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UNIVERSIDAD DE PUERTO RICO  
DEPARTAMENTO DE DRAMA

4D

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UPR-RP

JUSTICE

de Guadalupe de Saavedra

CHARACTERS

NARRATOR	COMPADRE (Friend)
OLD FARMER (Honkie Sam)	LITTLE GIRL
DOG	FIGURE IN BLACK
MADRE (Mother)	VILLAGERS

(NARRATOR COMES ON STAGE.)

NARRATOR Quihoble, Raza. Les voy a contar un cuento de mi pueblo. I am going to tell you a tale of my village. In the old days, there lived an old, pale, sickly excuse for a human being named Honkie Sam.  
(HONKIE MAKES HIS ENTRANCE FROM RIGHT. HE WEARS A TEXAS HAT AND A SIGN ROUND HIS NECK: "HONKIE SAM." HE PRANCES AND STROTS ABOUT THE STAGE.)  
Now, Honkie Sam had gotten his entire fortune by stealing and robbing from the pobre.

HONKIE W-aaa-lll, you know how it is. Law of the jungle. And after all, I am the whitest dude in the universe, and you know that White is all pure.

NARRATOR As always happens to those that are greedy, Sam had spread himself too thin. Sam stood in danger of losing all that he had. He couldn't sleep at nights. Y, sabes que, he had developed ulcers. Now, the people of my village had over the years gotten a fill of Honkie Sam.  
(SAM CONTINUES PACING ON THE LEFT OF THE STAGE. ON THE RIGHT SIDE, TWO VILLAGERS APPEAR AND START TALKING TO EACH OTHER. THEY WEAR SIGNS: "MADRE" AND "COMPADRE".)

MADRE Oye, compadre, el Honkie Sam nos trata como animales. Ayer he demanded all of our corn.

COMPADRE That's right. Sabes que, yesterday they took most of my plata. There is hardly enough left for us to eat, y menos to have a small tragito de pulque now and then. Que hacemos? (THEY DROP TO THEIR KNEES.)

MADRE AND  
COMPADRE Dios nuestro ten piedad de nosotros.

NARRATOR (AS VOICE OF GOD.) My children, this is your God talking to you. Over. (THEY PRAY.) I have only one thing to say to you. Don't waste time! Over and out.  
(MADRE AND COMPADRE LOOK AT THE HEAVENS AMAZED, THEN MOVE OFF STAGE.)

NARRATOR Meanwhile, back at the ranch, Sam was in mortal fear. Honkie bought himself some dogs and trained them.

HONKIE (SNAPS HIS FINGERS.) Here, boy. Here, boy.  
(THE DOG ENTERS. ON HIS HEAD IS A POLICE HELMET AND ROUND HIS NECK, A SIGN: "DOG." HE LICKS HIS MASTER'S BOOTS WHILE WAGGING HIS TAIL, THEN LAYS HIMSELF DOWN AT HIS FEET.)

NARRATOR The dogs had no mind of their own. They were conditioned to act by remote control.

HONKIE (HOLDS DOG BY COLLAR AND SNAPS HIS FINGERS.) Go, boy, go!

DOG (TO AUDIENCE.) Arf! Arf! Kill! Kill! Kill! Kill! Art! Art! Art!

HONKIE Down, boy, down, Sit, sit. (PULLS DOG TO HIS SIDE AND WATCHES OVER HIS PROPERTY.)



NARRATOR Honkie sent his dogs to maim and brutalize the populace. (HONKIE TURNS DOG LOOSE. DOG HEADS TOWARD BACKSTAGE. TWO SHARP, SCREECHING SCREAMS ARE HEARD. DOG RETURNS TO MASTER'S SIDE.) The dogs became known as the mad dogs. (THE DOG THEN MAKES MAD FACES AND NOISES.) And the people of the village became more and more concerned, and they sent a delegation to Honkie Sam. (ENTER VILLAGERS, WITH THE NARRATOR JOINING IN, MARCHING IN A SINGLE LINE, SINGING.)

VILLAGERS (IN UNISON.) De colores,  
De colores,  
Se pinta los campos en la primavera.  
(THE VILLAGERS STOP IN FRONT OF HONKIE SAM. HONKIE HOLDS THE DOG BY THE COLLAR. THE DOG GROWLS. THE VILLAGERS RECOIL, NEEKLY HOLD THEIR HANDS IN FRONT OF THEM.)

COMPADRE Mister Sam, we came, señor, to beg you to please tell your pets to be more careful. They have begun to hurt our people. This we beg, please. (TURNS TO OTHER VILLAGERS.) Is that not so?

