

AQUARIUS THEATRE



ZOOT SUIT

Mark Taper Forum

Gordon Davidson, Artistic Director.
Center Theatre Group. Music Center.
presents

World Premiere

ZOOT SUIT

A New American Play by LUIS VALDEZ

Directed by LUIS VALDEZ

Choreographic Sequences by PATRICIA BIRCH

Set by ROBERTO MORALES
THOMAS A. WALSH

Costumes by PETER J. HALL
Lighting by DAWN CHIANG

Score Conceived and
Musical Direction by DANIEL VALDEZ

Score Arranged and
Musical Production by DAN KURAMOTO
DANIEL VALDEZ

Assistant Director JACK BENDER
Assistant to Ms. Birch ROBERTA DELGADO ESPARZA

Staff Producer for *Zoot Suit* KENNETH BRECHER

ZOOT SUIT takes place between the Fall of 1942 and Fall of 1944 in the Los Angeles *barrios*, San Quentin Prison and the mind of Henry Reyna.

There will be one intermission.

cast

El Pachuco EDWARD JAMES OLMOS

Henry Reyna ENRIQUE CASTILLO

His Family:

Enrique Reyna ABEL FRANCO
Dolores Reyna LUPE ONTIVEROS
Lupe Reyna EVELINA FERNANDEZ
Rudy Reyna TONY PLANA

His Friends:

George Shearer
Alice Bloomfield

CHARLES AIDMAN
KAREN HENSEL

His Gang:

Della Barrios
Smiley Torres
Joey Castro
Tommy Roberts
Elena Torres
Bertha Villareal
Hoba

ROSE PORTILLO
MARCO RODRIGUEZ
MIKE GOMEZ
PAUL MACE
ANGELA MOYA
RACHEL LEVARIO
ROBERTA DELGADO ESPARZA

Swabbie
Chuka
Cholo

GREG ROSATTI
KIM MIYORI
CHRISTOPHER FRANCO

The Downey Gang:

Rafas
Ragman
Hobo
Guera
Dora

MIGUEL DELGADO
TOM DEMENKOFF
RONALD LINARES
VIKIE SHECKTER
ROSE ARAGON

The Law:

Lieutenant Edwards
Sergeant Smith

VINCENT DUKE MILANA
FRANK McCARTHY

The Press:

Reporter
Cub Reporter
Newsboy

ARTHUR HAMMER
RONALD LINARES
TOM DEMENKOFF

The Court:

Judge F. W. Charles
Bailiff

VINCENT DUKE MILANA
FRANK McCARTHY

The Prison:

Guard

VINCENT DUKE MILANA

The Military:

Sailors

FRANK McCARTHY
GREG ROSATTI
TOM DEMENKOFF
RONALD LINARES

Marine

Zoot Suit was first presented for 14 performances as part of the Taper's New Theatre For Now series in April 1978. It reopened on Aug. 17 through Oct. 1 as the first play of the 1978-79 season at the Mark Taper Forum.

Community Relations Coordinator — PHIL ESPARZA
Associate Musical Production — DAVE IWATAKI
Special Musical Assistance — YUTAKA YOKOKURA

Original Music and Lyrics for
Los Chucos Suaves and *Vamos a Bailar*
and Original Lyrics for *Chicas Patas Boogie*
by LALO GUERRERO

Credits

Graphic Consultant — John Follis and Associates
Advertising Consultant — Ogilvy and Mather, Inc.
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Acknowledgement by the producers is made to GEORGE SHIBLEY, BEN MARGOLIS, ALICE GREENFIELD McGRATH and CAREY McWILLIAMS without whose invaluable aid this play could not have been written.

In 1977 Luis Valdez was awarded a Rockefeller Foundation grant for playwriting. This stipend supported him while writing the original version of *Zoot Suit*, which was presented for 14 performances in the 1977-78 New Theatre For Now series. The award also helped underwrite that production, which, in turn, led to the current production. Such awards by the Rockefeller Foundation are extremely important to playwrights, to the theatres selected by them for their residency, and to the well-being of the entire American theatre.

WHO'S WHO

CHARLES AIDMAN, George, is a graduate of the Neighborhood Playhouse where he studied with Sanford Meisner. Starting as an off-Broadway performer, he also played lead roles in several New York Shakespeare Festival productions, including Marc Antony in *Julius Caesar*, Theseus in *The Cretan Woman* and Macduff in *Macbeth*. He conceived, wrote the lyrics, directed and performed in *Spoon River Anthology*, which was first produced at the UCLA Theatre Group, then on Broadway where it received unanimous acclaim. It was later aired as a television special. He also created the role of Sam Lawson in *Career*, and was selected by Arthur Miller to play Quentin in the national tour of *After the Fall*, directed by Edward Parone. Among his film credits are *Pork Chop Hill*, *War Hunt*, *Count Down*, *Hour of the Gun*, *Dirty Little Billy*, *Kotch* and *Twilight's Last Gleaming*. He has also made guest appearances on such television series as *M*A*S*H*, *Eight is Enough*, *Police Woman*, *Kojak*, and in the television specials *The Red Badge of Courage* and *Amelia Earhart*. He will be appearing in a special two-part *Quincy* this season. He is married to actress and choreographer Betty Hyatt Linton.

ROSE ARAGON, Dora, is a native of East Los Angeles who began her career as a dancer after studying at the Roland Dupree Dance Studio. Among her credits are the Las Vegas musical revue *Get Down*, which also toured to San Francisco and Guadalajara, and *Jubilation*, starring Earl La Martinier, at the Los Angeles Playboy Club. She was assistant choreographer for Abbe Lane's show at the MGM Grand in Las Vegas and for *America On Ice* which was performed in Taipei, China. She also performed with Alice Cooper in his Midwest and East Coast tours. Her television credits include *Tony Orlando and Dawn*, *The McLean Stevenson Summer Special*, two *Barry Manilow Specials*, *Cher*, the *CBS New Fall Line-Up Special*, the *Goldie Hawn Special* and the *50th Academy Awards Show*. She was also

recently seen in the film *Sgt. Pepper's Lonely Hearts Club Band*.

