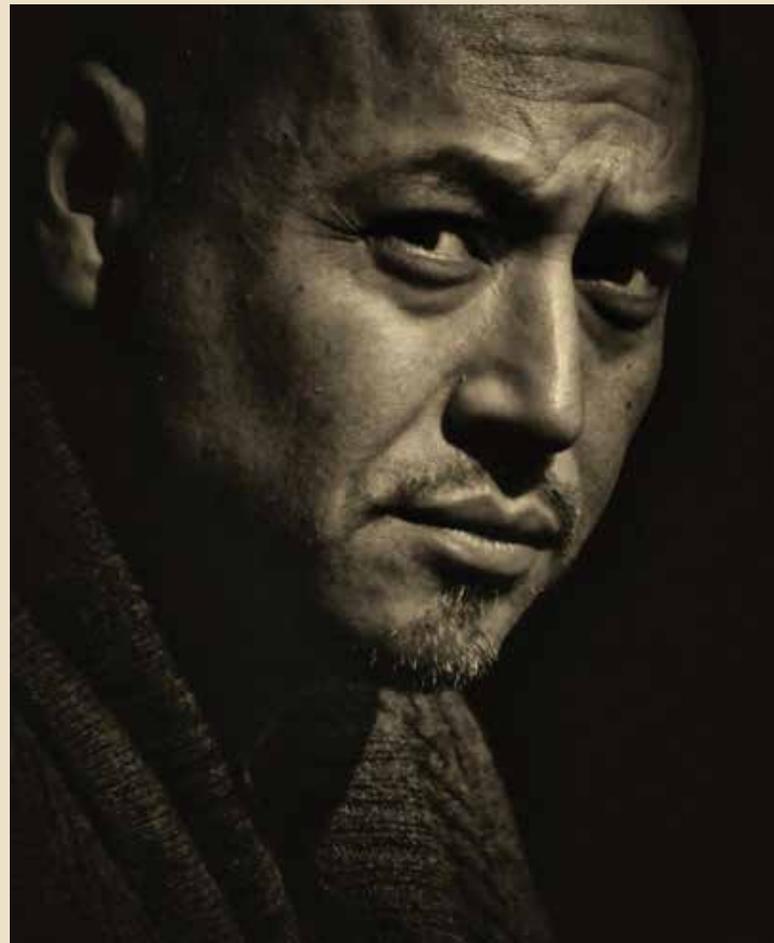
## LUIS VALDEZ (*Playwright*)

founded the internationally renowned and Obie-award winning El Teatro Campesino (The Farm Workers' Theatre) in 1965 during the United Farm Workers (UFW) struggle and the Delano grape strike in California's Central Valley. His involvement with Cesar Chavez, the UFW and the early Chicano Movement left an indelible mark that remains embodied in all his work. Valdez's screen credits include *Zoot Suit*, *La Bamba*, *The Cisco Kid*, and *Corridos: Tales of Passion and Revolution*. Awards include L.A. Drama Critic Circle awards, Bay Area Critics awards, the George Peabody Award for excellence in television, the National Medal of Arts, the Governor's Award from the California Arts Council, and Mexico's prestigious Aguila Azteca Award. He was inducted into the College of Fellows of the American Theatre at the Kennedy Center for the Performing Arts in Washington, D.C. In 2007, he was awarded a Rockefeller fellowship as one of 50 artists so honored across the United States. Valdez was recently inducted into the Academy of Motion Pictures Arts and Sciences as a director. In September 2016, he was awarded the National Medal of Arts by President Obama in a ceremony at the White House.

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## Kinan Valdez (*Director*)

is an active ensemble member of El Teatro Campesino (ETC). Born and reared in the collective milieu of the famed social justice theater company founded by his father, Luis Valdez, Kinan served as ETC's Producing Artistic Director until 2016, training the newest generation of community artists and activists now leading the 51 year-old company. As an individual playwright and director, Kinan explores the intersections between the mundane and the mythic through original works and adaptations of ancient mythology premised on the collision of diverse performance traditions. More recent directing credits include: *Heart of Heaven* (2015, Center Theatre Group), *La Esquinita USA* (2017, Arizona Theater Company) and *Zoot Suit* (2017, Center Theatre Group). Aside from working in the theater as a playwright and director, Kinan is an award-winning filmmaker, an educator at the University of California, Santa Cruz, and a national organizer for the Latinx Theatre Commons.



