

“La Zambra del Zorro”

Libretto © 2024 by Mark A. Sullivan

Choreography © 2024 by Osamu Uehara

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The following is the original Libretto
upon which the Ballet is based.

DRAMATIS PERSONAE

:

DIEGO - Diego de la Vega – Wealthy stylish “fop” of “mixed blood”*. Romantic poet/ scholar/philosopher “man of letters” by day & masked & caped “man of action” fighting for liberty and justice by night as **ZORRO – El Zorro** - “The Fox”.

BERNARDO - Bernardo de la Vega – Native/Tongva orphan & adopted brother & lifelong helpmate of Diego; head Vaquero rancho de la Vega; pretends to be deaf to serve as the clandestine ears and eyes of the Fox.

FIORELLA - Fiorella Torres – Señorita; Creole*; childhood “tomboy” friend and confidante of Diego & Bernardo.

VICTORIA - Gypsy/Roma Princess Victoria - Manager of the Tavern daughter of Dojiá; sister of Renzo.

FELIPÉ - Padre Felipé - Franciscan Fray (Friar); lifelong mentor/counselor to Diego, Bernardo, Fiorella & Victoria. Head of Mission San Gabriel; opposes harsh treatment of the indigenous Tongva Natives & enslaved Tongva “neophytes” (converts) in his care. Long-time friend of Don Miguel Hidalgo y Costilla whose nickname “*El Zorro*” Felipé confers on Diego.

ALEJANDRO - Don Alejandro de la Vega - former Alcalde; leading landowner; biological father of Diego & adoptive father of Bernardo. Although a Mullatto*, for distinguished military service he was awarded a large grant of land in Alta California, a frontier territory of New Spain’s Mexico. Married Toypurina, a Native Tongva leader he had defeated in battle.

TOYPURINA - ** Toypurina Regina - Native/Tongva woman leader, warrior & shaman. Was baptized Regina, married Alejandro, and with him had one biological child, Diego, and one adopted child, Bernardo. When Diego and Bernardo were sent to study in Spain,



she returned to live with her people.

IGNACIO - Don Ignacio Torres - Peninsulare* landowner & father of Fiorella; friend of Don Alejandro.

ISABEL - Doña Isabel Torres - Creole* wife of Don Ignacio & mother of Fiorella.

EULALIA - Eulalia Pérez ** - Young Native Tongva woman “neophyte” (convert) & assistant to Padre Felipé; key-keeper at the mission.

BARTOLOMEA - Bartolomea ** - Native Tongva girl “neophyte” (convert) & assistant to Eulalia; friend of Victoria.

LUIS - Don Luis Quintero - Alcalde (mayor) of Los Angeles district, Peninsulare*; – resents being assigned to a frontier outpost in Alta California.

INEZ - Doña Inez Quintero - Wife of Don Luis - longs for her lost lifestyle as a “pure blood” peninsulare* in Madrid.

ESPERANZA - Esperanza de la Cruz - Love interest of Diego/Zorro. Orphaned niece of Inez; loved by Inez while her beauty & youth are envied by Inez.

CAPITÁN - Capitán Rafael Enriqu  Franco - *Commandante* of occupying Spanish military; seeks to become Governor & to enslave or otherwise exterminate the Natives & grab & privatize the land & wealth of the landowning Dons & marry Esperanza – or Fiorella – as a means to do it.

SERGEANT - Sergeant Pedro Garcia Gonzales – Well-meaning but conflicted second-in-command under Franco; befriended by Diego; turns against Franco in the end.

RENZO - Gypsy/Roma/Gitano Prince Renzo - Roma/Gypsy Prince; son of Doji , brother of Victoria; Flamenco Dancer; friend of Fiorella, Bernardo & Diego.

DOJIA - Gypsy/Roma Queen Doji  - Local Roma/Gypsy Queen, fortune teller & Zambra Flamenco Dancer; mother of Victoria & Renzo. Zambra/Flamenco Dancer; friend of Fiorella, Bernardo & Diego.

BELLOTA - Roma Tavern Girl

MAIZA - Roma Tavern Girl



MARIA - Domestic Servant to de la Vega family (sister of Juliana & Constanza)

CONSTANZA - Domestic Servant to Torres family (sister of Maria & Juliana)

JULIANA - Domestic Servant to the Quintero family (sister of Maria & Constanza), given or loaned by Torres family.

