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Dramatic Publishing

LA POSADA (THE INN)

By
JOSÉ CRUZ GONZÁLEZ



Dramatic Publishing
Woodstock, Illinois • England • Australia • New Zealand

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LA POSADA (THE INN)

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THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

For Trinidad Lugo Garcia and Luciano Farfan

LA POSADA was premiered by Teatro del Pueblo, December 1993, in Minneapolis, Minn., and included the following artists:

CAST

NICOLAS CARTER
JOSÉ ALFREDO PANELLI
SALLY RAMIREZ
NICK LÓPEZ
NINOSKA MEYER

PRODUCTION STAFF

Producers José Alfredo Panelli, Alberto Justiniano
Director Raúl Ramos
Scenic & Lighting Design Dan Vogel
Musicians Tito Zarate, Larry Cortez, Urbano Aguilar,
. José Carrera, Juan Bautista Ruiz
Stage Manager Lia Meiselman

Special Thanks: Teatro Cucucuevez, Roy Conboy, Laurie Woolery, Vic Trevino, Edna Alvarez, Crissy Guerrero, Vetza Trussell, Abraham Sanchez, Pete y mi familia.

LA POSADA (THE INN)

A Play in Two Acts
For 3 Men and Two Women

CHARACTERS

ANITA an elderly Mexican woman
who transforms into a younger woman

AURELIO . . Anita's husband, an elderly Mexican-American
who transforms into a younger man

TIA CONCHA Aurelio's aunt, loud, but well-meaning

DOROTEO Anita's father, an old farmer

EL NINO Anita's ex-fiancé,
a macho from Zacatecas, México

TIME: Christmas Eve.

PLACE: Aurelio and Anita's house.

NOTE

The audience may be greeted at the lobby or entrance area by the Las Posadas musicians and townspeople (children, community people, etc.) who are reenacting Las Posadas. The Las Posadas celebrants could pass out programs which could contain several songs of your choice so the audience may sing along. The celebrants could participate during the play where indicated in the stage directions. The audience should then be led to the performance site with music and song. There could be luminarias along the path the audience takes (if possible). There could be other Christmas displays, etc., along the way. Once the audience arrives they should be escorted to seats so the play may begin. The children attending could be escorted closer to the stage so that after the performance a piñata may be broken for them. The Las Posadas celebrants could exit off singing or sit among the audience during the performance.

El Niño's pistola should probably be a cap gun.

LA POSADA (THE INN)

Glossary

Page

- 9 **Que lindo** - How beautiful
 Viejito - Little old man
- 10 **Como eres** romantic - You are romantic.
- 11 **que no tienen** - those who are without
 Pues - Well
 Bienvenidos todos! - Welcome, everyone!
 Vamos a bailar! - Let's dance!
 grito - a yell
 Estas in love? - Are you in love?
- 12 **Como eres tragon!** - What a glutton you are!
 Ahora, eres un director de movies! - Now, you're a
 director of movies!
 Pero why, Tia? - But why, Tia?
 famosos - famous
- 13 **tomando** - taking
 empanadas - pastries
- 14 **Pulga** - A flea.
- 15 **Soy bien macho** - I'm very macho.
 Eso es macho! - That's macho!
- 17 **Manos** - hands
 Vieja! - Little old woman!
- 19 **Querida** - My love.
 Lo siento, Niño, - I'm sorry, Niño,
- 20 **prometido** - betrothed
- 22 **Ajua!** - A yell
 Chulita - cutie
- 23 If you fail, **se acabo!** - It's finished!
 Hijole, he's rich **tambien?!** - Wow, he's rich, too?!
 Vale! - Wow!

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24	Toma - Here
25	parenle - stop Manos arriba! - Hands up!
27	Canción - song
29	nalgas - rump Esperate - Wait Que te esperes, muchacho. - Wait up, muchacho.
30	Joven - Young one a sus ordenes - at your service para servirle! - to serve you!
32	Dile! - Tell him!
33	Dale! - Go for it! So watchale! - So watch out!
34	hijo - son Haber, muchachos - Let's see, muchachos
36	sabes - you know Sopas - (Something like: "There you go!") las mujeres - women
37	esta noche - this night

ACT ONE

SETTING: *On stage is a Christmas altar almost completed. The set shouldn't be realistic, but colorful, and the props oversized.*

AT RISE: *Lights come up on the POSADEROS and MUSICOS. They sing a traditional Christmas (Posada) song. Soon after singing they exit on their posada journey. AURELIO and ANITA enter. They are preparing the Christmas altar.*

AURELIO (*looking out*). They'll soon be here, Nanita.

ANITA (*looking out*). No, not yet, Aurelio, they're still at don Farfan's house.

AURELIO. How do you know the people are there?

ANITA. My hearing is better than yours. Besides, I told la Josie to call us when they start for our house.