# ZOOT SUIT

## CAST

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**El Pachuco** Gianna DiGregorio Rivera

**Henry Reyna** Rey Cordova

### HENRY REYNA'S FAMILY

**Enrique Reyna** Adrian Zamora

**Dolores Reyna** Amanda Ceballos

**Lupe Reyna** Xóchitl Rios-Ellis

**Rudy Reyna** Jesús Pedroza-Moreno

### HIS FRIENDS

**George Shearer** Noah Lucé

**Alice Bloomfield** Natalie Farrell

### HIS GANG

**Della Barrios** Nicole Muckenthaler

**Ismael Torres** Hector Jimenez

**Joey Castro** Christopher Rene Rodríguez

**Tommy Roberts** Jacob John Caldwell

**Elena Torres** Trishana Wilson

**Bertha Villareal** Maria Veronia Farrell

**Chola** Georgina Rios

### THE DOWNEY GANG

**Rafas** Liam Goff

**Guera** Jazmine Logan

**Ragman** Josh Orlando

**Hoba** Ashley Brown

**Lil Blue** Mia Cantú

**Manchuka** Pamela Ignacio

**Blondie** Natalia Clarissa Delgado

**Zooter** Joy Knighton

**Cholo** Daniel Martinez

### THE LAW

**Lt. Edwards** Alex Seifert

**Sgt. Smith** Travis Rynders

### THE PRESS

**The Press** Cody Lee

**Cub Reporter** Daniel Martinez

**Newsboy** Joy Knighton

### THE COURT

**Judge F. W. Charles** Alex Seifert

**Bailiff** Travis Rynders

### THE PRISON

**Guard** Alex Seifert

### THE MILITARY

**Bosun's Mate** Travis Rynders

**Sailor** Josh Orlando

**Marines** Liam Goff

**Shore Patrolman** Travis Rynders

**Swabbie** Joseph Neves

### OTHERS

**Pachuca Trio** Nikki Ryeo, Sologne Patterson, Aurora O'Greenfield

### TIME/PLACE

Fall of 1942 through fall of 1944 in the Los Angeles barrios, San Quentin Prison, and the mind of Henry Reyna.

*There will be one twenty-minute intermission.*

*Haze and gunfire effects are used in this production.*

*This performance contains nudity.*

*Zoot Suit was originally commissioned by Center Theatre Group and had its world premiere at the Mark Taper Forum in 1978. It appears in print in Zoot Suit and Other Plays by Luis Valdez (Houston, Texas: Arte Público, 1992).*

## MUSIC

“Perdido” by Juan Tizol, Performed by Duke Ellington  
“Chicas Patas Boogie” Music and Lyrics by Lalo Guerrero  
“Échale Un Quinto al Piano” by Felipe Valdés Leal  
“La Zenaida” by Samuel M. Lozano  
“Los Chucos Suaves” Music and Lyrics by Lalo Guerrero  
“Vamos a Bailar” Musica and Lyrics by Lalo Guerrero  
“Henry and Della Theme” by Daniel Valdez  
“Aquellos Ojos Verdes” Music by Nilo Menéndez,  
Lyrics by Adolfo Utrera  
“Marijuana Boogie” Music and Lyrics by Lalo Guerrero  
“Let’s Go To Court” by Daniel Valdez  
“Sleepy Lagoon” by Harry James  
“In the Mood” by Glenn Miller Orchestra  
“Fiesta Mexicana” by Jorge Negrete  
“Handball” Music and Lyrics by Daniel Valdez  
“Zoot Suit Boogie” by Lalo Guerrero  
“Bugle Call Rag” by Jack Pettis, Billy Meyers & Elmer  
Schoebel; Performed by Benny Goodman Orchestra  
“Aztec Episode” by Daniel Valdez  
“Saint Louis Blues March” by WC Handy & Glenn Miller  
“Soldado Razo” by Felipe Valdés Leal

## SPECIAL THANKS AND ACKNOWLEDGEMENTS

Luis Valdez  
El Teatro Campesino Directors  
Daniel “Nane” Alejandrez,  
Executive Director of Barrios Unidos  
Dr. James Bierman  
Phil Esparza  
Bob Giges  
Dr. Jennifer Gonzalez  
Dr. Silvia Griesz  
Dr. Brian Herrera  
Dr. Catherine Ramírez  
Tlaloc Rivas  
Craig Schwartz  
El Pachuco Zoot Suits, Inc.

