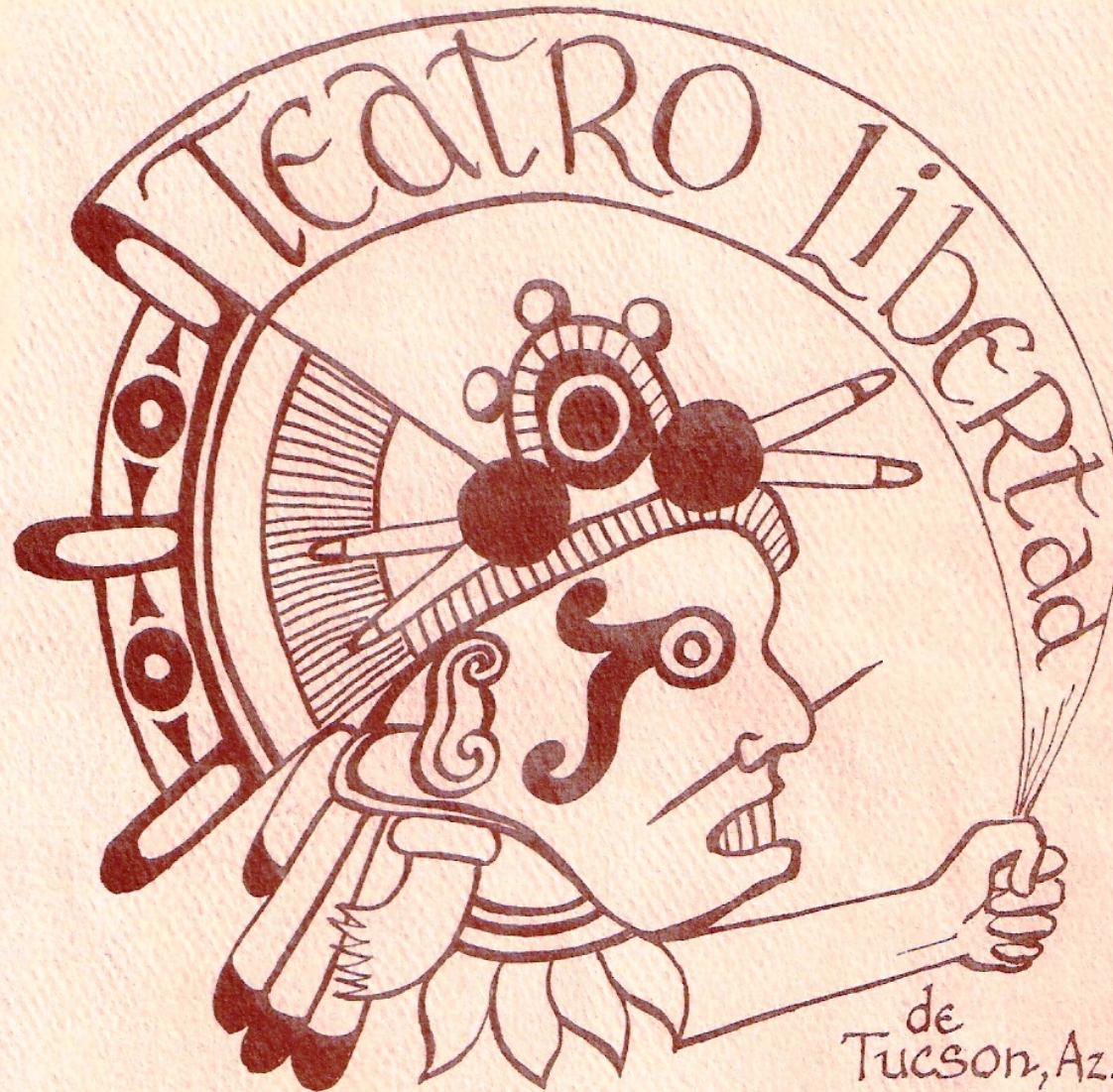


A DOCUMENTARY HISTORY OF TEATRO LIBERTAD





In the Beginning....


Formed in Jan. 1975 with, depending on which source you look at, 10 to 16 members.

Purpose of the group:

- **To present issues and problems of this area.**
- **To bring theater to the people—working people.**
- **To rediscover Chicano roots.**
- **Collective sharing of experiences, interests desires.**



Issues dealt with:

- **racism**
 - **labor exploitation**
 - **unemployment**
 - **broken families**
 - **slum landlords**
 - **alcoholism**
 - **prison reform**
 - **healthcare**
 - **Family unity**
 - **Worker unity**
- 

How the group functioned

- **Worked together as a collective, with a central committee that coordinated the group's organizational functions and tasks.**
- **The group worked without a formal director.**
- **The group did research on a topic and brought back ideas.**
- **The group used improvisation to develop its plays.**
- **Everyone had a voice in the writing of the scripts.**
- **The group relied on grant funding, but the actors weren't paid.**
- **The group had an office in South Tucson and later at El Pueblo Neighborhood Center.**



Characteristics of the group's plays and skits:

- **portable stages with portable props.**
- **Easy to perform anywhere.**
- **Lots of humor, but a serious message.**
- **Lots of interaction with the audience.**
- **Rasquachi style: use of calo', "using every available resource to survive". According to Silviana Wood, "when we have a taco as a prop, and someone eats it, well....that's rasquachi".**
- **Music included in practically every performance.**

Los Peregrinos/The Pilgrims (1975)

TEATRO LIBERTAD

PRESENTA



"LOS
PEREGRINOS"

KENNEDY PARK
Sabado/Saturday
5 p.m.
7 de Junio
Admision:GRATIS

SANTA ROSA PARK
Domingo/Sunday
7:30 p.m.
8 de Junio
Admision:GRATIS

For More Information, Call 795-5826

TEATRO
LIBERTAD



PRESENTA

LOS
PEREGRINOS

EL Teatro Libertad y Los Peregrinos

EL TEATRO LIBERTAD se creó en Tucson, en enero de 1975. Tiene el propósito de presentar temas y problemas tucsonenses por medio del teatro... Entre ellos el racismo, la explotación de los trabajadores, la falta de trabajo, las familias quebradas, la reforma de las cárceles, el cuidado médico, etc.

LOS PEREGRINOS, la primera obra del Teatro, fue escrita por los mismos miembros del grupo teatral, y con la participación activa de cada miembro del grupo.

