

EL TEATRO CAMPESINO  
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# EL TEATRO



*The Quarterly Newsletter Of*

# NOTES

EL TEATRO CAMPESINO

SEPTEMBER • OCTOBER 1992



LA VIRGEN DEL TEPEYAC  
SAN JUAN BAUTISTA  
1992

## La Virgen Del Tepeyac

The Miracle Play  
of the Four Apparitions  
of Our Lady of Guadalupe

November 27 - December 13  
at the Mission in San Juan Bautista

## "Emiliano"

an Experimental  
Workshop Musical about a  
Mexican Revolutionary Hero  
October 10th-20th

## Esperanza Del Valle

October 16th-25th

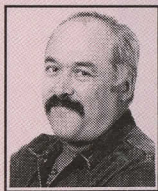
## Dr. Loco

October 3rd

CALENDAR OF EVENTS • ¿QUE PASA? • THE TICKET WINDOW

This newsletter is funded in part by the Lila Wallace Readers' Digest Theatres for New Audiences Program.





**B**ienvenidos to "El Teatro Notes." With this issue we introduce our quarterly newsletter to keep you, our

most valued audience, informed and in tune to happenings at ETC. Specific ticket information on all productions may be found in the performance section. Also included is a statement by our Artistic Director, Luis Valdez, on the recent controversy over the Frida Kahlo movie project. Regrettably, our long-anticipated production of *Bandido! The American Melodrama of Tiburcio Vasquez, Notorious California Bandit*, has been postponed until 1993 (summer/fall). But rest assured that Tiburcio Vasquez will ride again soon (see the "Que Pasa" section). If you or someone you know would like to get on our mailing list, fill out the order form on the back inside page and mail it in, or just call: (408) 623-2444. We hope you enjoy this issue and we look forward to seeing you at El Teatro Campesino!

— Phillip Esparza,  
Managing Director

## EL TEATRO CAMPESINO



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# A statement on ARTISTIC FREEDOM

by Luis Valdez

**T**he recent flap and protest over the casting of the main lead in our Frida Kahlo movie has exposed a double standard as old as Hollywood. There is one standard for established white male directors, writers, actors and producers; and quite another for women and non-white minority artists, regardless of professional skills and union status. The Frida protest was presumably an attack on the failure of the movie industry, and particularly this director in this instance, to cast Hispanics in starring roles. That protest failed to recognize that the same failure exists with respect to hiring Hispanic writers, directors and producers. The inescapable burden of having to develop our own film projects is painful and fruitless enough in Hollywood, without a Frida picket line adding callous insult to injury.

I am proud of the many Hispanic actors that have achieved fame and career achievement in my plays and films, both as an independent filmmaker and as artistic director of my theater company, El Teatro Campesino. Edward James Olmos, Lou Diamond Phillips, Rosana de Soto, Elizabeth Peña, Robert Beltran, Rose Portillo, Esai Morales, Paul Rodriguez, Cheech Marin and Daniel Valdez are just some of the Latino actors who have earned accolades and professional opportunities in my productions. To suggest that I have now turned my back on a lifelong effort to gain equal opportunities for Latinos in the entertainment industry is not only a distortion of the truth, it is a vicious calumny. In addition to fueling the flames of hysterical anger, the Frida protest has heaped abuse on my family and company by encouraging an atmosphere of distrust and suspicion across the entire country and Mexico, unleashing a storm of hate mail that we do not deserve.

Therefore, I have announced that any further development of our "Frida and Diego" movie is coming to a stop. In the face of an unjust attack on my person, family, career and reputation, I can only vehemently declare that I am protesting in my own right that as a Chicano filmmaker, I have no artistic freedom in Hollywood. I was well aware of the opportunities for Hispanic actors in our screenplay, With the vital help of my co-writer and collaborator on the script, my wife Lupe Trujillo Valdez—a Chicana screenwriter who was never mentioned by the protestors—we evolved a powerful script from the painful and joyous essentials of Frida Kahlo's



El Teatro Archives

life. Unfortunately, the studio—New Line Cinema—would not approve my initial plans to hold nationwide auditions for an unknown Latina to play the lead.