## PRODUCTION PERSONNEL

**Stage Managers** Amanda Marshall, Violeta Jazmin Diaz Guzmán  
**Assistant Director** Ciera Eis  
**Assistant Fight Choreographer** Noah Lucé  
**Assistant Stage Manager** Giselle Audero  
**Assistant Scenic Designers** Micaela Sinclair, Monica Ravitch  
**Assistant Media Designer** Eric Liu  
**Assistant Costume Designers**  
Trishana Wilson, William Araya, Yao Ji  
**Assitant Lighting Designer** Marina Briskin  
**Props Master** Alyssa Ponce  
**Assistant Props Master** Charlotte Tierney  
**Technical Director** Christopher Hackett  
**Master Electrician** Camille Kelly  
**Assistant Dramaturgs** Wendy Burr, Adrian Centeno, Nina  
McMurtrie, Victoria Gardiner, Vanessa Di Franco, Francim Aguilar  
**Light Board Operator** Rebecca Benack  
**Audio Technician** Izzy Quistian III  
**Follow Spot Operators** Katie Charlton, Ambrosia Guiliana  
**Sound Board Operator** Joseph Krempez  
**Media Board Operator** Carina Swanberg  
**Wardrobe Mistress** J Gallo  
**Wardrobe Crew** Ky Jones, Marissa Moorhead, Lindsey Thomas,  
Rebecca Thompson, Julia Wammack-Lopez  
**Costume Technicians** Katherine Chen, J Gallo, AJ Lygo-Yarn,  
Marissa Kamenetsky, Melissa Karpecki, Addie Smith  
**Run Crew** Molly Buck, Lorena Cancino, Najee Hepburn,  
Devansh Shah  
**Production Electricians**  
Nina Mostowfi, Mariana Briskin, Spencer Doughtie, Camille  
Kelly, Carina Swanberg  
**Light Hang Crew** Gisella Audero, Carla Estrada, Peter Hernandez,  
Trinity Nordstrom, Angela Padrón, Yuechen Yang  
**Carpenters/Welders**  
Micaela Sinclair, Christopher Hacker, Eric Liu, Sasha Renee,  
Georgina Rios, Melia Spooner-Heath, Cody Lee  
**Scenic Painter** Cody Lee  
**Production Office Manager** Amanda Marshall  
**Production Office Assistant** Giselle Audero  
**Student House Managers**  
Rachael Greer, Malia Mendiola, Kristina Miller, Josh Nachowitz,  
Mia Victoria  
**Student Ushers** Adam Buder, Andy Chen, Cy Dollente, Kelly  
Figueroa, Nicholas Gehlken, Monica Guerrero, Moriah Katz,  
Christina Liu, Maria Martinez, Asher McCormick, Imani Outen,  
Kaley Rivanis, Sophia Rose, Ari Shiell, Philip Stanley, Jay Verana  
**Student Ticketing Team** Diana Hernandez, Larry Hinojos,  
Daniel Martin, Lleymi Martinez Arango, Anna McGrew, Esmeralda  
Reynaga, Yothaka Suklar, Kelly Sweeney, Nuria Villanueva  
**Marketing** Maureen Harrison, Sabrina Eastwood  
**Graphic Design** Julie Rogge  
**Ticketing Operations** Jessica Abramson, Sabrina Eastwood,  
Tracye Lawson  
**Photography** Steve DiBartolomeo of Westside Studio Images,  
Nicola Percy [www.nicolapercy.com](http://www.nicolapercy.com), and Jay Thompson

# ZOOT SUIT: MEET THE STUDENTS!



**Ashley Brown (Hoba)** is a freshman at UCSC and is a Theater Arts and Sociology double major. She is very honored to be apart of this production.



**Natalia Delgado (Blondie)** has performed in the UCSC productions *Twilight Los Angeles: 1992* (2017), *In the Heights* (2016) and *Bug* (2015). She will join the M.A. Program in the fall.



**Hector Jimenez (Ismael Torres)** is a second-year major in Theater Arts. Hector is honored to be part of an exciting and important piece of Chicano theater.



**Mia Cantú (Lil Blue)** is a freshman majoring in Theatre Arts and Creative Writing. *Zoot Suit* is her first acting credit at UCSC; she is also involved with *Loose Lips* (2017).



**Maria Veronica Farrell (Bertha Villareal)** is a freshman at UCSC, and plans to double major in Psychology and Theater Arts. This is her first production at UCSC.



**Joy Knighton (Zooter/Newsboy)** is a second-year major in Theater Arts. She has worked with Gritty City Repertory Theatre in Oakland. *Zoot Suit* is her second play in Santa Cruz.



**Jacob Caldwell (Tommy Roberts)** is a third-year undergraduate, double majoring in Theater Arts and Business-Management Economics. He loves to dance.



**Natalie Farrell (Alice)** is an M.A. in the theater arts program. She appeared in *Lion in the Streets* (2017), *The Odyssey* (2016), and *The Congressladies* (2015).



**Cody Lee (The Press)** is a senior majoring in Anthropology and Theater Arts. Cody is excited to pursue both technical theater and improv performance in New York after graduation.



**Amanda Gabriela Ceballos (Dolores)** is a second-year major in Feminist Studies and Theater. She appeared in *In the Heights* (2017) and is honored to be part of this important piece of Xicano theater.



**Liam Goff (Rafas)** is a freshman majoring in Theater Arts. He has been dancing since he was five years old and feels honored to work with Kinan Valdez.



**Jazmine Logan (Guera)** is a sophomore majoring in Theatre Arts and Politics. She has performed in *The Waiting Room* (2016), *A Dream Play* (2016), *The Odyssey* (2016), and *AATAT's Detroit 67'* (2017).



**Rey Cordova (Henry Reyna)** is a second-year Theatre Arts Major. He is honored to be involved in such a monumental and essential American play as *Zoot Suit*.



**Pamela Ignacio (Manchuka)** is in her final year of undergraduate study in Linguistics at UCSC. She acted in *Marques* (2016), and *Twilight: Los Angeles, 1992* (2017).