ENRIQUE CASTILLO, Henry, began acting at the University of California at Berkeley under Luis Valdez. In 1970, he started working with El Teatro Campesino, an association that lasted three years. During that time he performed roles in their various productions, including the Los Angeles Drama Critics Circle Award-winning *Los Corridos*, which was presented at the Inner City Cultural Center in 1971. His other credits include the Emmy award-winning special *Los Vendidos*, *Beside Cardiac Output* and *Burn Emergency*. In addition to working with Luis Valdez, he has studied under Ron Davis, founder and director of the San Francisco Mime Troupe, and is currently studying under David Alexander at the Academy of Stage and Cinema Arts. He previously appeared as Smiley in the main stage production of *Zoot Suit*.

MIGUEL DELGADO, Rafas, is making his professional acting debut in *Zoot Suit*. He is presently the artistic director, choreographer and founder of the Los Angeles based Teatro Mexicano de Danza, or Mexican Dance Theatre. In his career as a dancer, he has performed with such groups as Ballet Folklorico de Mexico, Fiesta Mexicana, Danzas y Cantos de Mexico and Ballet de las Americas, all in Mexico City, where he also appeared as a regular dancer on the television series *Noches Tapatias*. Mr. Delgado also researched the dance material used in *Zoot Suit*. He is currently on the teaching staff at the University of California, writes in his spare time, and does volunteer work with children in the East Los Angeles community.

TOM DEMENKOFF, *Ragman*, etc. Leaving behind the prospect of being a professional soccer player, Tom has now created a successful and rewarding career in the entertainment industry as an actor, singer, writer and director. New York audiences have enjoyed his many roles in the hit Broadway musical, *Grease*, and as Jesus in the off-Broadway smash, *Godspell*. He has toured the United States and Europe with several shows, and is in the newly released

film *Sgt. Pepper's Lonely Hearts Club Band* from Universal Pictures. He is proud to be in the *Zoot Suit* family, which he knows is a milestone in American theatre and an education in Los Angeles history. He also writes and appears with his wife Carol Culver in their rock group *CC Greer and the Barr*, and shares a mutual love and support with his agents and fellow clients at Williamson and Associates, 851-1881.

ROBERTA DELGADO ESPARZA, *Hoba*, of the El Teatro Campesino family, returned to the Mark Taper Forum for the main stage production of *Zoot Suit* after serving as dance consultant for its New Theatre For Now production. In 1974, she performed on the Taper stage with the Teatro's production of *La Carpa de Los Rasquachis*. An actress and dancer with the Teatro since 1971, she has appeared in its various productions, including *El Fin Del Mundo*, *La Virgen de Tepeyac*, *La Carpa Cantinflasca*, as Rose in *Rose Of The Rancho* and as Michael the Archangel in the Shepherd's play, *La Pastorella*. In 1976, she was seen on the nationally-televised PBS "Visions" series production of *El Corrido* by Luis Valdez. Her long interest and dedication to dance has taken her on national and international tours with the Folkloric dance troupe of Los Lupenos de San Jose, performing last at the Carnival in Vera Cruz, Mexico.

EVELINA FERNANDEZ, *Lupe*, moves on to *Zoot Suit* — Phase III. She was previously seen at the Mark Taper Forum in the New Theatre For Now and the main stage productions of *Zoot Suit*. She was born and raised in East Los Angeles and has been involved in "teatro chicano" since 1976, working with El Teatro Obrero and El Teatro Primavera and as a member of Tenaz (Teatros Nacionales de Aztlan), a national organization of chicano theatros in the U.S., founded by Luis Valdez and El Teatro Campesino. Her favorite roles include *Cuca* (*La Barracha*), *Dona Teresa* (*La Chismosa*), *La Pachuca* and others representative of the Mexican culture and community. She has also been actively involved with CASA (Centro de Accion Social Autonoma), a national organization that fights for the

rights of undocumented workers and working people in general. She has also done volunteer work for Sin Fronteras, the newspaper published by CASA. Ms. Fernandez is committed to taking popular theatre to the Mexican community.

ABEL FRANCO, *Enrique*, is an actor, director, writer and teacher. He returned to the Mark Taper Forum to recreate the role he originated in the New Theatre For Now production of *Zoot Suit*. He began his career while still a student at the University of the Americas in Mexico City where he appeared in an international drama festival at the Belles Artes as Ben in *The Little Foxes*. He also wrote, directed and produced a musical and dramatic series on the English speaking radio station there. He was a member of the Mexico City Players, a theatre group of the British Colony in Mexico City. He has appeared in more than 200 films and television shows, winning an Emmy as Executive Story Writer and Associate Producer of *Cancion de la Raza*. His play *Juan Corazon*, originally written for an international theatre conference, has had a long theatrical life, having been performed in the United States and other countries and used by theatre study groups as a dramatic work depicting the universality of ethnic problems. Mr. Franco has directed and performed on the stage of the Inner City Cultural Center, and served as a member of their staff. He also served as the drama coach for Pasadena High School, where he was responsible for a long list of outstanding productions. His experience as a teacher, director, producer and writer, combined with his extensive travels, gives a special insight and sensitivity to Mr. Franco's acting.

CHRISTOPHER FRANCO, *Cholo*, is making his professional acting debut in *Zoot Suit*. As a student at the California State University at Northridge, he appeared in their productions of *Threepenny Opera*, *Jesus Christ Superstar*, *The Merry Widow*, *La Perichole* and *Cabaret*. He also performed in the original sign language production of *Godspell* and in the Young Actor's Company production of *A 5-6-7-8*. With great interest in musical theatre, Chris

is currently collaborating with composer Steve Berman on an original musical. As a liberal studies major at CSUN, Chris is involved in their OCT (Operation Chicano Teacher) program.