JUANITA - Domestic Servant to the Quintero family

PABLO - Pablo Maria** – Tongva “neophyte” vaquero (cowboy) at San Gabriel; betrothed to Bartolomea.

FEMALE ENSEMBLE: “Neophytes” at the Mission. **Dream Swallows**

ROMA/GYPSY DANCE TROUPE – Gitano/Gitana, male & female, including, Dojiá, Renzo & Victoria.

MALE ENSEMBLE:

Spanish SOLDIERS garrisoned in the Cuartel: Corporal Juaquin Reyes: Privates Orlando Ortega, Carlos Hernandez; Antonio Delgado; Juanito Jimenez; Chulito Rivera; Vincenté Vasquez.

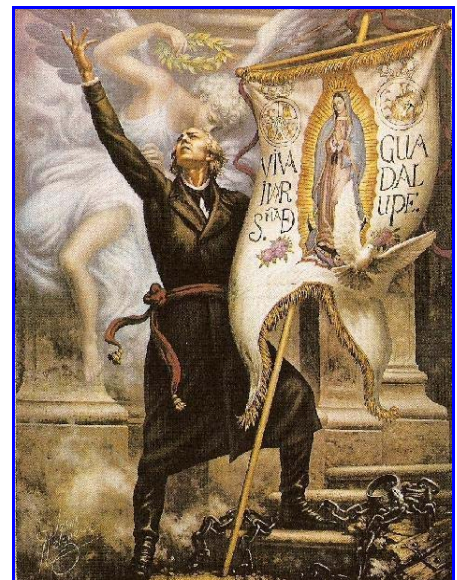
Native Tongva WARRIORS following the lead of Toypurina.

DOÑAS & DONS: Anna & Jorge Cortes; Manuel & Gloria Lopez; Ricardo & Lucia de Soto.

CHILDREN: Young Diego, Young Bernardo, Young Fiorella, Young Victoria, and others.

LADY - Mystery Woman - Mysterious Native Woman and/or Spirit who gradually transforms into Our Lady of Guadalupe - “*La Virgen de Guadalupe*”.

HIDALGO - Don Miguel Hidalgo y Costilla** - Mestizo* “Father of Mexican Independence”; secular parish priest, scholar & fighter for “*Tierra y Libertad*” (Land & Liberty) and the abolition of slavery of the Natives, under the banner of *La Virgen de Guadalupe* (image, right). As a university student he was given the nickname “**El Zorro**” (The Fox), which stuck with him his



entire life. He was captured, tried and executed by the Spanish authorities in 1811. Independence from Spain was achieved in 1821. Our story depicts **Padre Felipé** as the personal link between the historical **El Zorro** (Hidalgo) and the fictional **El Zorro** (Diego) – while the cause remains the same.



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NOTES

* **NOTE 1: Race-based colonial caste system of New Spain:** The image at right shows 16 castes of New Spain. As combinations multiplied, terminology became less consistent. **See:**

<https://www.nuestraverdad.com/post/spanish-caste-system/>

<https://nativeheritageproject.com/2013/06/15/las-castas-spanish-racial-classifications/>



<https://www.indigenoustmexico.org/article/s/understanding-the-mexican-casta-system-a-historical-and-cultural-perspective>

The Complex Web of Casta Categories

The Casta system primary categories included:

Peninsulares: Individuals born in Spain, holding the highest social status and privileges in the colonial hierarchy.

Españoles (Spaniards): Those born in Spain or the colonies, positioned at the top of the hierarchy.

Criollos: Children of two Spanish parents born in the colonies, typically occupying high social and economic positions but ranked below Peninsulares.

Mestizos: Children of a Spanish parent and an Indigenous parent, often facing societal limitations.

Mulatos: Children of a Spanish parent and an African parent, generally placed lower in the social hierarchy.

Zambos: Children of an Indigenous parent and an African parent, typically at the lower end of the social scale.

Castizos: Children of a Mestizo parent and a Spanish parent, often considered closer to the Spanish lineage.

Moriscos: Children of a Mulatto parent and a Spanish parent.

Tresalvos: Children born from a union of a Morisco parent and a Spanish parent, (often considered a step towards 'Cleansing' the lineage back to Spanish purity.)

