

TAPER

50TH SEASON 2017/18

FIRST SEASON PRODUCTION

ZOOT SUIT

Written and Directed by Luis Valdez

January 31 – March 19, 2017

BONUS PRODUCTION

REMOTE L.A.

By Rimini Protokoll

Concept, script, and direction by Stefan Kaegi

Co-directed by Jörg Karrenbauer

March 12 – April 2, 2017

SECOND SEASON PRODUCTION

ARCHDUKE

By Rajiv Joseph

Directed by Giovanna Sardelli

World Premiere

April 25 – June 4, 2017

THIRD SEASON PRODUCTION

HEAD OF PASSES

By Tarell Alvin McCraney

Directed by Tina Landau

September 13 – October 22, 2017

FOURTH SEASON PRODUCTION

WATER BY THE SPOONFUL

By Quiara Alegría Hudes

Directed by Lileana Blain-Cruz

January 31 – March 11, 2018

FIFTH SEASON PRODUCTION

SOFT POWER

By David Henry Hwang

Directed by Leigh Silverman

World Premiere

April 4 – May 13, 2018





As we celebrate our 50TH Anniversary Season, we would like to take this opportunity to thank the following donors who have made extraordinary investments in Center Theatre Group’s future. Their support will ensure that Center Theatre Group—and Los Angeles audiences and artists—enjoy another 50 years of theatrical excellence.

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Center Theatre Group would also like to thank the following donors for making commitments to the **50TH Anniversary Campaign** through increased giving to our Annual Fund and through legacy gifts to our Endowment:

Pamela & Dennis Beck, Anne Bruner & Jim Bremner, Nancy & Donald de Brier, Darell & Elizabeth Krasnoff, Jo Muse, Patrick Owen & Norman Dixon, Cheryl A. Shepherd, Sunshine Stone, Hope Landis Warner.

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\$1,000,000 AND ABOVE

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MICHAEL RITCHIE Artistic Director | STEPHEN D. ROUNTREE Managing Director | DOUGLAS C. BAKER Producing Director
GORDON DAVIDSON Founding Artistic Director

presents



Presented in association with El Teatro Campesino

Written and Directed By

Luis Valdez

Choreography

Maria Torres

Songs Composed by

Lalo Guerrero

Music Director

Daniel Valdez

Associate Director

Kinan Valdez

With

Brian Abraham Mariela Arteaga Demian Bichir Melinna Bobadilla
Oscar Camacho Stephani Candelaria Raul Cardona Fiona Cheung
Tiffany Dupont Caleb Foote Holly Hyman Kimberlee Kidd
Rocío López Jeanine Mason Tom G. McMahon Andres Ortiz
Michael Naydoo Pinedo Matias Ponce Rose Portillo Gilbert Saldivar
Richard Steinmetz Evan Strand Bradford Tatum Raphael Thomas
Daniel Valdez

Scenic Design

Christopher Acebo

Costume Design

Ann Closs-Farley

Lighting Design

Pablo Santiago

Sound Design

Philip G. Allen

Projection Design

David Murakami

Wigs by

Jessica Mills

Fight Director

Steve Rankin

Casting

Rosalinda Morales
Pauline O’con, CSA
Candido Cornejo, Jr.; CSA

Associate
Artistic Director

Neel Keller

Production
Stage Manager

David S. Franklin

Executive Producer
El Teatro Campesino

Phillip Esparza

Dedicated to the memory of Gordon Davidson.

Zoot Suit was originally commissioned by Center Theatre Group and had its World premiere at the Mark Taper Forum in 1978.

JANUARY 31 – MARCH 19, 2017 MARK TAPER FORUM

This production of *Zoot Suit* is generously supported in part by our title sponsor, Bank of America

CAST

El Pachuco	Demian Bichir
Henry Reyna	Matias Ponce
HIS FAMILY:	
Enrique Reyna	Daniel Valdez
Dolores Reyna	Rose Portillo
Lupe Reyna	Stephani Candelaria
Rudy Reyna	Andres Ortiz
HIS FRIENDS:	
George Shearer	Brian Abraham
Alice Bloomfield	Tiffany Dupont
HIS GANG:	
Della Barrios	Jeanine Mason
Ismael ‘Smiley’ Torres	Raul Cardona
Joey Castro	Oscar Camacho
Tommy Roberts	Caleb Foote
Elena Torres	Rocío López
Bertha Villareal	Melinna Bobadilla
THE DOWNEY GANG:	
Rafas	Gilbert Saldivar
Guera	Kimberlee Kidd
Ragman	Michael Naydoe Pinedo
THE LAW:	
Lieutenant Edwards	Richard Steinmetz
Sergeant Smith	Bradford Tatum
THE PRESS:	
Press	Tom G. McMahon
Cub Reporter	Michael Naydoe Pinedo
Newsboy	Raphael Thomas
THE COURT:	
Judge F.W. Charles	Richard Steinmetz
Bailiff	Bradford Tatum
THE PRISON:	
Guard	Richard Steinmetz
THE MILITARY:	
Bosun's Mate	Bradford Tatum
Sailor	Michael Naydoe Pinedo
Marines	Caleb Foote, Gilbert Saldivar
Swabbie	Evan Strand
OTHERS: PACHUCA TRIO	
La Pachuca Manchuka	Fiona Cheung
La Pachuca Lil Blue	Holly Hyman
La Pachuca Hoba	Mariela Arteaga
Dance Captains	Kimberlee Kidd, Raphael Thomas
Fight Captain	Caleb Foote

UNDERSTUDIES
Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

Bertha Villarreal—Mariela Arteaga
Dolores Reyna—Melinna Bobadilla
El Pachuco—Raul Cardona
Rudy Reyna—Oscar Camacho
Alice Bloomfield—Kimberlee Kidd
Della Barrios/Lupe Reyna—Rocío López
Rafas/Marine/Joey Castro/Sergeant Smith/Bailiff/Bosun’s Mate—Michael Naydoe Pinedo
Enrique Reyna/Ismael ‘Smiley’ Torres—Gilbert Saldivar
Tommy Roberts/Cub Reporter—Evan Strand
George Shearer/Press/Lieutenant Edwards/Judge F.W. Charles/Prison Guard—Bradford Tatum
Swabbie—Raphael Thomas

STAGE MANAGERS
Michelle Blair
Susie Walsh

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

INTERMISSION
Zoot Suit will be performed with one intermission.

SPECIAL ACKNOWLEDGEMENTS

Los Angeles skyline images provided by the **Los Angeles Public Library** Photo Collection.

NEC Additional projection support generously provided by NEC and Sound Design.

Zoot suits for the 38TH Street Gang, the Downey Gang, and the understudies generously supported by **El Pachuco Zoot Suits**, Fullerton, CA.

MUSIC

“Perdido” By Juan Tizol Performed by Duke Ellington
“Zoot Suit Boogie” By Lalo Guerrero
“Échale Un Quinto al Piano” Music & Lyrics by Felipe Valdés Leal
“La Zenaida” By Samuel M. Lozano
“Chucos Suaves” Music & Lyrics by Lalo Guerrero
“Vamos a Bailar” Music & 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 & 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” By Daniel Valdez
“Zoot Suit Boogie” By Lalo Guerrero
“Bugle Call Rag” By Jack Pettis, Billy Meyers & Elmer Schoebel Performed by Benny Goodman Orchestra
“American Patrol” By Frank White Meacham Performed by Glenn Miller Orchestra
“Aztec Episode” By Daniel Valdez
“Saint Louis Blues March” By W.C. Handy & Glenn Miller
“Soldado Razo” By Felipe Valdés Leal



The 1978 *Zoot Suit* cast.