Looking, as all movie companies must, for "star power" to help make this difficult film as appealing to the general public as it can be, we held auditions over a three month period that pulled in the most established Latina actors in town. In fact, the auditions pulled in actors of every

race and description—from Native Americans to European Americans to African Americans, such was the attraction of the material. The competition to say the least was fierce, given some of the strongest talents in the industry. Laura San Giacomo won the role, not because she was an "Anglo," but because she resembled Frida—a crucial requirement of our casting needs—and because as a powerful actor, she demonstrated that she could play the demanding role we had written.

One of the pieces of hate mail we have received scorned us for casting a woman without "a single drop of Mexican blood." As a Chicano artist who has investigated his own racial makeup for fifty years, I can only assert that no one has been able to prove their racial purity in Mexico for the last 500 years. Mexico, after all, is at the heart of the great melting pot we call America. It is dangerous to suggest that Latinos are a race. In case no one has noticed, the Hispanic world is hardly the product of a single race, but rather a great blending of the races of the world. There are African Hispanics as

**I will not be intimidated into making my vision of America coincide with whatever is politically correct at the moment.**

Latino as European Hispanics, Asian Hispanics as Raza as Native American Hispanics. In short, we are the phenomenon of the New World itself, born in the clash and fusion of distinct peoples and cultures over the long centuries. Are we now to embark on a campaign of "ethnic cleansing" in Hollywood, now that it seems to be taking root in Iraq and Yugoslavia?

There is no denying that there is racism in America. As an Hispanic of Yaqui extraction, I have suffered the sting of being an Indian in a white man's world all my life. The Indios of Mexico and the rest of Latin America are still largely excluded from participation in the Hispanic world because they are poor, dark and marginal. Like a lot of Chicanos, I cannot help noticing that



even on Spanish language television, most of the hosts and news anchors are blond and European looking. It is a devastating fact that even within the Hispanic community there is racism against those who do not look white. Some of us can pass for white and do, and some of us cannot. That is the sad reality, such as it is, but need not keep us from pushing forward. Regardless of my racial makeup, I have never had to picket the studios to gain employment. I have earned my success in show business the hard way. I have earned it, first by creating theater on flatbed trucks with striking farmworkers, then by writing scripts producers have deemed good enough to purchase and produce. Art is not a question of affirmative action. It is an affirmation of one's belief in human universality.

Frida Kahlo was a child of America, born of the union of her German Jewish immigrant father, Wilhelm, and her Spanish Indian (Mexican) mother, Matilde. Like all members of her upper middle class status, she was afforded privileges and opportunities poorer Mexicans could never have, especially the Indians. Given her sympathy for the lower classes, she began to dress like a Tehuana because she wanted to make a political statement. Diego, too, was the first muralist in America to paint the Indian face of Mexico on her public walls. They were great believers in the pre-Colombian glories of the past, but they were both light skinned mestizos. Not Indios. They were revolutionary Mexican nationals, but they were also international citizens of the world. To limit their identities to coincide only with the self-perceived racial characteristics of the Latino minority in L.A. is to cast them in a narrow light. I never agreed with some of the suggestions at New Line that we cast Nordic types in their roles, because that was a patent distortion of the truth. But to cast Raul Julia, a Latino of Puerto Rican descent, as Diego was no more outrageous than to cast Laura San Giacomo as Frida. Who, after all, were the original Latinos if not the Italians? Are there no people of Italian or German or French descent in Mexico? Who is to say what determines the Latino identity if we start counting drops of blood?

I will not be intimidated into making my vision of America coincide with whatever is politically correct at the moment. I have helped to define the Latino identity in America through my plays and films, but I will not be coerced into limiting my artistic choices in violation of basic human principles. My social objective has always been to counteract racism in the world, not to reinforce it. So long as there are Hispanics who are basically, genetically European in background, I will consider it my right as an artist to cast Europeans as Hispanics. If the characters call for African, Asian or Native American Hispanics, I will cast accordingly. Laura San Giacomo is a human being, and she has as much right to play Frida as any other human being who is right for the role.