Additional categories in the Casta system included **Lobos** (from a Lobo and Indian parentage), **Chinos** (from Amerindian and African ancestry), and **Coyotes** (from Mestizo and Indigenous parents). There were even more nuanced classifications like **Zambaigos**, **Torna Atrases**, **Albinos**, and **Cambujos**, each signifying different combinations of racial heritage. These categories played a significant role in determining an individual's social status, rights, and privileges in colonial Mexico.

In our story, Alejandro is "Mulato" (half African, half Spanish) and Toypurina is Indigenous (Tongva tribe). But we have not yet found the precise label that therefore would have been applied to their son Diego. "*Chino*" and "*Lobo*" both come close. Ironically, while "*Zorro*" means "Fox", "*Lobo*" means "Wolf".

"Lobo does not have a fixed meaning, with possible parents being a black man and an Indian woman, a Cambujo (African/Amerindian) and an Indian woman, a Torna atrás and an Indian woman, a Mestizo and an Indian woman, or a Salta atrás (of African/European ancestry) and a Mulatto woman.

Lobo was a classification used in official colonial documentation, including the Inquisition trials, marriage registers and censuses. One example of a Loba is a mixed-race woman who came before the Mexican Inquisition; she had been given multiple racial labels. She was publicly known as a China, was known to be a parda (a brown-skinned person), who "looked like a loba", suggesting she had visible African features."

From: [https://en.wikipedia.org/wiki/Lobo_\(racial_category\)](https://en.wikipedia.org/wiki/Lobo_(racial_category))

The role of the Church was to educate and convert the Natives to European ways, often by very harsh means. The converts were called **Neophytes**, and were attached to the mission as laborers until they were allowed to be married and live off site. Some clergy, like the historical **Don Miguel Hidalgo y Costilla**, and our fictional **Padre Felipe**, resisted and rebelled against the abusive treatment, dispossession, and enslavement of the indigenous Natives.

The Natives local to our story are often called "Gabrielinos" or, preferably, their own chosen name, "Tongva". Their descendants are active today in reviving Tongva culture.

**** NOTE 2: These particular characters with ** are based on historical figures: *El Zorro***, a creation of Johnston McCulley, bears certain resemblances to the historical Mexican heroes William Lamport (Don Guillén de Lampart) & Juakin Murrietta (as well as Baroness Orczy's fictional character, *The Scarlet Pimpernel*). As explained above, Don Miguel Hidalgo y Costilla bore the nickname "**El Zorro**" all his adult life, and fought for liberty and justice under the banner of Our Lady the Virgin of Guadalupe who became the unifying symbol of an egalitarian mixed Indigenous/ European Mestizo culture in an independent Mexico. In our story, Diego/Zorro takes up the cause of Hidalgo in opposition to colonial Spanish rule, as he is also portrayed in *The Mask of Zorro* movie (1998), and Isabel Allende's novel *El Zorro* (2005), translated and published in English as *Zorro*.

THE STORY

PROLOGUE:

Year 1806 CE. Outside the Mission San Gabriel: Padre Felipé is teaching local children taking turns at swordplay. Soldiers enter with a wounded dying Native man. A Native woman tries to intercede and is shot. They are the parents of Young Bernardo. Fray Felipé, Young Diego, Young Fiorella, and Young Victoria rush to comfort him. He emerges unable to speak. A mysterious Lady tends to the fallen.

Years 1810-1811 CE. Further south in Mexico:

Don Miguel Hidalgo y Costilla, nicknamed "*El Zorro*", leads the independence movement under the banner of *La Virgen de Guadalupe*. Soldiers shoot the people, bind Hidalgo and execute him by firing squad. The mysterious Lady tends to the fallen, and retrieves the Banner of Gaudalupe & the Medallion Hidalgo was wearing.