LOS PEREGRINOS relata la historia de una familia campesina, arrancados de sus tierras en México.

Llegan primero a Nogales, donde conocen la explotación del trabajo en una fábrica. Mas luego se mueven a Yuma para trabajar en el limón, y donde otra vez encuentran la injusticia y la explotación.

Allí se salva la familia, primero por medio de la fuerza familiar, y luego mediante la unidad con los hermanos trabajadores. La obra se trata, pues, de un examen de la unidad de la clase obrera para terminar con la injusticia y la explotación.

TEATRO LIBERTAD was formed in Tucson in January, 1975, for the purpose of presenting issues and problems of this area through theater.

Some of these issues are racism, labor exploitation, unemployment, broken families, "slum landlords," alcoholism, prison reform, health care, and others.

"LOS PEREGRINOS" (THE PILGRIMS) is the Teatro's first play. It was written collectively by the teatro members, with every member contributing.

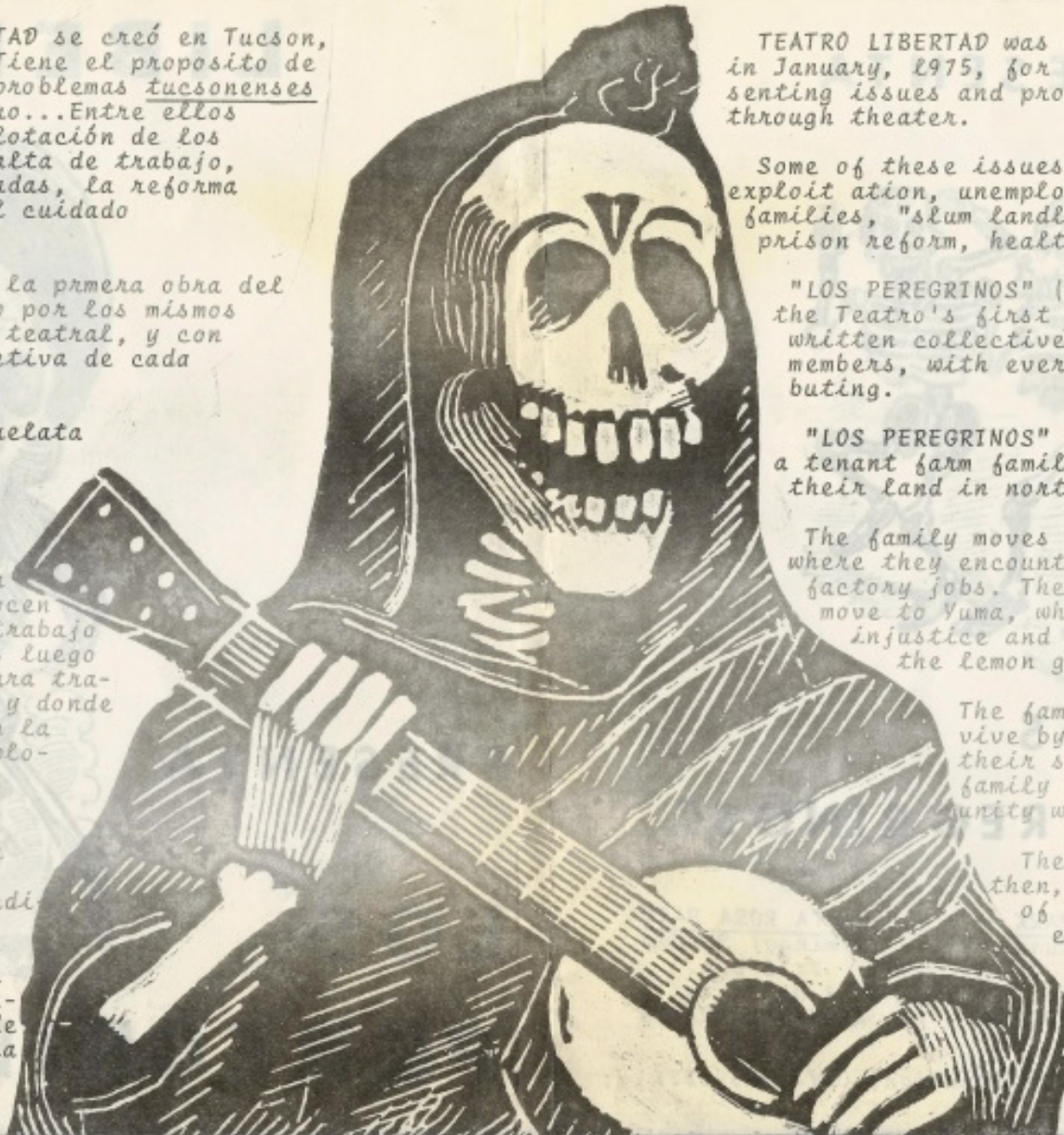
"LOS PEREGRINOS" tells the story of a tenant farm family, forced off of their land in northern Mexico.

The family moves first to Nogales, where they encounter exploitation in factory jobs. They are forced to move to Yuma, where they encounter injustice and exploitation in the lemon groves.

The family learns to survive by realizing, first, their strength through family unity, then through unity with other workers.

The theme of the play, then, is an examination of unity on many levels especially unity among working people against exploitation and injustice.

El Teatro Libertad






About the play:

Los Peregrinos, written and performed in 1975, tells the story of a tenant farm family forced off their land in northern Mexico. The family moves to Nogales where they encounter exploitation in factory jobs. Then they move to Yuma where they encounter the same thing in the lemon groves. They survive by learning strength in family unity, and unity with other workers.



Where performed in 1975:

- **Oury Park Cinco De Mayo Celebration, 1975**
 - **Pima College during La Semana de La Raza May 6, 1975.**
 - **Kennedy Park: June 7, 1975**
 - **Santa Rosa Park: June 8, 1975**
- 



News coverage:

- **Tucson Daily Citizen. Actualidades con Leyla Catan. May 2, 1975.**
- **Arizona Daily Star: Theater Group to Dramatize Mexican-American Concerns. May 6, 1975.**
- **Arizona Daily Star: Play Restaged By Collective, June 4, 1975.**
- **Arizona Daily Star: Teatro Libertad Goes Anywhere by John Peck, June 15, 1975.**
- **The Tocsin: Teatro Libertad. Bilingual article with photos. July, 1975, vol. 1, no. 3.**

Photos









El Vacil de '76 (1976)



TEATRO LIBERTAD

PRESENTS

"EL VACIL DE '76"

AT THE

CULTURAL EXHIBITION TO BE HELD AT
EL PUEBLO NEIGHBORHOOD CENTER

101 WEST IRVINGTON

AT 7:30 P.M. ON SEPTEMBER 3, 1977

THE PROGRAM IS SUPPORTED BY A GRANT FROM
THE ARIZONA COUNCIL ON HUMANITIES AND PUBLIC
POLICY IN COOPERATION WITH THE NATIONAL
ENDOWMENT FOR THE HUMANITIES.

