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2017

### Panel Discussion: "Salute to the Impact of 'Zoot Suit' (Play): An Alumni Reunion"

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## LEAD Original Programming

### "Salute to the Impact of 'Zoot Suit' (Play): An Alumni Reunion" (2017)

START – 00:00:00

[ Music ]

>> Bienvenidos and welcome to the next installment of Lead Media Programming from Studio 54 campus of California State University, San Bernardino, the digital media platform for inspired educators, leaders, and community activists and advocates taking our message directly to the people to the gente. Thank you for sharing our common interest in the analysis, discussion, critique, dissemination, and commitment to the educational issues that impact Latinos. I'm your host, Dr. Enrique Murillo, Jr., and this episode is a syndicated replay from season eight of LEAD Summit 2017. The theme that year was Sin Fronteras, educating beyond borders, which meant we had committed to work together with those that share our common values and belief in the conviction of the transformative power of education. This panel entitled Salute to the Impact of Zoot Suit and Alumni Reunion was a who's who of Chicano Latino Hollywood and entertainment royalty. The Zoot Suit play shined a spotlight on the wave of racial injustice and disharmony that swept across Los Angeles in the early 1940s. The plot is officialized version of real-life events, sparked by the so-called sleepy lagoon murder trial. It presents an episode in history that many people are not familiar with but they should be and its messages about the dangers of stereotyping and racial injustice are all still fresh and relevant today. Continue to enjoy the full value and complexity of this episode. We extend our appreciation to all our sponsors, partners, planners, volunteers, speakers, panelists, production team, affiliates, and town hall chapters. We commend them all for lifting their voice and uplifting the plight of Latinos in education. Thank you, gracias, [inaudible].

>> In April 1978, Zoot Suit opened at the Los Angeles Mark Taper Theatre for a limited 14-day run. Luis Valdez, Phyllis Baraz, and the other campesino saw this as an opportunity, an opportunity to turn Luis's work into being more than a niche theatre experience. Over the next four years they created a true movement that impacted millions of people. The success of those 14 days propelled the music center's center theatre group to bring back the play four months later, and two months after that to buy the Aquarius Theatre, double the size of the Mark Taper, to handle the rapidly growing audience. The following year the play opened on Broadway, and two years later became a film with many of the original cast. Along the way, Zoot Suit shattered box office records and changed opinions everywhere. Most of all it set the stage to finally help open doors that had long been closed to Chicanos, Mexican Americans, and Latinos. All of this happened at amazing speed. It is very key that Zoot Suit appeared less than a decade after we saw the first major explosion of Chicanos going into

college. Between 1969 and 1972, we saw the number of Chicanos going into the University of California system grow by more than 400%, a feat unmatched before or since. For the first time ever, we were beginning to see a visible and growing Latino professional sector in California. They say that timing and location is key to success in business and Zoot Suit appeared at the right time and in the right city, Los Angeles.

[ Foreign Language Spoken ]

[ Music ]

>> It is easy to say that something produces pride in one's culture and heritage. It is much much harder to create something that both changes viewpoints and helps foster that desire to know more about one's heritage. We saw the momentum of Zoot Suit foster setting where millions of Latinos motivated by the play were taking more pride in their culture, their heritage, their community. The power of quality entertainment is hard to match in terms of motivating people. Here are the way Zoot Suit impacted two key industries.

[ Music ]

Mainstream media had absolutely no regular positive coverage of the Latino community in the late 1970s. They might cover problems within the predominantly Mexican-American community of Southern California at the time, but almost never any positive coverage. In Southern California, at the time, only a handful of Latinos were employed by mainstream newspaper and TV companies. The only Latino media organization in the United States was the California Chicano News Media Association, with far less than 100 members. Because of the Zoot Suit phenomenon mainstream media, for the first time ever, saw the merit of covering Latino activities and issues. Over the next four years of the Zoot Suit evolution, we saw more positive mainstream coverage in Southern California of Zoot Suit than we'd seen in the previous two decades for all coverage of Latinos in Southern California. Within months of the Zoot Suit movie coming out, we saw the founding of both the National Association of Hispanic publications and the National Association of Hispanic journalists. Here's another example of the impact of Zoot Suit. Eddie Olmos's next role, after Zoot Suit, was a lead in The Ballad of Gregorio Cortez. Eddie hired Kirk Whistler to oversee the media outreach at the time, when the most comprehensive media directory listed only 16 Hispanic newspapers and magazines in the entire United States. They put together a listing of 232 Latino publications and the NAHP was literally founded as a result of the success of Cortez. The NCLR, Moctesuma Esparza, and others got the funding for Gregorio Cortez out of the success of Zoot Suit. Zoot Suit's success fed these other organizations into existence.

