The History of the Zoot Suit Riots: War, Prejudice, Criminal Prosecutions, Civil Disturbances and their Effects in the 1940s and Thereafter

Thursday, May 31, 2018
Program - 7:00 - 8:00 p.m.
EL Paseo Inn Restaurant

1 hr. of Elimination of Bias Credit
THE HISTORY OF THE ZOOT SUIT RIOTS

PROGRAM MATERIALS

LOS ANGELES BAR ASSOCIATION

MCLE CREDIT

MAY 31, 2018
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“THE HISTORY OF THE ZOOT SUIT RIOTS”

OUTLINE FOR THE PANEL DISCUSSION

I. INTRODUCTION.

II. LOS ANGELES IN THE EARLY 1940s.
   A. Changing Demographics (Whites, Mexican-Americans, Asians, and Blacks).
   B. The Economy: From Depression to a Labor Shortage.

III. WHAT HAPPENED AT THE SLEEPY LAGOON.

IV. THE MURDER PROSECUTION.
   Twelve young men convicted of murder, including eleven Mexican-Americans, while others were acquitted.

VI. RIOTING BY MOSTLY WHITE SERVICE MEN.
   A. The Lack of a Police Department Response.

VII. THE EFFECTS OF THE TRIAL ON THE INDIVIDUALS CONVICTED AND THEIR FAMILIES.

VIII. THE APPEAL: PEOPLE V. ZAMORRA (1944) 66 CAL. APP. 2d 166.

IX. THE AFTERMATH OF THE ZOOT SUIT RIOTS AND THE EFFECT ON RELATIONS AMONG DIFFERENT ETHNIC GROUPS.

The History of the Zoot Suit Riots: War, Prejudice, Criminal Prosecutions, Civil Disturbances and their Effects in the 1940s and Thereafter

May 31, 2018

El Paseo Inn
11 East Olvera Street
Los Angeles, CA 90012

Registration:
5:30 - 6:00 PM

Program:
6:00 - 8:00 PM
PROGRAM DESCRIPTION

Co-Sponsored by: Mexican American Bar Association (MABA)

This dinner program will feature a panel of speakers. Step back into history and learn about the Zoot Suit Riots, sparked by the sensational publicity given to the Sleepy Lagoon murder trial that led to twelve convictions.

SPEAKERS:

Justice Arthur Gilbert, Presiding Justice, Second District, Division Six of the California Courts of Appeal

Commissioner James Blancarte, Los Angeles Superior Court and Former President of the Mexican American Bar Association

Evelina Fernandez, an award winning actress and writer, who has appeared in numerous productions, including the 1978 "Zoot Suit" play

Sal Lopez, a veteran actor and founding member of the Latino Theater Company, who has appeared in numerous films, television shows and plays, including the original 1978 production of "Zoot Suit"

Anthony De Los Reyes, Pocrass & De Los Reyes, LLP, Moderator

COST:
Senior Lawyers Section Members: $40
LACBA Members: $40
All Others: $40

CLE Credit: 1 hour of Elimination of Bias credit.

REGISTRATION FORM - (051718SLS)

If you would prefer to register by phone with Visa, MasterCard or AMEX, please call LACBA Member Services at (800) 456-0416 during regular business hours, 9:00 AM and 5:00 PM Monday-Friday, and our
Member Services team will be happy to assist you. You may want to have the event name, event code, and program date (listed below) on-hand when you call, as that will speed your purchase. Please note that advance registration will close at (12 Noon on May 31, 2018).

While advance registration (both online and via phone) closes for most programs approximately 12-24 hours before event time (in order to allow for operational considerations), we would still like to have you join us, and you are more than welcome to register on-site and attend, unless the program is specifically noted as SOLD OUT.

Please note that use of recording devices is not permitted at LACBA programs.

Register Online

THE HISTORY OF ZOOT SUIT RIOTS..., 051718SLS, CG, May 31, 2018

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Zoot Suit Riots
From Wikipedia, the free encyclopedia

The Zoot Suit Riots were a series of racist attacks in June 1943 in Los Angeles, California, United States, between Mexican American youths and European American servicemen stationed in Southern California.

White servicemen and civilians attacked youths who wore zoot suits because the outfits were considered unpatriotic and extravagant during wartime, in which rationing of fabric was required for the World War II war effort. While most of the violence was directed toward Mexican American youth, young African American and Filipino Americans were attacked as well because they also sported zoot suits.[1] The Zoot Suit Riots were related to fears and hostilities aroused by the coverage of the Sleepy Lagoon murder trial, following the killing of a young Latino man in a barrio near Los Angeles. The riot appeared to trigger similar attacks that year against Latinos in Chicago, San Diego, Oakland, Evansville, Philadelphia, and New York City.[2]

Contents

1 Origins
2 Immediate lead-up to the riots
3 The riots
4 Reactions
5 In popular culture
6 See also
7 References
8 Further reading
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Origins

During the early 20th century, many Mexicans immigrated for work to such areas as Texas, Arizona, and California.[3]
During the Great Depression, in the early 1930s the United States deported between 500,000 and 2 million people (including up to 1.2 million U.S. citizens) of Mexican descent\(^4\) to Mexico (see Mexican Repatriation), to reduce calls on limited American resources. By the late 1930s about 3 million Mexican Americans resided in the United States. Because of its history as part of the Spanish Empire, Los Angeles had the highest concentration of Mexicans outside Mexico.\(^5\)

As early residents, the Latinos occupied historic areas. In addition, they had long been informally segregated and restricted to an area of the city with the oldest, most run-down housing.\(^5\) Job discrimination in Los Angeles forced many Mexicans to work for below-poverty level wages.\(^6\)\(^7\) The Los Angeles newspapers described Mexicans by using racially inflammatory propaganda, suggesting a problem with juvenile delinquency.\(^8\)\(^9\)\(^10\) These factors caused much racial tension between Mexicans and whites.\(^11\)

During the late 1930s, young Latinos in California, for whom the media usually used the then-derogatory term Chicanos (which some Mexican Americans today adopt as self-identity), created a youth culture.\(^12\)\(^13\)

Lalo Guerrero became known as the father of Chicano music, as the young people adopted a music, language and dress of their own. Young men wore zoot suits—a flamboyant long jacket with baggy pegged pants, sometimes accessorized with a pork pie hat, a long watch chain, and shoes with thick soles. They called themselves "pachucos." In the early 1940s, arrests of Mexican-American youths and negative stories in the Los Angeles Times fueled a perception that these pachuco gangs were delinquents who were a threat to the broader community.\(^14\)

In the summer of 1942, the Sleepy Lagoon murder case made national news; nine teenage members of the 38th Street Gang were accused of murdering a civilian man named José Díaz in an abandoned quarry pit. The nine defendants were convicted at trial and sentenced to long prison terms. Eduardo Obregón Pagán wrote,

"Many Angelenos saw the death of José Díaz as a tragedy that resulted from a larger pattern of lawlessness and rebellion among Mexican American youths, discerned through their self-conscious fashioning of difference, and increasingly called for stronger measures to crack down on juvenile delinquency."\(^15\)

The convictions of the nine young men were ultimately overturned, but the case generated much animosity within the white community toward Mexican Americans. The police and press characterized all Mexican youths as "pachuco hoodlums and baby gangsters."\(^16\)\(^17\)

With the entry of the United States into World War II in December 1941 following the Japanese attack on Pearl Harbor, the nation had to deal with the restrictions of rationing and the prospects of conscription. In March 1942, the War Production Board (WPB) regulated the manufacture of men's suits and all clothing which contained wool. To achieve a 26% cut-back in the use of fabrics, the WPB drew up regulations for the manufacture of what Esquire magazine called, "streamlined suits by Uncle
Sam."[18] The regulations effectively forbade the manufacture of the wide-cut zoot suits and full women's skirts or dresses. Most legitimate tailoring companies ceased to manufacture or advertise any suits that fell outside the War Production Board's guidelines. But the demand for zoot suits did not decline; a network of bootleg tailors based in Los Angeles and New York City continued to produce the garments, and youths also continued to wear clothes that they already owned.[14]

Meanwhile, thousands of American soldiers, sailors, and Marines arrived to Los Angeles on leave while awaiting to be shipped out to the Pacific Front. Servicemen and zoot suiters in Los Angeles were immediately identifiable by their dress. Some whites thought that the continued wearing of zoot suits represented the youths' public flouting of rationing regulations. Officials began to cast wearing of zoot suits in moral terms, associating it with petty crime, violence and the snubbing of national wartime rules. Although Mexican-American men were over-represented in the United States Armed Forces as a percentage of their population,[19] many white American servicemen resented the sight of young Latinos wearing zoot suits after clothing restrictions had been published, especially coming from areas of the country with little experience or knowledge of Mexican-American culture.[20][21]

**Immediate lead-up to the riots**

Following the Sleepy Lagoon case, U.S. service personnel got into violent altercations with young Mexican Americans in zoot suits in San Jose, Oakland, San Diego, Delano, Los Angeles, and lesser cities and towns in California. During this period, the immense war buildup attracted tens of thousands of new workers to major installations, including many African Americans in the second wave of the Great Migration.