AURELIO. I love celebrating Las Posadas. Those songs in Spanish are beautiful, que no? The entire neighborhood is walking from house to house on Christmas Eve singing for Mary and Joseph, asking permission to be let into an inn. Bethlehem in Minnesota! We'll greet them with song, food and friendship, que no? (*AURELIO finishes preparing the altar.*) Andalé, the altar is finished.

ANITA. Que lindo...but you forgot the corn, Viejito.

AURELIO (*placing an ear of corn on the altar*). Oh, sí...

ANITA. And the little house...

AURELIO (*placing a small cardboard house on the altar*).

Oh, sí...I can't forget that.

ANITA. And where is the bottle of medicina?

AURELIO (*placing a large bottle of Pepto Bismol on the altar*). Oh, sí...I forgot that too?!

ANITA. And el corazon?

AURELIO. El Corazon?! I'd never forget the silk heart my tia Concha made. (*AURELIO places a silk heart on the altar.*) Now it's complete. Que bonito.

ANITA. My father carved these little wooden saints years ago.

AURELIO. For our wedding on Christmas Eve.

ANITA. You remember?

AURELIO. How can I forget that, Nanita? We met on the first of December...

ANITA. You proposed on the fifteenth...

AURELIO. And we married on the twenty-fourth of December...

ANITA. Tonight's our anniversary, Viejito. (*They kiss.*)

AURELIO. Forty years married and those eyes still conquer me.

ANITA. Ay, Viejito, como eres romantic.

AURELIO. It was a gift from heaven.

ANITA. That's what everyone said.

AURELIO (*holding up a piñata*). I finished the piñata for the children.

ANITA (*holding up a plate wrapped in foil*). And I made tamales for everyone.

AURELIO. We have remembered everyone tonight with our altar, Nanita.

ANITA. The altar's ready...

AURELIO. ...for those que no tienen, who are without, are remembered.

ANITA. Maize for the hungry...

AURELIO. Una casita for those who have none...

ANITA. Medicina for the sick...

AURELIO. And un corazon for those without love.

ANITA. Hear our prayers, little saints. (*Las Posadas music is heard off in the distance.*)

AURELIO. It was just like this forty years ago, Nanita...

ANITA. You remember?

AURELIO. Pues, sí...how could I ever forget? I first saw you at my tia Concha's house aqui en Minnesota. It was a Christmas fiesta the West Side would be proud of.

ANITA. It was the first time I ever saw snow.

(ANITA and AURELIO exit. TIA CONCHA enters with the MUSICOS and the FIESTA GUESTS.)

TIA CONCHA. Bienvenidos todos! Musica, Maestros! Vamos a bailar! (*A lively ranchera is heard. A grito is thrown. Several guests begin dancing cheek to cheek with a high step as TIA CONCHA speaks to the guests.*)
Hola, Comadre! Try the Christmas menudo. I made it myself! Oye, Don Pancho, remember last Christmas? We had to carry you home. It's tequila, hombre, not water! Andale, try the chocolate! Oye, Maria, when did you lose all the weight? Estas in love? You look good, m'ija! You're gonna have to beat all the muchachos off with a broom!

(AURELIO enters eating a Mexican chile.)

TIA CONCHA (*yelling*). AURELIO?!

AURELIO (*yelling*). I'm over here, Tia Concha!

TIA CONCHA. There you are!

AURELIO. Thank you for inviting me to your Christmas fiesta.

TIA CONCHA. You're welcome.

AURELIO. These are great chiles, Tia.

TIA CONCHA. Como eres tragon! Don't eat them all, Aurelio. Leave some for the guests. Did you bring your movie camera?

AURELIO. Sure, Tia.

TIA CONCHA. Good! I want you to film all the people in my house tonight.

AURELIO (*looking out*). All of them?

TIA CONCHA. Todos. They're family from México. I told them you're a famous movie director de Hollywood.

AURELIO. Me? But I'm a construction worker from the West Side.

TIA CONCHA. Ah, but they don't know that! Ahora, eres un director de movies! The real famous kind!

AURELIO. Pero why, Tia?

TIA CONCHA. I want to impress them, Aurelio. My family thinks I know all the famous movie famosos like Bogart, Cagney and Gable because I live in Los Estados Unidos.

AURELIO. But we live in Minnesota.

TIA CONCHA. I know that. You know that. Pero they don't know that.

AURELIO. Gee, Tia, I don't know if that's such a good idea...

TIA CONCHA. Besides, you're the only one I know who owns a movie camera.

AURELIO. Is that why you invited me?

TIA CONCHA. Of course not, M'ijito! What kind of tia do you think I am? Did you bring film for the camera?

AURELIO. Oh, sí, Tia.

TIA CONCHA. Bueno, start tomando pictures! And make sure they smile.