Within a few years of the movie coming out, we saw a 300% increase in Latinos working in mainstream media in the United States. Not nearly what was needed, but finally Latinos were beginning to have a meaningful voice in many media entities. As the film Stand and Deliver was preparing to open in 1988, Eddie appeared for a press

conference at the National Hispanic Media Convention in Dallas. More than 1000 journalists in attendance extended the press conference for more than four hours. What better sign was that of the growth that was taking place? During that same period, we saw the real birth of organized Latino media in the United States. When Zoot Suit opened, all Hispanic publications in the United States, they combined circulation of 1.8 million, serving less than 40 markets. Today, the combined circulation of local Latino publications is 19 million in 180 markets across the country. When Zoot Suit opened, Spanish International Network was a network of four TV stations. Today its name is Univision with stations in more than 60 of the largest Latino markets in the United States.

[ Foreign Language Spoken ]

[ Music ]

>> Alright.

[ Applause ]

In the interest of time-- in the interest of time we're going to-- we're going to start. Anyways, this is exciting. This is the one we've been waiting for for months-- for months. And I was even thinking I need to go buy a zoot suit but I didn't have the-- I ran out of time. I said, oh, I didn't buy the zoot suit. So, [inaudible]. Okay, we're going to turn things over to Kirk, Kirk Whistler. Thanks to him and his assistants and the right connections, we made this next featured panel possible. Formerly Latino Print Network, the Latino 247 Media Group works with more than 625 Hispanic newspapers and magazines, as well as over 300 websites across the United States, with a combined circulation of 19 million. They have news services, media buying service, readership studies, and more. No, don't be shy. No, you you. This is a humble guy right here. So, I'm reading off the things. He is the founding president of the National Association of Hispanic Populations, Publications, and co-founder, along with Edward James Olmos of the Latino Literacy Now. So, andale. Thank you.  
>> Thank you.

[ Applause and Cheering ]

The real talent up here is on these sides. Over here we have Ignacio Gómez, who did you put the image there in front of-- yeah? Okay, yeah. He-- of somebody who's shy, he's the one who's shy.

[ Applause and Cheering ]

The image said exactly the right tone for the entire play and became a symbol to tens of thousands of people. Next, we have Danny Haro, who has gone from acting into producing, Bell Hernandez, who's gone from acting into media of all sorts, Enrique Castello, who has really done a lot in terms of the acting side and is one of two people

here, but seven people from the cast of Zoot Suit that went on to be inducted into the Motion Picture Academy. Anybody who has followed the Motion Picture Academy over recent years is well aware of the turmoil that's gone on in there in terms of lack of diversity, and it's not merely white, it's white males, old white males was the bulk of the members, 72% or something like that. And what happened, Eddie almost was a member, Tony Blanco was a member. But then with the passing of Lupe [inaudible], it set off a movement that really has ignited the whole increasing diversity within the Motion Picture Academy. And now we have seven people from Zoot Suit that are members of the Motion Picture Academy and Enrique is one of them.

[ Applause ]

And Pepe here, our elder statesmen up here, is the other one that now is in there. And what I'd like each of you to open with is how was it being a part of that cast? Pepe.

>> I was only in for 10 days. The first 10 days were at the Mark Taper Forum. We called that baby Zoot before they polished it up and got ready to go to Broadway. But it was great because Eddie and I had just finished working together on a couple of TV shows. It all happened within like an eight, ten-week period. And then Zoot Suit came up and I drove him to the rehearsal. And on the way to the first rehearsal he says, look, we're going to do this here for four years. Then we're going to take it to Broadway, and then we're going to make the movie. Eddie's always said things, you know, off the top of his head and somehow they always most of the time come out to be true. It was phenomenal to see-- the thing-- the difference between then and now was that obviously we were then, but we actually had family members and had seen real pachucos. The kids today don't have that image engrained in their head like we did with our own uncles or, you know, neighbors or whatever. And that made a difference. We still-- we could speak Calo. We grew up, some of us, you know, like [foreign language spoken].