Zoot Suit is a milestone in the artistic dialogue of the last quarter of the 20TH century because it lays claim to an unbounded theatre that gets its juices from a particular identity but reaches beyond that identity.

THE CONSCIOUSNESS OF A COMMUNITY AND BEYOND

Steven D. Lavine and Janet Sternburg

We dedicate this essay to Gordon Davidson (1933–2016), who nurtured *Zoot Suit* every step of the way. —SDL and JS

Occasionally a work of art emerges that defines a cultural moment and points to its future. In 1978, audiences in the United States were privileged to see such a work: *Zoot Suit*, performed first in Los Angeles and nine months later on Broadway where theatre critic Jack Kroll described the play as a “key event in the consciousness of a community.” With the benefit of hindsight, we would add, “in the consciousness of the broader community we call world culture.”

Luis Valdez, writer and director of *Zoot Suit*, speaks to this point when he says, “I wrote *Zoot Suit* for an American audience,” by which he means that the lives he is depicting should resonate beyond Chicano experience. When El Pachuco literally breaks through a giant newspaper to bound onto the stage in his black hat with its jaunty red feather, he is not only a man who wears a zoot suit of the 1940s. He is tempter, storyteller, shadow self, Aztec god, Mephistophelian devil, the embodiment of the conflicts of the play, the one who defines the play for us as real and stylized, historical fact and myth. The character refuses to be limited to any one definition; his identities are multiple.

Zoot Suit is a milestone in the artistic dialogue of the last quarter of the 20TH century because it lays claim to an unbounded theatre that gets its juices from a particular

identity but reaches beyond that identity. To this day, the play implicitly poses questions that continue to define our era: to whom does an artist speak, from what community, and beyond?

BEFORE *ZOOT SUIT*

Even before *Zoot Suit*, Luis Valdez had established himself as the leading force in Chicano theatre. The son of migrant farmworkers, Valdez first realized his vision of a Chicano theatre in the fields of Delano, California. Founded in 1965 as the cultural arm of the United Farm Workers, El Teatro Campesino began its life by performing on flatbed trucks in the middle of the fields, its actors, subject matter, and audiences all drawn from the workers who were fighting for better conditions.

It was a theatre meant to inspire, and it did. By giving back life experience transformed by humor and satire, the Teatro provided the replenishment and encouragement that the striking workers needed. By laying claim to the truth that theatre could be made from one’s own life, the Teatro spoke to students and community groups who began a national movement. By the mid-1970s, close to 100 teatros were performing in the southwestern United States, addressing a broad range of Chicano political and social concerns. In

this new century, we in the United States heard the ongoing life of that inspiration when Barack Obama adopted “Yes, we can” as his slogan, consciously using the motto of the United Farm Workers, “*Sí, se puede.*”

ZOOT SUIT

The play is based on the Sleepy Lagoon Murder, the name that newspapers and radio commentators used to describe the murder of José Díaz, whose body was found at the Sleepy Lagoon reservoir in southeast Los Angeles, California, on August 2, 1942. The murder led to the criminal trial and conviction of 21 Latino young men. While the decision was later reversed on appeal, the trial itself lacked the rudiments of due process. The episode was seen as the precursor to the Zoot Suit Riots a year later when U.S. sailors and marines roamed the streets of Los Angeles, savagely attacking anyone wearing a zoot suit, that emblem of urban bravado mixed with extravagant style. More than 600 Latino youths were arrested.

It is a horrifying story of virulent racism. It is also the story of a human being, Henry Reyna, the protagonist of *Zoot Suit*, his face brimming with hope at the beginning of the play, the wide smile of Daniel Valdez (Luis’ brother, who played Henry in the original production) lighting up his working-class family even as they bemoan his decision to enter the Navy. By the end of the play, we have seen that face disfigured by beatings, transfigured by love, defeated by demons, both outer and inner, matured and saddened by grim determination, even as his future is still in question.

It is Luis Valdez’s triumph both to give us a person whose fate matters to us as we watch his tragedy unfold, and also to create a new merger of naturalistic with expressionistic theatre so that Henry’s plight cannot be reduced to the story of one man. From the opening barrio dance it is clear that the inclusive stylization speaks to a new generation, for there among the Chicano youth is the Japanese-American dancer, Manchuka, and Swabbie, an American (presumably Anglo) sailor. El Pachuco extends the reach to African-Americans, singing, “The Hepcats up in Harlem wear that drape shape/Como los pachucos down in L.A.” Nothing like this had been seen on the American stage: an outpouring of energy, inventiveness, of tragedy mixed with comedy, of the Brechtian European tradition put into the bodies of urban street kids.

One defining moment is the encounter between Henry and El Pachuco when Henry is already in jail. “Go into the barrio of the mind,” El Pachuco whispers in his ear, “forget the barrio, forget the family,” offering the temptation of oblivion, of drugs. Henry speaks back to El Pachuco in what is far more than a simple rejection of temptation. He undergoes a series of dawning revelations: what begins as an accusation (“You’re the one who got me here”) becomes an acknowledgment of self: “You’re my worst enemy, best friend. Myself.”

Until this point, opposites have dominated the play as outward manifestations; when Henry is about to enlist, he is told, “Forget the war overseas; yours is on the home front.” Now the audience feels that the play is also serving the inner life, that Henry will no longer feel torn apart but rather, in the Walt Whitman sense, he will know that he contains multitudes.

The towering strength of the play is that it does not try to reconcile opposites but rather to admit them into a range of possibilities, perhaps most obviously so in its variant endings. There is the “official” tragic ending, in which an imprisoned Henry becomes a killer himself. Then there is another possibility: Henry is killed in the Korean War. Or he marries his sweetheart and raises his family in Los Angeles. Or...?

There are no answers and no inevitable future. These are possibilities that belong to all of us, existential choices and life trajectories that are real and possible, all part of the layered life of the play.

ZOOT SUIT AND THEATRE IN THE AMERICAS

Theatre in the United States has always sought its distinctive voice, one that defined it as separate from its European theatrical inheritance. What does it mean, that elusive notion of an “American theatre?” This was a question posed by Clifford Odets and Arthur Miller in mid-century America, answered through the prism of immigration, class, and the dangers of McCarthyism.

What does it mean to speak of the American experience? Or experiences? This is a question posed in the ’60s and the ’70s, when distinctiveness was emerging from the nation’s diversity, and racial, ethnic, and gendered groups put forth the claims of separate identities. In the ’70s and



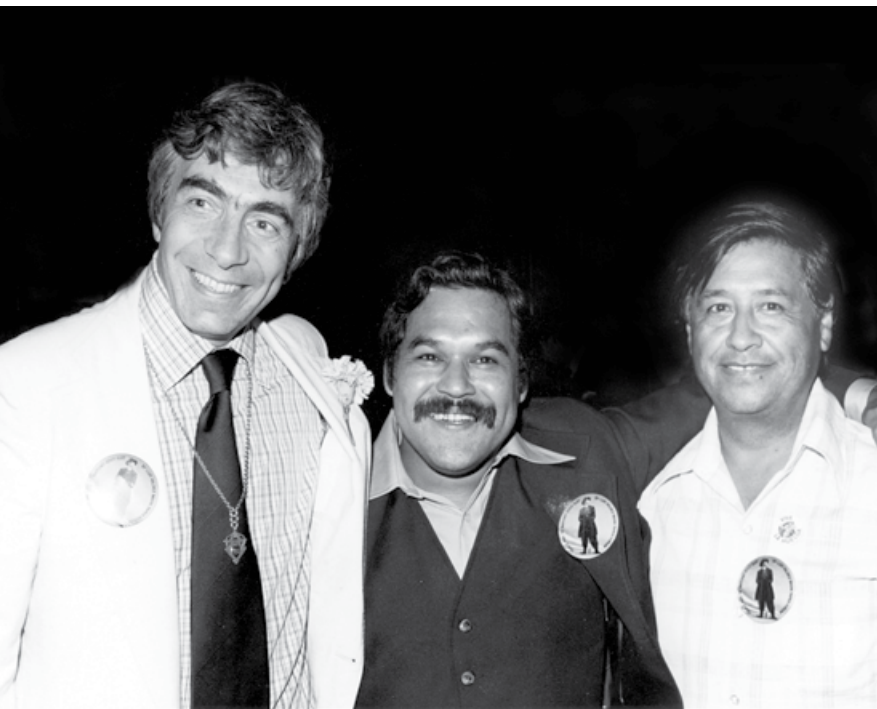
Luis Valdez (CENTER) and the 1978 *Zoot Suit* cast.