The most serious ethnic conflicts erupted in Los Angeles. Two altercations between military personnel and zoot suiters catalyzed the larger riots. The first occurred on May 30, 1943, four days before the start of the riots. A dozen sailors, including Seaman Second Class Joe Dacy Coleman, were walking down Main Street in Los Angeles when they spotted a group of women on the opposite side. The group, except for Coleman, crossed the street to speak to the women. Coleman continued, walking past two zoot suiters when one of them raised his arm, so he turned and grabbed it. A fight broke out during which the sailor was struck in the back of the head, falling unconscious to the ground, breaking his jaw in two places. On the opposite side of the street, five young men attacked the group of servicemen for trying to talk to the women. The other servicemen fought their way back to Coleman and dragged him to safety.[22]

Four nights later on June 3, 1943, another incident erupted. About eleven sailors got off a bus and started walking along Main Street in Downtown Los Angeles. Encountering a group of young Mexicans in zoot suits, they got into a verbal argument. The sailors stated to police authorities that they were jumped and beaten by this gang. The Los Angeles Police Department (LAPD) responded to the incident, including many off-duty officers who identified as the Vengeance Squad. The officers went to the scene "seeking to clean up Main Street from what they viewed as the loathsome influence of pachuco gangs."[23]
The next day, 200 sailors got a convoy of about 20 taxicabs and headed for East Los Angeles, the center of Mexican settlement. The sailors spotted a group of young zoot suiters and assaulted them with clubs. They stripped the boys of the zoot suits and burned the tattered clothes in a pile. They attacked and stripped everyone they came across who were wearing zoot suits. The Zoot Suit Riots spread.[23]

The riots

As the violence escalated over the ensuing days, thousands of white servicemen and civilians joined the attacks, marching abreast down streets, entering bars and movie houses, and assaulting any young Latino males they encountered. In one incident, sailors dragged two zoot suiters on-stage as a film was being screened, stripped them in front of the audience, and then urinated on their suits.[14] Although police personnel accompanied the rioting servicemen and civilians, they had orders not to arrest any, and some of them even joined in the rioting. After several days, more than 150 people had been injured and the police had arrested more than 500 Latino civilians on charges ranging from "rioting" to "vagrancy".[21]

A witness to the attacks, journalist Carey McWilliams wrote,

Marching through the streets of downtown Los Angeles, a mob of several thousand soldiers, sailors, and civilians, proceeded to beat up every zoot suiter they could find. Pushing its way into the important motion picture theaters, the mob ordered the management to turn on the house lights and then ran up and down the aisles dragging Mexicans out of their seats. Streetcars were halted while Mexicans, and some Filipinos and Negroes, were jerked from their seats, pushed into the streets and beaten with a sadistic frenzy.[24]

The local white press lauded the racial attacks, describing them as having a "cleansing effect" to rid Los Angeles of "miscreants" and "hoodlums".[25] As the riots progressed, the media reported the arrest of Amelia Venegas, a female zoot suiter charged with carrying a brass knuckleduster. While the revelation of female pachucos' (pachucas) involvement in the riots led to frequent coverage of the activities of female pachuco gangs, the media suppressed any mention of the white American pachuco gangs that were also involved.[14]

The Los Angeles City Council approved a resolution criminalizing the wearing of "zoot suits with reat [sic] pleats within the city limits of LA" after Councilman Norris Nelson stated, "The zoot suit has become a badge of hoodlumism." No ordinance was approved by the City Council or signed into law by the Mayor, although the council encouraged the WPB to take steps "to curb illegal production of men's clothing in violation of WPB limitation orders."[21] While the servicemen and civilians had first targeted only pachucos, they also attacked African Americans in zoot suits who lived in the Central Avenue corridor area. The Navy and Marine Corps command staffs intervened on June 7 to reduce the attacks,
confining sailors and Marines to barracks and ordering that Los Angeles be declared off limits to all military personnel, with enforcement by Navy Shore Patrol personnel. In spite of this, however, their official position continued to be that their men were acting in self defense.[21]

By the middle of June, the riots in Los Angeles were dying out, but other riots erupted in other cities in California, as well as in cities in Texas and Arizona. Related incidents broke out in northern cities such as Detroit, New York City, and Philadelphia, where two members of Gene Krupa's dance band were beaten up for wearing zoot suit stage costumes. A zoot suit riot at Cooley High School in Detroit, Michigan was initially dismissed as an "adolescent imitation" of the Los Angeles riots. But, within weeks, Detroit was in the midst of the worst race riot in its history in which whites attacked African Americans and destroyed much of their neighborhood.[14]

**Reactions**

As the riots subsided, nation-wide public condemnation of the military, police, and civilian officials followed. The most urgent concern of officials, however, was relations with Mexico, as the economy of Southern California relied on the importation of Mexican labor to assist in the harvesting of California crops. After the Mexican Embassy lodged a formal protest with the State Department, Governor Earl Warren of California ordered the creation of the *McGuckin committee* to investigate and determine the cause of the riots.[14] In 1943, the committee issued its report; it determined racism to be a central cause of the riots, further stating that it was "an aggravating practice (of the media) to link the phrase zoot suit with the report of a crime." The governor appointed the Peace Officers Committee on Civil Disturbances, chaired by Robert W. Kenny, president of the National Lawyers Guild to make recommendations to the police.[26] Human relations committees were appointed and police departments were required to train their officers to treat all citizens equally.[27] At the same time, Mayor Fletcher Bowron came to his own conclusion. The riots, he said, were caused by Mexican juvenile delinquents and by white Southerners, a group arising out of a region in which both overt legal and socially sanctioned white racial discrimination held sway until the 1960s. Racial prejudice, according to Mayor Bowron, was not a factor.[27]

A week later, First Lady Eleanor Roosevelt commented on the riots, which the local press had largely attributed to criminal actions by Mexican Americans, in her newspaper column. "The question goes deeper than just suits. It is a racial protest. I have been worried for a long time about the Mexican racial situation. It is a problem with roots going a long way back, and we do not always face these problems as we should." – June 16, 1943[27]

This led to an outraged response from the *Los Angeles Times* which printed an editorial the following day, in which it accused Mrs. Roosevelt of having communist leanings and stirring "race discord".[28]

On June 21, 1943, the State Un-American Activities Committee under State Senator Jack Tenney arrived in Los Angeles with orders to "determine whether the present Zoot Suit Riots were sponsored by Nazi agencies attempting to spread disunity between the United States and Latin-American countries." Although Tenney claimed he had evidence the riots were "[A]xis-sponsored", the evidence was never presented, although the claims were supported in the minds of the public by Japanese propaganda broadcasts accusing the United States' government of ignoring the brutality of U.S. Marines toward
Mexicans. In late 1944, ignoring the findings of the McGucken committee and the unanimous reversal of the convictions in the Sleepy Lagoon case on October 4, the Tenney Committee announced that the National Lawyers Guild was an "effective communist front."[14][26]

Many post-war activists such as Luis Valdez, Ralph Ellison, and Richard Wright have claimed that they were inspired by the Zoot Suit Riots. Cesar Chávez was a zoot suiter when he first became interested in politics and zoot suiter Malcolm X took part in the Harlem zoot suit riots.[14]

**In popular culture**

In the third season of the sitcom, *The Big Bang Theory*, episode 12 "The Psychic Vortex," there is a mention of the Zoot Suit Riots.
The Zoot Suit Riots form the backdrop for the events in the play *Zoot Suit* and the film based on the play.
The riots are the subject of the 1991 song "Hey Pachuco" by the Royal Crown Revue, which was later featured in the 1994 film The Mask (with the band playing the song on screen) and on its soundtrack.
The 1997 song "Zoot Suit Riot" by the Cherry Poppin' Daddies revolves around the riots.
The movie *1941* included a riot between servicemen and youths sporting zoot suits (referring to the 1943 riot; another anachronism was a portrayal of the Great Los Angeles Air Raid).
The riots are featured in the prologue of the James Ellroy novel, *The Black Dahlia*. A flashback scene in *The Black Dahlia* film takes place during the Zoot Suit Riots.
The film *American Me* opened with a depiction of the riots.
The 2011 video game *L.A. Noire* mentions the event during the "Traffic" segment of the game, where the protagonist's partner Stefan Bekowsky notes earning a bravery citation during the "zooter riots."
The riots are mentioned in Toni Morrison's 2012 novel *Home*, wherein Frank Money also imagines seeing a man in a zoot suit.
The riots are mentioned in Thomas Pynchon's novel *Gravity's Rainbow*.
In his commentary voice over for his film "Fireworks", Kenneth Anger mentions the riots as the subconscious inspiration (through a dream) for the film's central theme.

**See also**

Battle of Brisbane, Australia, 1942
Battle of Manners Street in Wellington, New Zealand, 1943
History of the Mexican Americans in Los Angeles

**References**


8. Carey, McWilliams; Stewart, Dean; Gendar, Jeanine (2001). *Fool's Paradise: A Carey McWilliams Reader*. Heyday Books. pp. 180–183. ISBN 1-890771-41-4. "To appreciate the social significance of the Sleepy Lagoon case, it is necessary to have a picture of the concurrent events. The anti-Mexican press campaign which had been whipped up through the spring and early summer of 1942 finally brought recognition, from the officials, of the existence of an 'awful' situation in reference to 'Mexican juvenile delinquency.'"

9. Obregón Pagán, Eduardo (June 3, 2009). *Murder at The Sleepy Lagoon*. ReadHowYouWant.com. pp. 130–132. ISBN 9781442995017. "In the early stages of the grand jury investigation, many of the larger newspapers devoted no more than a few brief lines to [the Sleepy Lagoon trial]. Yet from the beginning, the Los Angeles Evening Herald and Express latched on to the term 'Sleepy Lagoon' and immediately turned it on the accused youths. 'Goons of Sleepy Lagoon' was a favorite moniker that skewed the brief and otherwise bland reporting of the grand jury investigation and subsequent trial."