And I grew up in Texas so Tex-Mex was different than California Mex. Creating our own words, you know, like [foreign language spoken].

All that stuff. But anyway, it was-- it was great. I had done a workshop with Luis Valdez before because I got into it. I was the second cast member cast because I was working at the Mark Taper Forum with children's theatre and obviously Danny Valdez was the first one cast, and then they brought me in. Gordon Davidson brought me in to read and I had done a workshop with Luis and it was great. He did some incredible-- the one that Kiskeya might now the name of was the Aztec zero, zero to nine exercises.

>> Yes. Zero to nine.

>> He can go either tell you about that or I'll let him tell you his own story.

>> You're doing great.

>> Okay, Enrique?

>> My turn?

>> Yeah.

>> Actually, I always wished that I had been a part of baby zoot. I think that would have been the great one. I had already worked with Luis because I was a member of his company for several years, El Teatro Campesino. So, when the casting of the play was being done in L.A. it was actually Pepe who made that possible for me to be in it, because we had the same drama teacher and we were talking classes together and he told me that-- actually we had been up for a movie at Universal for the same role; he got the role, which turned out to be a movie with Robbie Benson called Walk Proud. And when we were in class, Pepe said, hey, you know, there's this play that Luis Valdez is going to do. It's called Zoot Suit and I did the workshop production, so if you're not doing anything, you know, you can go and audition. And that was June of 1978. So, by July I was already working in L.A. because I went to the audition and I got cast. And because I was very familiar with Luis's work, he felt very comfortable about trusting me with one of the roles. So that was my first job in L.A. So, I was one of the lucky ones. So, it's like they say, you know, preparedness meets opportunity, and then the rest takes care of itself. So, because I had workshopped a lot with Luis, performed a lot with Luis, and then the time and the opportunity came, I was very well prepared to do one of the roles. And then when his brother Danny, who was playing the lead, Henry, he wanted to go off and do-- pursue a music career, so the role was open. I was his understudy so I ended up playing the lead role, opposite Eddie and I worked in that show for a year. And I got an agent out of it, a film, and two TV shows, and I continue to work until today, so I was lucky. So, only took me a month to get in in Hollywood. Could have happened earlier, which is the story I told earlier, but that's another time.

>> Great. Bell.

[ Applause ]

>> Hi. My career-- can you hear me? Yes. Career started as a young kid in Boyle Heights who had no idea of my culture. I started off doing folklorico and I found out who I was and I found pride in my culture. And I had a friend who was actually asked to be the assistant choreographer for Zoot Suit because his name was Miguel Delgado and he was already experimenting in Latinos having a connection to all types of dancing, not just folklorico. And when the cast, the first cast, went to New York he said, Bell, you should audition and I said, okay, I'm there. Basically, the role was a dancer, but it was an understudy role. That means that somebody, you know, the person that I understudied, if they got sick then I would go on. So, I was no acting, had never done any acting. Well, just like a tiny tiny bit at a cultural center. And so, then I went to audition, and when you go to audition, you're on stage and then the director and casting person is in the theatre but it's dark, so you really can't see them but they can see you. So, they asked me to audition and they gave me the part-- the role of Della, which is the lead, and I just mimicked what I saw on stage, right, and I was like going for it. And it was so funny because Luis just thought I was hilarious and he would laugh. I just heard somebody laughing in the back of the theatre and I guess he thought I was hilarious but I could dance. So, I got the role and really it just opened up my life because I saw like Anglos coming to see us. And every single night there was a standing ovation and we got to see artists. I mean, John Travolta came over and said how wonderful we were, okay, to me. I mean, for a-- really, he was there and he came over and I was like, dang,

and there's John Travolta and he was like you guys are fantastic and, you know, Linda Ronstadt and Natalie Wood and all of these people, and it just opened the world up for me. And so, from there, I was able to say, okay, I like this acting, I like these standing ovations every night, so I got into acting and I never saw those standing ovations again.