**Noah Luce (George, Assistant Fight Choreographer)** is completing his Masters of Arts in Theatre Arts. Noah has a B.F.A. from Cornish College of the Arts (2011) and attended PCPA (2008).

# ZOOT SUIT: MEET THE STUDENTS!



**Daniel Martinez (Cholo)** is a second-year Theater Arts and Politics double major. Daniel is incredibly excited to be in a production as significant as *Zoot Suit*.



**Sologne Patterson (Pachuca)** is an M.A. in Theater Arts. Sologne will continue her professional theater career this summer at California Shakespeare Theater, in the Artistic Learning department.



**Christopher Rene Rodriguez (Joey Castro)** is a fifth-year theater arts major who recently appeared in *Twilight: Los Angeles 1992* (2017). Chris is excited finish his education with *Zoot Suit*.



**Nicole Muckenthaler (Della)** is a sophomore majoring in Theatre Arts. She has performed in *Princess Ivona* (2015), *The Waiting Room* (2016) and *The Servant of Two Masters* (2016).



**Jesus Pedroza-Moreno (Rudy)** is a first-year double majoring in Theatre Arts and Psychology. He is humbled to be a part of the unfortunately timeless *Zoot Suit*.



**Nikki Ryeo (Pachuca)** is a third-year Film and Digital Media major with a Theater Arts minor. Performing is one of her passions and she is delighted to be in *Zoot Suit!*



**Joseph Neves (Swabbie)** is a third-year majoring in Theater and Film. He appeared in *Congressladies* (2016), *Splinters in our Ankles* (2016), and *Two Gentlemen of Verona* (2016).



**Georgina Rios (Chola)** majors in Theater Arts and Film and Digital Media. She assistant directed UCSC's AATAT's *Detroit 67* and is proud to build community for students of color on stage.



**Travis Rynders (Sgt. Smith, Bailiff, Bosun's Mate, Shore Patrolman)** is excited to be performing *Zoot Suit* as his final show at UCSC, and gives gratitude to the instructors and students.



**Aurora O'Greenfield (Pachuca)** is a sophomore majoring in Theater Arts and Environmental Studies. She appeared in *The Odyssey* (2016), Shakespeare-To-Go's *Two Gentlemen of Verona* (2017) and with Acquire A Cappella.



**Xochitl Rios-Ellis (Lupe)** is a sophomore studying Anthropology and Theater. *Zoot Suit* is Xochitl's first show at UCSC and she is proud to be a part of this revolutionary production.



**Alex Seifert (Lt. Edwards/Judge/ Prison Guard)** is a freshman Theater Arts Major. He is honored to be performing in this extraordinary production of *Zoot Suit!*



**Josh Orlando (Ragman/Sailor)** is an M.A. student in Theater Arts with a concentration in performance and gender studies. Josh will intern for Santa Cruz Shakespeare 2017.



**Gianna DiGregorio Rivera (El Pachuco)** is a graduating Theater Arts major. She is a member of Los Mejicas folklorico group, and is grateful to share this vital Chicano story.



**Adrian Zamora (Enrique)** is a second-year Theater Arts and History of Art and Visual Culture (HAVC) double major.

**Giselle Audero (Assistant Stage Manager)** is a first-year Theater Arts student. She has been stage managing for three years and is very grateful for the chance to work on *Zoot Suit*.

**Wendy Burr (Assistant Dramaturg)** is an alumna of UCSC's Theater Arts M.A. and undergraduate programs. She currently teaches in the department.

**Mariana Briskin (Assistant Lighting Designer)** is a second-year Theater Arts major at UCSC.

**Adrian Centeno (Assistant Dramaturg)** is an alumnus of UCSC's Theater Arts M.A. program. He is currently the New Pages Lab Associate Producer at Playwrights' Arena in Los Angeles.

**Violeta Diaz (Co-Stage Manager)** is a graduating fourth-year Theater Arts student who is passionate about stage management and hopes to open up her own theater company for bilingual Spanish speaking children.

**Spencer Doughtie (Media designer)** is a senior Theater Arts major. He specializes in lighting and media design and will be exploring these elements next year in the Master's program.

**Ciera Eis (Assistant Director)** is a senior majoring in Theatre Arts and Psychology. She has recently directed *Water By The Spoonful* (2015) and *Twilight: Los Angeles, 1992* (2017) on the UCSC campus.

**Victoria Gardiner (Assistant Dramaturg)** is a graduating Theater Arts major who was dramaturg for *A Dream Play* (2016), and *Twilight Los Angeles: 1992* (2017). She joins the M.A. program in fall.

**Alyssa Glenn (Lighting Designer)** is a Theater Arts Master's candidate at UCSC. She is the Producing Artistic Director for BarnStorm Theater. Visit: [alyssafglenn.carbonmade.com](http://alyssafglenn.carbonmade.com)

**Christopher Hackett (Co-Technical Director)** is a third-year Theater Arts major. He has worked in theaters throughout California, building sets, hanging lights, stage managing and designing.

