

EL MANIFIESTO DE

EL TEATRO NACIONAL DE AZTLAN

El Teatro Chicano was born of the social struggle of La Raza, given birth by trabajadores who remain trabajadores. Este es un renacimiento: do lo viejo sale lo nuevo. Teatro es el espejo y el espíritu del Movimiento. Es el espejo de Tezcatlipoca que ilumina the evil we are surrounded by; es el Espíritu de Quetzalcóatl en que hallamos la bondad y la Esperanza de la Raza. Teatro es la voz de los barrios, de la comunidad, de los de abajo, de los humildes, de los rasquachis.

Los Trabajadores del Teatro Nacional de Aztlán are committed to a way of Life/Struggle ayudándole a la gente a entender el porqué de sus problemas sociales e individuales and to search for solutions. Que sea nuestro Teatro el arco iris humano: let it create Teatro para toda la palomía---para niños, jóvenes, viejos, mujeres, estudiantes, obreros, campesinos y hasta para los tapados. Debe nutrirse de las raíces culturales de nuestros antepasados para sembrar semillas de liberación en el presente y para cosechar en el futuro la victoria de nuestros pueblos.

La organizacion de TENAZ, which will work with all oppressed peoples, must develop a humane revolutionary alternative to commercial theatre and mass media. It is also necessary that we work and unite with all theatres struggling for liberation donde quiera, particularmente en Latinoamerica. It should serve as a tool in the Life/Struggle of La Raza by developing Teatros as community organizations.

El Teatro debe ir al pueblo y no el pueblo al Teatro.

El Cuarto Festival de Teatros Chicanos en San Jose, Califas el dia 24 de junio 1973.

THE MANIFESTO OF

THE NATIONAL THEATER OF AZTLAN

Chicano Theater was born of the social struggles of The People; given birth by workers who remain workers. This is a renaissance;: from the old comes the new. Teatro is the mirror and the spirit of the Movement. It is the mirror or Tezcatlipoca which reveals the evil we are surrounded by; it is the Spirit of Quetzalcóatl in which we find the goodness and the Hope of the People. Teatro is the voice of the barrios, of the community, of those at the bottom, of the humble, of the rasquachis.

The workers of the National Theater of Aztlán are committed to a way of Life/Struggle helping the people to understand the why of their individual and social problems and to search for solutions. Let our teatro be the human rainbow: let it create Teatro for all of the people---for children, young people, old people, women, students, workers, campesinos and even for the sellouts. It should be nurtured by the cultural roots of our past in order to plant seeds of liberation in the present and to reap the victory of our people in the future.

The organization of TENAZ, which will work with all oppressed peoples, must develop a humane revolutionary alternative to commercial theater and mass media. It is also necessary that we work and unite with all theaters struggling for liberation wherever, particularly in Latin-America. It should serve as a tool in the Life/Struggle of The People by developing Teatros as community organizations.

The Teatro should go to the people and not the people to the Teatro.

The Fourth Festival of Chicano Theaters in San Jose, California, the 24th day of June, 1973