ALSO

"LOS CABRONES"

AT THE CHICANO CONFERENCE TO BE HELD AT
THE RAMADA INN

404 NORTH FREEWAY


AT 10:15 A.M. ON SEPTEMBER 24, 1977

THIS PROGRAM SPONSORED BY SOUTHWEST
PUBLIC FORUM



About the play:

El Vacil de 76, Teatro Libertad's second play was written and produced during the US Bicentennial. The play takes place on "the freedom train" from Tucson to Phoenix and features a character called La Calavera, who teaches the other characters about the cultural and class bonds that link them. Spanning 100 years, the play uses humor and social satire to re-frame various historical events, including the signing of the Treaty of Guadalupe Hidalgo the Trinidad Colorado deportations of 1915, the "pachuco riots" of the 1940s in East Los Angeles, and the torture and murder of 50 Irish American soldiers who deserted the US Army during its occupation of Mexico in the mid-1800s.



People in the play:


Roberto Borbon, Linda Coronado, Scott Egan, Barclay Goldsmith, Pernela Jones, Teresa Jones, Alberta Lopez, Arturo Martinez, Pancho Medina, Miguel Valenzuela, Cristina Villa and Sylvia Wood.

Where the play was performed:

- July 4, 1976: Randolph Park
- July 22, 1976: South Tucson Civic Center
- July 23, 1976: El Pueblo Neighborhood Center
- July 25, 1976: Mission Manor Park.
- July, 1977: 8th Annual Chicano Theater Festival, San Diego CA.
- September 3, 1977: El Pueblo Cultural Center
- October 15, 1977: Guadalupe, Arizona.



News coverage:

- **July 18, 1976: “Teatro: Reality With a Jab in the Ribs” by Jane Kay. Arizona Daily Star.**
 - **Teatro Libertad invited to festival in San Diego, by John Peck. Arizona Daily Star.**
 - **Una Noche Plateada impulsa la comunicacion intercultural aqui: El Independiente, April 1977**
 - **Chicano Festival Stirs Ebulance, by Milton Savage. The San Diego Union, July 6, 1977.**
 - **TENAZ Newsletter: “Teato Libertad: Their Work is For and Not in Spite of the Audience.”**
- 

Photos

TUCSON, SUNDAY, JULY 18, 1976

THE ARIZONA DAILY STAR



Land Grab — Teatro's interpretation of the Treaty of Guadalupe Hidalgo: Barclay Goldsmith, right, as Gen. John C. Fremont and Pernela Jones as Davy Crockett grab the three "territories" from Mexico, left to right, Cristina Villa,

Teresa Jones and Arturo Martinez. Francisco Medina's sign, which reads, "Go back to Mexico, wetback!" gets a hearty "right-on" from Scott Egan as Uncle Sam. Sylvia Wood as Truth stands at back.





Residentes de la casa de Bernie Sedley Libertad.
disfrutaron en días pasados de la obra "Vacil del
'76," presentada por el grupo artístico Teatro

Foto por Tim Fuller cortesía
de Una Noche Plateada



















Los Pelados (1978)

TEATRO LIBERTAD

in cooperation with

TUCSON COMMITTEE FOR HUMAN RIGHTS
IN LATIN AMERICA

invites you to the

PREMIERE PERFORMANCE

of

"LOS PELADOS"

on Thursday, the twenty-seventh of October

at eight o'clock in the evening

El Pueblo Community Center

101 West Irvington Road

Tucson, Arizona



About the play:

Los Pelados was Teatro Libertad's third full-length play, and the only one published in book form by the theater company. It also holds the distinction of having been produced for radio airplay. The play provides a serious, yet, entertaining look at a working couple's struggles with making ends meet, as well as with changing sex roles. In the play, a husband and wife find it necessary for the wife to find work, and along the way, the husband learns to deal with and let go of his "macho" ways, eventually joining his wife at meetings about tenant rights.



Where the play was performed:

- **10/27/77-10/29/77: El Pueblo Community Center**
- **2/10/78: Instituto Tecnológico Regional de Nogales, Son.**
- **2/16/78: Valencia Library, Tucson Az.**
- **2/25/78: South Tucson Civic Center**
- **4/7/78: University of Arizona Main Auditorium**
- **Date unknown: First International Symposium, Guadalajara Mex.**



News Coverage:

- ▶ **El Independiente, Nov. 1978. “Teatro Libertad Entretiene a Prisioneros”**
- ▶ **Arizona Daily Star. “Barrio Couple Works Things Out in Los Pelados”.**
- ▶ **Migueluez, Armando. “What can Happen to a Chicano family, to the poor in general.”**
- ▶ **El Independiente. “Teatro Libertad: Actores con Mensaje/Chicano Theater with a Message.”**
- ▶ **Migueluez, Armando. “La Familia y los Pobres”.**
- ▶ **Az. Daily Star, Peck, John. Teatro Libertad to do “Los Pelados”. 2/15/78.**
- ▶ **Hardin, Joyce Ennis. Chicano Theater Blossoms in Tucson, From a Flat Bed Truck to the UofA.**
- ▶ **Callahan, Cindy. El Independiente. “Non-traditional theater comes to South Tucson.”**

Photos









**TEATRO
LIBERTAD**

TUCSON, ARIZONA

Los Pelados

La Jefita (1979)





About the Play:

An adaptation of Bertoldt Brecht's play, "The Mother", "La Jefita" was inspired by the success of a fieldworkers strike in El Mirage, Az, which disproved the notion that undocumented workers could not successfully organize and win a strike. The play is an affirmation that everyone has something to contribute to the advancement of the rights of the worker, women, the undocumented and the oppressed.

In 1979, Teatro Libertad presented "La Jefita" at the 10th Annual Chicano Theater Festival in Santa Barbara, CA. and was subsequently invited to give 10 performances in Mexico City, where the company was part of an extensive workshop titled "New Mexican Theater".