**Yao Ji (assistant costume designer)** is a third-year Theater Arts major. *Zoot Suit* is her first department production at UCSC as an assistant costume designer.

**Joe Krempetz (Sound Designer)** is a senior Theatre Arts student focusing in sound design. In addition to live theater, he has scored and designed several short films and video games.

**Eric Liu (Assistant Media Designer)** is a fourth-year Theater Arts major, currently in his last quarter of study at UCSC. Previous credits include *Lion in the Streets* (2017) and *A Servant of Two Masters* (2016).

**Amanda Marshall (Co-Stage Manager)** is graduating with majors in Theater Arts and Psychology. The majority of her work has been on faculty productions at UCSC and with Santa Cruz Shakespeare.

**Nina McMurtrie (Assistant Dramaturg)** is a graduate student in UCSC's Theater Arts M.A. program. Nina is very honored to be working on this historical production with Kinan Valdez.



Cast members of UC Santa Cruz production (left-to-right): Christopher Rodriguez, Rey Cordova, Gianna DiGregorio Rivera, Nicole Muckenthaler, and Natalia Delgado  
Photo: Steve DiBartolomeo, Westside Studio Images

**Monica Ravitch (Assistant Scenic Designer)** is a junior at UCSC, double-majoring in Film/Digital Media and Theater Arts. This is her second scenic assistantship at UCSC.

**Micaela Sinclair (Co-Technical Director)** is a sophomore majoring in Theater Arts and minoring in Education. She has designed for *The Servant of Two Masters* (2016) and *Two Gentleman of Verona* (2017).

**Abigail Lea Taylor (Costume Designer)** is a graduating Theater Arts major. This is her first experience as a costume designer.

**Charlotte Tierney (Props Assistant)** is a third year Theater Arts major focusing on lighting and costume design.

**Trishana Wilson (Elena Torres, Assistant Costume Designer)** is a sophomore at UCSC and will be double majoring in Theater Arts and Spanish.

# Suiting Up in 2017

by **Michael Chemers,**  
Associate Professor of Dramatic Literature, UCSC

*"Forget the war overseas, carnal. Your war is on the home front." — El Pachuco*

Why revive *Zoot Suit*? Valdez's combination of ripped-from-the-headlines subject matter, the themes of pride and inclusion, the heightened theatricality, and the celebration of Chicanx culture makes this vibrant, funny, poignant, colorful play worth performing at any time. But we are not producing a museum piece, even one as good as this one, whose 1978 premier at the Mark Taper Forum was so popular the papers called it "the second Zoot Suit riot." On the contrary, the social factors that made *Zoot Suit* so relevant to audiences in Los Angeles, New York, and all over the U.S. in 1978 grant the play a new, or perhaps merely more visible, significance for audiences in 2017. In 1978 *Zoot Suit* was a rebuke to mainstream American culture for its lingering refusal to allow Mexican-Americans to participate in the American Dream as much as it was a celebration of a different vision of what it meant to be American; a vision as uniquely and authentically American as those represented in the plays of Eugene O'Neill, Tennessee

Williams, Arthur Miller, and Lilian Hellman, but one that remained barely recognized as American at all. *Zoot Suit* was also a battle cry to all the eses and carnalas to póngar más abusados and demand the respect that white culture continued to deny them.

Edward James Olmos and Daniel Valdez. Mark Taper Forum, 1978. Photo by © Jay Thompson. (Courtesy of Mark Taper Forum).



Cast members UC Santa Cruz production (left-to-right): Rey Cordova (Henry), Gianna DiGregorio Rivera (El Pachuco)  
Photo: Steve DiBartolomeo, Westside Studio Images

In January of 2017 the Center Theatre Group in Los Angeles revived this, possibly their most celebrated and influential hit, to a freshly riotous reception. The play was a smash, sold out for three extensions into early April. Audiences might have come expecting a nostalgic experience, to revel in the kitsch of a beloved piece of culture from their youth, but that is not exactly what the revival delivered. The play received a fresh interpretation: **"Forget the war overseas, carnal. Your war is on the home front."** — El Pachuco

undoubtedly the openly racist, unapologetically divisive, and even gleefully hateful rhetoric that dominated the 2016 U.S. presidential election has granted a fresh relevance to *Zoot Suit* even as it has spurred a new rise in prejudice, vandalism, and violence directed at ethnic minorities. Our community is not untouched by these changes. ICE raids unthinkable only a few months ago have become a regular occurrence even here in Santa Cruz, splitting families and punishing some guilty of only bureaucratic infractions. DACA Students at UCSC who were recently confident in their status are now afraid to file for scholarships or register for classes for fear of suddenly getting targeted. We are a community of immigrants and we are getting a taste of the kind of fear that made the Zoot Suit riots.