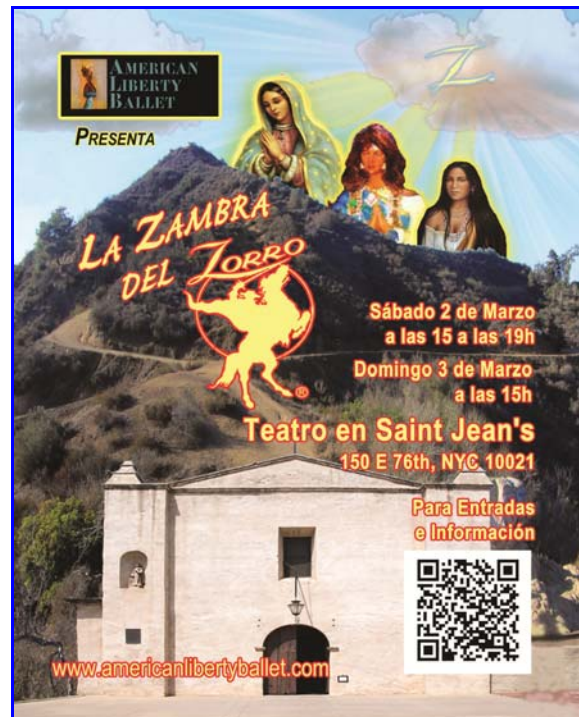
Year 1812 CE. In the Sanctuary of San Gabriel:

Fray Felipé in prayer is visited by the Lady who give him Hidalgo's Banner and Medallion.

ACT ONE: Year 1820 CE

Scene 1: The Plaza of *El Pueblo de Nuestra Señora la Riena de los Angeles* – "*Our Lady the Queen of the Angels*"

Citizens go about work and trade. Just off the ship from Spain, Diego & Bernardo arrive to a joyful homecoming after being away for three years. Greeted by Fiorella, Alejandro,



Ignacio & Isabel & Domestic servants. Felipé, with Neophytes Eulalia & Bartolomea & Pedro. Victoria & Renzo run out of the Tavern to greet their childhood friends. Renzo takes Bernardo under his arm, while Victoria chats with Diego & Fiorella.

Alcalde Luis Quintero, with wife Inez and niece Esperanza enter & introduce themselves. Diego & Esperanza are smitten with each other. Inez asserts that Esperanza needs a Dueña. Isabel offers to “loan” her domestic servant Juliana as Dueña. Inez fawns over Diego about the latest court gossip and fashions of Madrid. Inez complains that she cannot find the quality goods or venue for Esperanza’s debutante party. Victoria offers the Tavern and the Gypsies that perform there.

Gypsies (including Victoria, Renzo and their mother the Gypsy Queen) Gypsy Queen perform Flamenco style dances. Renzo passes the hat for donations. Esperanza is intrigued by Native and Gypsy wares, and entreats a Gypsy to teach her some steps. Inez disapproves.

Capitán Franco, Sergeant Gonzales & Soldiers enter the Plaza with fanfare, drive everyone aside, and hand over captive Natives to Fray Felipé for the Mission. Felipé, Eulalia & Bartolomea protest they have no room and Natives should be released back to their tribal community. Capitán orders Sergeant to lock them up. People are outraged. Diego reaches for his sword, but Bernardo advises him to not draw it (i.e., not yet). Fiorella & Victoria notice. Sergeant & Soldiers take Natives to jail off stage.

Inez, to restore conviviality, invites Diego & the others to Esperanza’s future debutante party. Victoria flirts with Fiorella, Renzo flirts with Bernardo, and the Gypsy Queen flirts with Alejandro. Diego engages Esperanza. Capitán Franco interrupts to make a display of kissing Esperanza’s hand, but Esperanza is unimpressed. Inez grabs Esperanza away and bids a hasty farewell. Esperanza & Diego wave to each other. Franco & Luis follow Inez and Esperanza off-stage. The rest turn toward each other to discuss all that has transpired. (Lights fade to black.)

Scene 2: In the Alcalde’s Townhouse

Inez reviews local rustic fabrics & wares for Esperanza’s party, as arranged by Juliana, Esperanza & Fiorella. Victoria offers a preview of Gypsy entertainment, Inez drives everyone out and calls for Luis and tells him she needs money to order proper linens, laces and dishes from Spain and Mexico City. Luis decides to raise taxes and calls in Capitán and gives the order, who calls in Sergeant and gives the order.

Scene 3: On the Plaza

Sergeant at table with Capitán standing behind him. Soldiers push Native peons & Gypsies to the table to exact taxes in the form of coins. Those who cannot pay are abused and taken to jail offstage. Fiorella & Victoria are horrified, and decide they must tell their friends & family. They rush off in separate directions.

Scene 4: Diego's private quarters in Hacienda de la Vega.