MIKE GOMEZ, *Joey*, previously appeared in the New Theatre For Now and main stage productions of *Zoot Suit*. He began his career at the Dallas Theatre Center, studying under Paul Baker. While at the Dallas Theatre Center, he appeared in such plays as *Hamlet E.S.P.*, *J.B.*, *Antigone* and *Dracula*. A Los Angeles resident for the past two years, his local theatrical credits include *A View from the Bridge*, *Ten by Two* and *Employees* at the Nosotros Theatre, and *Langston Hughes Said* at the Inner City Cultural Center. He portrayed Campamocha on the national bilingual television series *Carrascolendas*. His television and film credits include *Panic in Echo Park*, *History of Mexico*, *Turning of the Heart*, and the soon-to-be-released films *Uncle Joe Shannon* and *Soft Explosion*. He can be seen regularly on commercials for Amtrak and Winston "Sams" Tires. A singer and a dancer, Mr. Gomez is also a member of the Nosotros Board of Directors.

ARTHUR HAMMER, *Press*, returned to the Taper to recreate the role he originated in the New Theatre For Now production of *Zoot Suit*. He began his professional acting career at the age of 15, appearing with Ed Wynn in one of his final personal appearances as *The Perfect Fool*. He studied with Uta Hagen in New York, and has appeared in movies, commercials, and television shows from the early *Kraft TV Playhouse* and *Naked City* to current shows such as *Search for Tomorrow*, *Baretta*, *CPO Sharkey* and *Grandpa Goes to Washington*. In the past few seasons, Mr. Hammer has appeared in such diverse stage productions as *The Magnificent Yankee* with James Whitmore and Audra Lindley, *Last of the Red Hot Lovers*, *The Hot I Baltimore*, *Kiss Me Kate*, *Uncle Vanya* and a season of Shakespearean repertory. He has also been a stand-up comic as well as a serious painter. An example of his work has appeared at the Museum of Modern Art in New York City.

KAREN HENSEL, *Alice*, was seen last fall in the Forum/Lab production of *True Romances*. She was educated at the American High School in Addis Ababa, Ethiopia, the American College in Paris and the American Conservatory Theatre in San Francisco. Ms. Hensel worked with the National Shakespeare Festival at the Old Globe Theatre in San Diego. She was a founding member of The California Actors Theatre, San Jose's resident professional company, where she spent three seasons. Her favorite roles include Mary McCloud (opposite Georg Stanford Brown) in *Detective Story*, Lilian Holiday in the West Coast premiere of Brecht's *Happy End* and Gwendolyn in *The Importance of Being Earnest*. Last December, she played opposite Jose Ferrer in *A Christmas Carol*.

RACHEL LEVARIO, *Bertha*, recreates the role she originated in the New Theatre For Now production of *Zoot Suit*. She is currently an engineer at KPFK where she also performs *Popcorn Theatre of the Ear*, live radio drama, as well as the *Morning Reading* show. A native of California, she is a graduate of UCLA's Theatre Arts Department and also studied drama at Los Angeles City College and voice-overs with Bill Bell. For a year and a half, she performed with the Theatre Arts Program of Los Angeles. She has appeared on KNBC's *Saturday Show* as a guest reporter, and was co-anchor person on *Spotlight*, a news show on Channel 58. She also narrated a segment of the PBS series, *History of Mexico*, and can be seen on Channel 34, the Spanish International Network, in a commercial for Nurses Aid Correspondence Course.

RONALD LINARES, *Hobo*, etc., has been an active member of the theatre community since high school, appearing in numerous musicals and other theatrical productions. Following his graduation from California State University at San Bernardino, he was immediately hired as a singer with the Harlequin Dinner Theatre in Costa Mesa. Later, in Los Angeles, he joined Nosotros and performed in *Employees* as well as *Wanted: Experienced Operators* with Carmen Zapata at the Inner City Cultural Center.

PAUL MACE, Tommy, began his professional career in 1958 with the Metropolitan Opera in New York singing the Shepherd Boy's solo in *Tosca*. Between 1959 and 1964 he appeared on Broadway in *Semi-Detached*, *The Wall*, with George C. Scott, *Midgie Purvis*, with Tallulah Bankhead, and *The Sound of Music*. He returned to the theatre in 1969 in the original off-Broadway production of *The Me Nobody Knows* which later moved to Broadway. His television credits include *Armstrong Circle Theatre*, *U.S. Steel Hour*, *East Side/West Side*, *The Nurses*, *Candid Camera*, *Corner Bar*, *N.Y.P.D.*, *Beautifully II*, *Search For Tomorrow*, *CHiPs*, and *The Tonight Show*. He appeared in the films *Panic in Needle Park*, *Speed Is of the Essence*, *Pursuit of Happiness*, *The Hospital* and *The Lords of Flatbush*. He left the industry in 1972 to make martial arts weapons and musical instruments and to pursue the skills of graphic art, carpentry and design. Sylvester Stallone recently asked him to appear in his new movie, *Paradise Alley*, which he did. The movie will be released in November. Paul and his wife Kathy compose, arrange and perform their own music and he is currently working on a musical production.

FRANK MC CARTHY, Sgt. Smith, etc., made his first appearance on the Taper's main stage in *Zoot Suit*. He appeared in the Forum/Lab production of *Nevada* two seasons ago. He has recently been seen in *Visions of Kerouac* at the Odyssey Theatre and as Cheswick in *One Flew Over the Cuckoo's Nest* at the Zephyr Theatre. A native of Boston, he played Richmond to Al Pacino's *Richard III* with the Theatre Company of Boston and also appeared in their production of *The Resistible Rise of Arturo Ui*. Over the years, he has appeared in various roles throughout the country including George in *Who's Afraid of Virginia Woolf?*, Victor in *The Price*, and R. P. Mc Murphy in the national tour of *One Flew Over the Cuckoo's Nest*. His film and television credits include *Ruby and Oswald* and *Free Country*. He will soon be seen in *Cry for Help* on CBS, and in the new mini-series *Backstairs at the White House*.