Where the play was performed:

- ▶ **6/23/79: 10th Annual Festival de Teatros Chicanos, Santa Barbara, CA**
- ▶ **9/7/79: El Pueblo Neighborhood Center (Tucson Premiere).**
- ▶ **9/8/79: South Tucson Civic Center**
- ▶ **9/9/79: El Rio Neighborhood Center**
- ▶ **10/2/79-10/7/79: Festival del Teatro Chicano, Mexico City, MX.**
- ▶ **11/2/79: Pima Community College**
- ▶ **4/19/80: National Working Womens Conference, El Mirage, Az.**
- ▶ **4/25/80: Arizona State University, Tempe, Az.**
- ▶ **5/4/80: Canto Al Pueblo Festival, Tempe, Az.**
- ▶ **5/5/80: Pima Community College**
- ▶ **5/16/80: El Rio Neighborhood Center**
- ▶ **5/17/80: El Pueblo Neighborhood Center**
- ▶ **8/9/80: El Pueblo Neighborhood Center**
- ▶ **8/19/80: 2nd Latin American Popular Theater Festival, New York City, NY.**



News Coverage:

- ▶ **August 1979, source unknown: Teatro Libertad Presenta La Jefita**
- ▶ **9/7/79: Workers' Rights are spotlighted in Teatro Libertad's "La Jefita".**
- ▶ **10/3/79, Cine Mundial: Festival Chicano—"Teatro Libertad", de Tucson, Presenta "La Jefita".**
- ▶ **10/31/80, Menou, Dolores, El Independiente. "Not Everyone Welcomes Teatro Libertad".**