’80s, previously unheard voices emerged, all challenging the narrow definitions of what theatre could be. Along with the development of Chicano theatre, African-American, Caribbean, feminist, and Asian-American artists were all entering into a productive fray, creating work that was shaped by the challenge of finding new artistic ways of representing identity.

In the work of Luis Valdez, we see something different: an explicit tension between community and the broader world. Valdez’s work presents a plurality of voices and points of entry that Valdez says is the American experience. That definition is why Valdez is especially pertinent to our time now. As Valdez put it in a 1988 interview in *American Theatre* magazine: “I feel that the whole question of the human enterprise is up for grabs.”

The question posed by *Zoot Suit*’s radical theatrical terms of 1978 is: what sort of alternatives exist in the United States, beyond racism and violence? Various possibilities are portrayed: the creation of an emblematic style such as that of the pachuco, heroic but self-destructive; the multi-ethnic composition of the defense committee that effectively worked with the families of the Chicano youth to win their

The diversity of the United States and the connection among all the Americas are realities that can be ignored only through a willed blindness.



(L–R) Center Theatre Group Founding Artistic Director Gordon Davidson, Luis Valdez, and Cesar Chavez.

appeal. Ultimately these possibilities are seen as insufficient to the immensity of the problem. Valdez again: “I don’t think this country has come to terms with its racial question...and because of that, it has not really come to terms with the cultural question of what America is.”

In the nearly four decades since *Zoot Suit*, much has changed, but the challenges it posed still stand, demanding a renewed vision of the United States and ultimately the Americas. The diversity of the United States and the connection among all the Americas are realities that can be ignored only through a willful blindness.

Have we begun to see a vision of a new multi-racial, multi-dimensional poetics? Yes, up to a point: influences between and among identities; the shedding of those identities entirely; the poking fun of old stereotypes and re-using them for a new mix; the new connections being forged between theatre in the United States and theatre of Central and South America. *Zoot Suit* continues to exert its pressure precisely because it articulated the vision; it walked the path between community and beyond, creating a trail that we are still on.

Copyright 2016 Steven Lavine and Janet Sternburg. This essay was originally commissioned by the U.S. Embassy, Mexico, as an introduction to the 2013 Spanish language version of *Zoot Suit*.

STEVEN D. LAVINE AND JANET STERNBURG

(husband and wife) have long worked at the forefront of cultural change.

Steven D. Lavine is president (1988 – present) of the California Institute of the Arts, where he has created opportunities for educating multidisciplinary artists in bachelors, masters, and doctorate degrees, as well as creating national models for the creation of new work through CalArts’ performance space, REDCAT, and for the forging of new relationships among an arts college and its communities through the Community Arts Partnership. Lavine is also the co-author of *Exhibiting Cultures: The Poetics and Politics of Museum Display* and *Museums and Communities*. He is proud to note that Luis Valdez served on the Board of Trustees at California Institute of the Arts from 1990–1996.

In 1970, **Janet Sternburg**, writer and photographer, discovered an unopened box at National Educational Television containing videos of early *actos*; these became the basis for her 1970 feature documentary *El Teatro Campesino*, broadcast nationally and shown at the New York Film Festival at Lincoln Center. In 1980, W.W. Norton published her now-classic book *The Writer On Her Work*; Julia Alvarez, in her introduction to the 20th anniversary edition, wrote, “It was a first: seventeen women laying claim to rooms of their own in the mansion of literature.” Sternburg is also the author of two books of memoirs, *White Matter* and *Phantom Limb*. A monograph of her photography, *Overspilling World*, has been published in 2016 by Distanz Verlag with a foreword by Wim Wenders.

WHO’S WHO



BRIAN ABRAHAM (*George Shearer*). Regional: *Tarzan: The Musical* (3-D Theatricals); *The Odd Couple* (Laguna Playhouse); *Metamorphoses* (Ensemble Theatre Company); *Superior Donuts* (San Diego Rep); *Bengal Tiger at the Baghdad Zoo* (San Diego Theatre Critics Circle Best Featured Actor, ion theatre). Los Angeles: *Superior Donuts* (The Geffen Playhouse); *Bars and Measures* (Theatre @ Boston Court); *Macbeth*, *The Seagull*, *Wedding Band* (Antaeus Theatre Company); *The Engine of Our Ruin* (Victory Theatre). TV: *Brooklyn Nine-Nine*, *Good Fortune*, *Drake & Josh*, *Victorious*, *The Shield*, *As the World Turns*. Brian is on the acting faculty at AMDA College and Conservatory of the Performing Arts in Los Angeles, is a proud member of Antaeus Theatre Company, and has a BFA in acting from the University of North Carolina School of the Arts.



MARIELA ARTEAGA (*La Pachuca Hoba*, understudy for *Bertha Villareal*) is thrilled to be performing for the first time at the Mark Taper Forum in *Zoot Suit*. Born in Miami, FL, Mariela graduated from the prestigious New World School of the Arts. Some of her credits include: Theatre: *Steve Wynn’s ShowStoppers* (Encore Theater). TV: *Jane the Virgin*, *General Hospital*, *Harry’s Law*, and *Deal or No Deal*. She would like to thank her family, friends, and everyone involved in making this dream a reality. @theofficialmariela



DEMIAN BICHIR (*El Pachuco*) is an Academy Award nominated actor who grew up in the theatre with his parents and brothers in his native Mexico. His body of work includes: Theatre: Shakespeare’s *Richard III* and *A Midsummer Night’s Dream*, Eugene O’Neill’s *Ah Wilderness!* (National Theatre Company), Neil Simon’s *Broadway Bound* and *The Odd Couple*, Peter Shaffer’s *Equus* (Helénico Theater), Strindberg’s *The Ghost Sonata* (UNAM Theater), and Huang’s *Swimming with Sharks* directed by his brother Bruno Bichir (Insurgentes Theater). US regional: *By the Waters of Babylon* (Geffen Playhouse). Select films: *A Better Life* (Oscar, Independent Spirit, and SAG Award nominations), *The Hateful Eight*, *Savages*, *Che: Part One* and *Part Two*, *Machete Kills*, *The Heat*, *Rojo Amanecer*, *Sexo, pudor y*

lágrimas, *Hasta Morir* (Best Actor, Mexican Academy), *Hidalgo* (Best Actor, Huelva Film Festival), *7:19*. Upcoming: *Alien: Covenant*, *Lowriders*, *Walden*, and *A Circus Tale & A Love Song* (directorial and writing debut). TV: *Weeds*, *The Bridge*. He is the ACLU’s Ambassador for Immigrants Rights. He is thrilled to make his debut at the Taper.