If we must cast only Latinos as Latinos in future films, who is to determine racial purity? What about the type of casting that separates Latino

actors from the stereotypical straitjacket? Is Anthony Quinn no longer to be permitted to play Zorba the Greek? Or how about Andy Garcia in "Godfather 3", and Edward James Olmos in "Triumph of the Spirit" and "Talent for the Game"? Admittedly, opportunities for Latinas are limited, but the role of Frida's

### **Art is not a question of affirmative action. It is an affirmation of one's belief in human universality.**

sister Cristina—one of the main leads in our film—was to go to a Latina. Edward James Olmos was going to play Leon Trotsky. A Mexican actor, Claudio Brook, was going to play Henry Ford. Do you catch the drift? This was only one movie, but the possibilities for breaking new ground were enormous. Those opportunities, too, have been shot down with this film.



that in spite of the negative press, IMCINE, the Mexican Film Institute, remains solidly behind the project, as does President Salinas, with whom I had personal meetings with regard to U.S.-Mexican co-productions two years ago. Add to this the strong support and cooperation of the Mayor of Mexico City, plus technical unions, the Bank of Mexico, and numerous top officials of the Mexican government, and you have a film project of historic implications. Unfortunately, the Frida picketline focused only on the casting of a single lead role, without any further investigation about what the overall intent of the project was.

I am hopeful that later on, as the dust of controversy settles into calm rational dialogue, the social atmosphere will be more conducive to the spirit of artistic freedom and international cooperation in America. In the meantime, my first objective is to create mutual understanding between Americans and Mexicans, not to provoke more mistrust and suspicion. So I am shelving "Frida and Diego" until such time that the frenzy created by Fridamania subsides a little. This movie has been no less a struggle to make than most movies, but the cloud of negativity hanging over it can only obscure that story we have set out to film.

Ultimately, I am a filmmaker who takes on difficult projects because they involve the recreation of an American history few people understand or even recognize. "Zoot Suit" focused on the Sleepy Lagoon Case and the Zoot Suit Riots of the '40s; "La Bamba" recreated the Latino presence of Ricardo Valenzuela (Ritchie Valens) in the '50s; and "Frida and Diego" was to introduce the '20s, '30s '40s and '50s in both Mexico and the United States. That Indio American vision has now been lost.

I may never revive "Frida and Diego," but if I do, it will only be when I feel free to make the kind of movie I envision in America. For the moment, I can only conclude that there is no artistic freedom for me in Hollywood. I am a native American in a racially mixed world that caters only to black and white images. I am damned if I do, and damned if I don't make this movie the way others see it. But the world is not black and white. It is a multitude of colors. I only wait for the day when it will be possible to speak truthfully about the true racial makeup of the only true race on the planet Earth, the Human race, La Raza Humana.

I do not see this picture as an ethnic statement. On the contrary, this was supposed to be an international enterprise that celebrated the image of Revolutionary Mexico in the same year we are acknowledging the 500th Anniversary of Columbus' voyage. This film started out in my mind as a co-production between Chicano filmmakers and their Mexican counterparts, in order to help revive the Mexican cinema. Tragically, with the recent negative reviews on the casting question, it has turned into a caustic and depressing experience. For months too many people have been anxious to be involved, and the competition for the few jobs this picture can provide has provoked an unhealthy competition and atmosphere.

That negativity has also spread south of the border due to unfavorable publicity in the Mexican press. A magazine even translated sections of our screenplay into Spanish, and quoted dialogue out of context so as to show