Photos







Silvia WOOD



Arturo MARTINEZ



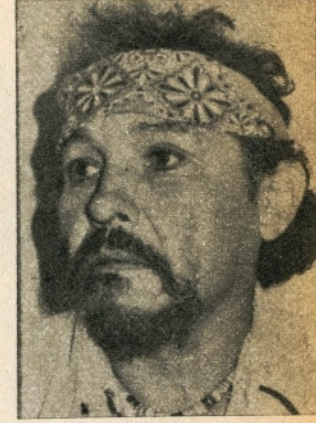
Teresa JANES



Barclay GOLDSMITH



Scott EGAN

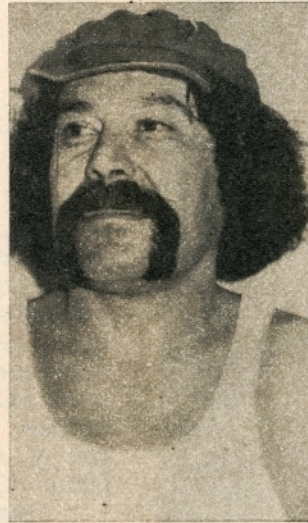


Roberto TORRES

FESTIVAL CHICANO



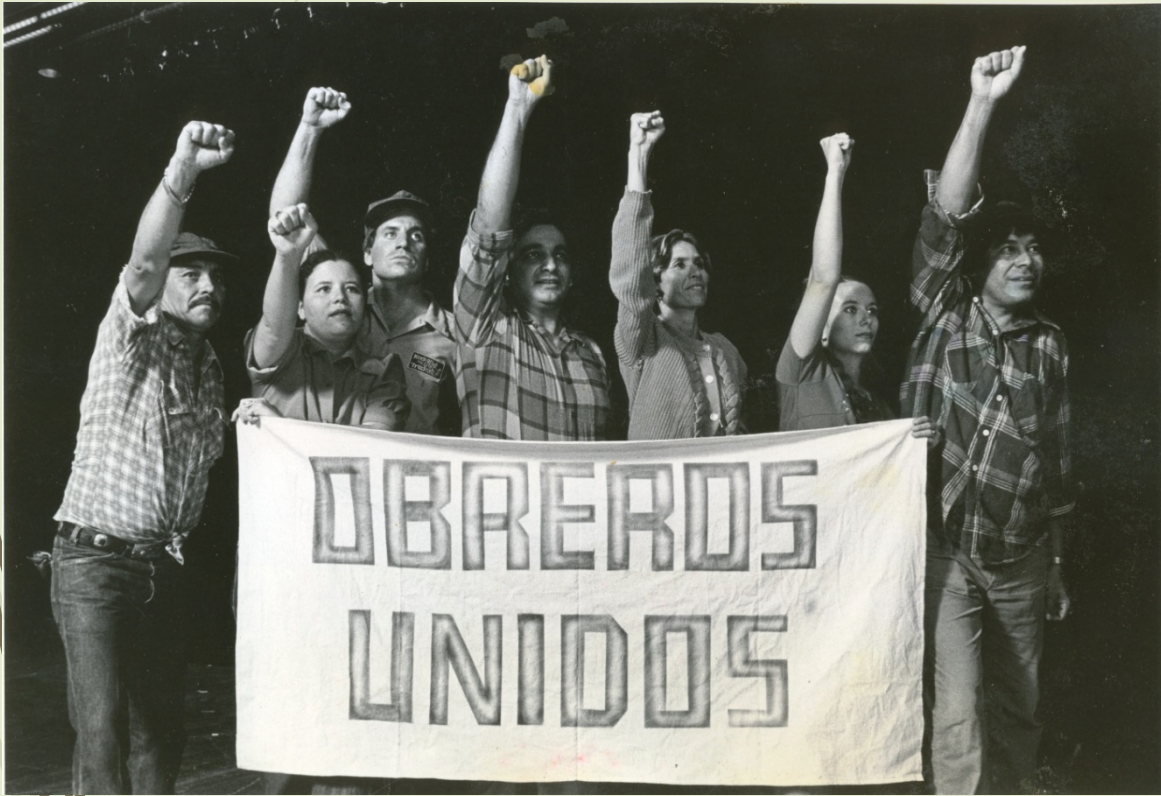
Pamela JONES

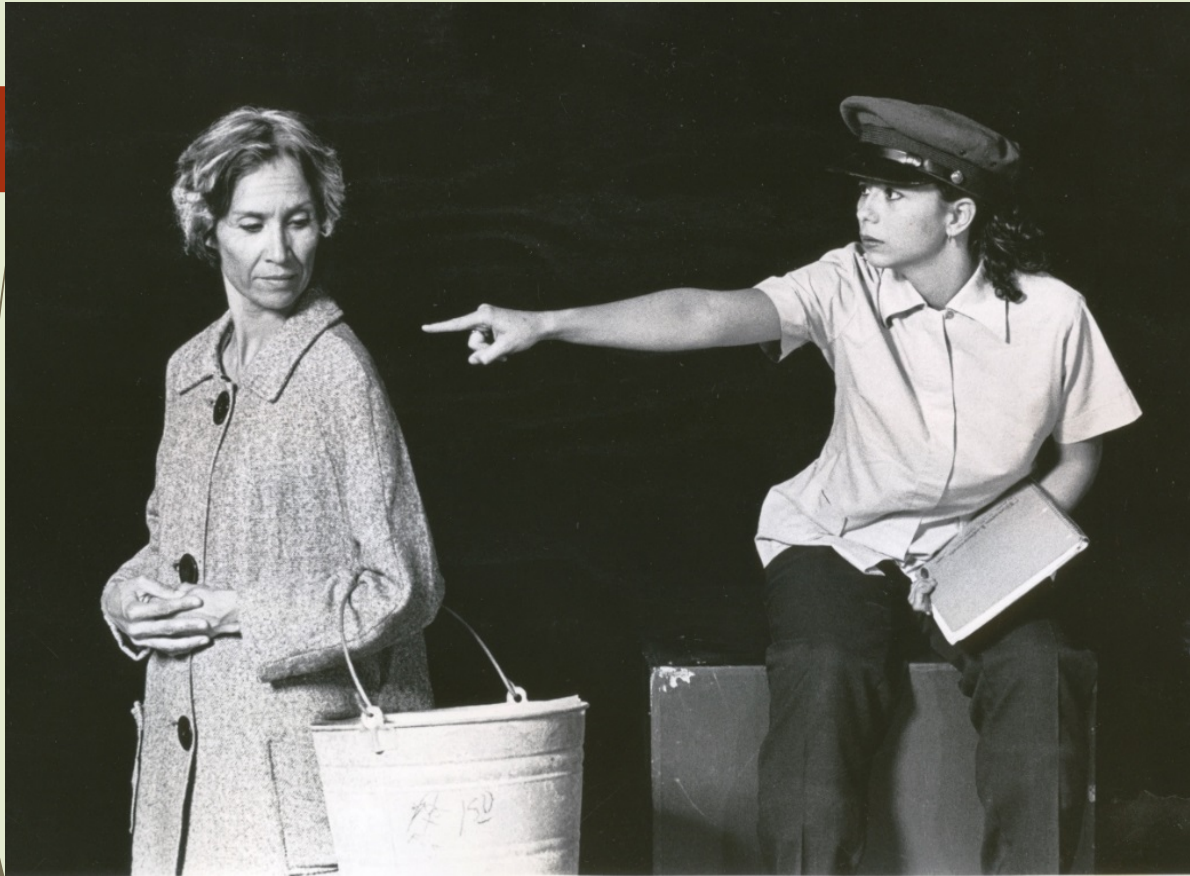


Francisco MEDINA

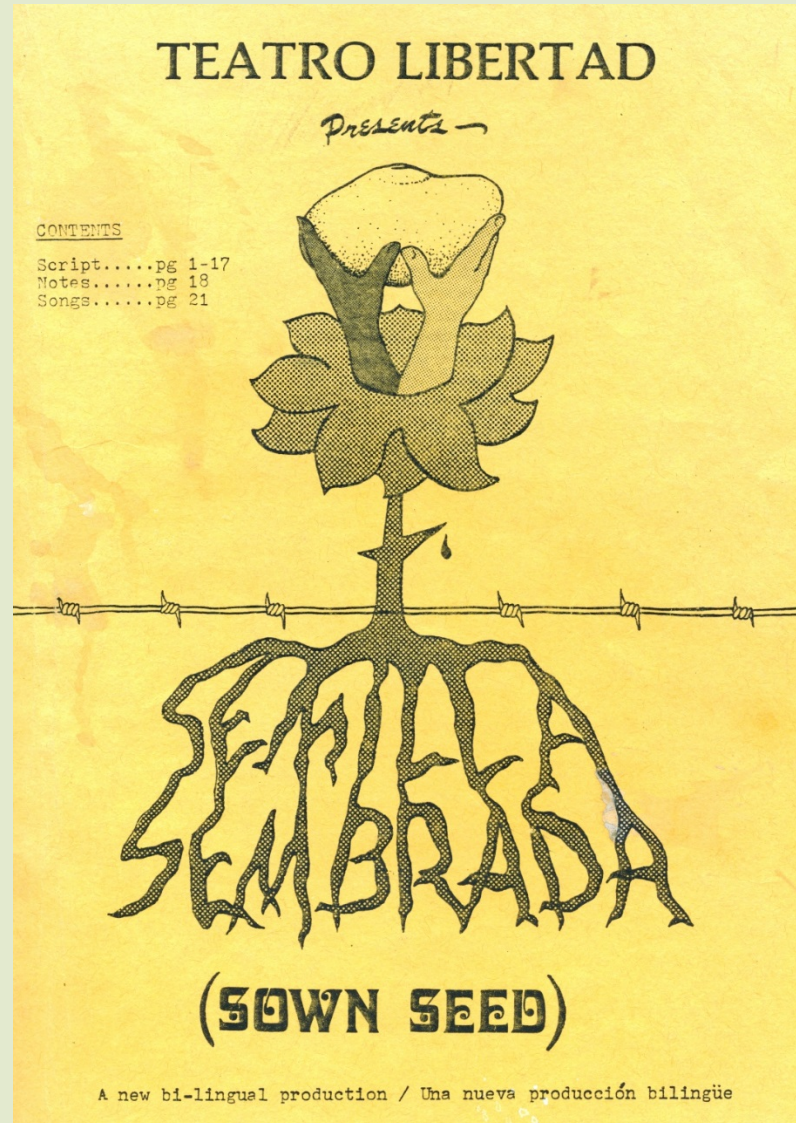


"Teatro Libertad", de Tucson, Presenta "La Jefita"






Semilla Sembrada (1981)