This was [laughter]--

^M00:20:07

This play was just phenomenal and for me to have had the chance to be in a production like that and to experience that just changed my life. I got into acting and acted and, you know, worked and-- in the field for a while until what-- what the video says, there was no coverage of Latinos on the industry, so we decided that we were going to produce a trade publication, which is a trade publication for entertainment because Hollywood would say that there wasn't any talented Latinos and we knew who those talented Latinos were because most of them came from the play. And from there we branched out to do a lot of different things. So that was my introduction. From there we did a publication called Latin Heat. Now we're producing and that's the story of my life.

>> Yeah, we'll go into some of that.

[ Applause ]

>> 1979 I was coming back from law school and I had a chance to go see something called Zoot Suit, and in that cast was Enrique Castillo and Edward James Olmos, and like a lot of people, particularly being Chicano, seeing this incredible story, what the heck was Zoot Suit. I had no idea, like a lot of us don't know our history, unfortunately. So, I'm sitting there and I'm just mesmerized by the performance of Kiskeya and Eddie and all the wonderful-- Bell was in it and all the wonderful talent. And I thought, you know, I'd love-- I wish I could learn how to do something like that. So, I'm in law school, all of a sudden thinking I want to try to learn how to act and be a part of this. Fast forward years later, had a chance to work, you know, taking classes and going out for auditions and doing the whole gamut, I was fortunate enough to work with Edward James Olmos in American Me as an actor in that. And then I had the pleasure to work with Kiskeya Castillo on a national tour called the [inaudible].

^M00:22:07

We went to at least 76 cities and universities and students. But in that period of time, Zoot Suit was performing, was going to have a run at the Lyceum Theatre in San Diego and it was the first time since the original show they were going to perform. I had a chance to work with Luis up in Theatre Campesino in a play called Rosa the Rancho, which is a standard summer play they do and I was fortunate enough to work on that play. So again, here comes Zoot Suit in San Diego and I remember talking to Kiskeya and the rest of the guys and saying, look, I'd love to do this. Can I break away from the national tour to do this tour locally? So, they were gracious enough to say okay. We replaced me with a wonderful actor Mike Gomez, I think who was also in Zoot Suit. So, they didn't miss a beat on that. But I had a chance to be in Zoot Suit as the judge and as the lieutenant. And it was a wonderful opportunity. I remember telling people that, hey, we're the only-- the next group of actors is only, I think at that point, 60 actors in the entire world that have done Zoot Suit. So, it was-- this was an incredible opportunity. And since that time, I think Luis has done a few runs also into Mexico as well. But that

opened up my world and really again, sitting in the audience and seeing people like Kikey and Eddie and Bell and the rest of the people, what was this? This just opened my whole-- my world. So, that was my--

>> Thank you, Danny.

>> Mm-hmm.

[ Applause ]

>> Ignacio.

>> Okay, how I got the commission to do the Zoot Suit painting, which is now on the American Art Museum in Washington D.C. the Smithsonian American Art Museum. I received a phone call from the Mark Taper. They saw a magazine cover that I did for New West Magazine and it was the chief of-- Police Chief Davis. And one of the first things they said was are you Ignacio Gomez? I said yes. Are you Mexican American? I said yes. Have you heard of the play Zoot Suit? I said yes. Said, well, we want you to do the new poster for the play. It's going to be part of the whole season. And I got so excited I said, great, we could only pay you \$300 and we could only afford two colors, yellow and black. And out of my excitement I said, no, it's got to be in full color, even if I have to pay for it, and my wife was holding one of our kids and her mouth dropped like we're going to pay for it. Well, I mean, I had a life before Zoot Suit as an illustrator doing magazine covers for New York, Chicago, here in L.A. but this was an introduction to my work to the Chicano, Mexican American, Latino community. So, they said we'll get back to you in about an hour. So, they called back. They said we have \$500 to give you and we found a printer that's going to give us a real good deal to print it in full color and we're going to copyright the image under your name. So, I basically own the image. Every time it's used I get paid again.

[ Applause and Cheering ]

>> More than \$500, right.

>> So, I ended up also doing the poster for the movie, which was another lucky break too. And when Lupe Ontiveros passed away, Eddie almost, Luis Valdez and I afterwards went to this little restaurant and we had [inaudible] and Eddie and I were thanking Luis for giving us this opportunity and changing our lives and basically it has. Thank you.