Fiorella arrives, wearing a black cloak and riding hat, and discusses with Diego & how to free the prisoners and return the taxes to those who paid. Bernardo has an idea. He pulls out a black bandana and holds it over his face, and gives it to Diego. Fiorella takes off her cloak and drapes it over Diego. Looking at them, Diego dons the mask and cuts the air with his sword. Fiorella puts her riding hat onto Diego's head as if to crown & seal his new identity. The three embrace and make haste to exit via a secret door.

Scene 5: The sanctuary of the Mission San Gabriel (early evening)

End of Vespers at which Neophytes, Servants and Doñas are present, including Esperanza and Juliana her new Dueña. After the Service Eulalia & Bartolomea shepherd Neophytes to their dormitories, and Doñas take their leave. Esperanza consults Fray Felipé about things that are beginning to trouble her.

Scene 6: The military Cuartel (same time).

Sergeant Gonzales escorts Natives to jail cell. Capitán Franco brings bag of tax money to Luis. Franco orders Gonzales to be watchful as the Alcalde counts the money. Victoria brings food for prisoners. Franco forbids it and exits. Gonzales suggests the food not be wasted, takes the food. Victoria exits. The Sergeant goes to his office, eats and falls asleep

Diego as Zorro, masked and caped, with Bernardo & Fiorella also masked, tip-toe to the jail cell. Natives say Sergeant has the keys. Gonzales awakens and duels with Zorro, who disarms, binds and blindfolds him, props a sword against Sergeant & exits with the keys. Zorro frees the Natives who exit with Bernardo & Fiorella. Zorro enters Luis's office, repeats the procedure he used on Sergeant, and takes the bag of tax coins. Victoria returns to collect dishes from Sergeant but drops her tray when she sees Zorro, who motions to her to be quiet. Capitán Franco, alerted by the sound of the tray, returns to find Sergeant & Luis in their predicaments. Zorro & Capitán duel, while Capitán calls for soldiers. Fiorella & Bernardo return to engage Soldiers. Disarming their foes, Zorro, Bernardo & Fiorella escape. Franco unbinds Luis & the Sergeant, whom he unbinds and upbraids.

Scene 7: Deserted Native village that night

Zorro, Bernardo, Fiorella & Natives arrive at the Native Tongva village by the sacred hot spring, only to find it deserted. A mysterious Lady in white explains the Tongva left to escape the soldiers. The Lady plucks a rose blooming out of season, gives it to Zorro, and directs them to the Mission.

Scene 8: The sanctuary of San Gabriel shortly after

Fray Felipé in silent prayer before the Banner of Our Lady of Guadalupe, hears the sound of horses. Zorro, Bernardo & Fiorella (still masked) enter with freed Natives seeking sanctuary. Felipé consents and calls for Eulalia & Bartolomea to show the Natives to his own quarters

to sleep. Zorro gives the tax bag to Felipé to keep safe & return to the Peons. Alone with the three, Felipé begs to know who they are. They unmask, and Felipé is overjoyed & proud of his protegés. Felipé presents Diego with the medallion that once belonged to the martyred Miguel Hidalgo y Costilla, whose nickname had been “El Zorro” – and he dubs Diego the new “El Zorro”. They conclude with a “one-for-all-all-for-one” pledge with four swords raised and salute the Banner of Our Lady.

FIRST INTERMISSION

ACT TWO: Months later, 1821 CE

Scene 9: (location unspecified)

Series of incidents in rapid succession (like a movie montage): Felipé discreetly returns tax coins to Natives & Gypsies. Zorro, Bernardo & Fiorella thwart efforts of Soldiers to oppress and flog Natives. Local people of all types cheer or swoon over Zorro. Soldiers post a reward notice for the capture of Zorro.

Zorro forces them to replace it with a different notice: “*Alcalde Quintero – Go back to Spain, or face my Sword of Justice, and feel the Pain. -- El Zorro.*”

Scene 10: Alcalde’s Office:

The Alcalde & Capitán admit their reward for Zorro’s capture has not worked, probably because the people love Zorro and will not betray him. A long-awaited shipment of large crates arrive for Inez and Esperanza’s Debutante ball. They decide to use the party to discredit Zorro. They order the Sergeant to impersonate Zorro at the party and rob the guests. Inez bursts in, eager to open the crates.