HONKIE W-aaa-1, now. Le's see, mah little brown brothers. Mah friends, come now, let us reason together. (TAKES OUT A POT OF ATOLE, DIPS FINGERS IN, AND FEEDS THE VILLAGERS.) Here is one for you. And some for you. And Honkie would never forget you. Go now, mah chillun.  
(VILLAGERS MARCH OFF STAGE, WITH THE EXCEPTION OF THE NARRATOR, WHO RETURNS TO HIS POSITION.)

NARRATOR But Honkie was slick. He was lying and he knew it. Honkie did not call his dogs of, but instead unleashed them and gave them free rein.

HONKIE (CHUCKLING, TURNS DOG LOOSE.) I'll teach them stupid idiots. Dirty Mexicans!  
(WALKS OFF STAGE.)  
(DOG IS ROAMING IN THE CENTER OF THE STAGE. A VILLAGE GIRL STARTS TO WALK ACROSS THE STAGE. THE DOG ATTACKS HER AND KILLS HER, THEN RUNS OFF STAGE. A VILLAGER WALKS ON STAGE, FINDS THE GIRL, AND CALLS OUT.)

VILLAGER ¡Auxilio! Help! Help! Help!  
(OTHER VILLAGERS ENTER AND GATHER ROUND THE BODY.)

SECOND  
VILLAGER This is too much. I have had it.

THIRD  
VILLAGER Sí,mano, we must do something ourselves.

SECOND  
VILLAGER I say that the guilty dog should die.

THIRD  
VILLAGER Sí, sí, the dog must die.  
(VILLAGERS PICK UP THE BODY. THEY CHANT AND MARCH OFF CHANTING, "THE DOG MUST DIE!" THE DOG ENTERS AND WALKS AROUND. A HOODED FIGURE IN BLACK ENTERS AND SHOTS THE DOG. THE DOG DIES. THE HOODED FIGURE IN BLACK STEPS TO STAGE LEFT.)

NARRATOR That very night the mad Dog was killed by forces unknown.

HONKIE (HEARD FROM OFF STAGE.) Here, boy. Where are you at? Here, boy. (HE ENTERS, SEES THE DEAD DOG, AND KNEELS BESIDE IT, CRYING, SOBBING, BROKEN-HEARTED, AND LOST.)

NARRATOR And this continued. Every time that a dog attacked a person of the village, the carcass of the dog would be found in the gutter \_\_\_ dead, dead, dead.  
(HONKIE'S CRYING GESTS LOUDER AND LOUDER.)  
And it came to pass that the dogs, stupid as they were, got the message and no longer attacked the village people.

DOG (HALF-RAISING HIMSELF A SEMI-SITTING POSITION.) Ujule, we may be mad dogs, but we know when to quit. Brother dogs: hell, no, we won't go! (STARTS CHANTING, STOPS WHEN HONKIE HITS HIM ON THE HEAD. HONKIE IS STILL CRYING.)

NARRATOR The people of the village were proud of their accomplishments. They had met and learned the meaning of Justice.



FIGURE IN

BLACK (UNCOVERS A SIGN THAT READS "JUSTICE".) Yo soy la Justicia.  
Soy hijo de la verdad.  
Tengo una mano de acero  
Para el que no quiera pagar.

(THE PEOPLE OF THE VILLAGE COME ON STAGE. JUSTICE WALKS OVER TO THEM. THE VILLAGERS AND JUSTICE EMBRACE EACH OTHER.)

NARRATOR Justice belongs to the people. In the final analysis, it is the people who administer it. (WALKS OVER AND JOINS THE GROUP.) (THE GROUP THEN POINTS THEIR FINGERS AT HONKIE SAM AND BEGINS ADVANCING TOWARD HIM IN SLOW MOTION, DRIVING HIM OFF THE STAGE WHILE ECHOING SLOGANS.)

GROUP IN

UNISON ¡Viva la Justicia!  
¡Viva la Verdad!  
¡Viva la Causa!  
¡Viva la Raza!

(AFTER HONKIE SAM IS DRIVED OFF THE STAGE, THE GROUP FACES THE AUDIENCE AND WITH CLENCHED FISTS SHOUTS:)

¡Orale, raza, no se deje!  
¡Organise, raza!

(ONE OF THE WOMEN BEGINS TO HAVE LABOR PAINS. EVERYONE GATHERS ROUND HER. SOMEONE CALLS (TO AUDIENCE): "IS THERE A DOCTOR IN THE HOUSE?" ANOTHER CRIES: "SHE'S HAVING A BABY!" THEN, ANOTHER CRIES: "IT'S A BOY! IT'S A BOY!" EVERYONE FORMS A STAGE PICTURE OF THE NATIVITY SCENE WITH THE WOMAN WHO JUST GAVE BIRTHE CRADLING A PICTURE (AS MARY HELD JESUS) OF CHE GUEVARA.)

28 de abril de 1975.