AURELIO. Why, Tia?

TIA CONCHA. Because Mexicanos never smile when you take their picture. They always look like they're going to a funeral or something. Andale!

(Music is heard as ANITA enters. She is now a younger-looking woman. AURELIO and ANITA momentarily see each other. ANITA turns away.)

AURELIO. Who's that, Tia?

TIA CONCHA. A comadre's daughter. Que bonita, no? She's visiting from México.

AURELIO. Wow...

TIA CONCHA *(exiting)*. Don't stare, Aurelio, it's rude. *(To someone offstage)*. Hola, Comadre, try the Christmas empanadas! I made it myself! *(The MUSICOS begin playing a soft romantic song as several FIESTA GUEST couples begin to dance. AURELIO begins filming ANITA with his movie camera. He follows her every move until... .)*

ANITA. What are you doing?!

AURELIO. Filming my tia Concha's fiesta.

ANITA. But you're only pointing it at me.

AURELIO *(trying to impress her)*. Well, that's how we do it in...Hollywood.

ANITA. You don't look like a movie director.

AURELIO. What are movie directors supposed to look like?

ANITA. Well, for one, I thought they'd be taller.

AURELIO. I'm tall.

ANITA. What movies have you made?

AURELIO. You don't think I'm tall?

ANITA. You haven't really made a movie, have you?

AURELIO. Of course I have. Did you see *El Oro de Santa Vista*?

ANITA. Ah huh, I loved it!

AURELIO. You did?

ANITA. I saw it five times!

AURELIO. Well, I didn't film that one but I knew someone who was in it. He was in the battle scene.

ANITA. But there were hundreds of people in the battle scene. They all died.

AURELIO. Oh?...I knew that... Well, did you see *El Matador y el Santo*?

ANITA. Yes, of course? Who didn't.

AURELIO. Ah,...bueno... I knew someone who made tacos for the stars on that one.

ANITA. You're not really a movie director de Hollywood, are you?

AURELIO. No, not really. I got this camera at the Pulga.

ANITA. A flea sold you a camera?

AURELIO. No, we call Pulgas flea markets here,...Pulga...

ANITA. Minnesota has strange names for things, que no?

AURELIO. I bought it for ten dollars. My tia Concha wants to impress her family from México. Do you think they believe I'm a movie director?

ANITA. They do, but I don't.

AURELIO. I'm sorry, but she insisted.

ANITA. Don't worry. I won't give away your secret.

AURELIO. You won't?

ANITA. No.

AURELIO. My name is Aurelio...

ANITA. I'm Anita Maria Carmen de los Santos-Reyes-Magos, the third.

AURELIO. You're not from here are you?

ANITA. No, I'm visiting from Zacatecas. That's in México.

AURELIO. You're very beautiful.

ANITA. You're very forward. I'm engaged. His name is El Niño.

(The FIESTA GUESTS exit. Music is heard as EL NINO enters. He is a Mexican cowboy. He wears spurs, a sombrero and a six-gun. He carries a lasso.)

AURELIO. Why is he called El Niño—the Little Child?

EL NINO *(to audience)*. Because I have a baby face. But don't let that fool you. Soy bien macho! I can ride a horse for months. I can shoot the eye out of a rooster at a hundred paces and I can even drink tequila for days with or without the worm! Eso es macho!

ANITA. El Niño plans to marry me as soon as I return to México.

EL NINO. We will live on my Rancho Grande! I want to have ten machitos running around the casa.

AURELIO. Are you in love with him?

ANITA. Well...

EL NINO. And many horses! A macho's gotta have horses!

AURELIO. I mean...has this marriage been arranged?

ANITA. Yes, El Niño's father, El Mero Niño made a deal with my father when we were little! My father couldn't say no, if you know what I mean?

(DOROTEO enters.)

EL NINO. Don Doroteo?!

DOROTEO. Yes, Niño?

EL NINO. I wish to marry your daughter, Anita. I've come to talk business.

DOROTEO. Business?

EL NINO. Sí. In exchange for Anita's hand in marriage, I will give you a horse. What do you say?!

DOROTEO. That is very generous, Niño, but I must first speak to her.

ANITA *(aside to DOROTEO)*. I don't love him, Papá. He's disgusting.

DOROTEO. Niño, I'm afraid my daughter...

EL NINO. But my father, El Mero Niño made a deal with you.

DOROTEO. Yes, I know. May he rest in peace. *(They all cross themselves.)* But that was long ago. She wore braids and you were chubby.

EL NINO. A deal is a deal, Don Doroteo. Okay, I will give you two horses and no more! What do you say now?!

ANITA. Papá...

DOROTEO. I'm sorry, Niño, but no.

EL NINO. No?

DOROTEO. Sí, "no."

EL NINO. You mean "no," sí?

DOROTEO. Sí.