Scene 11: The Tavern:

Rowdy Soldiers are drinking, then chased out by the working Tavern Girls. On the wall is the notice for Zorro’s capture. Sergeant Gonzales points to it and lets slip that there is a plan to discredit Zorro at the upcoming ball. Tavern Girls get him drunk and he discloses the details, then falls asleep. Fiorella, Bernardo & Servant Girls from the haciendas arrive and greet Victoria & Renzo. (It is obvious that Fiorella & Victoria like each other, as do Bernardo & Renzo.) Tavern Girls tell them all about Sergeant’s secret plan. They conspire to foil Sergeant’s masquerade: They will intercept the formal party invitations and deliver ones that invite each Don to arrive dressed as Zorro. Esperanza & Juliana walk in, and are let in on the plot and counter-plot.

Scene 12: Diego’s private quarters in Hacienda de la Vega

Bernardo excitedly tells Diego of the plot and counter-plot. Diego is delighted.

Scene 13: The Tavern: A week later – The Debutante Ball

All the guests arrive including the Torres and de la Vega families (each man wearing a black mask and cape). Bernardo and the Servant Girls hob nob with Renzo and the Gypsy Dancers. Fiorella & Victoria talk discreetly. Inez & Luis & Franco are clearly upset by all the masked guests. A group dance of Zorros with partners takes place. Inez pairs Diego with Esperanza, and a *Quince Añera* ritual dance with flowers takes place, at the the end of which Diego presents Esperanza with a rose.

Franco resents Diego's interest in Esperanza; Inez resents Capitán's interest in Esperanza. Luis resents Inez's interest in Diego. Franco forcibly attempts to break-up Diego & Esperanza. To defuse the situation, Victoria intercedes with Gypsy entertainment: Gypsies & Renzo, also masked, perform dances over the initial objection of Inez, who comes around to realize her *soirée* has not been spoiled by a duel.

Gonzales barges in dressed as Zorro – but no one takes him seriously, assuming he is a late guest making a joke. Luis feigns alarm and asserts that this is the real Zorro, while the Capitán discreetly prompts the Sergeant to continue performing. Sergeant with pistol in hand, orders the Capitán to drop his sword, and then robs the guests of their coins and jewelry. Diego manages to switch the bag of loot with a bag of rocks he brought with him, and leaves without being noticed. Sergeant exits as Zorro with a theatrical flourish, unaware his bag of loot contains rocks.

The Dons, upset about the robbery, carelessly discard their capes and masks. Victoria & Bernardo gather them up. Alejandro & Ignacio wonder where is Diego. Bernardo & Fiorella will stay behind & look for him. The Dons & Doñas & Attendants take their leave. Then the Capitán has an idea to bait-and-trap Zorro. He accuses Renzo of being Zorro, or in league with him. The soldiers seize Renzo, who struggles against being bound (in flamenco style). Victoria, Gypsy Queen, Fiorella & Bernardo protest, but Soldiers shove them aside and drag Renzo off to jail.

Scene 14: Crossing Vignettes (on the Camino Real)

Zorro is seen returning valuables to the Guests on their way home from the party.

Scene 15: The Alcalde's Office (same night)

Zorro sneaks in, returns jewelry stolen from Inez & Luis, and exits. Luis & Capitán & Inez enter. Inez is delighted to find her jewelry in a wine glass. Luis grows suspicious. Sergeant enters to report to Capitán and hand over the bag of loot. Luis grabs the bag from Capitán and finds it full of rocks.

Scene 16: Esperanza's Bedroom (same night)

Zorro sneaks in to return Esperanza's stolen necklace, but is interrupted when Esperanza enters. He starts to explain the robber was the Sergeant. Inez knocks on the door. Zorro hides. Inez shows Esperanza her returned jewelry, then leaves,

Zorro & Esperanza embrace, he gives her a rose and exits. Esperanza ponders her two roses from Diego & Zorro.

SECOND INTERMISSION

ACT THREE

Scene 17: The Torres hacienda, next morning

Fiorella awakens and returns the stolen jewels/coins to her **parents** and explains the plot to discredit Zorro. **Ignacio** decides he must call on Alejandro at once.