VINCENT DUKE MILANA, Judge Charles, etc., was previously seen in the Taper's main stage productions of *Zoot Suit* and *Black Angel* as well as the New Theatre For Now production of *Zoot Suit*. He received an Obie Award nomination for his performance in *The Cannibals*. He appeared on Broadway in *The Edge*, *Abe Lincoln in Illinois*, *The Taming of the Shrew* and in the National Company of *The Great White Hope*, among others. His motion picture credits include roles in *Nickelodeon*, *The Heretic*, *Serpico*, *The Big Bus*, *Tunnelvision*, *Shamus*, *The Group*, *Tracks* and many others. He has appeared on numerous television shows, including *Rafferty*, *Police Story*, *Charlie's Angels*, *The Rockford Files*, *The Bob Newhart Show*, *Captains and the Kings*, and the movies for television *Little Ladies of the Night*, *Honor Thy Father* and *Rainbow*, the biography of the young Judy Garland. Mr. Milana is an avid horseman, steer roper and former paratrooper who holds degrees in biology and classical languages. He is happily married to Annie, "The Mouse," and has one son, "Tom Terrific."

KIM MIYORI, Chuka, was seen at the Mark Taper Forum in *Zoot Suit* and recreated her original Broadway role in *Pacific Overtures* at the Dorothy Chandler Pavilion. Last spring, she appeared in the Forum/Lab production of *Kid Twist*. A native of California, she is a graduate of Carnegie-Mellon University in acting and dance. She considers her involvement with East-West Players as her "home base" and has performed in several of their recent productions, including *Twelfth Night*, *Omen — An American Kabuki* and *Once Upon In America*. In addition to *Zoot Suit*, she has also worked with choreographer Patricia Birch on *Pacific Overtures*, *Grease*, and *Sgt. Pepper's Lonely Hearts Club Band*.

ANGELA MOYA, Elena, began her dance training at seven and her acting studies at fifteen. Active in little theatre, she was best remembered for her roles as Anita in *West Side Story* and Rose in *Bye Bye Birdie*. She has a BA degree in drama from the University of California at Santa Barbara and is a candidate for a Master's degree in

Dance Ethnology from UCLA. She has taught dance courses at Ventura College, East Los Angeles College and at UCSB. At Ventura College, she choreographed *Anything Goes*, *The Cherry Orchard* and *Dance in America*, which she also directed. She has been a featured artist with the Ventura County Symphony Orchestra, has performed with the Ballet Mexicapan, the Bilingual Foundation of the Arts, and with Floricanto, a Chicano dance-theatre troupe that she co-founded.

EDWARD JAMES OLMOS, El Pachuco, returned to the Mark Taper Forum to recreate his original role from the New Theatre For Now production of *Zoot Suit*. A native of Los Angeles, he started his professional career as a singer/songwriter in 1963. He performed in night clubs seven nights a week for seven consecutive years. He was the featured performer at the night club The Factory, during which time he was asked to sing on the National tour for Robert Kennedy's '68 Presidential Gala campaign. In 1969, he started acting professionally on television and in motion pictures, working up to guest-starring roles on such programs as *Police Story*, *Kojak* and *Hawaii Five-O*, among others. He has worked with such distinguished directors as Jerry London, Robert Young, Orson Welles, Gene Reynolds, David Friedkin and Floyd Mutrix. He has done numerous plays in smaller theatres and at the Lee Strasberg Institute and workshop. He recently appeared at the Los Angeles Actors' Theatre in *Perfume* by Jim Kennedy, in which he portrayed the Mexican gun runner, Manny. He was choreographer, musical director and songwriter of *Dogfight*, another play by Jim Kennedy.

LUPE ONTIVEROS, Dolores, returned to the Mark Taper Forum where she was previously seen in the New Theatre For Now production of *Zoot Suit*, for which she was awarded the Nosotros Golden Eagle Award as Upcoming Actress of the Year (1978), and *The Death and Life of Jesse James*. Born in El Paso, Texas, Ms. Ontiveros is primarily a comedic actress. Her numerous television credits include a pilot, *The Primary English Class*. Her screen

credits include five major motion pictures, and she will soon be seen in *The Big Fix*, *California Suite* and the new John Travolta film, *Moment to Moment*. Ms. Ontiveros is also a social worker in East Los Angeles, working with such projects as Head Start. She has a special interest in handicapped children and has just completed a national television commercial for Proctor and Gamble with Nancy Walker.

TONY PLANA, Rudy. Prior to his appearance in the Mark Taper Forum's main stage production of *Zoot Suit*, he appeared in the Melrose Theatre production of *Sirhan and RFK — A Murder Mystery* for which he received excellent notices for his portrayal of the Arab assassin as well as a Drama Logue Critics' Award for Best Actor of 1977. He is a graduate of Loyola University School of Theatre Arts and received his professional training at the Royal Academy of Dramatic Arts in London with Claudia Franck. Mr. Plana's acting experience includes extensive work with several repertory companies throughout the United States. He performed the role of Puck in *A Midsummer Night's Dream* at the Pacific Conservatory of the Performing Arts in Santa Maria, California, recently was seen on ABC's *What's Happening!* and has just completed an independently produced film, *The Boss' Son*, in which he plays a Chicano factory worker.

ROSE PORTILLO, Della, is a native of Los Angeles. She made her first appearance at the Mark Taper Forum in *Zoot Suit*. She has performed in such Los Angeles stage productions as *Hello and Goodbye* by Athol Fugard and *Tribal Rites* by George Wolfe. She has been featured in many television series, including a special two-hour segment of *Police Story* entitled "River of Promises," *Chico and the Man* and *Julie Farr, M.D.* She also appeared in the movie-for-television *Kill Me If You Can*, starring Alan Alda, and in the new pilot *Born to the Wind*. Her film credits include *The Heretic*, with Richard Burton. A graduate of Immaculate Heart High School and of Pomona College in Claremont, Ms. Portillo was recently wed to Michael Phillips, a native New Yorker.

MARCO RODRIGUEZ, *Smiley*, is making his professional acting debut in *Zoot Suit*. Prior to his appearance in *Zoot Suit*, Marco had been acting in and around the Los Angeles area in various productions, including *Hamlet* at the Inner City Cultural Center, *Golden Boy* at Theatre Rapport and *Cyrano de Bergerac* at the Long Beach Center Theatre. He received his theatrical training at Pasadena City College and the University of Southern California, where he also was a member of the Trojan Chorale. Marco is also an experienced teacher. As a bilingual instructor, he taught in both the Los Angeles and Baldwin Park Unified School districts.