10. Rule, James B (1989). *Theories of Civil Violence*. 1. University of California Press. pp. 102–108. "The authors surveyed references to Mexicans in the Los Angeles Times during the period leading up to that city's anti-Mexican riots of 1943; these events were called 'zoot suit riots' at the time. Turner found that, as the riots approached, newspaper references to 'zoot suiters' rose whereas other references to Mexicans bearing less emotional and negative connotations declined. The zoot suit had become a symbol or code expression for the 'bad' Mexican, even though it appeared that few of the Mexican youths involved in the riots actually wore the notorious outfit."


19. Some 500,000 Mexican Americans served in the U.S. armed services (around 17% of their population compared to under 10% for the general public) where they had the highest percentage of Congressional Medal of Honor winners (17) of any minority in the United States. Between 1942 and 1967, over four million Mexicans and Puerto Ricans were contracted by the United States under the Bracero Program to alleviate the labor shortage caused by WWII.


Further reading


External links

A list of newspaper articles (http://web.mala.bc.ca/davies/H324War/Zootsuit.riots.media.1943.htm) written about the Zoot Suit Riots.
Images and primary source documents about the Zoot Suit Riots (http://www.calisphere.universityofcalifornia.edu/browse/keywor%22Zoot+Suit+Riots%22), from the University of California


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Zoot Suit Riots

Crowd gathers around beaten and stripped Pachuco. (Associated Press)

Sources of Conflict

The Zoot Suit Riots were influenced by the 1942 Sleepy Lagoon Trial that fostered an atmosphere of hate and prejudice towards the Mexican American community. In 1943, conflict broke out on the streets of Los Angeles between servicemen and young Pachucos and Pachucas. During the riots which broke out on May 31, 1943 in Los Angeles, servicemen targeted Pachuco youth wearing zoot suits, who were all underage youth too young to be drafted by the service. Servicemen physically beat zoot-suiters, stripped them of their zoot suits, cut their duck tails and destroyed their clothing as the Los Angeles Police Department stood by and watched. The Zoot Suit Riots have been interpreted as a clash between uniformed gangs: the U.S. military-issued uniformed servicemen, law enforcement and Mexican American youth donning a creative uniform of their own making. Several elements fed the flame that incited these riots:

- Newspapers were eager to distract attention from the war and single out what they falsely determined were internal enemies and thus, negatively publicized Pachuco gangs as scapegoats.
- Servicemen, who came from all corners of the United States, naively formed racist attitudes about zoot suiters based on stories published by the press.
- Growing public sentiment viewed Pachuco zoot suiters as “foreign,” un-American and a threat to war time patriotism.
- Law enforcement held very prejudiced views of Mexican Americans, Pachuco youth and Native Americans, as stated in the following quote:
…“they [Mexican authorities] have stated that which we are now learning the hard way. The Mexican Indian is mostly Indian — and that is the element which migrated to the United States in such large numbers and looks upon leniency by authorities as an evidence of weakness or fear, or else he considers that he was able to outsmart the authorities.” —Los Angeles Lieutenant Sheriff Edward D. Ayres

**Riots of 1943: Sequence of Events**

- May 31: Twelve sailors and servicemen clashed violently with Pachuco youth near downtown Los Angeles.

- June 3: Fifty sailors leave the Naval Reserve Armory in Chávez Ravine, near Chinatown, attacking anyone wearing zoot suits.

- June 4-5: Rioting servicemen conduct search-and-destroy raids on Mexican Americans in the downtown area.

- June 6: The rioting escalates and spreads into East Los Angeles.

- June 7: The worst of the rioting occurs.

- June 8: Major rioting ends in Los Angeles but spreads into other ports and urban centers such as Detroit, Chicago, Philadelphia and Harlem where African Americans dressed in zoot suits become targets.

**Power of the Press**

The press played a large role in shaping public opinion concerning the Sleepy Lagoon Murder Trial, the Zoot Suit Riots and subsequently of Mexican and Mexican Americans in the United States. This sensationalist misrepresentation of Pachuco youth and gangs was a form of yellow journalism.

Yellow journalism emerged in the early 1900s. It was sparked by the style of newspaper magnet Joseph Pulitzer and furthered by journalists working under William Randolph Hearst, who transformed publications into sensationalist propaganda sheets in order to increase sales. With incrementing sales, newspapers became so powerful that they began to greatly impact public opinion.
Newspaper articles written during the 1940s on Pachuco and Pachuca youth highlighted delinquency and non-conformity in behavior and language. One article in the Los Angeles Times in July 16, 1944 titled, “Youthful Gang Secrets Exposed,” sought to uncover the foreign underworld of Pachuco language. The article reported: “Gang members speak a strange argot unintelligible to the uninitiated.” Press reports like this fueled mass paranoia concerning the American allegiance of Mexican youth in the United States during war time efforts.

**Declaring an End to the Zoot Suit Riots**

Realizing the disastrous international effects of the riots several measures were finally taken to end the Zoot Suit Riots. Federal Government officials in Washington, D.C. placed pressure on various government officials to stop the conflict. Among actions taken, the:

- Navy canceled all shore leaves and declared downtown Los Angeles out of bounds to all service men.

- Mexican Ambassador in Washington, D.C. requested Secretary of State Edward Stettinius to conduct a formal inquiry into the matter.

- Press was pressured to cease printing negative reports misrepresenting Mexican American zoot suit-wearing youth.

- [Discovery Guide](#)
  - Zoot Suit: the Production
  - L.A. in the Zoot Suit Era
  - Sleepy Lagoon Trial
  - Zoot Suit Riots
  - Glossary
  - Discussion Points
  - Resources
  - Teaching Curriculum
  - Contact

- [Guía de Descubrimiento](#)

*Zoot Suit Discovery Guide* | 2018

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http://research.pomona.edu/zootsuit/en/riots/
THE PEOPLE, Respondent, v. GUS ZAMMORA et al.,
Appellants

Crim. No. 3719

Court of Appeal of California, Second Appellate District,
Division One

66 Cal. App. 2d 166; 152 P.2d 180; 1944 Cal. App. LEXIS
1170

October 4, 1944

PRIOR HISTORY: [***1] APPEAL from judgments of the Superior
Court of Los Angeles County and from orders denying a new trial. Charles W.
Fricke, Judge.

Prosecution for murder and for assault with deadly weapon with intent to
murder.

DISPOSITION: Reversed. Judgments of conviction against appealing defendants reversed.

HEADNOTES

CALIFORNIA OFFICIAL REPORTS HEADNOTES

(1) Homicide--Evidence--Sufficiency--Corpus Delicti. -- --In a prosecution for murder, the evidence warranted a jury finding that the deceased came to his death by means of a criminal agency and not through accidental means, where the autopsy surgeon testified that the nature and location of the injuries to deceased's head indicated that some instrument was used, and where another witness testified that near the place of the crime she had observed a fight in which a number of persons were apparently attacking a single individual.

(2) Criminal Law--Appeal--Questions of Law and Fact--When Verdict may be Set Aside. -- --While jurors are the sole and exclusive judges of the value
and effect of evidence, their discretion and power in that regard is not absolute. Just verdicts cannot be founded on unreasonable inferences, speculation or suspicion, but must be grounded on satisfactory evidence and reasonable inferences predicated thereon.

(3) Id.--Evidence--Sufficiency--Guilt. -- --Although defendants had the opportunity to commit the crimes charged, the sufficiency of a jury's verdict must be tested in the light of whether the evidence on which the verdict is framed was of such a character that it can be said therefrom that no reasonable doubt of defendants' guilt existed.

(4) Homicide--Evidence--Sufficiency--Conspiracy. -- --In a prosecution for murder and for assault with deadly weapon with intent to murder, the evidence was insufficient to show that defendants had conspired to commit the crimes charged, where the most that was shown was that defendants had banded themselves together to "have it out . . . with their fists" with certain boys who had allegedly assaulted some of the defendants earlier on the night in question, and where there was also no evidence to show that any of the defendants murdered the deceased, and only unsatisfactory evidence to show that any defendant committed an assault with a deadly weapon.

(5) Id.--Participants in Homicidal Attack. -- --The mere fact that a number of defendants are principals in an offense of assault, battery, disturbance of the peace, riot, rout or unlawful assembly, does not show that all would be principals in an offense of murder or felonious assault that may occur during such a disturbance.

(6) Criminal Law--Appeal--Harmless and Reversible Error--Evidence. -- --The function of an appellate court is to determine the correctness of the rulings made on the admission and rejection of evidence and to determine whether rulings adverse to the appellants were erroneous and, if erroneous, operated to the prejudice of their substantial rights.

(7) Id.--Appeal--Harmless and Reversible Error--Evidence. -- --In a criminal prosecution, no prejudice to defendants resulted from rulings on the admission and rejection of evidence, where in many instances objections by the prosecution were overruled, and testimony elicited by the prosecution was stricken without request from defense counsel; where on some occasions the judge interposed and sustained objections, or assisted counsel to reframe questions in order to overcome objections by the prosecution; where the court several times refused to proceed with the trial until a defendant's counsel was present; and where at other times the court sustained objections by counsel on grounds other than those urged.
(8a) (8b) Id.--Appeal--Harmless and Reversible Error--Remarks of Judge. -- --In a criminal prosecution, the trial judge was guilty of prejudicial misconduct in making undignified and intemperate remarks tending to disparage or cast reflection on defendants' counsel; in severely rebuking counsel when, in most instances, not even a mild rebuke was deserved; in unjustifiably implying that counsel, in an endeavor to present a defense, would resort to unethical and even iniquitous practices; and in making remarks which impaired the effectiveness of counsel's cross-examination.

(9) Id.--Trial--Remarks of Judge. -- --In a criminal case in which, owing to the number of defense counsel and the seating arrangements in the courtroom, counsel experienced difficulty both in hearing and seeing what was happening, the trial judge was not warranted in saying that defense counsel was guilty of serious misconduct in stating that a witness was using a memorandum when it was obvious that he was not looking at it, where counsel was, in apparent good faith, attempting to protect defendants' rights, as was not only his privilege but his sworn duty.