# El Teatro Performance

## Emiliano

**AN EXPERIMENTAL  
WORKSHOP MUSICAL  
OF A MEXICAN  
REVOLUTIONARY  
HERO**

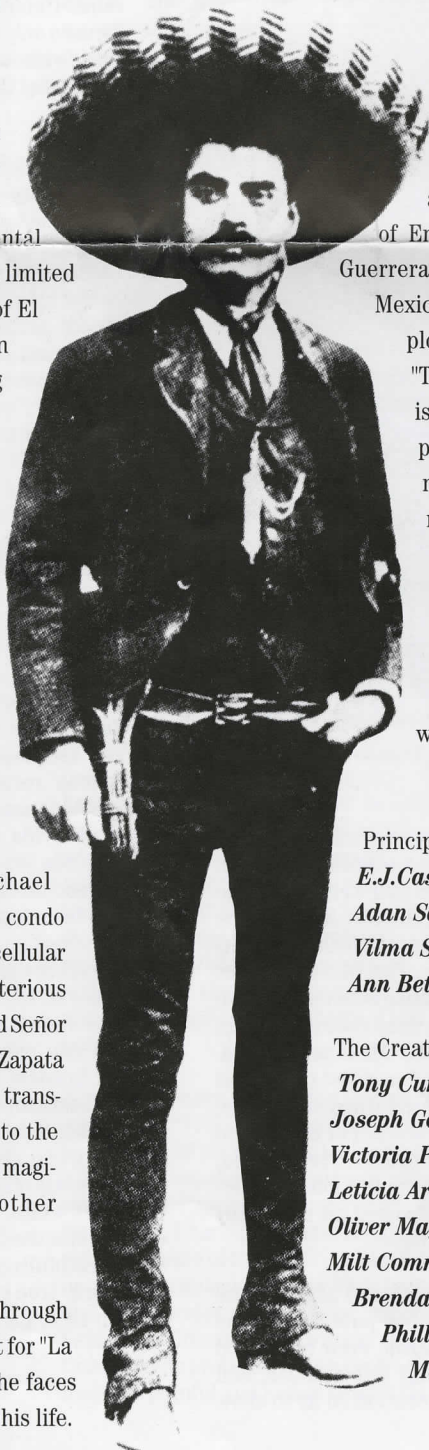
**SEPTEMBER 10-20**

Luke Caliente Productions, in association with El Teatro Campesino, will present the musical **Emiliano**, an experimental workshop/lab production, for a limited engagement at the Playhouse of El Teatro Campesino beginning on September 10th and running through September 20th.

Written by the husband and wife writing team of Ana Martinez Guerrero and Peter Edwards, **Emiliano** chronicles the importance of Emiliano Zapata's role in the Mexican revolution. In this production, the spirit of Emiliano reveals himself to a complex, military dictator in the present day.

The dictator—a Latino Michael Milken—is cutting time-share condo deals on "la playa." He is on his cellular phone pitching a deal to a mysterious Japanese business tycoon named Señor Yamamoto when the spirit of Zapata presents himself. Zapata then transports the dictator back in time to the Mexican Revolution where he magically becomes Zapata's brother "Eufemio."

As Eufemio, the dictator lives through the pain and struggle of the fight for "La Tierra." But most importantly, he faces the moral and ethical values in his life.



**Emiliano** is the culmination of a five year quest to tell the story of Emiliano Zapata. Edwards and Guerrero spent years researching the Mexican revolutionary, his life and exploits, and the music of his time. "The passion of Zapata, his idealism and refusal to compromise his principles, set against the dramatic backdrop of the Mexican revolution, calls for a serious broad musical treatment," said Edwards. "The true story of Emiliano Zapata should be told to American audiences. In fact, we have our sights on Broadway and beyond."

—Andrés Gutiérrez

Principal Cast:

**E.J. Castillo**—*Emiliano*  
**Adan Sanchez**—*Eufemio*  
**Vilma Silva**—*Josefa Espejo*  
**Ann Bettancourt**—*Señora Espejo*

The Creative Team:

**Tony Curiel**—*Director*  
**Joseph Gonzalez**—*Musical Director*  
**Victoria Petrovich**—*Set Designer*  
**Leticia Arellano**—*Costume Design*  
**Oliver Mayer**—*Dramaturge*  
**Milt Commons**—*Stage Manager*  
**Brenda Berry**—*Lighting Designer*  
**Phillip Esparza**—*Producer*  
**Marilyn Abad**—*Co-Producer*