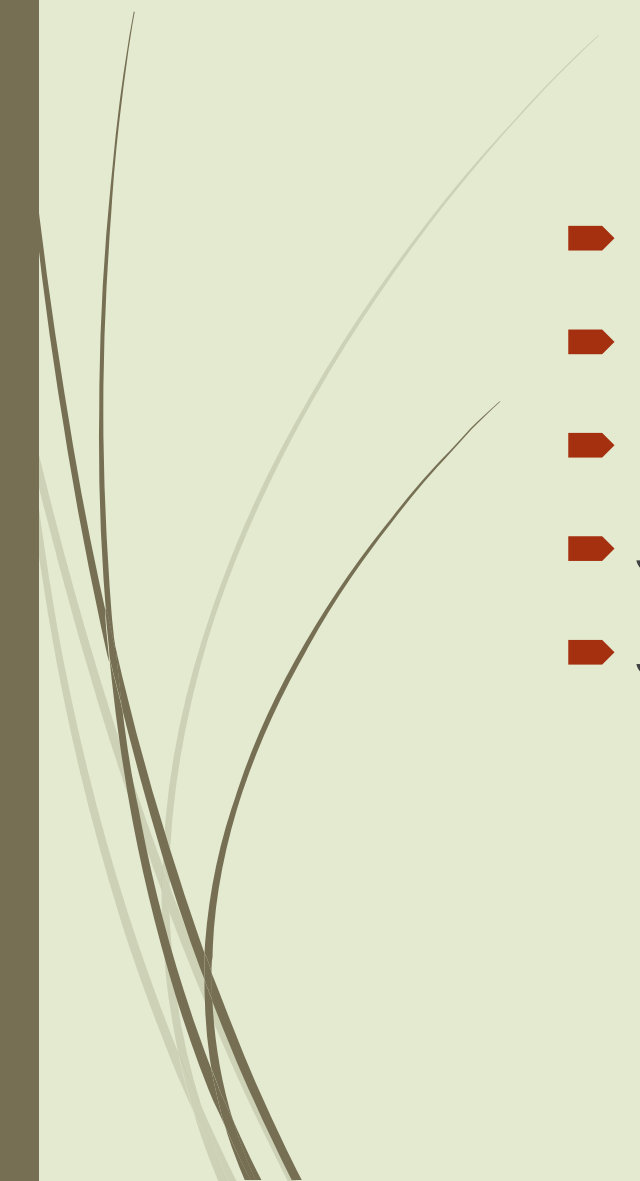


About the play:

- ▶ Liberally peppered with social satire, *Semilla Sembrada* takes a look at the lives of two Mexican American siblings who face a number of difficult life choices as they attempt to cling to their own culture in an Anglo dominated world. The play includes original musical compositions as well as tunes from Latin America.
- 



Where the play was performed:

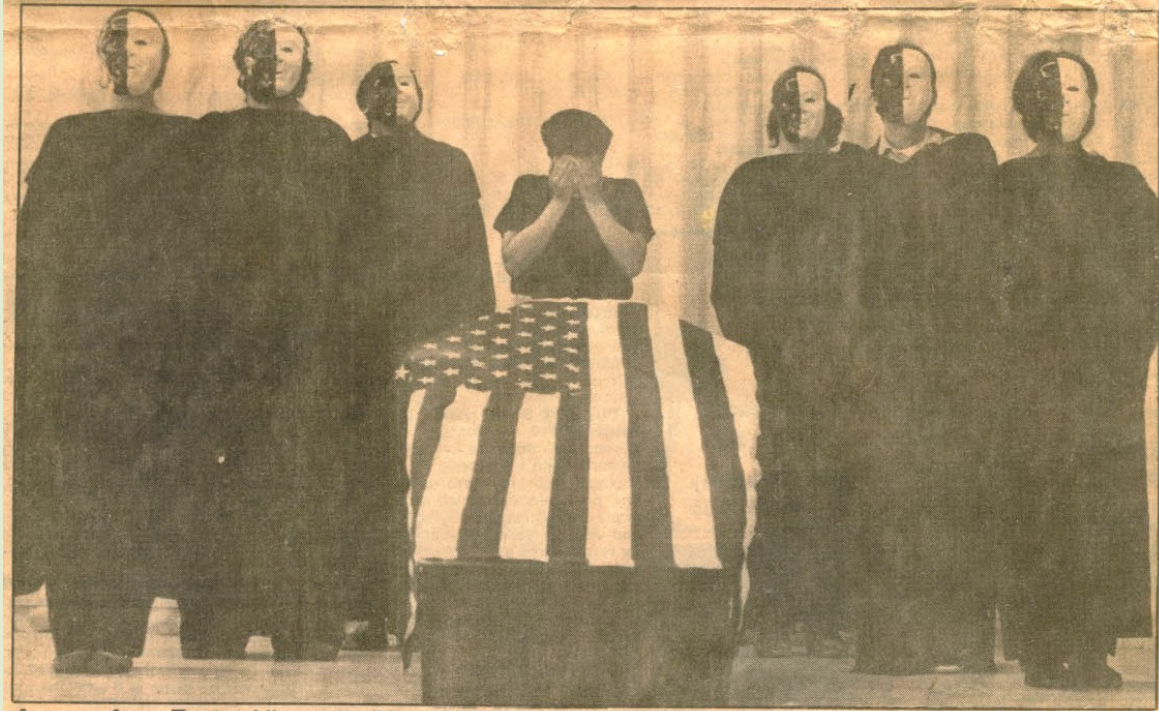
- 12/3/81. El Rio Neighborhood Center.
 - 12/4/81: Northwest Neighborhood Center.
 - 12/5/81: El Pueblo Neighborhood Center.
 - 5/21/81: El Rio Neighborhood Center.
 - 5/22/81: El Pueblo Neighborhood Center.
- 



News coverage:

- ▶ 5/21/81: Salas, Joanne. Tucson Citizen. “Theater Company seeks to be mirror of our time.”
- ▶ 12/9/81: Miguelez, Armando. El Sol. “La Semilla Sembrada”.
- ▶ 5/16/82. Arizona Daily Star. ‘Semilla Sembrada’ finale set.
- ▶ 5/21/82. Tully, Jacqi, Arizona Daily Star. “Multicultural Show Illuminates”.

Photos



A scene from Teatro Libertad's "Semilla Sembrada"







La Vida Del Cobre (1983)

Tucson Premier / Estreno ~

La Vida Del COBRE

A bi-lingual, collectively written, directed, and produced play by Teatro Libertad.
Una obra bilingüe y colectivamente escrita, dirigida y producida por el Teatro Libertad.