MELINNA BOBADILLA (*Bertha Villareal*, understudy for *Dolores Reyna*). New York: *Sonia Flew* (Players Theatre), *Bochinche* (INTAR), *Fuente Ovejuna* (Thalia Theatre/ Cross Border Project, international tour—Spain). El Teatro Campesino (ETC): *Actos*, *La Virgen del Tepeyac*, *La Carpa de los Rasquachis*, *La Pastorela*, *Corridos*, *The Magic Twins*. Center Theatre Group/ETC: *Popol Vuh: Heart of Heaven*. Regional: *Rain of Gold* (Western Stage); *Bless Me*, *Ultima* (Teatro Visión). Other L.A.: *Orange is The New Musical* (LATC/Kefi Studio), *Enter Stage Right* (24th Street Theatre). Film: *The Other Barrio*, *Immigrant Zero*. TV/digital series: *Gente-fied* (Official 2017 Sundance Film Festival Selection, Macro Ventures, dir. Marvin Lemus, exec. producer America Ferrera). MA, New York University; BA, UC Berkeley. Deep gratitude to my parents, Alicia & Cesar, sister Massiel, Abuelos y familia Chavez & my love Mohamad R. Instagram: @MelinnaB. MelinnaBobadilla.com



OSCAR CAMACHO (*Joey Castro*, understudy for *Rudy Reyna*). TV: *Wicked City*, *For the Defense*. Film: *Face 2 Face*, *Regression*. Oscar was an Ahmanson fellow at the California Institute of the Arts where he received his MFA. He also received his BA from The Pennsylvania State University. He is a native of Miami, FL and is repped by CESD and Vision LA. You can follow him on Instagram @oicamacho.



STEPHANI CANDELARIA (*Lupe Reyna*) is a musician from San Juan Bautista, California. She began her music career at the age of 16, performing classic rancheras and boleros on the streets of the San Francisco Bay Area. Since then, Stephani has performed cumbia and other Latin dance styles with innovative music groups such as La Misa Negra, Candelaria, and the La Junta Collective. Her work as a vocalist has prompted NPR’s Alt.Latino to recognize her as “an artist to watch

out for.” Relatively new to the theatre world, Stephani has appeared in El Teatro Campesino’s *La Virgen del Tepeyac* and *La Pastorela*, and Casa 0101’s *Trio Los Machos*.



RAUL CARDONA (*Ismael ‘Smiley’ Torres, understudy for El Pachuco*) is delighted to partake in this historic Center Theatre Group production. A veteran musical theatre actor, dancer, and singer, Raul has performed in musical productions such as *The Wiz* and *Fame*. He has also starred in many El Teatro Campesino (ETC)

productions including *Bandido* and the World premieres of *Corridos Remix* and *Mummified Deer*, and played El Pachuco in the 25TH Anniversary National Tour of ETC’s *Zoot Suit*. Other touring credits include work with Lalo Guerrero’s *Papa Lalo Y Las Ardillitas*, *Selena Forever*, and *Veteranos, A Legacy of Valor*. TV and film credits include: *Enlightened*, *Outlaw*, *The Defenders*, and *Where the Sky Is Born*. He dedicates his work to his family, colleagues, and students at PUC CALS Early College High School.



FIONA CHEUNG (*La Pachuca Manchuka*). Los Angeles: *Takarazuka!!!* (East West Players); *The Merchant of Venice* (Shakespeare Center of Los Angeles); *Othello* and *Richard III* (Independent Shakespeare Company). Regional: *Learned Ladies of Park Avenue* (TheatreWorks); *Cats* (Sierra Repertory Theatre); *Happy Slap* (Aurora Theatre Company); *Li’l Abner* and *Mack and Mabel* (42nd Street Moon). Film: *Mergence*, *Generation Now*, *Silent Alarm*, *Falling for Grace*. TV: *Xavier: Renegade Angel*. Fiona is a graduate of the University of California at Berkeley and the Juilliard School drama division (Group 42). Thanks, always, to the Cheung family.



TIFFANY DUPONT (*Alice Bloomfield*) is best known for her portrayal of Frannie Morgan on ABC Family’s hit drama series *Greek* from 2007–2011 and most recently for her recurring role on TNT’s crime drama *Murder in the First* opposite Taye Diggs and Kathleen Robertson. Other television work includes

Reckless, *Anger Management*, *NCIS: Los Angeles*, *Mom*, *Hawaii Five-0*, *Supernatural*, *Franklin & Bash*, *Castle*, *CSI*:

Miami, *The Big Bang Theory*, *The Glades*, *NCIS*, *90210*, *CSI: NY*, *The Whole Truth*, and *Melrose Place*, among others. Film work includes portraying Queen Esther in *One Night with the King* (2006), opposite Omar Sharif and Peter O’Toole, for which she won a CAMIE award. She also starred in *The Work and the Glory* (2004) and *Cheaper by the Dozen* opposite Steve Martin (2003).



CALEB FOOTE (*Tommy Roberts/Marine*). Regional: *Teenage Dick* (National Playwrights Conference at the Eugene O’Neill Theater Center). Los Angeles: *Hansel & Gretel Bluegrass* (24th Street Theatre). Education: University of Michigan, BFA theatre performance. This is for Grandma Peggy. A huge thank you to my loving family, Ashley Wible of KMR, and Ricky Rollins.



HOLLY HYMAN (*La Pachuca Lil Blue*). National/international tours: *Ailey II*; *Ladies First* w/Missy Elliott; *As I Am* w/Alicia Keys; *The Original High* w/Adam Lambert. Broadway: *Wicked* (ensemble, LA/SF companies, Joe Mantello). Los Angeles musical theatre: *Twist: An American Musical* (ensemble/

Josephine Baker understudy, Pasadena Playhouse, Debbie Allen); *Take On Me* (featured, Prospect Theatre, Wilkie Ferguson III, Jamal Sims). Award shows: BET, AMA, Soul Train, I Heart Radio, Billboard, etc. Film: *Hairspray* (principal, Adam Shankman); *Across the Universe* (Julie Taymor); *Rock Paper Dead* (principal, Tom Holland). Commercials: Ford, Tropicana (OCP); AT&T (OCP); Target (OCP); Chipotle (OCP); Kay Jewelers (OCP); etc. PSAs: Too numerous to mention. Television: *Grey’s Anatomy*, *Franklin & Bash*, *The Fosters*, *Bosch*, etc. Thanks and praise to the Creator!



KIMBERLEE KIDD (*Dance Captain/Guera, understudy for Alice Bloomfield*) began dancing at eight years old in her hometown of Wilmington, NC. Upon graduation, she began performing around the world on cruise ships. She eventually landed in Los Angeles where she extended her passion to acting. Some

of her credits include *Glee*, *The Mentalist*, *Jane the Virgin*, and *Ted 2*.



ROCÍO LÓPEZ (*Elena Torres, understudy for Della Barrios/Lupe Reyna*). New York: *Sonia Flew* (The Players Theatre), *Brave Ducks* (Int’l Fringe Fest), *Song of Solomon* (Salgado Productions). Los Angeles: *La Victima* (UCLA Freud Playhouse), *ChicabaRent* (Creating Arts Company), *Orange Is The New Musical* (LATC). Film: *The Heat*, *Ana*. Music: Hank Lane Orquestras, Loaisidas Mucha Bachata, SHE (pop girl group). BA UCLA, MA NYU. So grateful to be a Teaching Artist for Center Theatre Group and beyond excited to be a part of this production of *Zoot Suit*! Mad flaming love to my friends and familia for believing in me and standing with me on this artistic journey. So excited to be launching KidzLA this year—a performing arts company for kids. KidzLA.com. Follow the adventures on IG @iheartRocio. *Pues Órale!*



JEANINE MASON (*Della Barrios*). Season five winner of Fox’s *So You Think You Can Dance*. Theatre: *Cock* (Creative Works Theatre). Film: *Default* (opposite David Oyelowo), *The Archer*, *The Muddy*. Television: *Of Kings and Prophets* (opposite Ray Winstone), *Bunheads*, *You’re the Worst*, *Awkward.*, *Major Crimes*, *Daytime Divas*, *NCIS: Los Angeles*, *CSI*, *Big Time Rush*, *The Secret Life of the American Teenager*, *Hollywood Heights*, and *The Fresh Beat Band*. Nominations: Best Lead Actor (Idyllwild International Festival of Cinema—*Understudy*). Para mis abuelos. Mama, Papa y Abuelo Chino.