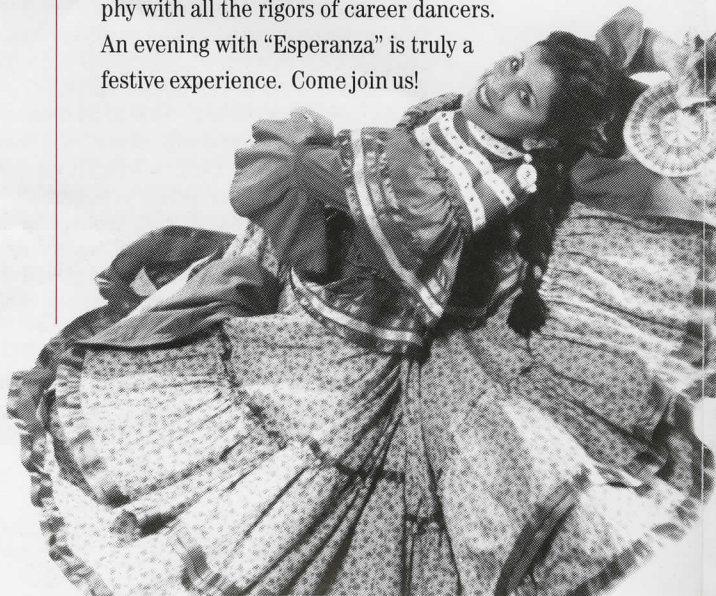
## Esperanza Del Valle

**LUZ Y SOMBRA**

**OCTOBER 15-25**

**E**speranza del Valle folkloric dance company returns to the playhouse in October for two weekends—October 16th - 25th—with a preview on the 15th and a special opening night benefit on Friday, October 16th. Accompanied by the music of **Trio Tamunal**, Esperanza's new show, "Luz Y Sombra," features the colorful dance and music of Veracruz, Huasteca, Chihuahua and Nayarit. Original theatrical/dance pieces **Macaria**, **La Mula Chula** and **Rosita Alvarez**—directed by Teatro Veteran **Eduardo Robledo**—highlight this year's performance.

For 12 years, Janet Johns and her 20-member dance company has achieved a loyal following on the central coast by presenting new programs rich in the cultural and traditional dance and music of Mexico. Although most of the Esperanza Del Valle performers are not professional dancers, they nonetheless tackle the complex and intricate choreography with all the rigors of career dancers. An evening with "Esperanza" is truly a festive experience. Come join us!





20-49-2070  
50-2570  
USA-

# La Virgen Del Tepeyac

**MIRACLE PLAY OF OUR LADY  
OF GUADALUPE**

**NOVEMBER 27-JANUARY 3**

**T**his Christmas, El Teatro Campesino will present the miracle play of Our Lady of Guadalupe for the 15th time. Beginning with our first production back in December of 1971, **La Virgen Del Tepeyac** has continued to grow with each retelling of its miraculous story.

We began performing the show while we were still at La Calavera (now known as the beautiful Jardines De San Juan). **La Virgen** was more of a picture image at that time, appearing in a frame surrounded by itchy angel hair, with an angel at her feet. When we moved the production to the Mission, we expanded it with more music and dance to highlight the sense of beauty and power inherent in the original script.

The play is an adaptation of a dramatization written in Mexico in the 18th century, which has served as the foundation for Christianity among the indigenous people of Mexico and the Americas. The four mysterious appearances of the Virgen, between December 9th and 12th in 1531, marked the first time in the history of the world that the Mother of Christ made herself miraculously visible to anyone. She appeared before the Indio Juan Diego as the conquest of the New World threatened all the Indian peoples of this land. It is especially significant that we are performing **La Virgen** during this year of the commemoration of 500 years of explosive encounters between two distinct worlds.

We have toured **La Virgen** in Martinez, Livingston,



Photo by Alan McEwen

Shafter, Coachella, San Diego, East LA, and most recently, in San Jose. This year we will once again break new ground when the show is performed for the first time in San Francisco at the Cowell Theatre (for show dates, see the "Ticket Window" at the right of this article).

Our Lady's appearance in Mexico stands as a shining ray of light and hope in these times of social, political, and racial unrest. To each and every individual, she extends the flower of hope and love so we may continue to face the challenges of this world. We at El Teatro Campesino can only try to communicate her message in a loving and entertaining way.