(10) Id.--Appeal--Harmless and Reversible Error--Evidence--Accusations of Others. -- --In a prosecution for murder and for assault with deadly weapon with intent to murder, it was prejudicial error to admit evidence of declarations made to police officers by some defendants which contained accusatory statements against codefendants, although the trial court admonished the jury that such declarations were admissible only as against the particular defendants making them, where in every case the declarant absolved himself of participation in either of the crimes charged, and where the only self-in-criminatory statement was the declaration of one defendant that he struck a man with a stick.

(11) Id.--Evidence--Declarations and Admissions. -- --It is not permissible to get before the jury damaging and prejudicial, but inadmissible evidence against a codefendant, under the guise of introducing an admission or confession by someone else who has made a statement; and where the declarations of some defendants contain accusatory and inadmissible statements against codefendants, as well as admissions against interest or confessions, only those parts containing such admissions or confessions, or which are properly admissible for the purposes of impeachment, should be admitted.

(12) Id.--Evidence--Demonstrative Evidence--Broken Chair. -- --In a criminal prosecution, it was not prejudicial error to admit in evidence a broken chair, although there was no direct evidence as to who broke it or by what means such breaking was accomplished, where there was sufficient evidence to afford reasonable grounds for the as-
sumption that the chair was connected with the crimes charged.

(13a) (13b) Witnesses--Cross-examination--Defendants in Criminal Cases. -- --Where a defendant in a criminal case testified on direct examination that during the eight or nine months prior to the crimes charged he had been working on his father's ranch, the prosecution on cross-examination has the right to elicit anything which would tend to contradict or weaken the effect of such testimony, such as that during a portion of said period he was in the county jail and at an honor farm.

(14)
Id.--Cross-examination--Defendants in Criminal Cases. -- --The scope of the direct examination of a defendant electing to testify in his own behalf determines the proper limits of the cross-examination, and such cross-examination is allowable as long as it is limited to the subject matter of the direct examination. (See Pen. Code, § 1323.)

(15) Criminal Law--Appeal--Harmless and Reversible Error--Evidence--Hearsay Evidence. -- --In a prosecution for murder and for assault with deadly weapon with intent to murder, defendants were not prejudiced by any error in the admission of hearsay or other evidence concerning a so-called "38th Street gang" and their claimed membership therein, where the term was not used in such a manner as to convey any opprobrious or sinister implications, and where, on considering the ages of the members of such "gang" and the nature and character of their association, it seemed reasonable to assume that such word referred only to the usual and ordinary crowd of young people living in any particular neighborhood.

(16a) (16b) Witnesses--Impeachment--Impeaching One's Own Witness--Inconsistent Statements. -- --Where the purpose of the district attorney in questioning the People's witnesses was to establish as a fact that their testimony at the trial was false, and that testimony previously given and in contradiction thereof before the grand jury was the truth, this amounted to impeachment of said witnesses; and if they, in answering said questions, admitted that their former testimony was true and that it was at variance with that presently given, the witnesses stood impeached.

(17) Id.--Refreshing Recollection--Calling Attention to Prior Statements. -- --The purpose of refreshing the recollection of a witness, such as by reading testimony previously given by him before the grand jury, is to enable both the witness and his present testimony to be put fairly and in their proper light before the jury.

(18) Id.--Refreshing Recollection--When Permissible. -- --There are two types of cases wherein the refresh-
ing of the recollection of a witness is permissible: (1) Where there is a present absence of recollection; and (2) where there is an apparent variance between the present testimony of the witness and the prior testimony or statement.

(19) Id.--Refreshing Recollection: Impeachment--Inconsistent Statements--Former Testimony. -- --If the purpose of the examination of a witness is to reconcile or explain testimony given by him on another occasion with that given by him at the trial, the memory of the witness may be refreshed; but if the purpose if to contradict or discredit the present testimony and to have the contradiction stand unreconciled and unexplained, then it is impeachment, and a pretense of refreshing the memory by reading former testimony cannot be made a subterfuge to get before the jury incompetent evidence or statements which aid the prosecution.

(20) Id.--Refreshing Recollection: Impeachment--Inconsistent Statements--Former Testimony. -- --The prior testimony or statements of a witness before the grand jury are not admissible as evidence to establish the truth of the facts therein stated, but only for the limited purpose of refreshing the recollection of, or impeaching the testimony of, the witness at the trial, and the court should so instruct the jury.

(21) Criminal Law--Appeal--Harmless and Reversible Error--Names. -- --A defendant in a criminal case was not prejudiced by the admission of testimony regarding the fact that he was known by two names, where for a time after his mother's remarriage he was known by the surname of his stepfather, and where no attempt was made to show that in using both names the defendant was actuated by any sinister or dishonest motive.

(22) Id.--Evidence--Expert Testimony--Physical and Mental Condition. -- --Expert testimony as to what might have been the physical and mental condition of the victim of an alleged homicide had he lived is immaterial, as such testimony adds nothing of evidentiary value to the existence of an intent to kill on the part of the assailant.

(23) Id.--Evidence--Declarations and Admissions--Voluntary Character. -- --The mere fact that a defendant is under arrest at the time he makes a statement does not of itself render such statement either involuntary or inadmissible, although such fact should be taken into consideration in determining the admissibility of the admission and the weight to be attached thereto.

(24) Id.--Evidence--Declarations and Admissions--While Under Arrest or in Custody. -- --Declarations and claimed admissions made by defendants to police officers, if otherwise relevant and material, are not to be excluded as evidence because of the officers' wrongdoing in
not bringing defendants before a magistrate within the time prescribed by Pen. Code, §§ 825, 849, 858.

(25) Id.--Appeal--Harmless and Reversible Error--Evidence--Admissions.--Where statements and claimed admissions of defendants were obtained within two days after their arrest or surrender, which was prior to the expiration of the time allowed within which to bring them before a magistrate (Pen. Code, §§ 825, 849), the introduction of such statements in evidence as against only the defendant who made the statement did not constitute reversible error on the ground that they were not brought before a magistrate without unnecessary delay.

(26) Witnesses--Refreshing Recollection--Sufficiency of Memorandum.--In a criminal case it was proper to permit a deputy sheriff to read into the record, word for word, statements made by some defendants, where he had testified preliminarily that he remembered having the various conversations; that they were, at his direction, taken down by a stenographer in shorthand and later transcribed; and that at some later date he was given the transcription and "read it over." An objection as to the strength or weakness of the witness' recollection, and the improbability of his remembering the circumstances surrounding the taking of the statements, went to the weight rather than to the admissibility of such testimony.

(27) Criminal Law--Evidence--Custom--Purpose.--In a prosecution for murder and for assault with deadly weapon with intent to murder, it was proper to reject testimony that it was defendants' custom to visit a place near the some of the crimes for "innocent social purposes," where there was no testimony that the place was used on any previous occasion as a gathering place for unlawful activities. However, defendants' purpose in going to such place on the night in question was material.

(28) Id.--Evidence--Declarations and Admissions--Voluntary Character.--The manner in which alleged admissions of defendants were obtained and the circumstances surrounding the making of such admissions are facts to be considered by the jury in determining the weight to be given thereto, and it is error to exclude testimony to show that the statements were not free and voluntary, but were obtained as a result of the use of force, threats, intimidation and fear.

(29) Id.--Trial--Rebuttal Evidence.--It seems that where there is evidence on flight, a defendant may be permitted to show that, within a few days after commission of the offenses charged, he received a card notice from the sheriff's office requesting his presence there and that, in response thereto, he contacted
said office and offered to surrender himself.

(30) Witnesses—Cross-examination—Restriction of. -- Opportunity should be afforded for a thorough cross-examination of prosecution witnesses by defense counsel compatible with the rules of evidence, and such examination should not be unduly restricted and abridged.

(31) Criminal Law—Instructions—Construction as a Whole. -- Instructions should not be considered singly, but in their entirety.

(32) Id.—Rights of Accused—Aid of Counsel—Consultation. -- Const., art. I, § 13, guaranteeing a defendant in a criminal case the right "to appear and defend in person and with counsel," does not limit the right to defend in person "or" with counsel, and a basic part of a defendant's right to counsel is that of consultation whenever necessary. If he be deprived of his life or liberty without such right to appear and defend, such deprivation would be without due process of law.

(33) Id.—Rights of Accused—Aid of Counsel—Right to Sit With Counsel. -- When a defendant's alleged guilt is being made the subject of inquiry by a jury sworn to pass thereon, he has the right to sit with counsel, or at least to be so situated that he can freely and uninterruptedly communicate and consult with his attorney. It is the court's duty to provide adequate quarters and facilities, which the court has the power to do without limitation. (Code Civ. Proc., § 144.)

(34) Id.—Rights of Accused—Aid of Counsel—Necessity for Adequate Courtroom Facilities. -- The right of 22 defendants to defend in person and with counsel was unduly restricted where the seating arrangement in a courtroom of limited space, and the court's failure to provide adequate facilities, prevented defendants from consulting with their counsel during the course of the trial or during recess periods. That a joint trial of numerous defendants provides not only an expeditious but a less burdensome method for disposing of criminal cases furnishes no ground for depriving a defendant of his right to the effective and substantial aid of counsel at all stages of the proceedings.

COUNSEL: Katz, Gallagher & Margolis, Ben Margolis, George E. Shibley and Selma Mikels Bachelia for Appellants.

Robert W. Kenny, Attorney General, Eugene M. Elson, Deputy Attorney General, Fred N. Howser, District Attorney, and John Barnes, Deputy District Attorney, for Respondent.