TOM G. McMAHON (*Press*) is honored to make his Center Theatre Group/Mark Taper Forum debut in *Zoot Suit*. Other L.A. theatre: *Sunset Boulevard*, Disney’s *Beauty and the Beast*, *A Funny Thing Happened on the Way to the Forum* (Musical Theatre West); *Damn Yankees*, *Kiss Me*, *Kate*, *Peter Pan* (Cabrillo Music Theatre); *Serrano The Musical* (Matrix Theatre); *Promises*, *Promises* (Musical Theatre Guild); *Bronies: The Musical* (Third Street Theatre). TV: *How to Get Away with Murder*, *Scandal*, *Weeds*, *Rake*, *Bad Judge*, *Sam & Cat*, *I Didn’t Do It*, *Ringer*, and *History of the World...For Now*.



ANDRES ORTIZ (*Rudy Reyna*). South Bay: *Valley of the Heart* (El Teatro Campesino/ San Jose Stage) and *Viva La Causa* among others (El Teatro Campesino). Dallas Fort Worth: *Animals Out of Paper* (Amphibian Stage Productions), *Titus Andronicus* (Kitchen Dog Theater), *In the Beginning* (Dallas Theater Center), *The NeverEnding Story* (Dallas Children’s Theater).



MICHAEL NAYDOE PINEDO (*Ragman/Cub Reporter/Sailor, understudy for Rafas/ Marine/Joey Castro/Sergeant Smith/Bailiff/ Bosun’s Mate*). As a professional dancer and actor, Pinedo has been part of several performing companies, music videos, national commercials for brands such as

Apple, and has danced alongside James Corden on *The Late Late Show Carpool Karaoke Primetime Special*. He has also been on the creative side of the industry with his production team Boogiezone. They have successfully created shows such as *Speakeasy 360°*, *Dystopia*, and *ZirQus!?* On top of all of this, he is a nationwide traveling hip hop instructor who strives to create movement to enrich many local youth programs. Pinedo is a proud Mexican who is blessed to get the opportunity to be a part of a substance filled show such as *Zoot Suit*.



MATIAS PONCE (*Henry Reyna*). New York: *Handball* by Seth Zvi Rosenfeld (2014 SummerStage Festival). Regional: *Short Eyes* by Miguel Piñero (2012 International Hispanic Theatre Festival, Adrienne Arsht Center). L.A.: *Short Eyes* and *Faith*, *Part I of A Mexican Trilogy* by

Evelina Fernández (Los Angeles Theatre Center), *Dominica: The Fat Ugly Ho* by Stephen Adly Guirgis (Urban Legends One Act Festival, Urban Theatre Movement). Film: *Flight World War II*. Television: *Lie to Me*, *Victorious*, *Sam & Cat*, *Rizzoli & Isles*, *Criminal Minds: Beyond Borders*, *Game Shakers*, *Lopez*, *The Mindy Project*. Thanks to my Mother and Father, manager Tina Treadwell, my friends who I know most dearly, and those that I once knew. To Luis Valdez, thank you for your words. matiasinmotion.com



ROSE PORTILLO (*Dolores Reyna*). Center Theatre Group: *Zoot Suit* (Della), *The Wood Demon*, *The Traveler*, *Breakfast, Lunch and Dinner*, *The Day You'll Love Me*. L.A. (About... Productions): *Properties of Silence*, *Evangeline*, *the Queen of Make-Believe*, *They Shoot Mexicans*, *Don't They?*, *Memory Rites*, *Vox*, *Bleeding Through*, *Correct Posture of a True Revolutionary*, *L.A. Real*, *Know Your Place*. Regional: *Death and the Maiden* (San Diego Rep); *The Granny* (The Old Globe); *Man of the Flesh* (South Coast Rep); *Spinning into Butter* (director); *Maria, Maria, Maria*, *Other People's Money*, *Cyrano*, *One Hundred Years of Solitude* (Mixed Blood Theatre). Broadway: *Zoot Suit*. NY Public: *L.A. Real*. Film: ... and the earth did not swallow him, *Zoot Suit*, *Mean Season*, *Where the Buffalo Roam*, *The Heretic/Exorcist II*. Playwrights' Arena Lee Melville Award for Outstanding Contributions to L.A. Theater. Faculty, Pomona College.



GILBERT SALDIVAR (*Rafas/Marine*, understudy for Enrique Reyna/Ismael 'Smiley' Torres). Tours: Jennifer Lopez *Dance Again*, Christina Aguilera *Stripped* and *Back to Basics*. Film: *Shine*, *Chocolate City* and *Chocolate City: Vegas*, *Stomp the Yard*, *Jennifer Lopez: Dance Again*. Television: *East Los High* seasons two–four, *Dexter*, *The Closer*, the Super Bowl, the Olympics, the Grammys, American Music Awards, MTV Movie Awards, Latin Grammys, Premios Lo Nuestro, and Tu Mundo.



RICHARD STEINMETZ (*Lieutenant Edwards/Judge F.W. Charles/Prison Guard*). Veteran of the Off-Broadway and N.Y./L.A. stages. Films include *The One*, *Crazy/Beautiful*, *Boys on the Side*, *Slaves of New York*, *Skyscraper*, and others. TV guest star on *Monk*, *Cold Case*, *CSI*, *Heroes*, *Clubhouse*, *Crossing Jordan*, *Sports Night*, *Millennium*, *Law & Order*, and many others. Contract & recurring roles on *General Hospital* (Joe Scully, Jr.), *Passions* (Martin Fitzgerald), *Loving* (Jeff Hartman), and *Melrose Place* (Jimmy Stanley). Richard has coached football at Venice High for the past 18 years and also teaches scene study at the New York Film Academy. He shares the honor with Bob Hope of hosting the Miss World Pageant for four consecutive years. Richard was awarded a lifetime achievement award for community service in Los Angeles

from President Obama, presented personally by Gov. Schwarzenegger and Maria Shriver.



EVAN STRAND (*Swabbie*, understudy for Tommy Roberts/*Cub Reporter*) grew up in Huntington Beach, California. He has been dancing classical ballet for 20 years and has performed in Japan, France, and China. A highlight of his ballet career was partnering former ABT principal dancer Julie Kent. Recently, Strand performed in *Hairspray Live!* on NBC and a national commercial tied to the show. He feels fortunate to be stepping onto the Mark Taper Forum stage in the revival of *Zoot Suit* for Center Theatre Group's 50TH Anniversary. Manager: william@optimism.com.



BRADFORD TATUM (*Sergeant Smith/Bosun's Mate/Bailiff*, understudy for George Shearer/*Press/Lieutenant Edwards/Judge F.W. Charles/Prison Guard*). Pasadena Playhouse: *12 Angry Men*. Film: *Powder*, *Down Periscope*, *The Stöned Age*. TV: (partial list) *Westworld*, *Glee*, *Magic City*, *Criminal Minds*, *CSI*, *The Mentalist*, *Cold Case*, *ER*, *NYPD Blue*. He is also an author. His debut novel *Only the Dead Know Burbank* was published by HarperCollins in the fall of 2016.