—Rosa Maria Escalante

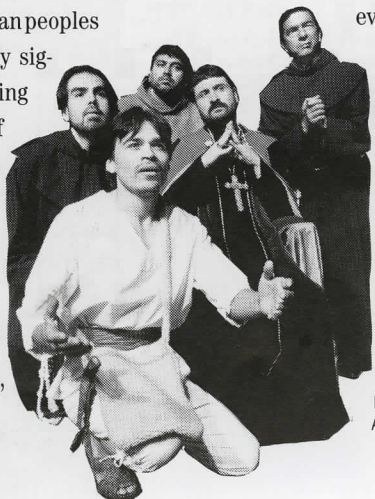


Photo by Alan McEwen

## Ticket Window

### SEPTEMBER

#### Emiliano

**When:** September 10-20  
**Where:** The Playhouse of El Teatro Campesino  
**Show Times:** Thursdays & Fridays, 8 p.m.; Saturdays, 2 p.m. & 8 p.m.; Sundays, 2 p.m.  
**Tickets:** Adults \$12, Seniors & Military \$10, Students \$6



#### Play Reading: When El Cucui Walks

**When:** September 25  
**Where:** The Playhouse of El Teatro Campesino  
**Show Time:** 8 p.m.  
**Tickets:** \$6

#### Play Reading: Harvest Moon

**When:** September 26  
**Where:** El Teatro Campesino Playhouse  
**Show Time:** 8 p.m.  
**Tickets:** \$6

### OCTOBER

#### Dr. Loco And His Rockin' Jalapeño Band

**When:** Saturday, October 3  
**Where:** The Playhouse of El Teatro Campesino  
**Show Time:** 8 p.m.  
**Tickets:** \$12. Advance \$15. At The Door

#### Esperanza Del Valle "Luz Y Sombra"

**When:** Limited Engagement: October 15-25; Preview Oct. 15, Opening Night Benefit Oct. 16  
**Where:** The Playhouse of El Teatro Campesino  
**Show Times:** Friday and Saturday evenings 8 p.m. Sunday Matinees at 2 p.m.  
**Tickets:** Adults \$12, Seniors & Military \$10, Students \$6, Preview Show \$6; Benefit \$25

#### California Generations

**When:** Wednesday, October 28  
**Where:** The Playhouse of El Teatro Campesino  
**Show Time:** 8 p.m.  
**Tickets:** Adults \$12, Seniors & Military \$10, Students \$6

#### Dia De Los Muertos Celebration

**When:** October 30 & 31  
**Where:** The Playhouse of El Teatro Campesino  
**Show Time:** 8:30 p.m.  
**Tickets:** Adults \$12, Seniors & Military \$10, Students \$6

### COMING IN NOV./DEC.

#### La Virgen Del Tepeyac

**Where:** San Juan Mission, San Juan Bautista  
**When:** November 27-December 13  
**Show Times:** Thurs.-Sat. 8 p.m. and Sun. 3 p.m. & 7 p.m.  
**Preview:** Friday November 27 at 8 p.m.  
**Opening:** Saturday, November 28 at 8 p.m.  
**Tickets:** Adults \$13, Seniors & Students \$11, Children \$6



#### San Francisco Shows:

**Where:** Cowell Theatre, Fort Mason Center Building (Landmark 'A')  
**When:** December 18-January 3  
**Show Times:** Tues.-Sat. 8 p.m. and Sun. 2 p.m. & 7 p.m.  
**Tickets:** TBA

#### San Jose Shows:

**Where:** St. Joseph's Cathedral  
**When:** ONE NIGHT ONLY! Wednesday, December 16  
**Show Times:** 3 p.m. & 8 p.m.  
**Tickets:** Adults \$15, Seniors & Students \$13, Children \$8

### TICKETS TO ALL SHOWS

To order tickets for all shows call: 408.623.2444 or 408.623-4995  
Advance ticket reservations are strongly recommended.  
Charge by Phone - Visa and Mastercard accepted.  
The Playhouse of El Teatro Campesino is located at: 705 Fourth Street in San Juan Bautista.  
**Media Contact:** Andrés Gutiérrez, 408.623.2444



## Auditions

Auditions for **La Virgen Del Tepeyac's** pueblo singers and dancers are scheduled for Saturday and Sunday, October 10th and 11th, from 10 a.m. until 4 p.m., at the Teatro Playhouse. Actors will be seen in order of arrival. Prepare a song and come dressed to dance. Principal auditions are being held as well. Call 408.623.2444 for more information.