JUDGES: White, J., York, P. J., and Doran, J., concurred.
**OPINION BY:** WHITE

**OPINION**

[*173]  

In an indictment returned by the Grand Jury of Los Angeles County, 22 defendants were jointly charged, in count I, with the crime of murder and, in counts II and III, with the crime of assault with a deadly weapon with intent to commit murder. After the entry of "not guilty" pleas as to all counts of the indictment, trial was had before a jury, resulting in the acquittal of five defendants on all three counts. Of the remaining defendants, five were acquitted of the murder charge, but were convicted of minor offenses necessarily included in the remaining two counts. The other 12 defendants were convicted on all three counts; three being found guilty of murder in the first degree and nine of murder in the second degree. This appeal [*174] is prosecuted by the last mentioned 12 defendants, against whom verdicts of "guilty" were returned, as follows:

<table>
<thead>
<tr>
<th>Defendant</th>
<th>Count I</th>
<th>Count II</th>
<th>Count III</th>
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<tbody>
<tr>
<td>Henry Leyvas</td>
<td>Murder 1st Degree</td>
<td>Guilty as Charged</td>
<td></td>
</tr>
<tr>
<td>Jose Ruiz</td>
<td>Murder 1st Degree</td>
<td>Guilty as Charged</td>
<td></td>
</tr>
<tr>
<td>Robert Telles</td>
<td>Murder 1st Degree</td>
<td>Guilty as Charged</td>
<td></td>
</tr>
<tr>
<td>Manuel Delgado</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
<td></td>
</tr>
<tr>
<td>John Y. Matuz</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Jack Melendez</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Angel Padillo</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Ysmael Parra</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Manuel Reyes</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Victor Robt.</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Henry Ynostroza</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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<tr>
<td>Gus Zammora</td>
<td>Murder 2nd Degree</td>
<td>Guilty as Charged</td>
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</tbody>
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Epitomizing the factual background which gave rise to this prosecution, it appears from the record that, on the evening of August 1, 1942, a birthday party was in [***3] progress honoring Mrs. Amelia Delgadillo. The party was held at her home and was attended by her husband, other members of her family and some twenty or thirty other invited guests. The record discloses that some eight or eleven uninvited persons were also in attendance.

The Delgadillo home is located on what is known as the "Williams Ranch," situate in the vicinity of Slauson and Atlantic Boulevards in the county of Los Angeles.

At the birthday party, on the evening in question, the guests indulged in danc-
ing out in the patio to the music of an orchestra, which played from 9 p. m. until 1 a. m. After the departure of the musicians, a radio was placed in the back yard and members of the family with a few remaining guests continued dancing until approximately 1:45 on the morning of August 2nd.

Sometime before midnight, several of the defendants in this case had gone to a small pond or reservoir also located on the Williams Ranch about a half mile west of the Delgadillo home, and designated by the boys and girls who, from time to time, congregated there, as "Sleepy Lagoon." While the aforesaid group, consisting of some of the boys who later became defendants in this case and their [***4] girl companions, [*175] were at "Sleepy Lagoon," they were set upon and beaten by another crowd of boys identified only as "boys from Downey."

The record also discloses that some eight or ten of these so-called "Downey boys" were among the uninvited guests at the Delgadillo party, and, earlier that evening, two of them became involved in an argument with their host and his son-in-law, because their host told them there was no more beer. One of those boys "grabbed" a chair in a threatening manner, but the other "grabbed" him with both hands on his shoulders, turned him around, and pulled him back outside of the patio gate. The witness, Eleanor Delgadillo Coronado was [**185] sitting in the patio across from the gate. She testified: "When I seen him, and I got up and then went to the kitchen door . . . because . . . when I seen these two boys come up, I thought they were going to start trouble or something."

Following the aforesaid attack upon some of these defendants by the so-called "Downey boys" at "Sleepy Lagoon," the former left the scene of the altercation and repaired to the vicinity of Vernon and Long Beach Avenues, some five miles distant from "Sleepy Lagoon." [***5] This last named location, it appears, was a place at which a group of young people from the 38th Street neighborhood congregated. We think it is a fair statement to say that the defendants who had been beaten up at "Sleepy Lagoon," smarting under the effects of the beating administered to them, returned to the vicinity of Vernon and Long Beach Boulevards for the purpose of enlisting the aid of their friends and going again to "Sleepy Lagoon" for the avowed purpose of "fighting it out" with the boys from Downey. Thus reinforced, a number of boys and girls, including the defendants, ranging in age from 14 to 22 years, went out towards "Sleepy Lagoon" in several automobiles, variously testified to as being from five to ten in number. There is evidence that, prior to embarking upon the last mentioned trip, one of the defendants, Angel Padillo, who accompanied the caravan, obtained a box of shells for his 22 rifle, which he took with him. The evidence on this point is in conflict, but, in any event, it is conceded the rifle was not utilized in the
commission of the alleged homicide or either of the two assaults charged against the defendants. Upon arrival at "Sleepy Lagoon," it was [***6] discovered that the boys from Downey had departed. Thereupon, [*176] some of the party disembarked from their automobiles and proceeded on foot to the Delgadillo home, where the aforesaid party was in progress, while others proceeded thereto in their automobiles, where most of them alighted from their vehicles.

What transpired thereafter will be discussed presently, but we pause here to give consideration to respondent's claim that, in returning to "Sleepy Lagoon," the defendants had entered into an unlawful combination or conspiracy, the object of which, as the result of their malignant hearts, was to commit murder in satisfaction of their lust for revenge.

We have painstakingly read the reporter's transcript in this case, containing, as it does, more than 6,000 pages. We have studiously read and considered the briefs filed herein, which total some 1,400 pages, and from a reading thereof we are persuaded that there is no substantial evidence to support the claim that when the defendants left the vicinity of Vernon and Long Beach Avenues they had "murder in their hearts" or even that they had then formed any intent to go to the Delgadillo home. As we view the evidence, it [***7] strongly supports the theory that some of the defendants were intent upon meeting the "Downey boys" and engaging in a fist fight with them in retaliation for the attack made upon some of the defendants earlier that night at "Sleepy Lagoon." It was only when these defendants discovered that the objects of their search had departed from "Sleepy Lagoon" that they determined upon going to the Delgadillo home. As to what prompted this decision upon their part the evidence is in extreme conflict. At all events, it can be said that the evidence does not reflect any unanimity of purpose. There is some testimony that one of the defendants, who had previously been at the party and had danced with one of the Delgadillo girls, stated that it was a "good party" and suggested that the group go there. There is other evidence that, when defendant Leyvas and some of his codefendants entered upon the Delgadillo premises, they demanded to know the whereabouts of the "men who had beaten them up." Some of the defendants had no knowledge of the party and no longer expected to find the "Downey boys," but just followed the others. But it belies the record to assert that what happened subsequently at [***8] the Delgadillo party was the result of a collective intent upon the part of the defendants to commit murder, and that the conduct, behavior and actions upon the part of the defendants at the party [*177] manifested a conspiracy to commit murder or assaults with intent to commit murder. The most that the record reflects in this regard is that until their arrival at "Sleepy Lagoon" and their failure to find the "Downey boys" there, defendants had a common intent...
to encounter the "Downey boys," and thereupon engage in a course of disorderly conduct, breach of the peace, or battery. As we shall hereafter in this opinion point out, the jury, by their verdicts, rejected the theory of the prosecution that the defendants [**186] had engaged in a conspiracy; and we think rightly so in the light of the evidence presented to which we subsequently shall refer.

Following the entry of some of the defendants into the Delgadillo premises, a general "free for all" fight ensued. After this controversy and the exit of the defendants from the Delgadillo premises, one Jose Diaz was found lying unconscious in the dirt outside the fence south of the Delgadillo premises, and later died. There [***9] is no evidence as to his whereabouts or actions during the "free for all" fight involving the defendants. People's witnesses testified that he was seen leaving the Delgadillo premises, accompanied by two other guests who were not produced as witnesses, several minutes before the arrival of any of the defendants.

In describing the injuries upon the body of the deceased, the autopsy surgeon testified:

"Further examination showed the backs of both hands to be contused and somewhat swollen with abrasion of the knuckles of the little and ring finger on the left hand, and the second finger of the right hand. The facial features were swollen and there was contusion over the left side of the lower lip and also the upper lip; there was contusion over the prominence of both cheeks and abrasions over the outer angle, the right angle of the mouth. The left ear was quite markedly contused, and there was extensive ecchymosis of the scalp over the left side of the head. Upon opening the skull the brain was found to be contused and there was a profuse subdural hemorrhage. The base of the skull was fractured, the fracture line running along the lesser wing of the sphenoid bone on the left side."

[***10] The autopsy surgeon also testified that the chemical analysis of the blood of the deceased, made at 7:30 a.m. on August 2, showed 0.12 per cent alcohol, and testified that the margin of intoxication is generally accepted as 0.15 per cent. [*178] This physician also testified that, from the time one stops drinking, the alcoholic content of the blood of a living person recedes, so that it would be impossible for him to say whether or not Jose Diaz was intoxicated a few hours before his death. This witness said the swelling of Jose Diaz' hands was similar to that caused by delivering blows with fists, and that "The appearance on the left side of the head of the ecchymosis of the scalp and the crushing effect on the left ear indicated to me that some other instrument than a fist had been used to bring that injury about."

He later said, with respect to the cause of this injury, "If this decedent had
fallen to the ground . . . the head could have hit a protruding rock or something else other than a smooth surface."

As a result of these injuries and primarily because of the profuse hemorrhage and skull fracture, Jose Diaz died about four o'clock the same morning in the hospital [***11] to which he was taken.

