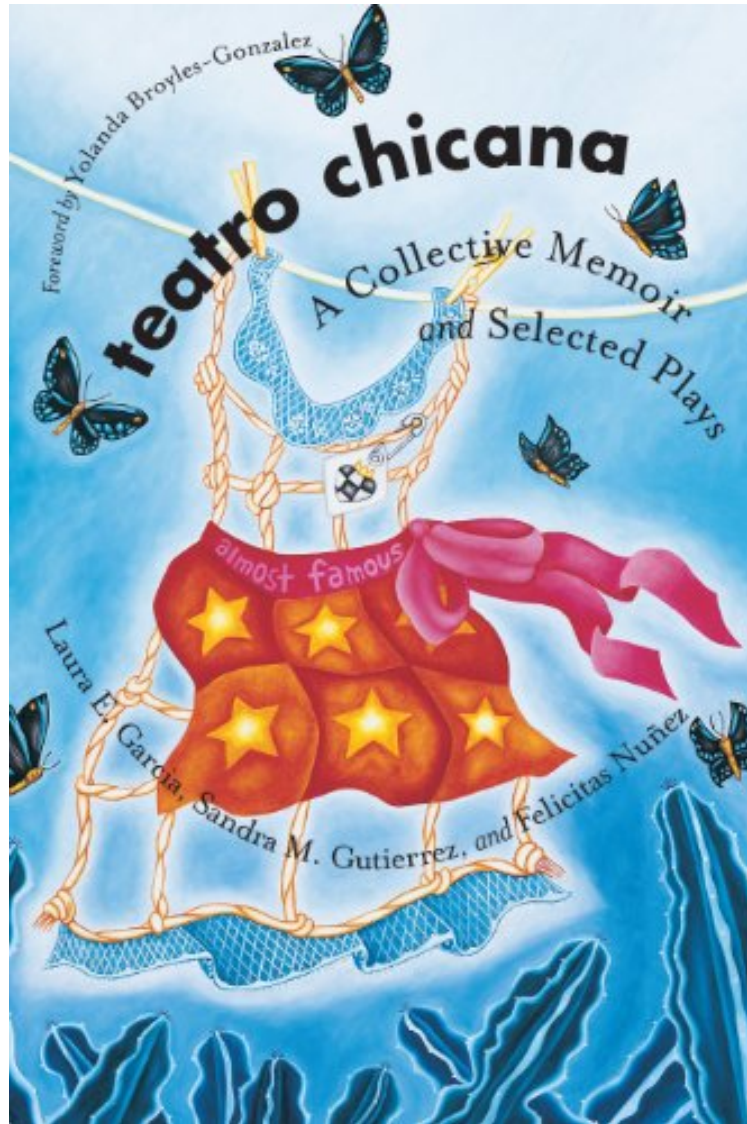


[E-BOOK] Teatro Chicana (Chicana Matters (Paperback))

Teatro Chicana (Chicana Matters (Paperback))

Laura E. Garcia, Sandra M. Gutierrez, Felicitas Nuntilde;ez
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Laura E. Garcia, Sandra M. Gutierrez, Felicitas Nuntilde;ez : Teatro Chicana (Chicana Matters (Paperback))
before purchasing it in order to gage whether or not it would be worth my time, and all praised Teatro Chicana (Chicana Matters (Paperback)):

0 of 0 people found the following review helpful. Five Stars
By Linda G. Merchant
One of my favorite group of performing artists and an excellent book on their origins and process.
5 of 5 people found the following review helpful.
Historical perspective of El Movimiento from a Chicana feminist perspective using theatre.
By Patricia D. Saragosa
A wonderful expose from women members of Teatro Chicana from Cal State San Diego from the mid 1970's through early 1980's. Provides a political overview of the Chicano Movement, and the struggles of early Chicana feminsits

seeking their political voice within a male dominated movement. Emphasis is on how the focus of their plays (which are included) reflected the social and cultural concerns of the times including, human rights, worker rights, immigration and gender issues. This memoir contains deeply personal and intimate memories of the actresses, and outlines their political development as young Mexicana and Chicana women forging new paths through their struggles and friendships. A must read for future feminists and Chicanas. A real tribute to the lasting friendship of women, and the humanitarian ideals that bind the human spirit.