[ Applause ]

>> The key thing to remember is that in the late 1970s and 1980s, you could literally fit everybody that was in the enter-- Latino in the entertainment industry that was making a living in the first one or two rows. It certainly wouldn't take more than that in the entire industry. So, everybody knew everybody else. A lot has happened since then and that-- but now I really want to focus on what is it going to take to get Latinos into the 21st century into the entertainment industry. What-- out there with all the people listening and watching this, what can you do to help get more Latino faces on TV and in film? Enrique.



>> Why me? I don't have the answer [laughter].

>> Why you ask me?

>> Well, it's-- it's like anything else. Every industry survives with financing. Hollywood industry has been around for over 100 years, it hasn't gone broke yet. Especially in times of economic strife, it does even better. The image of the Latino, whatever we are, has been broadcast on a global level by the film and television industry. So, the world gets a perception and an insight into who the industry thinks we are, but we know different. It took a lot of money to create that image. It's going to take a lot of money to counteract that image. Because I can guarantee you that just about every Latino that I know, and certainly up here on this panel, has been involved with a project that highlights the more positive aspects of our community. But those projects, the industry is not interested in financing. And when they are stories about heroes of the Latino community, it's cast with a non-Latino, i.e., Argo or Hell to Eternity, the story of Guy Gabaldon, a war hero from World War Two who was a Chicano that grew up with-- in a Japanese community, he learned how to speak Japanese, and as a result as a distinction being the American soldier that has cap-- that captured more enemy in any conflict. But he was played by Jeffrey Hunter.

Pepe, that role that we were talking about that I was up for and he got was Walk Proud and the Chicano character was played by Robbie Benson. The industry knows that the Latino community is the demographic that spends more at the box office than any other. They know this and they keep-- they like to keep it a little secret, but it's getting out. So, the issue is what are Latinos going to do at one point five trillion dollar buying power? Are we going to continue to send it to Hollywood to continue to keep Johnny Depp and Brad Pitt in the position that they are or are we going to divert that financing to Latino projects so that our committee can be portrayed in the dignity that it deserves? That's the only way it's going to happen. We have the scripts, there are the stories, there are protests that happen, but none of that has had an impact. If it has, it has been very little. The only thing that matters is the money. It's the movie business, it's not the movie arts or the movie politics. It's a business, and like any business, it feeds on money and that's going to be the trick. So, the only reason that people go to the movies is because the studios tell them to go. So, if you don't know that the movie is in the theatres you're not going to go. So, it takes a lot of financing just to let you know that it's in there, especially if the movie's a piece of trash, because the industry doesn't care what you think about the movie, whether it's good or bad; all they care about is they got you to buy the ticket, to buy the popcorn and the soda, and now they've got your money, so who cares what you think about the movie.

^M00:30:39

So financing is the key. Whatever the message is that we have to get out to our community about how to support the projects, how to finance the projects, in particular, how to get a stake in the game by buying stock in film companies, that's what's going to make the difference.

>> Excellent.

[ Applause ]

Pepe, what do you think?

>> I'll kick it over to the audience, to you and to the rest of you that are out there across America. We have to support our films and we don't. There was a great movie done by Evelina Fernández that played Eddie Olmos' girlfriend in American Me. She's a playwright, top playwright at Latino Theatre Company. She did a movie called Luminarias that her husband Jose Luis Valenzuela, the director there, directed, and it was a great movie but most of you have never heard of it. And unfortunately, we gave it to a distributor who then took it and did nothing with it and now they own it and you can't get it back without paying them whatever it is to get the money-- the movie back. So, it's us, the public, that has to make-- put up a stink. And I'm thinking that somehow maybe, wishful thinking, is that the youth, the students that know social media now can start spreading the word. The African Americans had what was called first weekenders and when a movie was going to come out, they would put the word out and they would hit the movie theatres in that first weekend, because if the movie doesn't make money that first weekend, it's out of the theatres the next weekend. But if it makes money that's when they call it that it has legs and it runs to the next weekend, and to the next, and to the next. So, like Kikey was saying, until we start realizing, hey, let's get money and finance our own movies. But we have to have enough financing not only to make the movie, but then to sell the movie. And that's where the next speaker, Bell Hernandez comes in, because she has been running Latin Heat for 20 years and really has her finger on the pulse on all of that and her company is doing a lot of things, and I'll pass that on over to Bell.

>> Okay.

>> Thank you, Pepe.