Scene 18: Mission Gardens, same morning

Neophytes are harvesting oranges. Eulalia & Bartolomea bring a register & chest to Fray Felipé who is discreetly returning tax money to the Peons who show up. Capitán Franco arrives with Soldiers and demands to know what is going on. Felipé tells Eulalia & Bartolomea to flee to Diego (they run offstage). Felipé duels the Capitán but is quickly disarmed. Franco seizes the tax money, accusing Felipé of being in league with Zorro. Soldiers bind, abuse, and escort Felipé off the Mission, Neophytes & Peons pelt them with oranges. Soldiers threaten them. All scatter.

Scene 19: Hacienda de la Vega (same day)

Bartolomea & Eulalia tell Diego & Bernardo & Alejandro & Fiorella the news of the Padre's arrest. Ignacio & Isabel are there. Victoria arrives upset and tells how Renzo was arrested. Alejandro & Ignacio determine to take the Dons with them to demand the release of the prisoners. Fiorella comforts Victoria.

Scene 20: The Cuartel (later that same day)

Dons & Doñas arrive, led by Alejandro & Ignacio, with Diego, Bernardo, Fiorella, Victoria & Isabel. Alejandro demands to see the Alcalde to protest the Capitán's actions. Soldiers insist that the Dons first surrender their swords, which they reluctantly do. The Alcalde declares that Renzo & Felipé are held for being in league with Zorro. The Capitán orders the Sergeant & Soldiers to seize the Dons, and declares they are all in league with Zorro and guilty of treason, will be executed, and their haciendas and lands confiscated. Unarmed, the Dons, including Diego, are seized. Esperanza & Inez witness the prisoners being locked up. Esperanza embraces Diego through the bars. Diego removes his Hidalgo medallion and put it over her shoulders. Inez confronts Luis for locking-up Diego and the other Dons – now she has lost all hope of being accepted by California high society (the Dons & Doñas). Bernardo, Fiorella and Victoria agree to inform their allies and meet that night at the Gypsy cave outside town to figure out what to do.

Scene 21: The new Tongva encampment (late afternoon)

Bernardo (having also been all along in contact with his fellow Tongva) arrives and

delivers to Toypurina the news that her son and husband are both in jail and threatened with execution.

Scene 22: Vignette Series: The Gypsy Cave & Esperanza's Bedroom (that night)

Wives, daughters and Servants are distraught about the impending execution of their men. They pray. Servants who are Native, or secretly Muslim or Jewish, pray in their own fashion. Ignacio sings a mournful yet hopeful tune from the jail cell.

Toypurina, Bernardo, Fiorella, Isabel, Eulalia, Bartolomea, Pablo, Neophytes & Domestic Servants gather at the Gypsy Cave with the Tavern Gypsies, Victoria and her mother the Gypsy Queen. The Banner of Our Lady has been brought from the Mission. Matriarchs, Toypurina & the Gypsy Queen, prepare Datura (Jimson Weed), burn it & engage in incantations, seeking a Vision of how to rescue their men. The magical mystical smoke spreads beyond the Cave to the entire community, including Esperanza & Diego in their separate situations. A communal inter-personal Dream full of symbolic meaning is woven and envelops everyone:

Swallows circle the Lady of Sorrows. Seven Soldiers surround and brandish their swords, crossing them at her heart. Twelve Native novice Children process with candles and circle the Lady forming her crown of Stars. Zorro appears & opens his cape & a shower of Roses fall from it. Zorro removes his cape to partner with Esperanza in a *pas de deux*. Zorro slowly unmask himself as Diego, gives the mask to Esperanza, then spins and vanishes. Esperanza picks up and Diego's abandoned cape and gathers the roses into it. In the Dream, the Dreamers raise their swords and magical instruments to the Banner and presence of the mysterious Lady.

Scene 23: the Capitán's personal quarters (same night)

Awakening from the Dream, Esperanza touches the Hidalgo medallion she is wearing and realizes it's up to her to rescue Diego. She goes to the quarters of the Capitán and offers to marry him if he will release Diego. He promises and then tries to force a kiss (and more) from her. He notices the Hidalgo medallion. She struggles against him, breaks free, and grabs a sword and duels with him. Juliana & Inez, coming to plea for Diego and protect Esperanza, burst in, and the surprise allows Capitán to disarm Esperanza. He hold them at gunpoint and calls his Soldiers who arrive and forcibly take them to jail (offstage).