GREG ROSATTI, *Swabbie*. After 12 years of classical ballet in Sweden and Canada, Greg discovered a marvelous thing called "speech." Not only could he speak, but he liked to sing as well — as when he hosted his own variety television show in Canada. And since taking the bus to Hollywood four years ago, several people have allowed him to continue speaking and singing, as in *The Lion in Winter*, and in the greatest disaster musical ever staged, *Suite America*. Then another marvelous thing happened — Ms. Patricia Birch! She actually permitted Greg to put together speaking, singing and dancing in his appearances in the motion pictures *Grease* and *Sgt. Pepper's Lonely Hearts Club Band*, and now in *Zoot Suit*. He does a lot of all kinds of writing between shows, classes and carpentry. Some personal recollections of highlights in his career are: "Mitzi Gaynor fired me, Ann-Margret hired me and Margot Fonteyn remembered me."

VIKIE SHECKTER, *Guera*. After a brief respite from acting, she saw the lights of a '57 Chevy pick-up and decided to return to the theatre. Beginning as a mime, she trained with Leonard Pitt and Marcel Marceau. She began her professional career by touring the Midwest with an improvisational theatre group. She has performed with the Kansas City Repertory and Experimental Theatre Company and for the Chicago Free Street Theatre, touring with their production of *America Hurrah* and various other works. While in the Midwest, she worked with the Kansas City

Art Research Center exploring forms of theatre as integrated with mobile sculptures and sound. She also worked with various outdoor multi-media events in the United States and Canada. In Los Angeles, she spent two years with the Odyssey Theatre Ensemble where she performed in several productions, including the role of Claire in the controversial *Soap*. Other West Coast credits include the role of Iris in *The Sign in Sidney Brustein's Window*, Rita in the musical *Shrink* at the Matrix Theatre and several mime works. Her television credits are dubious due only to the fact that the producer ran off to Rio with the pilot money. She is now working with a Los Angeles based Boston film collective and their recording company, Lawrmire.

LUIS VALDEZ, *Author and Director*, returned to the Taper with his newly revised version of *Zoot Suit* which was originally presented during last spring's New Theatre For Now series. He is probably best known as the founder of the internationally renowned El Teatro Campesino, with whom he combines his talents as playwright, poet, director and actor. Born in Delano, California, he followed the crops with his migrant farmworker parents, picking grapes at the age of six. By the time he was 12, he was already producing puppet shows. Before graduating from San Jose State College, he saw his first full-length play, *The Shrunken Head of Pancho Villa*, produced by the Drama Department. It was performed again at the Northwest Drama Conference in 1965 and finally, in its El Teatro Campesino production, at the Festival of Radical Theatre in San Francisco. At the end of 1965 when Cesar Chavez launched his historic Delano Grape Strike, Mr. Valdez returned to his birthplace to work as an organizer for the farmworkers union, and it was there that he brought together his farmworker roots and theatre background in the creation of El Teatro Campesino. For the next two years, El Teatro performed in the fields, during union meetings and in protest marches, trumpeting the cause of the farmworkers. In 1967, the group became an independent, non-profit cultural center, El Centro Campesino Cultural, Inc., headquartered

in San Juan Bautista, broadening its scope of endeavors with Mr. Valdez at its helm. National tours in 1967 and 1968 led to national recognition culminating in an off-Broadway Obie Award in 1968, a L.A. Drama Critics Circle Award in 1969 and an Emmy Award in 1972 for *Los Vendidos* which Mr. Valdez created for television. More recently, another television work, *El Corrido*, also created by Mr. Valdez and El Teatro Campesino, received wide national acclaim when seen over the PBS Network. International recognition was accorded El Teatro during its first major European tour in 1976 when the company appeared at the Popular Comic Theatre Festival in Nancy, France, the first stop of their tour through eight western European countries. During this tour, Mr. Valdez also appeared in *La Carpa de los Rasquachis* which had been presented to Mark Taper Forum audiences during the New Theatre For Now Festival in 1974. Last year, Mr. Valdez appeared in and collaborated on the script of the film *Which Way Is Up?*, starring Richard Pryor. An appointee by Gov. Brown to the California Arts Council, he also serves on the advisory boards of the International Theatre Institute's American Center and the PBS's "Visions" project, and was recently elected to the Board of Directors of Theatre Communications Group. In addition, Mr. Valdez currently teaches drama courses at the University of California, Santa Cruz.

PATRICIA BIRCH, *Choreographic Sequences*, just choreographed two of Hollywood's newest and most innovative movie musicals, *Sgt. Pepper's Lonely Hearts Club Band* and *Grease*. Ms. Birch also choreographed scenes for James Ivory's film, *Roseland*. Starting as a lead dancer with the Martha Graham Dance Company, she danced and acted in revivals of *Brigadoon*, *Oklahoma!* and *Carousel*. She has received Tony nominations for her staging of such Broadway musicals as *Grease*, *Over Here!*, *Pacific Overtures* and most recently for *Music Is...* In addition to these plays, her impressive list of stage credits includes *You're A Good Man Charlie Brown*, *The Me Nobody Knows*, *Diamond Studs*, *Candide*, *A Little Night Music* and *Happy End*. On television, she

has become the resident choreographer for the award-winning Children's Television Workshop program, *The Electric Company*, and this year she directed the opening dance sequence on the *50th Annual Academy Awards Show*.

ROBERTO MORALES, *Set Designer*, returned to the Mark Taper Forum for the main stage production of *Zoot Suit* having designed the set for its New Theatre For Now production. A native of Los Angeles, he began his professional career as assistant stage manager for the 1969 New Theatre For Now production of *Slivovitz*, directed by Edward Parone. In 1972, he received his BFA in theatre design at the California Institute of the Arts. In 1977, he served as assistant artistic technical advisor for the PBS production of *La Carpa Cantinflasca*. He has worked with such groups as Actors' Studio and with El Teatro Campesino since 1976. Under the direction of Luis Valdez, he designed *El Fin Del Mundo*, *Rose of the Rancho* and *Our Lady of Tepeyac*. A qualified Tai Chi instructor, he holds workshops in this ancient art for fellow Teatro members and for the community in San Juan Bautista at large.