One of the things that's so important, Enrique talked about money, let's put our money where our mouth is. Pepe talked about, you know, just supporting. We need to support our projects. And one of the things that the African American community, as he says, has done is doing that very well. And the other thing that we have to do, which is something that as a matter of fact a lot of us who were in Zoot Suit consistently is speak out. When something is not right you need to speak out. We, as a group, would go to our union, SAG, and talk about the lack of rolls. We would-- every issue that came up we would-- we would voice our discontent. And I want to point out to you that we need to follow the African American community in what they've done, okay. They're not afraid to speak up. When this whole Oscar so white controversy happened, they spoke out and said this is not wrong. As a matter of fact, one of the directors was the one that created the hashtag Oscar so white. And they spoke up and said this isn't right, and they consistently speak up when they feel they have been left out, when they feel they've been dissed and minimized, the importance of their issues minimized. And for two years they spoke out. The last year, which was in 2016, it was Will Smith's wife, Jada Pinkett Smith, who spoke out and said this is wrong for the second year. African Americans there's no-- there's no talent that's been nominated for an Oscar. And people said, oh, you're just-- you're just mad because your husband didn't get nominated because he was up and she felt that he should have been nominated. But this high

profile African American woman was not afraid to speak up. And that's what we need to do. We should not be afraid to speak up, especially when we know we have the power of a one point five trillion dollars of annual spending power. That says a lot. We wield a lot of strength. But what happened when Jada Pinket Smith spoke up, instead of the Latinos also speaking up and saying that's right, this is wrong, they were-- we argued on social media about whether we should speak up or not. Well, I am here to say to everybody and everyone who's watching on Facebook Live, we have to speak up, because the squeaky wheel gets the grease and that's what happened [applause]. That's what happened this year. So, please, speak up.

>> And out of those protests, the studio system, they never sit there and say yes no, but the funded African American projects, and we saw them come to fruition this year.

>> Right, and they still won't fund us. And yet we're one of the groups that gives them the most money. So, what they're saying to us is you're good enough to buy tickets to our movies that represent you in the light that we want to represent you, stereotypical roles, but you're not good enough for us to greenlight a movie about a hero, one of your heroes, Bernardo de Galvez or Guy Gabaldon, or have Latinos play those roles. So that's wrong and that's what we should speak up about, right away.

>> Excellent. Thank you, Bell. Danny?

[ Applause ]

>> Just quickly I'd like to add, you know, I would say since 1984, I think that's when I got started in this business, that there's probably a lot more actors, you know, a few more producers, a few more directors, and the problem is even less writers; we're still in a vacuum with writers. But it's the people that make the decisions, that green-- so-called green light projects. The times that I've been in front pitching projects and I-- my personal, like I love sports and I love history and I look for individuals that have a part of that-- been a part of the American fabric that are Latino sports heroes. And every time I've pitched in front of people, they've generally looked all the same, you know; they're about 30-year-old, semi-balding, white males that look across the table from you and they're there pretty much just to give you the time because they have to. They think it's, you know, here's my diversity quota, sitting, listening to a Latino pitch project, but not really understanding our where-- who we're talking about. So, I would like to indicate, I think, that our battle is also from an economic standpoint is we need those people that make those decisions. So, the studios continue to maybe put out the VP of diversity, which would be an African American or a Latino, but they're pretty much there to buffer the decision-making process, which still lays in the hands of the Caucasian male. So that's something that I think we need to continue to draw attention that the people who say, okay, we're going to designate x amount of dollars to develop this, not even to produce it, but let's just develop it, get to the first point, is still lacking, very much so. The second point I'd just like to say is that as young film makers, hopefully they're in the audience and they're listening, you have the power to create your own film and that comes through here. A lot of times through the cell phone films now are being presented, shot, edited, basically produced coming off the phone. So that's the new generation of film makers that we have with our people and our young people to look forward to, so I would like to encourage those that are out there, don't think that you have to have expensive equipment to create your stories. You can use your cell phone and that works, because that's an idea that can be pitched and anybody could see that,

hopefully the right people to see it and say, you know, there's an idea here and let's develop it.

>> Ignacio.