PRIMER Acto: "La Deportación"
First Act: "The Deportation"

FRIDAY, DECEMBER 2/ VIERNES, 2 DE DICIEMBRE
EL PUEBLO NEIGHBORHOOD CENTER
101 WEST IRVINGTON ROAD
7:30 PM


For more info/ para más info: 884-0443

All funds go to Strike Relief for the copper strikers.

J.W.W.



About the play:

- ▶ La Vida del Cobre was a two-part play that addressed copper mining and labor issues in Arizona. The first part takes a look at the role of unions, politics, and the infamous Bisbee Deportation of 1917. The second part addresses the Phelps Dodge copper strike of the 1980s. The play was performed throughout southern Arizona and California in 1983 and 1984, and was well received in Tucson and the copper mining communities of Ajo and Clifton.
- 



Where the play was performed:

12/2/83: El Pueblo Neighborhood Center.

5/18/84: El Rio Neighborhood Center.

5/19/84: El Pueblo Neighborhood Center.

5/28/84: Teatros Nacionales de Aztlan (TENAZ) Festival, Santa Barbara, CA.

1984: Ajo, Az.

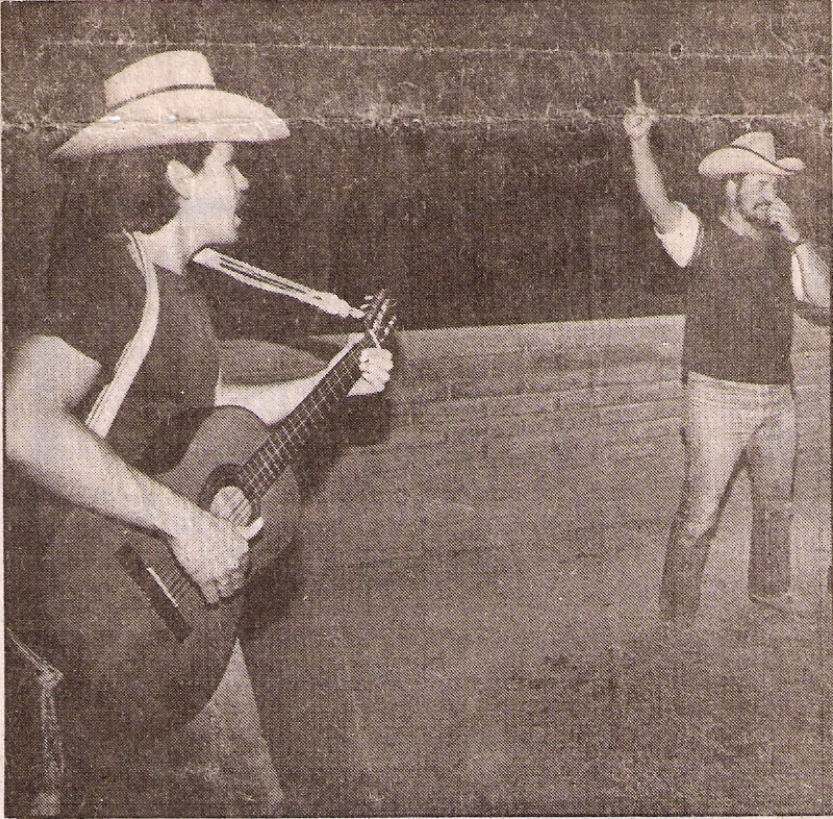
1984: Clifton, Az.



News Coverage:

- ▶ **May, 1983: Teatro Libertad: Tucson's Bilingual/Multicultural Political Theatre".**
- ▶ **5/9/84: Egan, Scott. The Guardian. "It was a similar struggle back in 1917."**
- ▶ **5/18/94: De Leon, Ferdinand. "Teatro tackles politics of mines."**
- ▶ **10/24/84: Rouse, M.K. Tucson Weekly. "Teatro's Cultural Resistance".**

Photos:



Ron Medvescek, The Arizona Daily Star

Bob Diaz, left, and Scott Egan rehearse a scene






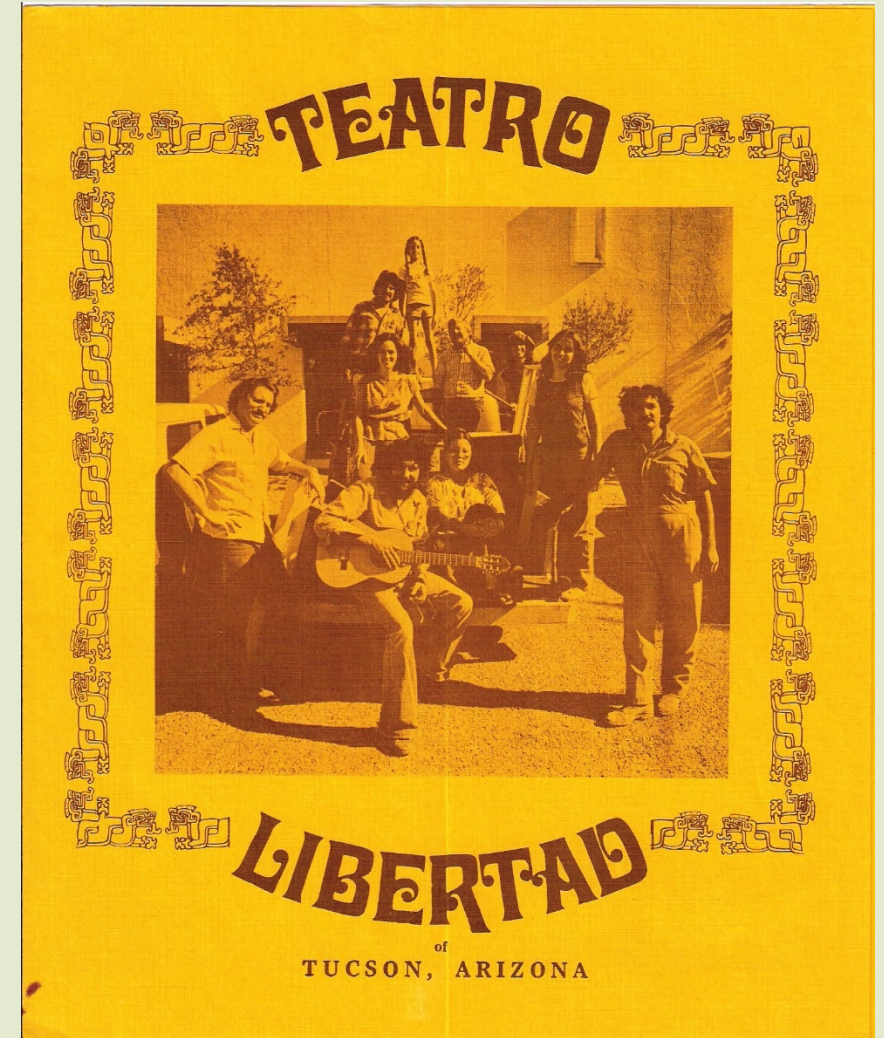




Actos:

- **Los Mojados**
 - **Los Cabrones**
 - **Los Traviesos**
 - **Los Tres Pueblos**
 - **Nicaragua Libre**
 - **Eco Woman**
 - **The Beggar and the Beast**
- 

More material...