THOMAS A. WALSH, *Set Designer*, worked last season as resident assistant designer on the Taper's main stage productions of *Getting Out* and *Black Angel* and on the New Theatre For Now productions of *The Winter Dancers* and *Zoot Suit*. His first exposure to theatre occurred at the age of two when he appeared in his father's nightclub act, "The Arthur Walsh Show." By the time he was 13, he had designed his first play, *The Devil and Daniel Webster* by Stephen Vincent Benet. Upon graduation from Hollywood High School, he was employed by many of the major West Coast theatrical and television shops as a union stage carpenter and scenic artist. He later received his BFA in Theatre Design from the California Institute of the Arts where he received awards from the United States Institute for Theatre Technology for his stage designs of *Friends* by Kobo Abe and *King Lear*. He was also the recipient of the Kate Drain Lawson Design Award from the American College Theatre Festival for

his design of *The Mother Jones Mollie Bailey Family Circus* by Megan Terry. In addition, Mr. Walsh designed the Artists in Prison and Other Places, Inc. productions of *Convictions* and *No Place To Be Somebody*, both of which were performed by inmates of the Terminal Island Federal Penitentiary.

PETER J. HALL, *Costume Designer*, has designed numerous productions for the Mark Taper Forum, including costumes and sets for *Comedians*, and the costumes for *Travesties*, *The Importance of Being Earnest*, *Getting Out*, the New Theatre For Now and main stage productions of *Zoot Suit* and *Dusa, Fish, Stas & Vi*. He brings to the Taper a career of international design credits. His theatrical work includes designs for *Romeo and Juliet* and *Much Ado About Nothing*, both for the National Theatre of Great Britain, *Othello* for the Royal Shakespeare Theatre at Stratford-on-Avon, and *The Milk Train Doesn't Stop Here Anymore* at the Morosco Theatre in New York. He has designed costumes for the Metropolitan Opera productions of *Otello*, *Boris Godunov*, *La Forza del Destino*, *Aida*, *I Puritani* and *Lohengrin*, all currently playing in repertory there. Mr. Hall has also created designs for the Lyric Opera in Chicago, the Opera of Greater Miami, and the Performing Arts in Kansas City, in addition to being the resident designer for the Dallas Civic Opera since 1950. He has designed the sets and costumes for many operas in Europe, including *I Puritani* for the Royal Opera at Covent Garden, *La Cenerentola* for Theatre Gabriel in Versailles, *Semiramide* for Il Teatro Communale in Florence, *La Boheme* for Il Teatro dell' Opera in Rome, *La Rondine* for Teatro Colon in Buenos Aires and *Norma* for the Holland Festival in Amsterdam. He has also created the designs for various ballets, including the American Ballet Theatre's *Giselle*, *Ofelia* for La Scala in Milan, and the Dallas Civic Ballet productions of *The Nutcracker* and *The Firebird*. Mr. Hall designed the costumes for the films *Doctor Faustus*, with Elizabeth Taylor and Richard Burton, and *The Abdication*, with Liv Ullman. He has also done fashion design, interior decoration, and is an

accomplished painter. He is currently preparing designs for *Un Ballo in Maschera* and *La Boheme* for the Metropolitan Opera.

DAWN CHIANG, *Lighting Designer*, designed the lighting for the New Theatre For Now productions of *Zoot Suit* and *Gethsemane Springs* at the Mark Taper Forum as well as the main stage production of *Zoot Suit*. Also for the Taper, she lit the Improvisational Theatre Project's productions of *Guns and Colonel Montana* and *the Medicine Showdown* for the 1975-76 season. At South Coast Repertory, Ms. Chiang designed the lighting for *The Last Meeting of the Knights of the White Magnolia*, *Volpone*, *Comedians* and *Otherwise Engaged*. A set designer as well, she created the sets for Lou Rawls' headlining act at the Sahara Tahoe last summer. Other credits include the set for *Voices* at the Los Angeles Actors' Theatre and, for the Forum/Lab, the set for *Force of Habit* and the lighting for *Salome* and *Daddy's Duet*. Recently, she supervised the lighting for James Whitmore in *Will Rogers USA* at the Ahmanson Theatre.

DANIEL VALDEZ, *Musical Director*, originated the role of Henry Reyna in *Zoot Suit*. Mr. Valdez, a brother of El Teatro Campesino's founder-director Luis, just completed filming a movie titled *The China Syndrome*, in which he will co-star with Jack Lemmon, Jane Fonda and Michael Douglas. After joining El Teatro Campesino in 1966, Mr. Valdez became the moving force behind Menyah Music, the musical component of the Campesino family, and toured the U.S. with *Menyah*, a musical group consisting of El Teatro members. As one of the founding members, he contributes his talents as composer, actor, musician and theatre director as well as musical director. Touring extensively throughout the U.S. and Europe with El Teatro, he performed at the Sorbonne in Paris by special invitation of Jean Louis Barrault, head of the French Committee on Cultural Affairs. He created the musical score for several documentary films such as the award-winning *I Am Joaquin* and *Yo*

Soy Chicano, and his original musical compositions have been featured on several TV programs, including *America de los Indios*, produced by KCET and seen nationally over PBS. His first record album, *Mestizo*, on A&M Records, was followed by an appearance on the PBS network's *El Corrido* for which he also served as musical director. Movie audiences saw Mr. Valdez as a principal actor in *Which Way Is Up?* with Richard Pryor, after which he completed the entire musical score for the feature film, *Raices de Sangre*. *Huelga in General* was his second album, the first to be produced at El Teatro Campesino's own recording studio. Mr. Valdez lives in San Juan Bautista with his wife, two daughters, and a son, where he is a member of the executive board and vice-president of the non-profit Centro Cultural.