[ Applause ]

>> Well, as a movie-goer, my wife and I went to a movie starring [inaudible] about the little league baseball team that came out of Monterey, Mexico. We went to the theatre only because we were made aware of the movie that morning. And when we went to the theatre, there was no poster, nothing. And we were the only two in the theatre and I was just outraged by the lack of promotion for this movie. So, it's-- there's been other movies that we've gone to that only a few people are in there, and we need to start getting our support for the movies that we put out there, even though they're not advertised, because that's the key to any movie. They really produce a lot of money for promotion and well we need to, like Danny says, you know, this is one way of getting the word out, to start getting the people, our people into the theaters and make them aware. Otherwise from a lady that I've done work for, she's also angry about what's going on, she's Puerto Rican, and she says, Ignacio, let's start-- let's start a boycott of Hollywood. And I said, well, okay. So, we never really took it beyond that, but that's maybe what needs to be done.

>> Well we want to-- we want to ask each and every one of you sitting here to please support, please spread the word, please speak up, please support Latino film makers because we need our stories told and we want to make you part of the solution. And please tell 10,000 of your friends the same thing.

>> Yeah, next time Tyler Perry has a movie out, a million African Americans are going to line up and go to that movie, be it a good one, a bad one, they're going to line up and do that. That's why his films, consistently every year when they come out, they make money. That's exactly what we need, that one million.

>> you know, I was told by an African American how they support their movies. What they do, they go online, buy the ticket, and they won't necess-- they won't have to go to the movies to support it, they just buy the ticket online and that's something that maybe we should start thinking about. And I've been telling other Latinos about that idea, and so that might be a way to really start supporting our movies.

>> Unfortunately, we don't have any more time. With all this talent up here.

>> Questions?

>> We get one question and I think the hand or the person's already there. Oh.

>> We get one.

>> My name is Alejandro [inaudible]. I'm here with the project. I came all the way from South King County to learn about this amazing film. My question is do you see similar social issues, such as police brutality that the play addresses that are still relevant for today?

>> Hmm, yes.

>> Who wants to take it?

>> Go for it.

>> Well I-- absolutely. I mean if anything we know that history always repeats itself, it recycles. So, there's-- I mean Zoot Suit, again, 50-year anniversary, all of the reviews that have come out-- how many people have seen it, by the way? Okay, great. First time? First time seeing it? Okay. It's interesting because the reviews of Zoot Suit really were about how relevant the play was today, speak, not so much, you know, the critique of the performances, but how important this play was at this time. So, it's-- there's no doubt that we continue to recycle these same types of stories because we haven't learned. And but at the same time we still continue to need to tell these stories as well, so.

>> Okay.

>> I don't think we have time. Do we have time for one more question?

>> Yeah, do one more, yeah.

>> Okay. Run. Run [laughter].

>> Hello. [inaudible]. I'm with [inaudible] and we're working on our first play, which is-- we entitled it Lugo. We are trying to do the historical rescue of our culture. So, we're going back to El perro ranchero, the ranchers prior to the annexation. And I just wanted to make a comment about what you said about boycotting Hollywood. I think we should actually pass on this to Mexico and the rest of Latin America, because they are avid consumers of American films. But they don't see themselves represented-- represented there. Every time they see a Latino actor, he has to play an American role or a very low degraded role. So, we need to promote that they can start actually boycotting American films until they start seeing us on the screen and actually doing the whole thing. And I think we will have a tremendous impact. So that's my suggestion. And the last one is basically how can I speak to you about the production of Lugo because we need some help?

>> Okay.

>> Thank you.

>> As far as promotion, right?

>> Yeah.

>> As part of assistant marketing and also basically we're taking history and we're trying to actually make it into a play that shows the human aspect instead of just historical facts. We want to show the human aspect and the struggle.

>> Yeah, so you could-- anybody who wants to get in touch or need publicity or needs to promote something in the entertainment industry, just submissions at latinheat.com. Also want you to-- in supporting Latino stories, we have an online platform. I will have these fliers so that you guys can go and get familiar with some of the film makers that are producing their own, U.S. Latino film makers producing, and you can also get in touch with me through here. So, send it to us, info@latinheat.com. And everyone please do your part. Come and watch a film and comment and support film makers, everywhere, not just here, everywhere.

>> Thank you.

>> Excellent. Thank you, Bell.

[ Applause ]

>> Okay.

>> Let's hear it once again for our panelists, special panel today [applause].

*END – 00:47:19*