## Teatro Camp 1992



Brad Shirakawa

Five hundred years ago, two extremely distinct peoples and cultures met. The repercussions of that fateful meeting on today's society became the theme of this year's El Teatro Campesino Teatro Camp. Now in it's sixth year, Teatro Camp participants from the seventh grade to seniors in high school took several weeks out of their summer vacation in order to explore and examine questions that still arise from that meeting. The results of that exploration were witnessed the weekend of July 31-August 2 in the Teatro Camp production, **Putting The Flesh Back On The Bones**.

The final performances were the culmination of six weeks of these young individuals pushing their bound-

aries to create an artistic statement. Within a theatrical context, they explored and examined how this historical encounter from so many years ago still affects our lives today.

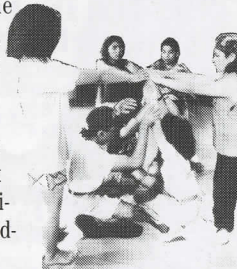
The 20 students in this year's program hailed from as nearby as Hollister and San Juan, to as far away as San Diego, Visalia, Dinuba, Porterville, Oxnard, Santa Cruz, San Francisco, San Pablo, San Jose, Salinas and even Austin, Texas. Integral to the success of this year's project were the many foster families who generously opened their homes to the out of town students. ¡Muchisimas Gracias!

The Teatro Camp program is based on the theatrical history and philosophy of El Teatro Campesino's past 27 years. Our "Veinte Pasos" theatrical exercises lead the young actors through an exploration of their innate capabilities and of the greater dimensions that they can aspire to and attain.

This year's Teatro Camp recruited three teaching assistants who quite literally have grown up with El Teatro Campesino: Maria Candelaria, Kinan Valdez and Juan Candelaria. The trio successfully lead the students through various exercises meant to stretch physical, mental and emotional muscles. The participation of these talented individuals added a new dimension to the program, and has filled the staff of El Teatro Campesino with great pride.

—Rosa Maria Escalante

For information about Teatro Camp 1993, contact Rosa Maria Escalante at: 408.623.2444.



Brad Shirakawa

## Bandido!

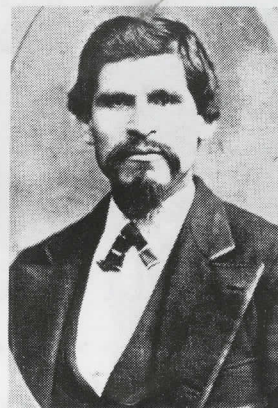
Tiburcio Vasquez, the last man to be publicly executed in the state of California, will have to wait a little while longer to clear his name. Hung as a bandit by authorities in San Jose in 1875, Vasquez is the subject of Luis Valdez' "anti-melodrama"

**Bandido! The American Melodrama of Tiburcio Vasquez, Notorious California Bandit.** The play is a presentation of El Teatro Campesino in association with AT&T On Stage and was originally scheduled to open this fall at the Cowell Theatre in San Francisco, but has been postponed until the 1993 summer/fall season. When **Bandido!** is finally presented, Vasquez' meteoric rise and fall will be witnessed from a new perspective.

Born in 1835 of a noble Monterey family descended from the original settlers of San Francisco, Tiburcio Vasquez was a lover, poet, wit and bon vivant. During his lifetime, California was in the midst of turbulent social changes.

The Golden State was ceded to the United States in the aftermath of the U.S. War with Mexico. The Gold Rush drew even more Americans from across the country and injustices prevailed against Mexicans, Chileans and Peruvians in the gold fields. The Foreign Miners Tax Law was imposed and Mexicans and Indians were lynched in the camps. Vasquez chose a life of crime to fight the Anglo settlers responsible for these abuses.

A scoundrel yet also a gentleman, Vasquez abhorred bloodshed. The bandit would rob storekeepers of their money, but would not take their lives. In August of 1873, Vasquez and his men targeted the town of Tres Pinos, approximately 11 miles south of Hollister.