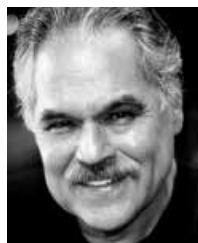


RAPHAEL THOMAS (*Dance Captain/Newsboy*, understudy for Swabbie) began his training at the Asbury Park Technical Academy of Dance before attending such schools as Dance Theatre of Harlem, Alvin Ailey, Kirov, and The Rock School. His love of dance came from watching the late greats such as the Nicholas Brothers, Fred Astaire, Sammy Davis Jr., Gregory Hines, and Michael Jackson. He later found a new journey in the realm of hip hop and contemporary fusions after training with Rhapsody James in her Motivating Excellence Season Two program and later becoming assistant choreographer in her R.ED Rhapsody En Dance company. Being a member of the company and experiencing its creative freedom in expression and power has allowed him to grow in aspects in and out of the industry, cultivating his creative palette.

DANIEL VALDEZ (*Enrique Reyna*, *Music Director*) is best known for roles in the movies *La Bamba*, *Zoot Suit*, *The China Syndrome*, *Which Way Is Up?*, and *Born in East L.A.*



He was also featured in two national tours in *Canciones de Mi Padre* and *Selena Forever*. As an actor, musician, and composer, he has written original music for films and plays, including *Zoot Suit*, and was a producer and driving force behind *La Bamba*. He has composed three musical "Oratorios" which tell the histories of U.S. cities. Daniel continues a residency with Su Teatro in Denver, CO and is currently working with them on several projects to create original material for 2017. Today, Daniel celebrates 50 years in the co-founding of El Teatro Campesino with his brother Luis.



LUIS VALDEZ (*Playwright and Director*) founded the internationally renowned and Obie Award-winning El Teatro Campesino (The Farm Workers' Theater) in 1965 during the United Farm Workers (UFW) struggle and the Great 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 LA Drama Critics Circle awards, Bay Area Critics awards, the George Peabody Award for excellence in television, the Presidential Medal of the 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, DC. 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 at the White House.



KINAN VALDEZ (*Associate Director*) is a neo-fusionist theatre artist who combines elements of mythic storytelling, physical movement, popular music, and visual pageantry to create participatory theatrical spectacles for the 21ST century. As a 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. Currently, Kinan serves as the Producing Artistic Director of the world-renowned theatre company El Teatro Campesino.



MARIA TORRES (*Choreography*) is a critically acclaimed theatrical and commercial choreographer, director, and performer. Broadway: *On Your Feet!*, *Swing!* (Broadway & national tour; Tony/Drama Desk/Lucille Lortel/Theater World noms). Off-Broadway: *Four Guys Named José* (Lucille Lortel/Carbonelle nominee),

The Donkey Show (A.R.T.), *Latin Heat*, *Celia: The Life and Music of Celia Cruz*, *Salsa Kingdom*, *Mambo Kings*, *The Skin of Our Teeth* (Public Theater). Regional: *Man of La Mancha* (5th Avenue). Stage: DJ Live Show (Clio Award), Don Omar "King of Kings" (US tour), Disney's *Golden Mickeys* (international tour). Film: *Dance With Me* (Alma nom), *Enchanted* (Critics Choice/Oscar nom), *El Cantante*, *Fugly*, *Physical Attraction*. TV: Latin Billboard Awards (Telemundo), *America's Got Talent* (NBC), *So You Think You Can Dance* (Fox), *TURN: Washington's Spies* (AMC). Current: Havana Music Hall (director/choreographer, development); Pasión (immersive theatre); Amas Musical Theatre (AIR); co-founder of MTEAF.



LALO GUERRERO (*Music*) is internationally recognized as the "Father of Chicano Music" in a career that spanned eight generations. The Tucson native wrote music and lyrics in every Latino music genre for hundreds and hundreds of songs which he recorded beginning in the 1930s until a final 2003 session for Ry

Cooder and his *Chavez Ravine* CD. His honors were many including an NEA National Heritage Fellowship. Guerrero was declared a national folk treasure by the Smithsonian Institution and in 1997 President Bill Clinton presented the troubadour with the National Medal of Arts. He was the first Chicano ever to receive the nation's highest arts award. Guerrero continued to entertain to standing ovations months before his guitar was silenced on March 17, 2005 at the age of 88.

CHRISTOPHER ACEBO (*Scenic Design*). Broadway: *All The Way* (2014 Tony Award Best Play). CTG: *Chavez Ravine* (Ovation Award, costumes), *Water & Power*, *Electricidad*, *Lydia*, *Waiting for Godot* (Ovation nomination, costumes), *Living Out*, *Palestine*, *New Mexico*, *Breakfast, Lunch and*



Dinner. Oregon Shakespeare Festival (Associate Artistic Director, 10 seasons): *All the Way, Fingersmith, Head Over Heels, King Lear, A Streetcar Named Desire, Equivocation, Cat on a Hot Tin Roof*, and *The Wiz*, among others. NYC/ Lincoln Center: *The Clean House*. BAM: *Throne of Blood*. Other credits include:

Culture Clash (seven World premiere productions), American Rep, Berkeley Rep, La Jolla Playhouse, Goodman Theatre, Guthrie, Yale Rep, Denver Center, Kennedy Center, South Coast Rep. Oregon Arts Commission Vice Chair. TCG Board of Directors. Former ensemble member of Cornerstone Theater Company. UC San Diego, MFA; Cal Poly SLO, BA. *Para mis padres*.

ANN CLOSS-FARLEY (*Costume Design*) is an award-winning Los Angeles-based designer. Credits include Shanghai Disneyland, *Women Laughing Alone With Salad, Hopscotch: A Mobile Opera, The Pee-wee Herman Show* (Broadway), Disney's *Toy Story: The Musical*, Eric Idle's *What About Dick?, Pride and Prejudice, A Musical, Billy Elliot, The Behavior of Broadus, Discord, The Cunning Little Vixen, Carnage, Rabbit Hole, Broadway Bound, Coney Island Christmas, Around the World in 80 Days*, and many more. This project has allowed Closs-Farley to explore a piece of Los Angeles history that has challenged her part in its current narrative and has made her excited about her participation in its future.

PABLO SANTIAGO (*Lighting Design*) is a lighting designer originally from Chiapas, Mexico who designs for theatre, opera, dance, and gallery work. Santiago found a home in Los Angeles while he worked in the film industry for 15 years before obtaining an MFA in lighting design from UCLA and transitioning into live stage design. He is the winner of the 2017 Richard Sherwood Award. His design in *Premeditation* was nominated for an Ovation Award in 2014 and he won a Stage Raw Award for *The Brothers Size* in 2015. Recent highlights include *Breaking the Waves* at the Perelman Theater for Opera Philadelphia and the Skirball Center in NYC for the PROTOTYPE festival and *A Mexican Trilogy* at LATC. Upcoming projects include *Destiny of Desire* at Goodman Theatre in Chicago.

PHILIP G. ALLEN (*Sound Design*). Credits include *Six Dance Lessons in Six Weeks* on Broadway; the 2002–2005 national tour of *Jesus Christ Superstar*; *A Chorus Line, Spamalot, Hair, Chicago*, and *The Producers* at the Hollywood Bowl; Deaf



West's *Spring Awakening; The Ten Commandments* at the Dolby Theatre; *Harps and Angels: The Music of Randy Newman, Pippin, The House of Blue Leaves, The Talking Cure, Like Jazz, Big River*, and *Flower Drum Song* at the Mark Taper Forum; and all 15 seasons of Reprise Theatre Company shows at UCLA. Mr. Allen created and oversees the BFA program in sound design at USC.