Scene 24: The Cuartel (next morning)

Bernardo, masked, sneaks into the cuartel. There is a keg of gunpowder next to rifles that have been lined up for the execution. He replaces the contents of the keg and sneaks out. A crowd begins to gather, including Natives, Gypsies & Doñas. Soldiers arrive with military fanfare and drum beats. The prisoners (Felipé, Renzo, Diego, Alejandro, Ignacio, and the other Dons) are led out of jail, bound and at gunpoint & swordpoint. Inez, Esperanza & Juliana watch hopelessly from a separate cell. Luis arrives & announces the death sentences by firing squad for treason by being in league

with Zorro. Diego responds with “I am the one you want. Let my comrades go! I am Zorro!” Then the other prisoners respond with “I am Zorro!” Capitán Franco laughs and says Diego has the honor of being the first to be executed – unless another Zorro comes to his rescue. Diego is led to the wall by two Soldiers; refuses to be blindfolded. Franco orders Sergeant Gonzales to carry out the execution.

Gonzales procrastinates, looking around, hoping Zorro will come to the rescue. But when no Zorro appears he defiantly refuses to carry out the execution. Franco & Gonzales draw their swords and face-off, while Franco orders Soldiers to fire on Diego. Soldiers hesitate. Franco disarms Gonzales and grabs one rifle after another to shoot Diego, but each one does not fire. At that very moment the armed rescue party of many Zorros bursts onto the courtyard, and a masked Bernardo laughs & reveals he had replaced the rifles’ gunpowder with charcoal. The masked rescue party includes all who were in the Gypsy Cave the night before. A band of Natives, Gypsies, Mission Neophytes & Peons accompany them, armed with Tongva weapons, Tavern utensils, farming instruments & oranges, bearing the Banners of Guadalupe and “Tierra y Libertad”. Franco shouts to his soldiers to fight. Gonzales joins the rescue party & a battle ensues. Oranges fly everywhere. The condemned men are untied and the women released. All join in the struggle against the Alcalde and the Soldiers.. Diego disarms the Capitán, and the Soldiers, outnumbered, give their allegiance to the Sergeant who orders them to escort the Alcalde & Capitán to jail. Addressing the crowd, Alejandro, with Toypurina by his side, declares it a time for New Beginnings, Independence and Equality, and so he will donate land to the Tongva tribe, and to the Roma community. Felipé, Ignacio and the other Dons make similar pledges. The Banners of Guadalupe and “Tierra y Libertad” are raised higher by a Native & a Gypsy in the crowd.

Esperanza & Diego embrace, he kneels and pledges his love, and she puts the Hidalgo medallion back over his shoulders. Toypurina, Alejandro, Inez & Felipé bless the betrothal of Diego & Esperanza, who then go into a *pas de deux*. Everyone watches & falls into a friendly romantic mood and embrace one another: Alejandro & Toypurina, Isabel & Ignacio, Dons & Doñas, Bartolomea & Pablo, Fiorella & Victoria, Bernardo & Renzo – while Gypsy Queen & Felipé look to each other and smile knowingly – happy for their now grown-up children.

The Entire Company joins the Gypsies in a *Zambra** dance, in the couples they formed above. The Soldiers, Natives, Neophytes, Tavern Girls and hacienda Servants, in a joyful celebration of diversity & reconciliation. Even the Alcalde & Capitán return and dance, humorously as a couple, for the final dance that turns into the Curtain Call. Meanwhile the Lady appears on stage, above the crowd, no longer weeping, but as victorious truth & reconciliation – as liberator and peace-maker – *Nuestra Señora la Riena de los Angeles y la Virgin de Gaudalupe*, the Patroness of Mexico and Queen of the Americas.

DEDICATION

We dedicate “*La Zambra del Zorro*”, our work of art & labor of love,
to the following artists who have touched our lives:

Dominico Caro, flamenco singer. Juan Martinez, flamenco dancer.

Arnold Fern, visual artist. Barbara Hazlett, folk dance teacher & dancer.

Johan Renvall, ballet dancer & teacher.

Edward Malzone, who exemplified the art of living.

Z

*** CHOREOGRAPHER’S NOTE:** “Zambra” is a form of Flamenco that embodies folk elements of Roma (Gypsy), Moorish (Islamic/African), and Jewish subcultures in Spain. Gypsies, Moors & Jews (along with women, homosexuals & heretics) were all subject to persecution by the Spanish Inquisition – which also persecuted Natives, ethnic minorities, and independence advocates in “New Spain”.

CREDITS

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