Valdez revised the play for its 2017 production—we are the second producing company to perform this new script. The revisions are subtle, minuscule even: a word here, a phrase there, perhaps a quiet indication of a different emphasis on this line or that gesture. But the women of the play emerge stronger, with more theatrical power and depth, befitting a society more awake to the perils of sexism. In fact, we are the first fully produced, Campesino-sanctioned production in history to feature a female actor, Gianna DiGregorio Rivera, in the role of El Pachuco. The rebuke to the failures of the American Dream to include ALL Americans remains, but Valdez subtly reminds us that Chicanos weren't the only ones to be denied that dream—and that some who thought themselves secure in that dream might find it precipitously revoked. Still specifically and pointedly Chicano, the play now invites all ethnic minorities to remember that white supremacy can be fickle about whom it allows into its protection, and whom it targets.

The other important, and convergent, theme this play visits is the immense power of the press—a potentially maleficent power, when abused, that can enervate public discourse even as it alchemizes latent fears into raging hatreds. This phenomenon tends to metastasize when tensions



Luis Valdez directs the cast at the Mark Taper Forum, 1978. Photo by © Jay Thompson. (Courtesy of Mark Taper Forum).

about outsiders run high—when a war is on, or when a country faces (or thinks it faces) an existential threat. Rather than directing reasonable energies to combatting the external threat, the mood of the

public tends to turn inward, to attack internal threats real or imagined. *Zoot Suit* 2017 reminds us that this phenomenon is not at all

mired in the benighted years of the Great War, but has become rather the background noise of our everyday political environment.

The Chicano resistance to hatred and the subversion of civil rights celebrated in the play is a lesson for all humans. *Zoot Suit's* legacy is to remind us that the American Dream, if it does not include all Americans, is no dream at all.

## ESSAY

by **Catherine Ramirez**, Associate Professor of Latin American & Latino Studies, Director of the Chicano Latino Research Center, UCSC

*Zoot Suit* premiered thirty-five years after the Zoot Suit Riots, thirteen years after the Watts Rebellion, and fourteen years before Los Angeles would erupt again after a jury in Simi Valley acquitted four white police officers of beating Rodney King, a twenty-five-year-old African American man. In a city marred by strained relations between law enforcement and black and brown communities, King's beating was nothing new. That it was caught on videotape was extraordinary. Decades before YouTube, Instagram, iPhones, and bodycams, images of the four police officers repeatedly striking King with their batons and kicking him while he lay on the ground—while several other cops looked on and did nothing—spread around the world.

2017 marks the twenty-fifth anniversary of the Los Angeles Riots. As a play about an earlier instance of unrest, one in which members of the U.S. armed services targeted and attacked Mexican-American youths while the police looked on, *Zoot Suit* remains relevant. In addition to grappling with state violence against racialized others, wartime xenophobia and scapegoating, and the consumptive power of “fake news,” Luis Valdez's masterpiece and El Teatro Campesino remind us of the vital role art plays in a heterogeneous and stratified society. Far from a mere luxury for the urban elite, art teaches. It has the power to heal and to inspire. It gives us the opportunity to ponder who we are and who we might become, to speak back to power, and to shape our world. Like the earth, we must care for and defend art. Art belongs to all of us.

by **Michael Chemers**, Associate Professor of Dramatic Literature, UCSC

**Nina McMurtrie**, Student in the Master of Arts Program in Theater Arts, UCSC and

**Victoria Gardiner**, Theater Arts Major

# VISIT TO A Zoot planet

After the bombing of Pearl Harbor in 1941, the U.S. Office of Price Administration rationed commodities needed in the war effort including gasoline, metal, electricity, sugar, meat, butter, nylon, silk, batteries, and fabric. Before the war, a standard men's suit came with a vest and two pairs of pants. The wartime "Victory Suit," however, was single-breasted, with narrow lapels, no cuffs, no pocket flaps, no vest, and only one pair of pants. The Zoot Suit, on the contrary, consisted of a knee-length jacket with very wide lapels, padded shoulders, worn with high-waisted, full-cut baggy trousers that tapered to narrow cuffs, held up with wide suspenders, an elaborate vest, and a long watch chain, with wide-collared shirts and a very wide-brimmed hat. A status symbol among ethnic minorities, the Zoot Suit was seen by whites as an act of defiance during wartime, and Zoot Suits could only be acquired through bootleg tailors. The fashion, then, became not only a symbol of racialized hooliganism, but an insult to the soldiers and sailors prosecuting the war overseas. Associated as it was with minorities, the Zoot Suit became a target for growing expressions of racism and white nativism.

## THE ZOOT SUIT and the PACHUCO

"What distinguishes them, I think, is their furtive, restless air: they act like persons who are wearing disguises, who are afraid of a stranger's look because it could strip them and leave them stark naked...the pachucos do not attempt to vindicate their race or the nationality of their forebears.

Their attitude reveals an obstinate, almost fanatical will-to-be, but this will affirms nothing specific except their determination... not to be like those around them."