DAVID MURAKAMI (*Projection Design*) is a projection designer, screenwriter, and film director focused on integrating emerging technologies with traditional stage performance. Past projection designs include Minnesota Opera's *Das Rheingold, Dead Man Walking, Champion, Peter Pan, The Little Prince, Heart of*

Darkness, and *Trouble in Tahiti*, along with the American premieres of *Anya 17, Heart of Darkness*, and the World premiere of Luis Valdez's *Valley of the Heart*. His current projects include designing Philip Glass' *Les Enfants Terribles* with Opera Parallèle and directing his sixth feature-length film *Morningstar*.

JESSICA MILLS (*Wigs*) thrives on variety. A graduate of UNCSA ('09) in wigs and makeup design, her most recent production was *Merrily We Roll Along* in Beverly Hills, and her work has included wigs and makeup for Disney Cruise Lines, Nashville Opera, LA Opera, Opera Coeur D'Alene, wig and makeup design for *Cloud 9* at Antaeus Theatre Company, designing the hair and makeup for the opening video of the Independent Spirit Awards (2015), and a Makeup Artist and Hairstylist Guild Award nominee for makeup crew on *Spamalot* at the Hollywood Bowl. When not attached to a show, she designs and builds for individual clients at her studio.



STEVE RANKIN (*Fight Director*). Mark Taper Forum: *Ma Rainey's Black Bottom, Immediate Family, What the Butler Saw, Burn This, The Lieutenant of Inishmore, Palestine, New Mexico, The House of Blue Leaves, The School of Night, Water & Power, Electricidad, The Talking Cure, Gem of the Ocean, Mules, The House of Bernarda Alba*. Other theatre: Stratford Shakespeare Festival, Ahmanson

Theatre, Kirk Douglas Theatre, La Jolla Playhouse, The Old Globe (Associate Artist), Hartford Stage, Actors Theatre of Louisville, Asolo, Metropolitan Opera, LA Opera, San Diego Opera, Seattle Opera. Broadway: *Dr. Zhivago, Macbeth, Memphis, Guys and Dolls, The Farnsworth Invention, Jersey Boys, The Who's Tommy, Getting Away With Murder, Two Shakespearean Actors, Twelfth Night, The Real Inspector Hound, Anna Christie, Dracula*. Off-Broadway: *The Third Story, Pig Farm, The Night Hank Williams Died, Below The Belt*. Mr. Rankin played Poins and staged the fights for *Henry IV, Parts I and II* (Lincoln Center). He plays mandolin with Susie Glaze and the New Folk Ensemble.

ROSALINDA MORALES, PAULINE O'CON, AND CANDIDO

CORNEJO, JR. (*Casting*) bring together diversified experiences from the theatre, independent, network, and studio casting worlds. Uniting their professional relationships in the agency and management community and utilizing various sources outside of the normal casting search criteria, M-O-C Casting works collaboratively with filmmakers, producers, and directors in creating a cast that showcases the increasingly diverse population of audiences that exists today.



PHILLIP ESPARZA (*Executive Producer, El Teatro Campesino*) has over 47 years of experience in the performing arts as an actor, technical director, media production specialist, and producer. He is a founding member of El Teatro Campesino. Esparza has coordinated and managed world-wide, national, and regional tours of live and film productions including *Zoot Suit* (play & movie), *La Bamba* (the film), *La Pastorela* (play & film), and *The Cisco Kid* (TNT Film). He has produced work at the Aratani Japan America Theatre, the Marines' Memorial Theatre, the Mark Taper Forum, the Winter Garden Theatre, The Old Globe, and numerous small and community based theatres. Esparza currently serves as the Operations Manager of California State University Monterey Bay World Theater and as Board President of the Digital Media Foundation of Salinas, California.

DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group highlights: *An Enemy of the People, Baz Luhrmann's La Bohème, The Cherry Orchard, Curtains, Nightingale, The History Boys, Bloody Bloody Andrew Jackson, Two Unrelated Plays by David Mamet, Ain't Misbehavin', Parade, Bengal Tiger at the Baghdad Zoo,*



The Lieutenant of Inishmore, Randy Newman's Harps and Angels, God of Carnage, Waiting for Godot, Los Otros, Red, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Bent, The Christians, Disgraced, and *A View From the Bridge*. Other Los Angeles: Los Angeles Theatre

Center in its heyday from 1985–1990, Pasadena Playhouse, and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City, Law of Remains* (with Reza Abdoh's Dar a Luz company).



MICHELLE BLAIR (*Stage Manager*) has worked on over 30 productions for Center Theatre Group. Some highlights include *The Beauty Queen of Leenane, Ma Rainey's Black Bottom, The Mystery of Love & Sex, The Christians, Bent, What the Butler Saw, Marjorie Prime, Vanya and Sonia and Masha and Spike, The Sunshine Boys, Joe Turner's Come and Gone, Backbeat, Red, Vigil, Leap of Faith, The Lieutenant of Inishmore, Parade, Bloody Bloody Andrew Jackson, Nightingale, all wear bowlers, Flight, Nothing But The Truth, Stones in His Pockets, Topdog/Underdog*, and "QED" at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to eight-year-old Liam and four-year old Imogen.

SUSIE WALSH (*Stage Manager*). In Los Angeles, Susie has stage managed over 100 shows at theatres such as the Mark Taper Forum, the Ahmanson Theatre, the Geffen, LATC, the Wallis, and the Pasadena Playhouse. Favorites include *Leap of Faith, A Midsummer Night's Dream, Waiting for Godot, The Heiress, Flower Drum Song, Living Out, Stuff Happens, Arcadia, The Drowsy Chaperone, Minsky's, The Price*, and *Endgame*. In New York, Susie stage managed *Putting it Together* with Carol Burnett.

CENTER THEATRE GROUP

MICHAEL RITCHIE (*Artistic Director*) is in his 12TH season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper



Forum, and Kirk Douglas Theatre stages including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.



STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group in 2014 as its new Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children’s Hospital of Los Angeles, and Polytechnic School.



DOUGLAS C. BAKER (*Producing Director*) is now in his 27TH season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.



NEEL KELLER (*Associate Artistic Director*). For Center Theatre Group, Neel has directed the World premieres of Lucy Alibar’s *Throw Me On The Bumpile and Light Me Up*, Dael Orlandersmith’s *Forever*, Kimber Lee’s *different words for the same thing*, Jennifer Haley’s *The Nether*, and Jessica Goldberg’s *Good Thing* as well as productions of Sheila Callaghan’s *Women Laughing Alone With Salad*, David Greig’s *Pyrenees*, and *Stones in His Pockets*. Other recent productions include the World premieres of Julia Cho’s *Office Hour* at South Coast Repertory and Dael Orlandersmith’s *Until The Flood* at the Repertory

Theatre of St. Louis. As a producer at Center Theatre Group Neel has worked closely with the creative teams of a wide range of plays and musicals. He is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.



NAUSICA STERGIOU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes, and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group’s New Play Development. Nausica has taught at USC’s School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.



GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

ADDITIONAL STAFF FOR *ZOOT SUIT*

Production Assistant..... Kelly Merritt
Resident Assistant Lighting DesignerHeather Graff
Lighting ApprenticeCynthia Ayala
Assistant Set DesignerRick Anderson
Assistant Costume DesignersKathryn M. Poppen, Adriana Lambarri
Assistant Choreographers.....Aciel Hardison, Reina Hidalgo
Prop Artisan Eric Babb
Prop CarpenterPatrick Smith
Prop Shopper Erin Walley

CREDITS

Costumes provided by the Center Theatre Group Costume Shop and additional staff: Tailor—Swantje Tuohino; First Hand—Pamela Walt; Stitchers—Bert Henert, Suzanne Mayberry, Stephanie Molstad, Susan Pratt, Jennifer Wolff; Stock Attendant—Heidi Johnson. Rehearsal and production photography by Craig Schwartz.