One Jose Manfredi, who is the victim mentioned in count II, received a stab wound three or four inches long and about three-quarters of an inch deep, on his chest just below the heart. He also had a fracture of the frontal wall of the sinus, a basal skull fracture, concussion of the brain, and a broken left hand. He was taken to the general hospital and did not fully recover consciousness until about two o'clock on the following afternoon, August 2nd.

Cruz Reyes, named as the victim in count III of the indictment, received a stab wound in the abdomen and suffered contusions about his body.

The victims of the assaults alleged in counts II and III of the indictment claim to have been stabbed early in the fight while they and some of the defendants were in the Delgadillo patio, and later to have received severe beatings with steel instruments wielded by numerous boys on the east side of the Delgadillo premises.

We shall now refer in detail to the evidence introduced of and concerning the activities of each defendant upon the occasion with which we are here concerned.

**Henry Leyvas**

Concededly this defendant was one of those who, earlier in the night, [***12] had been attacked by the so-called "Downey boys" at "Sleepy Lagoon."

[*179] Joe Manfredi, the victim in count II, testified that defendant Leyvas had both a knife and a club in his hands while in the patio of the Delgadillo home. However, there is no evidence that defendant Leyvas stabbed Joe Manfredi. In fact the only testimony in that regard is the more or less unsatisfactory testimony to which we shall hereinafter refer, and which, if it is to be believed, would indicate that defendant Ysmael Parra committed the felonious assault upon Manfredi. The victim Joe Manfredi testified that, when he ran from [**187] the patio, Leyvas, Delgado and Parra ran after him as he fled. But, in the course of his testimony, he, Manfredi, testified as follows:

"After all, I turned around and left there. I didn't see who was going to follow me, but those were the three that rushed me and naturally they must have followed me . . . No, I never turned around back again to see."

The generally unsatisfactory state of the testimony given by Joe Manfredi is referred to more in detail in the epitome of the testimony hereinafter appearing concerning the defendant Ysmael Parra.
HOW ‘ZOOT SUIT’ CHANGED THEATRE FOREVER


This is true on both an individual and collective level. “I remember seeing the play at the Taper and then two years later seeing the movie [which Valdez also wrote and directed] on Sunset Boulevard at the Cinerama Dome,” said Culture Clash’s Richard Montoya. “Both events were just jaw-dropping, kind of we-had-arrived moments. We had arrived in terms of Chicano in L.A. We had arrived in terms of the level of professional theatre.”

Playwright and actress Evelina Fernández, a founding member of Los Angeles’ Latino Theater Company, was still in college when she was cast in the original Zoot Suit. “I’m not being overly dramatic when I say, ‘It changed my life,’” she said. “It set me on the path of making theatre my life’s work.” It also put Los Angeles—and the rest of the country—on notice that an audience in the Latino community and beyond was ready and eager to hear Latino stories.

Center Theatre Group Founding Artistic Director Gordon Davidson had asked Valdez to consider writing a play that would reflect the history of Los Angeles. Valdez was already intrigued by the story of the 1942 Sleepy Lagoon murder case and the zoot suit riots, as well as by a pachuco character. In 1977, Davidson commissioned Zoot Suit for the Taper. “Apparent in the 1940s and obvious by the 1970s, the dynamic, growing multicultural milieu of Los Angeles was the undeniable wave of the future,” said Valdez. “Gordon had the wisdom and prescience to see it coming. Instead of resisting or ignoring change, he generously gave the voices of the new American theatre an opportunity to speak for themselves.”

America, and especially Los Angeles, listened. Close to half a million people saw Zoot Suit in Los Angeles over the course of a year—first in its sold-out run at the Taper and then at the Aquarius Theater in Hollywood before it headed to Broadway. Valdez estimated that approximately half of those in attendance in L.A. were new theatregoers. “I’ve always believed that theatre is a creator of community and that community is a real creator of theatre,” he said.

That’s just one reason why he’s excited to be bringing Zoot Suit back to the Taper through March 19, 2017 for its first Los Angeles revival in honor of Center Theatre Group’s 50th Anniversary. For as much progress as has been made over the past few decades, the play is “unfortunately as relevant as ever,” he said.

Center Theatre Group Teaching Artist Juan Parada, who is helping lead our Student Matinee programming around Zoot Suit, will be seeing the play onstage for the first time—but he has felt its impact already. “My brother reminded me that Zoot Suit was the first film we saw when we moved to L.A. from El Salvador,” said Parada. “Zoot Suit marks the first for many people: the first Chicano/Latino play to make it to Broadway, the first big hit for the actors, the first time seeing your story told on the big screen.”

This, to Valdez, is part of the magic of this play. “I want to create a common vision that speaks to an audience,” he said. And if there is a time when we need to find a common vision it is indeed now.

“Zoot Suit is one of the great plays of the American canon,” said Center Theatre Group Artistic Director Michael Ritchie. “A play about discrimination. About anger. About violence. And although it takes place in the 1940s and was written in the 1970s, that discrimination, that violence, that anger, still exists. And we still have a forum—the Mark Taper Forum—to not only tell that particular story, but also to use that as starting point for a dialogue that helps to change the narrative.”

Read more about the legacy of Zoot Suit at CenterTheatreGroup.org.

Thank you to Bank of America, our title sponsor for Zoot Suit at the Taper.
‘Zoot Suit’ Student Matinees Take Over the Taper

The clothes make the man. It may be a cliche, but for the characters of Luis Valdez’s Zoot Suit, and for retail giant Macy’s, it holds more than a kernel of truth. And for the approximately 2,000 students attending Center Theatre Group’s Zoot Suit Student Matinees on February 21–23, 2017 at the Mark Taper Forum, learning about the ways fashion can show our affiliations, communicate beliefs, and make social statements will be a key way into this story of young people fighting for justice in 1940s Los Angeles.

★ macy’s supports our Zoot Suit Student Matinees and over 5,000 nonprofit organizations focusing on areas including arts and culture.

In the Los Angeles area alone in the past year Macy’s has contributed to the Natural History Museum, Grand Performances, Rogue Artists Ensemble, Dance DTLA at The Music Center, and the Museum of Tolerance in addition to Center Theatre Group.

“We believe that supporting the arts is key to being a contributing member of a strong, vibrant community,” said Macy’s Combined L.A. District Grants Committee Captain Daniel Walters. “The Student Matinee program is bringing theatre to a broad swath of Los Angeles students—a crucial arts education experience. Plus, what better show for us to support, and to show young people the power of storytelling, than Zoot Suit, which tells the story of an important piece of our community’s history?”

Participating Student Matinee educators attended a conference to immerse themselves in the play and its world and to prepare to bring it into their classrooms. Their students will engage in a variety of activities before and after their trip to the Taper, including receiving educational materials and visits by teaching artists to some classes.

Pre-show activities will use fashion to explore how personal transformation can impact a community. The young Chicanos of Zoot Suit wear the play’s eponymous uniform as a statement of their identity—and as a way to build community. Students will discuss this example of self-expression and connect it to their lives and experiences today. They will also learn about the power of language, the story of the creation of Zoot Suit and the history behind it, and the relationship between racial intolerance and media bias. The matinees themselves will be followed by question-and-answer sessions with the cast and crew, and post-show classroom activities that will delve deeper into issues presented in the play, including racial injustice.

Macy’s support is making this comprehensive theatre adventure possible for participating students and educators, all of whom attend for a nominal fee. "We’re proud to be a part of this program," said Walters. "Zoot Suit is an epic event for Los Angeles, and seeing the show—and participating in the activities around it—might be life-changing for many of these students."
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
presents

ZOOT SUIT

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
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 Naydoo Pinedo

THE LAW:

Lieutenant Edwards........................................Richard Steinmetz
Sergeant Smith....................................................Bradford Tatum

THE PRESS:

Press.................................................................Tori G. McMahon
Cub Reporter.....................................................Michael Naydoo 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 Naydoo 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 Villareal—Mariela Arteaga
Dolores Reyna—Melinna Bobadilla
El Pachuco—Raul Cardona
Rudy Reyna—Oscar Carnacho
Alice Bloomfield—Kimberlee Kidd
Della Barrios/Lupe Reyna—Rocío López
Rafas/Marine/Joey Castro/Sergeant Smith/
Bailiff/Bosun’s Mate—Michael Naydoo 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

“Azttec Episode” By Daniel Valdez

“Saint Louis Blues March” By W.C. Handy & Glenn Miller

“Soldado Razo” By Felipe Valdés Leal
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 Stemburg

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 pachuchos 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
'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...
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 willed 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.

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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 Pachucha 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.


OSCAR CAMACHO (Joey Castro, understudy for Rudy Reyna). TV: Wicked City, For the Defense. Film: Face 2 Face, Regression. Oscar was an Ahramson 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, andVeteranos, 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); L’Ib 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.

TIFANY 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-O, 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.
Hobble Skirts Hide Razors
Zoot Suiters Run for Cover but Their 'Cholitas' Carry On

By WILLIAM G. FAYETTE
United Press Staff Correspondent

LOS ANGELES, June 11—Dark-eyed "cholitas" packing razors in the tops of their black mesh stockings today took up street fighting where their male zoot-suit counterparts were being forced to drop it.

Garbed entirely in midnight black, with an above-the-knee version of the hobble skirt, they grandiously vowed to carry the battle against servicemen and police "until one side or the other is wiped out."

Three of them attacked a waitress coming out of a downtown tunnel, knocked her down and slashed her with a razor.

Her assailants indiscriminately kept running. The victim, Betty Morgan, 22, was bleeding profusely and was hysterical. There was no apparent reason for the attack.