—Octavio Paz, *The Labyrinth of Solitude*

Pachuco was originally a derisive term that Mexicans and Mexican-Americans

Edward James Olmos as El Pachuco. Photo by © Jay Thompson. (Courtesy of Mark Taper Forum, 1978).



Rendering by graduating Theater Arts major, Abigail Taylor, Costume Designer

employed to refer to the poorer denizens of El Paso, Texas (Chuco Town). Like other Chicanos, pachucos labored on railroads and in migrant farms and found their way all over America, but a large population settled in Los Angeles in the 1920's and 30's. Their children adopted the Zoot Suit along with a unique slang, called Caló, which is a mix of Anglicized Spanish, Hispanicized English, gypsy zincaló, Aztec Nahuatl, and a splendid plethora of neologisms and rhymes. By the 1940's, wearing the Zoot Suit made young L.A. pachucos particularly vulnerable to guilt by association as wartime hysteria went so far as to accuse Zoot Suiters of willing collaboration with Nazis or even of acting as fifth columnists under the orders of Japanese who were interned in California camps.





Gianna DiGregorio Rivera  
(El Pachuco)  
Photo: Steve DiBartolomeo,  
Westside Studio Images

"All the questions that have to do with creating a character are issues of self-empowerment in the sense of self-definition."

— Luis Valdez, in a 2014 interview

## LA PACHUCA

UCSC's *Zoot Suit* is unique as the first full production sanctioned by El Teatro Campesino to cast a female actor (Gianna DiGregorio Rivera) in the role of El Pachuco since the play's premiere in 1978. The Pachuco is traditionally cast as male because it is seen to embody a set of qualities, sometimes called *machismo* or *caballerismo*, that represent an ideal of male behavior. But El Pachuco is not actually a human being—it is an avatar of the trickster god, called Tezcatlipoca by the Aztecs, a figure of immense spiritual power that transcends mortal concerns such as gender. Rivera's work challenges us to enjoy a new appreciation of this dangerous,

## SLEEPY LAGOON AND THE RIOTS

by **Vanessa Di Franco**, Film and Digital Media Major and  
**Francim Aguilar**, General Biology Major

Enrique "Henry" Reyes Leyvas (1923–1971) was one of many victims of police brutality and juridical misconduct during a wave of reactionary racism in the 1940's. On August 1, 1942, he and several friends were enjoying a popular hang-out spot, the Sleepy Lagoon reservoir, and were involved in a violent encounter with a rival gang that resulted in the murder of one Jose Diaz. 600 young men and women of color were arrested in police sweeps. The trial of *People v. Zamora* lasted months and is now an example of one of the worst cases of juridical misconduct on record. Leyvas and several others were convicted without evidence. The verdicts were overturned on an appeal made possible by a group of leftist civil rights activists, but not soon enough to stop more violence. The conviction sparked a five-day long nationwide wave of violence, mainly perpetrated by American servicemen on black, Latinx, Filipinx, and Jewish zoot-suiters. When the police arrived to these incidents, they would often arrest the Zoot Suiters rather than their attackers. Eventually the attacks were leveled at racial minorities whether they were wearing Zoot Suits or not. The injustice sparked a new generation of civil rights leaders, including a young zoot-suiter known as Detroit Red, who would be galvanized by his experience in the Zoot Suit Riots into Malcolm X.

elegant character, and in so doing compels us to ask questions about our own assumptions regarding gender and sexuality. Luis Valdez has said that "the act of bringing people into the theater is the act of creating society, and I think that has to be taken seriously." Since these principles are important to our community of artists and thinkers at UC Santa Cruz, we take this responsibility seriously by reflecting our values through this work.

—M. Chemers 13

# THE SMOKING MIRROR

by Victoria Gardiner,  
Theater Arts Major

The Aztecs sustained a highly complex theology, which embraces the concept of multiplicity. Firstly, the Aztec story of the creation of the world chronicles the creation and destruction of multiple universes in a chronology that does not definitively acknowledge any particular universe as the true or even contemporary one. Instead there is a suggestion of multiple versions of events, with no hierarchy of correctness between them, and no mutually exclusive boundary. The concept, in essence, is that the cosmos is vast enough to embody multiple, perhaps conflicting, truths at the same time. This ideology is of particular interest to this production considering the multiple and conflicting but simultaneous endings of Henry Reyna's story. A second way in which Aztec mythology highlights multiplicity is in its appreciation of the opposing forces of order and chaos. An important thing to note when examining this binary in the context of Aztec culture is that neither one of these concepts is considered objectively good or



evil. The god Quetzalcoatl is associated with harmony, order, and daylight. Meanwhile his brother and counterpart Tezcatlipoca is a trickster god of conflict, chaos and is often associated with night, which to the Aztecs was a time where the boundary between the natural and the supernatural blurred, inviting dynamic spiritual change. His colors are red and black, like those of El Pachuco. A trickster figure, Tezcatlipoca upsets the status quo wherever he goes—it's not always clear if he is a villain or a hero.