THANK YOU


Lillian Leyvas Villegas & the Leyvas Family, Ignacio Gomez, Dan Guerrero, David Ocampo, Jose Montoya, Alvaro Renteria, Jackie Pimentel, Pat Birch, and Jose Delgado.

Richard Montoya, Ric Salinas, Herbert Siguenza, Thomas A. Walsh, Ann Hassett, and Bob Niemack.

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@

 The Actors and Stage Managers employed in this production are members of Actors’ Equity Association. This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

 The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.

ATPAM The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

SDC The Director and choreographer are members of the Stage Directors and Choreographers Society, Inc., an independent national labor union.

 Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers’ Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

More great theatre from Center Theatre Group and El Teatro Campesino, who brought you *ZOOT SUIT*.

THE SWEETHEART DEAL

The Sweetheart Deal
Written and Directed by Diane Rodriguez
May 4 – Jun 4, 2017
At the Los Angeles Theatre Center

LATINO THEATRE COMPANY L.A.T.C.

Water by the Spoonful
Written by Quiara Alegria Hudes
Directed by Lileana Blain-Cruz
Jan 31 – Mar 11, 2018
At the Mark Taper Forum

TAPER CENTER THEATRE GROUP

Valley of the Heart
Written and Directed by Luis Valdez
2017–2018 Season
At the Los Angeles Theatre Center

LATINO THEATRE COMPANY L.A.T.C.

GLOSSARY

Reprinted from the program for *Zoot Suit*'s 1978 World premiere. *Zoot Suit* is not merely performed in English and Spanish. The characters also speak caló, a patois or dialect that is one of the highly distinctive ways the pachuco has of projecting himself. According to one scholar, caló “developed in barrios all around the country to give each region its own particular idiom and phrases.” Examples include:

Abusado – Shape up, wise up
Aguitala – Control yourself
Bato – Dude, guy
Borlo – Dance
Bribón – Wise guy
Cabrón – Bastard
Cálmenla – Calm down, cool it
Carnal/Carnala/Carnalillo – Brother/sister/
 little brother
Chale – No
Chango – Monkey
Chicas Patas – Chicano
Chingón – Big shot
Chula – Pretty girl
Es puro basilón – It's only fun
Ese/Es – Man, dude, hey man/
 woman, girl
Foquiar – Screw you

Gabacho – Anglo, gringo, paddy,
 white American
Hay te watcho – See you later, see
 you there
Huisa – Girlfriend
Jaina – Girlfriend, woman
Jefita/Jefito – Mother/father
La Jura – The law
 (“Trucha la jura!” – Watch out, the cops!)
Me la rayo – For sure, it's the truth,
 I swear
Menudo – Tripe soup
Mira! – Look!
Nel! – No! (More forceful than *chale*)
No te hagas gacho – Don't be gauche
Órale – Hey, right on
Pedo – Hassle, excitement, “hot air”
Pendejadas – Stupidities, nonsense
Pendejo – Idiot

Pinche – Lousy
Ponte abusado – Wise up, get smart
Puro pedo – Bullshit
Puro relajo – Bullshit
Puto – Whore
Que desmadre – What a mess
Ruca – Wife, girlfriend
Ruco – Old
Simón – Yes
Sura – Soiled, unclean
Surote – Bad (good) dude
Te curas – Can you beat it
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 ass
Ya pués – That's enough

*A Conversation with Luis Valdez, Culture Clash,
 and Center Theatre Group Artistic Director Michael Ritchie*

Passing the Baton of Art and Activism

The current revival of *Zoot Suit* marks both “a major social event in Los Angeles history”—the real events the play is based on—and “a major cultural event”—the 1978 World premiere at the Mark Taper Forum was “the first time a Chicano play had been given a mainstage production anywhere in the country, in the world, even,” explained Michael Ritchie to an audience at the Tom Bradley Room atop City Hall. Ritchie was interviewing *Zoot Suit* writer/director Luis Valdez and the members of Latino theatre trio Culture Clash (Richard Montoya, Ric Salinas, Herbert Siguenza) for a group of Center Theatre Group supporters. Calling Luis Valdez “both an artist and an activist,” Ritchie asked him to give the audience “a sense of both the arc of the creation of this show—and your own personal path within it.”

“*Zoot Suit* is a quintessential Los Angeles play,” said Valdez. “It represents the fabric of this city, the internal strife, the Sturm und Drang of Los Angeles, what forced it to be the city that it is today: human confrontation, but eventually resolution.” He added that for Americans, “cultural expression is your most basic human right, so it is my privilege to be back at the Mark Taper Forum to celebrate the resurgence of *Zoot Suit* and...of a certain kind of social consciousness in Los Angeles that takes us into the future.”

Ritchie then introduced Culture Clash and their relationship to Valdez. “In some ways, you are inheritors of an art, and you had a mentor as artists and activists,” said Ritchie. “Luis had an influence on your careers, individually and collectively. Had you seen *Zoot Suit* originally? And where are you today in bringing this art form and this activism even further into the 21st century?”

“We’re all alumni of El Teatro Campesino,” the theatre company Luis Valdez co-founded, said Richard Montoya, adding that they learned their

work ethic there. “In terms of *Zoot Suit* being an inspiration, it’s haunting for me. El Pachuco is our founding father in many ways.”

Herbert Siguenza called Valdez “immeasurable and essential...for Latino theatre makers.” When he was starting out in theatre in the 1970s, “the only scripts that were out for us as Latino writers were Luis Valdez’s early works.” In a sense, he said, Valdez “is our Shakespeare.”

Ric Salinas echoed his partners. “There would be no Culture Clash without Luis and El Teatro Campesino,” he said. He said that when Culture Clash writes and performs Chicano stories “that are very specific, they become universal. That’s what *Zoot Suit* does. ...I think our strength as writers and as a group is that we’re able to take that baton that Luis gave us, and keep with it. We’re actors and activists simultaneously.”

Valdez recalled a gathering of fellow Chicano artist-activists at El Teatro Campesino to talk about what they could do to change California. “One of the things that we all agreed on, we realized, was that we’re very angry, we’re very political—we need humor.” The artist, curator, and producer René Yañez went back to San Francisco and staged a comedy concert starring Culture Clash in 1984 as a direct result of that meeting. “We needed to laugh. These guys made us laugh, and it was a tremendous release and a revitalization of the community,” said Valdez.

The connection between art and activism—and having a good time—remains vital to *Zoot Suit* as well. “The fact is, I’m trying to recapture American history. I’m singing the song of America, and *Zoot Suit* happens to be one of the most catchy tunes I’ve ever put together,” said Valdez.

Listen to the entire conversation on the Center Theatre Group Podcast at CenterTheatreGroup.org.



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In the rehearsal room for

ZOOT SUIT

1. The cast of *Zoot Suit*.
2. (L-R) Writer/director Luis Valdez and Center Theatre Group Artistic Director Michael Ritchie.
3. (L-R) Luis Valdez and associate director Kinan Valdez.
4. (L-R) Cast members Kimberlee Kidd, Melinna Bobadilla, Rocío López, Jeanine Mason, Tiffany Dupont, and Fiona Cheung.
5. Cast member/music director Daniel Valdez and cast member Rose Portillo.
6. (L-R) Cast members Oscar Camacho, Matias Ponce, Caleb Foote, and Michael Naydoe Pinedo.
7. (FOREGROUND) Cast members Rose Portillo and Demian Bichir. (BACKGROUND) El Teatro Campesino Executive Producer Phillip Esparza and Luis Valdez.

ALL PHOTOS BY CRAIG SCHWARTZ.



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