DAN KURAMOTO, *Score Arranger and Musical Production*, is an accomplished composer and lyricist. As a musician, he has played in film, television and recording sessions since 1972. Among his credits are the original score and songs for the NBC-TV special, *Busing Game*, and musical director for the current ABC-TV children's series, *Bean Sprout*. He also composed the music for the East/West Players production of the award-winning play *And the Soul Shall Dance*. He has played with numerous rock and jazz groups and is currently leader of Hiroshima, an Asian-American band. He has written for virtually every facet of the music industry and is presently writing for Little Tiger Music (ASCAP). Mr. Kuramoto also accompanies his wife, kotoist June Okida Kuramoto, on flute for numerous college and community concerts playing traditional Japanese music.

JACK BENDER, *Assistant Director*, served as assistant director on the Mark Taper Forum productions of *The Shadow Box* and *Too Much Johnson*, both under the direction of Gordon Davidson, and also *Zoot Suit*. In addition, he directed the Forum/Lab production of *Nevada*. At the Old Globe Theatre in San Diego, he directed Harold Pinter's *Old Times* and his own adaptation of the 1890's musical, *A Trip to Chinatown*. For the Coronado Playhouse, he staged

Yanks 3 Detroit 0 Top of the Seventh and Fans. In Los Angeles, he directed the main productions for the Garden Theatre Festival, including *Rosencrantz and Guildenstern are Dead*, *A Cry of Players*, *The New Step and Cinderella*. He directed *The Tempest* for the Shakespeare Society of America and *A Midsummer Night's Dream* at the California Actors Theatre in Los Gatos. Last season, he directed *Ashes* at the Empty Space in Seattle, *Eminent Domain* for Seattle Repertory's new plays program and *Moonchildren* for John Houseman at the University of Southern California. Mr. Bender has just written and directed his first film short subject, *Portrait of the Artist as a Little Kid*. He is currently working on a new musical with John Prine. Also in the near future, he will direct *Who's Happy Now?* for the Oregon Shakespeare Festival and *The Caretaker* for the Old Globe Theatre. He will also be co-directing John Ritter's upcoming comedy special for ABC-TV.

LALO GUERRERO was born in Tucson, Arizona. His father is from La Paz in Baja California and his mother is from Sonora, Mexico. His mother taught him to play the guitar and sing by the age of 15, and he started composing his own music and singing professionally by age 17. In 1940, he had his first hit song, "La Cancion Mexicana," which is now a standard in Mexican folk music. Since then he has written many hit songs which have been popular in all of Latin America and among Hispanos in the United States — songs such as "Nunca Jamas," "Pancho Lopez," "La Minifalda de Reynalda," and "La Mula Bronca." These songs have run the gamut from love ballads to historical ballads, to comical novelty music, and, more recently, to children's songs. He is now recording for Capitol Records in Mexico. Mr. Guerrero began recording on Imperial Records in Los Angeles in the 1940's. For many years, Mr. Guerrero had a night club in East Los Angeles called Lalo's where he performed with his orchestra. At the present time, he is appearing at Las Casuelas Nuevas Restaurant in Palm Springs where he now resides.

KENNETH BRECHER, *Staff Producer for Zoot Suit*, is Director for New Programs at

the Taper, and has been involved with the initial research and subsequent productions of *Zoot Suit* since it was commissioned by the Mark Taper Forum. Last season, Mr. Brecher directed the American Premiere of David Lan's *The Winter Dancers* as the second of the Taper's New Theatre For Now plays. In 1977, he directed on the English stage, as well as writing and appearing as himself in the BBC series, *They'd Never Believe Me*, which looked at British traditions through the eyes of an Amazonian Indian. In 1974, he staged the Indian scenes in the award-winning *Savages*, directed by Gordon Davidson. Later, he repeated the assignment when *Savages* was successfully presented in New York at the Hudson Guild. A graduate of Cornell University and a Rhodes Scholar, Mr. Brecher is a social anthropologist who wrote his thesis at New College, Oxford, based on two years of field research with the Wausha tribesmen of the Brazilian Amazon. He is on the board of directors of the Anthropology Resource Center in Cambridge, Mass., and is on the Magnet School Committee of the Los Angeles School Desegregation Monitoring Commission. Mr. Brecher's work at the Taper is greatly influenced by his belief that "theatre is anthropology, an urban ritual in which people come into a space because they want something to happen, are willing to believe what is said and feel a power they do not feel outside that space."

GORDON DAVIDSON has, during his 12-year tenure as Artistic Director of the Mark Taper Forum, accomplished the protean task of guiding 66 major productions to the Taper stage while overseeing the numerous special projects sponsored by the Mark Taper Forum.

For his efforts in Los Angeles, Mr. Davidson was honored with a Special Award and three Distinguished Direction Awards from the L.A. Drama Critics Circle, two Margo Jones Awards for his outstanding contributions to American playwrights, and a L.A. Drama Critics Circle Award for the New Theatre For Now "In the Works" Festival. In addition to re-staging *Savages* at the Hudson Guild Theatre in New York last year, Mr. Davidson re-staged *The Shadow Box* for the Long Wharf Theatre in New Haven; that production, having moved to Broadway, won for its author the 1977 Pulitzer Prize, a Tony Award for Best Play, and for Mr. Davidson a Tony Award for Best Director. In the same season, Mr. Davidson also received an Outer Critics Circle Award for Best Director for *The Shadow Box* and *Savages* and an Obie Award for Distinguished Direction of *Savages*. Previously on the East Coast, he staged the Phoenix Theatre production of *Murderous Angels* and *Catonsville* in New York, winning an Obie Award and a Tony Award nomination for the latter play; earlier, he was honored with a New York Drama Desk Award for *Oppenheimer*, staged at Lincoln Center. Prior to moving to the Mark Taper Forum, Mr. Davidson was Managing Director of the Theatre Group at UCLA. He is currently President of Theatre Communications Group, the national service organization for non-profit professional theatre.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; please use performers' entrance located at the south side of the theatre. Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of the theatre and releases the theatre, its lessees and all others from liability resulting from use of such photographs.

The following actors are covering roles indicated below. Substitutions are never made unless there is an announcement at the time of performance.