STRIP-TEASE PROBLEM

The cholitas, auxiliaries of the zoot-suit gangs which for months have made night walks on dimly lighted streets a risky affair, shortly nighted they would not be diverted. All day, young men have been ripping the zoot clothing from the male members; such treatment of the female branch presented a problem.

Previously taken in custody was a young woman who carried a pair of brass knuckles and, police said, "knew how to use them." A 20-year-old girl was taken to jail for lying to officers attempting to make an arrest.

The county grand jury began an investigation of the plots, which had led the Navy to declare the entire city out of bounds and left the Skidrow district on the Army blacklist.

Army and Navy authorities held an all-the-record sessions with State Atty., Gen. Robert W. Kenny, here to cauise an investigation. Another investigation by the Office of Inter-American Af-
Photos: The L.A. Zoot Suit Riots of 1943 were a targeted attack on Mexican and nonwhite youths

A bloody melee that pitted hundreds of U.S. servicemen against the "freak" zoot suiters

Victims of the Zoot Suit Riots, where raging bands of servicemen scoured the streets in Los Angeles looking for and beating zoot-suited youths in June, 1943. The servicemen blame the Mexican American pachucos for numerous unprovoked assaults on their colleagues. (AP/Harold P. Matosian)
The Zoot Suit Riots of 1943 weren't a riot in the usual sense of the word. More like a witch hunt. A twisted expression of misguided vigilante justice. A xenophobic release valve for the stresses of war. That year, Los Angeles was already simmering with racial tension. With many Japanese shipped off to forced internment, popular ire had turned to the entrenched Mexican American communities of East L.A., where media-induced panic over crime and immigration was colliding with the heightened nationalism of a country at war. When a group of sailors from the newly opened Naval Reserve Armory in Chavez Ravine clashed with a group of local youth that summer, things only got worse.

Young Angelenos in the early forties were already being profiled as gang members for wearing baggy clothes and off-kilter hats. The zoot suit, a swaggering subversion of middle-class conservatism first popularized by black jazz musicians, had been adopted by L.A.'s homegrown pachuco subculture, where it quickly became enmeshed in public perceptions of immigrant communities and crime. But in the wake of wartime fabric rationing, sporting a zoot suit also defied patriotic expectations. In June of that year, these tensions boiled over in a bloody melee that pitted hundreds of U.S. servicemen against local youth, thrusting the zoot suit into the national spotlight.

It happened on the night of June 3, 1943, when a group of sailors from the Chavez Ravine Armory got into a scuffle with a handful of local pachucos. Word spread quickly through the barracks, and servicemen were soon roaming the streets of downtown Los Angeles, armed with makeshift weapons and targeting anyone wearing a zoot suit. In the days that followed, hundreds of white servicemen—most hailing from Middle America and trained in a still segregated armed forces—fanned out across the city, wreaking more havoc on similar targets. As one journalist witness to the chaos wrote, "Pushing its way into the important motion picture theaters, the mob ordered the management to turn on the house lights and then ran up and down the aisles dragging Mexicans out of their seats. Streetcars were halted while Mexicans, and some Filipinos and Negroes, were jerked from their seats, pushed into the streets and beaten with a sadistic frenzy."
Zoot suit and pachuca fashions in L.A. in the 1940s. (Los Angeles Public Library)

Coming on the heels of a so-called “wave of hoodlumism” bemoaned by local newspapers, this violent response to L.A.’s rapidly diversifying urban population was allowed to continue unchecked for four full days. LAPD responded by arresting as many as 500 of the victims, ostensibly for their own protection. The Los Angeles Times heralded the sailors’ actions as “a great moral lesson” for the “freak” zoot suiters, who, according the Minneapolis Star a week later, were undeniably “guilty of a number of killings and rapes.”

The Zoot Suit Riots were a dark moment in the history of L.A. and West Coast race relations. But unlike later riots in the city, they say less about the justified anger of exploited communities and more about the strict homogeneity of American culture at the time. Status quo anxiety left little patience for the perceived garishness of nonwhites during wartime, and discrimination eventually gave way to prolonged
physical violence. It's an attitude that persists today, if less tangibly, in certain fashion-based preconceptions of minority youth who dare to present themselves as being at odds with the dominant culture.

Soldier, sailors, and marines stop a streetcar during their search for pachuca "zoot suiters" in Los Angeles, June 7, 1943. (AP)
Soldiers display pieces of the zoot suits they tore from Mexican American men during the Zoot Suit Riots in Los Angeles on June 9, 1943. As a result of the violence, the Navy, Marines, and Coast Guard declared the entire city out of bounds for servicemen. (Bettmann Archive via Getty Images)
Fifty or more zoot suit-clad youths had their clothing torn from them, police reported. (AP)
Armed with clubs, pipes and bottles, a self-appointed posse of uniformed men search for anyone wearing a zoot suit in Watts, Los Angeles, in 1943.
Photos: The L.A. Zoot Suit Riots of 1943 were a targeted attack on Mexican and nonwhite y...
Photos: The L.A. Zoot Suit Riots of 1943 were a targeted attack on Mexican and nonwhite...

A sailor who was injured in the skirmishes. (AP)
Photos: The L.A. Zoot Suit Riots of 1943 were a targeted attack on Mexican and nonwhite...
Arrested victims of the Zoot Suit Riots pose for a news photographer from their jail cell on June 9, 1943. (Bettmann Archive via Getty Images)

Zoot suiters lined up outside Los Angeles jail en route to court after an altercation with sailors, June 9, 1943. (Library of Congress)
As the violence of the Zoot Suit Riots subsides, young people congregate in downtown Los Angeles on June 11, 1943. (AP)

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https://timeline.com/zoot-suit-riots-of-1943-were-a-targeted-attack-on-mexican-youths-8e5b34... 5/3/2018
Photos: The L.A. Zoot Suit Riots of 1943 were a targeted attack on Mexican and nonwhite...
LOS ANGELES, June 5.—(INS) Seeking vengeance for recent "zoot suit" gangster attacks on service-men, 20 automobile loads of navy seamen early Saturday sent at least four assorted gang members to hospitals and left a trail of riot calls through East Los Angeles and downtown sections.

"We are out to do what the police have failed to do—we are going to clean up this situation to the satisfaction of ourselves and the public," declared a petty officer, one of several on the apparently well-organized raid.

"Tonight," he said, "the sailors may have marines along."

The seamen said they were looking especially for "zoot suit" gangs—usually numbering from 30 to 40—who had attacked the wives of two navy men and knifed two seamen in the past few days.

Twenty cars, including 15 taxicabs, formed a convoy which first secured downtown areas, then East Los Angeles for gangs, which had strangely fled to cover.

Four youths, however, appeared at hospitals for treatment and told attendants that they had been set upon by sailors.

Meanwhile, the East Los Angeles sheriff's office, California highway patrol and assorted auxiliary police and reserves took up the trail of the sailors, but too late.

The gobs came back to town and their concentration of cars brought a riot call to the metropolitan police. Squad cars rushing from all close-in stations were joined by four carloads of heavily armed shore patrolmen.

Seventeen sailors were held for the shore patrol without formal charges. The rest dispersed.

The present outbreak of zoot suit gang terrorism apparently began last Sunday when Joe Coleman, sailor stationed at the navy's Elysian Park training depot, was beaten by a gang.

The same gang later set upon 20 other servicemen in the same vicinity.
Los Angeles Times

Zoot Suiters Learn Lesson in Fights With Servicemen

Gangs Stay Off Streets After Dark

Girls Compete in Benefit to Aid Officers

Two Launched in 25 Hours

William H. Allen Jr., 89, Chaplin Plans of Title Company, Dies Legal Reply to Patent Suit

Inquiry on Jap Activities Set

Zoot Suit Riots 1943 Articles
Zoot Suit Riots Fights
Zoot Suit Riots Cartoons
Cause of Zoot Suit Riots
Zoot Suit Riots Gangs
Police Nab 13 in 'Zoot' Clash With Servicemen

Breaking up an early morning riot in Venice, in which a gang of East Side "zoot-suiters" clashed with sailors, marines and soldiers, police from three sections yesterday arrested 13 asserted members of the invading band on charges of "unlawful assembly."

Several hundred men were gathering at Navy St. and Speedway in the beach community when the police responded to the riot call shortly after 1:40 a.m.

The riot climaxd a night of disturbances credited to "zoot-suit"-clad youths and followed by a few hours an earlier attempt of the youngsters to crash a celebration at Venice for servicemen.

No one was reported seriously injured, although several members of the East Side band were treated for minor cuts and bruises.

Bird Lovers

Acting on a tip that a large group of the youthful gang were headed for Venice from Boyle Heights and other East Side communities, Venice police intercepted a group of 20 earlier in the evening and sent them homeward.

Later another group arrived and were surrounded by servicemen, aroused by a false report that a sailor had been stabbed to death.

When the riot finally started police from Venice-West Los Angeles and Santa Monica rushed into the melee.

Those arrested on charges of "unlawful assembly" were Ramon S. Acosta, 22; Frank R. Muro, 24; Robert N. Morano, 18; Frank Gobe, 20; Alfred Barlow, 19; Ernest A. Meza, 17; Kelly Sharlar, 18; Armando R. Pino, 18; Salvatore Sendejas, 20; Trinidad J. Padilla, 16; Joe M. Montoya, 19; Arthur M. Dorame, 18, and Joseph Medina, 27.
DOESN'T APPLY TO HIM
May 9, 1943: Al Capp satirizes zoot suits in a series about “Zoot-Suit Yokum.”