**In an effort to stimulate awareness
and to motivate change,
Teatro Libertad strives to present
relevant, applicable material to the
working-class Chicano and
multi-cultural audiences
of our community.**

**En el esfuerzo de crear conciencia
y de motivar cambio,
Teatro Libertad trata de presentar
material relevante y aplicable
a la clase trabajadora
y al público multi-cultural
de nuestra comunidad.**



Teatro LIBERTAD

Desde enero de 1975, Teatro Libertad ha presentado obras dramáticas originales, bilingües, y escritas colectivamente para el pueblo de los Estados Unidos de América y de México.

Las producciones de Teatro Libertad han incluido temas que tocan a la vida propia — así como los problemas de una familia chicana proyectados en "Los Pelados," o eventos pertinentes contemporáneos en el extranjero, visto en el acto "Nicaragua, una obra en proceso."

Con la ayuda y el entrenamiento por varios instructores de todo el mundo, Teatro Libertad ha podido utilizar diferentes estilos de presentación. Esto ha incluido el uso de "comedia" para presentar los problemas del trabajador indocumentado, así dibujado en "Los Mojados" y el empleo de formas de Brecht para crear la adaptación chicana de "La Madre" por Maxim Gorky.

Teatro Libertad se ha presentado en los files de El Mirage, Arizona para campesinos, para estudiantes en Guadalajara y la ciudad de México, desde festivales internacionales de teatro hasta obras infantiles navideñas para niños Yaquis en Tucson. Desde iglesias hasta salas sindicales, desde parques y hasta teatros profesionales, Teatro Libertad ha continuado su trabajo cultural de presentar las alegrías y las penas, la historia y los sueños de nuestro pueblo. Esperamos que nos darán la oportunidad de seguir llevando el teatro popular al pueblo.

Since January 1975, Teatro Libertad has been presenting original, collectively-written, bilingual, dramatic productions for people all over the United States and Mexico.

Teatro Libertad's productions have included themes that have hit close to home — as in the problems of a Chicano family presented in "Los Pelados," or relevant contemporary events further away, such as Teatro's skit "Nicaragua, a work in process."

With the help of training from instructors from all over the world, Teatro Libertad has been able to draw from many styles of presentation. This has included the use of "comedia" in presenting the problems of the undocumented worker as performed in "Los Mojados" or the employing of Brechtian theatre forms as in Teatro's adaptation of "The Mother" by Maxim Gorky.

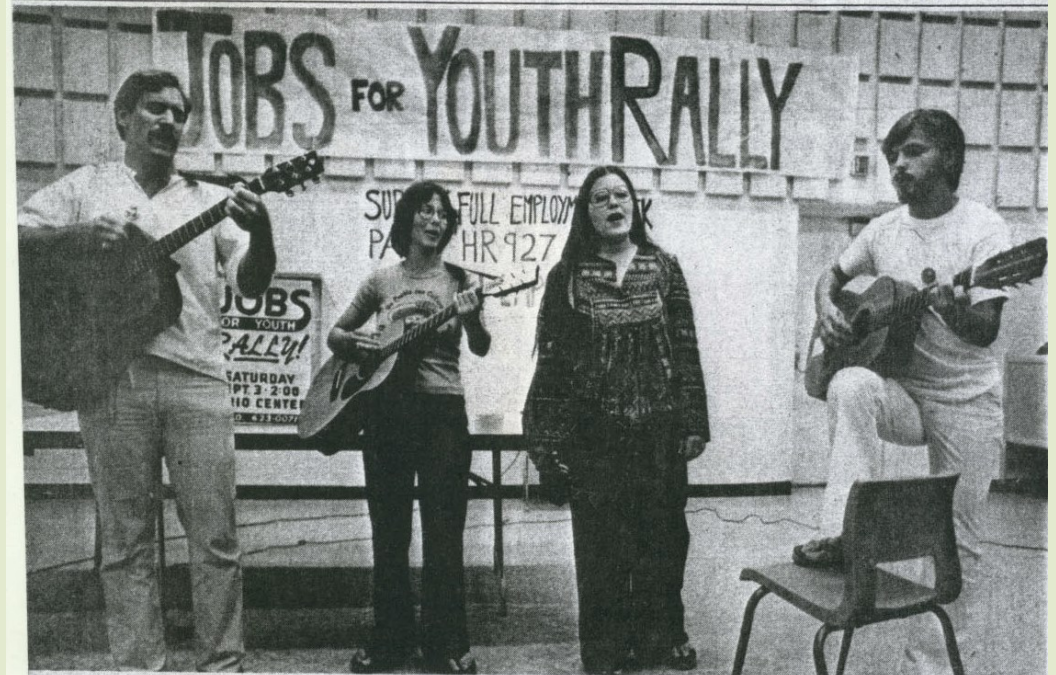
Teatro Libertad has performed in the fields for farmworkers in El Mirage, Arizona, to students in Guadalajara and Mexico City, from international theatre festivals in New York and San Jose to children's Christmas plays for Yaqui children in Tucson. We hope you will give us the opportunity to continue to bring theatre to the people.





MONDAY, SEPTEMBER 5, 1977

TUCSON CITIZEN



Citizen Photo by H. Darr Beiser

Singing for jobs

A group called Los Rasquachis sings "We Shall Overcome" at a rally urging President Carter to provide more jobs for teen-agers. The rally Saturday apparently attracted more music lovers than job-seekers: only about a dozen of the 50

persons in attendance raised their hands when sponsors asked who was unemployed. The rally was held at El Rio Neighborhood Center, 1390 W. Speedway Blvd.





Brenda Limón
Photography