Tommy Roberts, Sgt. Smith, Bailiff — TOM DEMENKOFF; *Lupe Reyna* — ROBERTA DELGADO ESPARZA; *Della Barrios* — EVELINA FERNANDEZ; *Joey Castro, Swabbie, Sailors* — CHRISTOPHER FRANCO; *Enrique Reyna, Smiley Torres, Rafas* — RONALD LINARES; *George Shearer, Reporter, Lt. Edwards, Judge F. W. Charles, Guard* — FRANK MCCARTHY; *Dolores Reyna, Bertha Villareal* — ANGELA MOYA; *Henry Reyna* — TONY PLANA; *El Pachuco, Rudy Reyna* — MARCO RODRIGUEZ; *Cub Reporter, Newsboy* — GREG ROSATTI; *Alice Bloomfield, Elena Torres* — VIKIE SHECKTER.

Evolving Stages

by Gordon Davidson

I am excited and proud to welcome you to the Center Theatre Group/Mark Taper Forum production of Luis Valdez's *Zoot Suit* at the Aquarius Theatre. Our regular home is the beautiful and intimate Mark Taper Forum. During our 12-year history as a resident company of the distinguished Los Angeles Music Center, the Taper has seen a number of its productions go on to life elsewhere, but this marks the first time that we ourselves have been able to respond to the demand for an extended run of a major theatrical work. This is a significant step for us and one that we happily embrace. We feel especially fortunate that this move involves the Aquarius Theatre.

Since it was built in 1938, the Aquarius has been used for numerous theatrical projects. The voices of Bette Davis and Orson Welles have been broadcast from the Aquarius in radio dramas. Earl Carroll occupied it soon after it was built, and for many years his revues were the pinnacle of the Hollywood scene. Later, the theatre was taken over by Frank Sennes and converted into the Moulin Rouge, perhaps best known as the studio from which "Queen For A Day" was broadcast. Since its name was changed to the Aquarius in the 1960s, the theatre has been a road house for Broadway musicals and other theatrical events. Located in Hollywood, a neighborhood enthusiastically involved in its own revitalization, the theatre is accessible to the diverse cultural communities that comprise the City of Los Angeles.

As most of you may already know, this presentation at the Aquarius represents another stage in the development of this remarkable play. *Zoot Suit* was commissioned by the Taper in 1977 as the first of what will hopefully be a number of plays dealing with the past, present, and future of Los Angeles' social, cultural, and political history. It was first presented in the Spring of 1978 as part of the Taper's "New Theatre For Now" play development series. And this August, after rewriting and reshaping by Mr. Valdez, *Zoot Suit* opened our 12th season at the Taper where it played for an eight-week run breaking our attendance records.

Zoot Suit is loosely based on the Sleepy Lagoon Murder Mystery of 1942 and the subsequent Zoot Suit Riots of 1943. Because mere "facts" never speak clearly for themselves, Luis Valdez has consistently worked from the historical incidents towards the creation of a wholly theatrical and artistic work. *Zoot Suit* is a play of the imagination framed by, though not rigidly fettered by, the actual events of the period. Seemingly limited to Los Angeles and the 1940s, it is really about the entire country throughout its history.

The association of Luis Valdez with the Taper has been extraordinary. He has a unique capacity to see all of the theatre's resources, and in so doing has taught each of us something. For his humanity, talent, and friendship, I am deeply grateful. The results of his collaboration with the Taper are evident, I think, in the production we offer you. I hope you enjoy it.

CENTER THEATRE GROUP/MARK TAPER FORUM

Artistic Director GORDON DAVIDSON
General Manager WILLIAM P. WINGATE

Administrative Staff

Audience Development Director ROBERT J. SCHLOSSER
Press Director NANCY HEREFORD
Casting Director GORDON HUNT
Associate Manager SUSAN E. BARTON
Literary Manager RUSSELL VANDENBROUCKE
Admin. Assistant to Mr. Davidson NANCY McCLURE
Press Associate ANTHONY SHERWOOD
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Secretary to Mr. Wingate MARILYN RICE
Audience Development Assistant JANET JOHNSON
Press Assistant GAIL CROOKS
Graphic Production Assistant DEAN S. TOJI
Ticket Manager JIM CONKLIN
Controller BARBARA L. HOUCK

Production Staff

Production Stage Manager MARK WRIGHT
Technical Director ROBERT ROUTOLO
Production Administrator DON WINTON

“ZOOT SUIT”

Administrative Staff

Promotions Coordinator GLORIA MITCHELL
Community Relations Coordinator PHIL ESPARZA
House Manager JOHANNA POOL
Community Liaison LUIS GARZA
Promotions MICHELE GARZA
WILLIAM STORM
Box Office Treasurer JIM CONKLIN
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Production Staff

Production Stage Manager MILT COMMONS
Stage Manager JONATHAN LEE
Assistant Stage Manager GREG ROSATTI
Assistant Costume Designer CHERYL DEE ODOM
Assistant Lighting Designer J. L. HAUSMAN
Master Carpenter HENRY HOWES
Master Electrician KENNY JAY
Property Master LESTER HANCOX
Sound BILL HENNIGH
Wardrobe Master SANTOS RAMOS
Assistant Electrician KARL TRINKLEY
Assistant Property Master HECTOR HERMOSILLO
Assistant Wardrobe Master PAT SWOPE
Front Light Operator JACK JENNINGS
Liaison-Aquarius Mgt. Corp. NICK TOMASELLI
Head Usher DAVE MCKAY

SPECIAL THANKS

For preparation of the Aquarius Theatre facility to: Designer PETER WEXLER, Technical Director ROBERT ROUTOLO, Design Consultant THOMAS A. WALSH, and a production staff under the supervision of DIANE KEIL: Mary Armstrong, Jim Bates, James E. Carroccio, Woody Coleman, Stacia Degles, Hugh A. Gittens, Thomas J. Grond, Priscilla Guastavino, Karen Hendel, Debbie Jones, Karen Katz, Terri Katz, Ben Lein, Scott Linquist, Sandy Martin, Joel McKean, David Moody, Thomas Newman, Bobby Routolo, Tami Toon.