But in Aztec cosmology, Tezcatlipoca is no more or less good or evil than his brother, Quetzalcoatl. Nor are the concepts he embodies any more or less important to cultural discourse or spiritual wellness.

## GLOSSARY

By Adrian Centeno, M.A. Theater Arts (2016)

*Agüitala* control yourself  
*Andale* hurry up  
*Apá/Amá* dad/mom  
*Barrio* neighborhood  
*Bato* dude, guy  
*Borlo* dance  
*Cabrón* bastard  
*Cálmenla* cool it  
*Carnal* brother  
*Carnala* sister  
*Carnalillo* little brother  
*Chalé* no  
*Chango* monkey  
*Chicas Patas* Chicano  
*Chingón* big shot  
*Chula* pretty girl  
*Es puro basilón* it's only fun

*Ese/Esa* dude/gal  
*Frajo* cigarette  
*Foquiar* screw you  
*Gabacho* Anglo, gringo  
*Hay te watcho* see you later  
*Hijo/Hija* son/daughter  
*Hombre* man  
*Huisa* girlfriend  
*Jaina* girlfriend  
*Jefita/Jefito* mother/father  
*La Jura* the law  
*Me la rayo* it's the truth  
*Menudo* tripe soup  
*Mira* look  
*Muchacho* young man  
*Mujer* woman  
*Nel* no

*No te hagas gacho*  
don't be gauche  
*Oralé* hey, right on  
*Pedo* hassle  
*Pendejadas* nonsense  
*Pendejo* idiot  
*Pinche* lousy  
*Ponte abusado* wise up  
*Por favor* please  
*Pos* well  
*Puro pedo* pure baloney  
*Puro relajo* pure nonsense  
*Puto/Putita* prostitute  
*Que desmadre* what a mess  
*Ruca* wife, girlfriend  
*Ruco* old  
*Simón* yes

*Sura* soiled, unclean  
*Surote* bad (cool) dude  
*Tacuche* the Zoot Suit  
threads, the fancy duds, the  
whole look  
*Te curas* can you beat it?  
*Trucha* watch out  
*Vámonos* let's split  
*Verdolaga* naïve, hick  
*Watcha* look  
*Y qué* so what?  
*Ya estubo* that's enough  
*Ya me estás cayendo gordo*  
you're being a pain in the butt  
*Ya pués* that's enough



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- Please do not bring food into the venue. Food and drink may be enjoyed outside only.
- Please unwrap cough drops and throat lozenges before the performance starts.
- Please turn off all electronic devices and put them away for the duration of the performance. The use of electronic devices is distracting to audience members and performers alike.
- Everyone in attendance will be grateful if your watch and phone alarms are turned off.
- The use of cameras and recording devices is strictly prohibited unless approved in advance by the theater manager.
- If you arrive later than 15 minutes before curtain, we cannot guarantee that you will see the first portion of the program. Please allow adequate time to park, pick up your tickets, and be seated before the scheduled performance time.
- Latecomers will be admitted to the theater at the discretion of the house manager at an appropriate break in the performance.
- Children and their adult guests may wish to be seated on an aisle near the door if a quick exit is needed.
- Children (and adults) should be able to sit quietly during the length of the performance.

### Theater Arts Faculty

Lee Armstong, *drama*  
Dor Atkinson, *drama*  
Brandin Baron, *design*  
Tandy Beal, *dance*  
James Bierman, *drama*  
Kirsten Brandt, *drama*  
Wendy Burr, *drama*  
Nancy Carlin, *drama*  
Jane Casamajor, *design*  
Gerald Casel, *dance*  
Michael Chemers, *drama*  
David Lee Cuthbert, *design*  
Kate Edmunds, *design*  
Kathy Foley, *drama*  
Greg Fritsch, *drama*  
Patty Gallagher, *drama/dance*

Amy Mihyang Ginther, *drama*  
Kimberly Jannarone, *drama*  
Philippa Kelly, *drama*  
Sean Keilen, *Porter Provost*  
Mandjou Koné, *dance*  
Mythili Kumar, *dance*  
Cynthia Ling Lee, *dance*  
Dierdre Mountain, *design*  
Cid Pearlman, *dance*  
Elaine Y. Roos, *design (emerita)*  
Norvid Roos, *design (emeritus)*  
Danny Scheie, *drama*  
Audrey Stanley, *drama (emerita)*  
Kinan Valdez, *drama*  
Ted Warburton, *dance*  
Paul Whitworth, *drama (emeritus)*  
Donald Williams, *drama*  
Aimee Zygmanski, *drama*

### Theater Arts Staff

Giuseppina L. Cappella  
Costume Shop Assistant  
Brent Foland  
Costume Shop Manager  
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Department Manager  
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Production Equipment Coordinator  
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Academic Advisor  
J. E. Weiss  
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Technical Director