The 1970s and 1980s saw the awakening of social awareness and political activism in Mexican-American communities. In San Diego, a group of Chicana women participated in a political theatre group whose plays addressed social, gender, and political issues of the working class and the Chicano Movement. In this collective memoir, seventeen women who were a part of Teatro de las Chicanas (later known as Teatro Laboral and Teatro Raiacutes) come together to share why they joined the theatre and how it transformed their lives. Teatro Chicana tells the story of this troupe through chapters featuring the history and present-day story of each of the main actors and writers, as well as excerpts from the group's materials and seven of their original short scripts.

"This collection of testimonials of early Xicanistas and their work in teatro is an important contribution to the preservation of the spirit and energy that made the Chicano Movement." (Ana Castillo, author of *The Guardians and So Far from God*) "These memoirs are the personal, honest, and riveting testimonials of seventeen Chicanas who performed Chicana theater during the 1970s. These carnalistas empowered themselves and thousands during the tumultuous years of the Movimiento by performing plays for working-class communities. From college campuses to the fields where campesinos toiled, estas mujeres had the courage to fight gender inequality. We need their courage today. And we need their stories for a new generation of Chicanas and for working women everywhere." (Rudolfo Anaya, author of *Bless Me, Ultima and Curse of the ChupaCabra*) "Oacute;rale, ya era tiempo.' Stories of 'the Movement' too often emphasize men's roles, ignoring the vital participation of women or relegating them to the sidelines. In Teatro Chicana, women are central to the ideas, emotions, strategies, writing, art, and music of the 1960s and 1970s when this country—and much of the world—rocked with revolutionary imagination and fervor. The Chicano Movement, like most social movements, also had many women warrior/leaders—this struggle was shaped and ignited by women, fed and nurtured by women, with many men at their sides. I was part of this—I knew first hand how feminine spirit, energy, and love embraced and impelled us. Seeing it again through the voices of the elder-teachers in this book, I'm reminded—no movement is complete without la mujer." (Luis J. Rodriguez, author of *Always Running: La Vida Loca: Gang Days in L.A. and Hearts and Hands: Creating Community in Violent Times*) "This collection of testimonials of early Xicanistas and their work in teatro is an important contribution to the preservation of the spirit and energy that made the Chicano Movement." (Ana Castillo, author of *The Guardians and So Far from God*) "These memoirs are the personal, honest, and riveting testimonials of seventeen Chicanas who performed Chicana theater during the 1970s. These carnalistas empowered themselves and thousands during the tumultuous years of the Movimiento by performing plays for working-class communities. From college campuses to the fields where campesinos toiled, estas mujeres had the courage to fight gender inequality. We need their courage today. And we need their stories for a new generation of Chicanas and for working women everywhere." (Rudolfo Anaya, author of *Bless Me, Ultima and Curse of the ChupaCabra*) "Oacute;rale, ya era tiempo.' Stories of 'the Movement' too often emphasize men's roles, ignoring the vital participation of women or relegating them to the sidelines. In Teatro Chicana, women are central to the ideas, emotions, strategies, writing, art, and music of the 1960s and 1970s when this country—and much of the world—rocked with revolutionary imagination and fervor. The Chicano Movement, like most social movements, also had many women warrior/leaders—this struggle was shaped and ignited by women, fed and nurtured by women, with many men at their sides. I was part of this—I knew first hand how feminine spirit, energy, and love embraced and impelled us. Seeing it again through the voices of the elder-teachers in this book, I'm reminded—no movement is complete without la mujer." (Luis J. Rodriguez, author of *Always Running: La Vida Loca: Gang Days in L.A. and Hearts and Hands: Creating Community in Violent Times*) About the Author LAURA E. GARCIA is the editor of the *Tribuna del Pueblo* newspaper, a bilingual publication that gives voice to the poor and to those fighting unjust laws, such as those that make the undocumented immigrant an animal of prey. She lives in Chicago. SANDRA M. GUTIERREZ is a lifelong community activist who has advocated for immigrant rights, unionization, youth counseling, and cultural diversity. She lives in Pasadena, California. FELICITAS NUNtilde;EZ was a co-founder of the Teatro de las Chicanas and continues to be a driving force behind the organization. She lives in Bermuda Dunes, California.