In Part 1, we saw that in 1942, The Times originally portrayed zoot suits as a youthful fad, but that attitudes hardened toward them once the War Production Board outlawed them to conserve fabric. We saw that some servicemen were hassling zoot-suiters and there were regular reports of crimes committed by Eastside zoot suit gangs.

Significance of Zoot-Suit Gangsters

By Timothy C. Turner

Jan. 14, 1943: Here’s an essay by Timothy Turner, and the headline, unfortunately reflects the bias of whoever wrote it rather than Turner’s thoughts. Turner was an interesting fellow who spent many years in Mexico and...
The Mexican problem confronting this city today is compounded by color prejudice. Most of these young Mexicans have much Indian blood. There is a definite caste system against them. It is not like that against the Negro. Like Orientals they can go into restaurants and theaters. But a young Mexican American finds the economic bars up against him. He or she cannot get a job in stores or offices, even as a waiter or waitress in restaurants. The Mexican, however, can be a bus boy. This is being changed by the manpower shortage, and we are beginning to see Mexican faces where we never saw them before. Mexicans have been barred from many factories engaged in war work, causing much bitterness. The Mexican, generally speaking, is left to hard labor or the most menial work. We have graduated a whole generation of young Mexicans out of high school, educated sons and daughters of Mexican laborers into a middle class which for them does not exist.

This, folks, is a daring statement for the editorial page of the conservative, right-wing Los Angeles Times.

March 22, 1943: A Times cartoon shows zoot-suiters as “solid citizens minding their own bizness.”

On March 22, 1943, The Times published a story by Turner that makes fun of the zoot suit but is sympathetic to young men who wear them. “The zoot suit is no label of juvenile delinquency,” he says.

The Zoot Suit Riots are three months away....
Significance of Zoot-Suit Gangsters

BY TIMOTHY G. TURNER

It is high time to inquire dispassionately into the recent outbreaks of Mexican-American gangsterism in Los Angeles, which resulted in the conviction of 37 youths on various charges Tuesday. There has been much nonsense about it, and some sad mistakes made.

The police have committed the stupidity, common to police in all cities, of making wholesale arrests when anything goes out of hand. To throw probably innocent youths in jail makes more criminals than it cures, and it is likely to arouse sympathy which is applied to the guilty as well as the innocent.

On the other hand the mush-headed sentimentality are busy with their talk of "naughty boys" who should not be punished too severely. The fact that these young men wear silly looking zoot suits and that most of them are in their teens does not change the facts. It is hardly a boy's prank to invade peaceful social gatherings and knife people to death, or to pick up people off the street, drag them into automobiles, beat them and then throw them into the street bleeding and groaning.

Then the Communists as usual are making trouble and confusing issues. They say that the gangsterism is inspired by Axis agents. This is absurd.

Of course, enemy propagandists may take advantage of it after the fact.

The reason for zoot-suit gangsterism are complex. This writer, who has had a lifetime of association with Mexicanos, can testify that they generally are a kindly, polite and goodhearted people. The scars of the revolution were merely to the good, but there is no denying that some classes of Mexicans lost much of their fine culture and the restraining influences of the Catholic religion. Many of these boys come from homes of recent immigrants of the worst kind, and our lavish relief system has not helped matters. It is the fault of our culture, however, that they have been exposed to an idealization of gangsterism which has existed since the days of prohibition, the full effects of which are not yet over. These young men thus represent the worst of both races, and the shame of it should be mutual.

PRIMARY REASON

But those reasons do not include the principal one. It lies in the social problem of first generation Americans and there is nothing new about it. Gangsters in eastern cities in recent years have been mostly young men raised in this country, sons of recent Italian and Jewish immigrants. Some 40 or 50 years ago they were Irish, though then the gangster was called tough. In all these cases the thing is the same as we find in Los Angeles today. The gangsterism is inspired by a love of lawless adventure; seldom at first is it for purposes of robbery. Gang fights gang and anybody who comes in their way is a worthless person.

When this first generation problem is removed or passed, the gangsterism disappears. On the other hand we have a similar problem year in with children of the Russian Molokan colony. There is now none.

The Mexican problem confronting this city today is compounded by color prejudice. Most of these young Mexicanos have too much Indian blood. There is a definite caste system against them. It is not like that against the Negro. Like Orientals they can go into restaurants and theaters. But a young Mexican-American finds the economic bars up against him. He or she cannot get a job in stores or offices, even as a waiter or waitress in restaurants. The Mexican, however, can be a bus boy. This is being changed by the man power shortage, and we are beginning to see Mexican faces where we never saw them before. This only serves to emphasize the barrier. Mexicans have been barred from many factories engaged in war work, causing much bitterness. The Mexican, generally speaking, is left to hard labor or the most menial work. We have graduaded a whole generation of young Mexicanos out of high school, educated sons and daughters of Mexican laborers into a middle class which for them does not exist. If we study a city like El Paso, which is half Mexican and half Anglo-Saxon American, we find young Mexicans as a rule are capable of almost any kind of work in shop or office and are socially most charming people and politically good citizens. In El Paso for various reasons they got a break they never have had in Los Angeles or San Antonio.

SOMETHING TO DO

The writer has no solution to offer for these disturbances. But he suggests that the first thing to do is to punish the young men found guilty by fair trial of these atrocities, but to avoid anything savoring of persecution of the innocent. In other words, the authorities should be just.

Above all we should not close our eyes to it. It is true, but it is not enough, to say that these young gangsters are an insignificant percentage of the large and generally lawless Mexican population. They represent a symptom of a more serious disorder, our own minority problem in the Southwest. We should not be hypocrites and protest against minority problems abroad when we cannot solve our own at home.

WHEN

BY I. MAGRUDER PASSANO

WHEN Hitler rushes and Goebbels speaks the truth.
WHEN Goering screams, when Nazis shall feel ruth.
WHEN Deutschland uber Alles is a hymn
That angels sing to humankind below,
WHEN concentration camps are clean and

Zoot Suits Still Parade Here Despite O.P.A. Ban

Draped Garments to Disappear When Present Wardrobes Gone, Because Output Halted

By TIMOTHY TURNER

The zoot suit was man's attempt to look as silly as some women make themselves look. It was an utter failure.

In Los Angeles zoot suits are still widely worn among a certain clientele on the other side of the tracks, worn with gusto by young men who are not afraid to be different. But they violate O.P.A. rules at so many places that long since none have been manufactured; and when the current ones are worn out there will be no more zoot suits.

Latterly a Southern California judge condemned two young Mexicans who had been botherous near a cop to wear their zoot suits no longer, and they wept, actually wept, so much does youth want to be outstanding.

No Badge of Crime

His honor was latching up the wrong tree, however, for the zoot suit is no badge of juvenile delinquency. Many a young Mexican in a zoot suit works hard and takes his money home to mamita for future refires, and many a young zoot-suit clad Negro never shoes crops and goes to the Baptist church every Sunday.

You still see many zoot suits in Belvedere Gardens and along Central Ave. Sometimes you see one walking down the street.

The zoot suit looks as if it were cut for a walk with nobody in it because it is too ample all around and because with it usually goes a very wide hat, with a telescoped crown, worn low down on the head.

All Worst Features

The zoot suit seems to have been an attempt by some malicious designers to make a style embodying all the worst features of men's clothes for the last 50 years, the peg top pants, the high waist up under the armpits, and the long, horse-hacked coat. For luck they sprinkled pleats here and there.

Zoot suits were made by manufacturers all over the country, and sold like hot cakes. The more conservative young man didn't go for them, not even the college boys who, the Lord knows, are not very conservative. They went for them in the foreign districts; in fact the name seems to derive from a mispronunciation of the word "suit."

"I wanna buya zoot," the customer would say in East St. Louis. "I wanna pay no morn' 20, wid alterations.

"Very well, sir," the clerk would answer. "Here you have a very stylish zoot."

Origin Not Clear

Some say the style originated in Chicago, others Los Angeles, inspired by some clothes worn in a Hollywood period picture. By the origin is lost, but the result is. There is no mistaken
'Zoot Suit' and History – Part 2

A zoot suit once you see it, there, being nothing subtle in the style. It is in fact a kind of a burlesque suit of clothes, a societal practical joke that was taken seriously.

If clothes are worn for satisfaction of the inner man the zoot suit has fulfilled its purpose. It has given joy to the wearers, and probably to their girl friends who have come to associate the zoot suit with manly virtue and an elegance of sorts. For style, like love, is an illusion.

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Los Angeles, CA: This Unlikely Company Is Disrupting a Billion Industry

About Icharnisch
I am retired from the Los Angeles Times
View all posts by Icharnisch →

3 Responses to 'Zoot Suit' and History – Part 2

Eve says:
June 28, 2011 at 8:04 am

Ooooh, if you snappy guys dress up in zoot suits, then I want a brown gown, with a zip top, and a hip slip, and a laced waist, in the sharpest taste to see my Sunday man!
ZOOT-SUIT
YOKUM
"ZOOT SUIT"

YOKUM

ANOTHER ONE! OH ANOTHER ONE!!

LOOK WE REESE OLYMPUS. MILLIONS ARE FREE OF YOU IN THE CITY.

YOU ABOUT TO RING THE DOOR BELL OH A MILLION OF MEN IN THE CITY.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HOW CAN I HELP YOU.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.

HE MAKE ME A MILLION DOLLARS OH A MILLION DOLLARS.
SCOUT BUT VOLLIE TO THE RESCUE!

Hooray!!

So, that's how it all began. I guess I should have expected something like this. I mean, I am a scout after all.

Good morning, Mr. Scout. Have you finished with your work yet?

I have, yes. I just wanted to make sure that you were aware of the situation.

Thank you, sir. I appreciate your help.

Bye-bye, Mr. Scout. Have a nice day.