Bancroft Library

Three men were killed and the state of California mobilized its lawmen to bring the bandito to justice. The governor posted a reward of \$8,000 for the capture of Vasquez alive and \$6,000 for his corpse. The reward money

proved too great a temptation and an anonymous informant turned Vasquez into the authorities.

During the six month imprisonment prior to his hanging, Vasquez became quite a legend as a poet and ladies' man. He raised money for his defense by selling hundreds of post cards printed with his photo and biography to the many individuals that paid him visits. His popularity was such that an impresario staged several well attended performances of "The Capture of Vasquez," a play based on the bandit's own story. Vasquez was finally convicted and hung on circumstantial evidence and the lone testimony of his ex-cohort, Abdon Leiva, husband of the lady Rosario with whom Vasquez had an affair. Even after a long and controversial trial, it was never substantially proven that Vasquez killed anyone. Nevertheless, as a Mexican "Bandido," he was hung for crimes that he may or may not have committed.

More than one hundred years after his capture and execution, Vasquez remains a criminal in the history of the Old West. **Bandido!** will de-construct the villainy imposed upon Vasquez and will provide us with an alternate truth. By placing the sacred cows of America and the Old West under careful scrutiny, this "anti-melodrama" will add a new name—Tiburcio Vasquez—to the pantheon of American heroes.

—Andrés Gutiérrez

# CALENDAR

## SEPTEMBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					EMILIANO Preview 8pm \$6	EMILIANO Preview 8pm \$6
		1	2	3	4	5
EMILIANO Preview 2pm \$6				EMILIANO Performance 8pm \$12 \$10 \$6	EMILIANO Performance 8pm \$12 \$10 \$6	EMILIANO Performance 2pm 8pm \$10 \$12 \$8 \$10 \$6 \$6
6	7	8	9	10	11	12
EMILIANO Performance 8pm \$10 \$8 \$6				EMILIANO Performance 8pm \$12 \$10 \$6	EMILIANO Performance 8pm \$12 \$10 \$6	EMILIANO Performance 8pm \$12 \$10 \$6
13	14	15	16	17	18	19
EMILIANO Performance 2pm \$10 \$8 \$6				WHEN EL CUCUI WALKS by Ron Conbuay 2pm \$6	HARVEST MOON by José Cruz Gonzalez Conbuay 8pm \$6	
20	21	22	23	24	25	26
27	28	29	29			

## OCTOBER

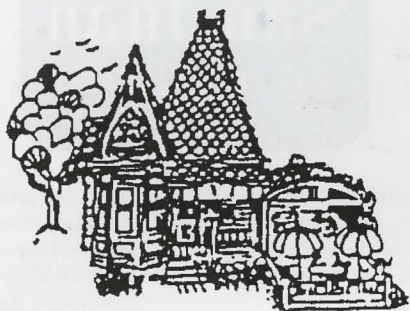
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						DR. LOCO & HIS ROCKIN' JALAPENO BAND 8pm \$12 Adv. \$15 Door
				1	2	3
	THEATRE OF THE SPHERE A Workshop With Luis Valdez					
4	5	6	7	8	9	10
				ESPERANZA DEL VALLE Benefit Performance 8pm \$6	ESPERANZA DEL VALLE Benefit Performance 8pm \$12 \$10 \$6	ESPERANZA DEL VALLE Performance 8pm \$12 \$10 \$6
11	12	13	14	15	16	17
ESPERANZA DEL VALLE 2pm \$10 \$6				ESPERANZA DEL VALLE Performance 8pm \$12 \$10 \$6	ESPERANZA DEL VALLE Performance 8pm \$12 \$10 \$6	ESPERANZA DEL VALLE Performance 8pm \$12 \$10 \$6
18	19	20	21	22	23	24
ESPERANZA DEL VALLE Performance 2pm \$12 \$10 \$6				CALIFORNIA GENERATIONS Special Performance 8pm-10pm \$12 \$10 \$6	DIA DE LOS MUERTOS CELEBRATION 8pm-10pm \$12 \$10 \$6	DIA DE LOS MUERTOS CELEBRATION 8pm-10pm \$12 \$10 \$6
25	26	27	28	29	30	31

\*For more information, Call 408.623.2444



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**Brunch** - 10:00 to 3:00 Sunday

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