

El diario

by Hannah Goodwin and Bryant Grady

Cast of Characters

Camilo, early twenties, Guardia Lieutenant, falls in love with Sofia

Somoza, dictator of Nicaragua, head of the Guardia

Dante/ Narrator, early twenties, Guardia Captain, best friend of Camilo

Sofia, early twenties, rebel, falls in love with Camilo

Pedro, twenty-five, lieutenant in the Guardia, drunk

Javier, twenty-five, lieutenant in the Guardia

Enstonsio, twenty-five, lieutenant in the Guardia

Enrique, thirty, guitar player, rebel

Carlos, twenty-four, rebel. poetry enthusiast

Eduardo, twenty-three, rebel, poetry enthusiast

Luis, early twenties, rebel

Lucia, twenty-one, Luis' girlfriend

Abril, mid- forties, rich, mother of Camilo

Prologue (Director):

Our play takes place in Nicaragua in the late 60s and early 70s. In 1967, Luis Somoza, who had been the dictator for many years, died and passed his presidency off to his brother. The young Anastasio Somoza had already been a part of the Guardia, the Nicaraguan National Guard, for many years and knew the political system well. Somoza was only president for four years until a law forced him to step down. Just before he was forced to step down, Somoza placed himself as head of the Guardia. The Guardia served as the primary military force in Nicaragua and was regularly funded by the United States. During the 1970s the Guardia was used for military purposes to fight against the rebel group called the Sandinistas.

exit stage right

SCENE ONE - 1982 Narrator Intro/ 1967 Camilo's Beginning

N. Dante/ Camilo/ Dante

N. DANTE enters stage left, journal in hand

N. DANTE:

1967 was a good year - at least for those who could support themselves and their families.

N. DANTE walks forward toward the audience, stops at edge of stage

The Somoza Regime in Nicaragua had just shifted power. Newly elected Anastasio Somoza, the third of the Somozas, had a tight grip on the country.

pause

This story is about a boy named Camilo.

N. DANTE lifts up his journal for the audience to see

This is his journal. It was found eight years ago, in 1974. There was a battle within him; his patriotic obligations went against his passion for a girl. It's all written in here.

N. DANTE opens the journal and begins reading

June 17th, 1967: Today I have nothing to do. I graduated high school a week ago and...

Spotlight on N. DANTE fades, he exits stage left, now in 1967 with CAMILO sitting on a log at stage right

CAMILO (*speaking to self*):

... now I am bored out of my mind. **Todos los días son lo mismo y lo mismo y lo mismo.**

Slight pause

I have to wait a week before I can join the **Guardia Nacional** at the base.

DANTE enters stage left.

DANTE:

Camilo, what's up?

CAMILO:

Hey Dante. I am so bored right now. And I miss my father. It is terrible that he left us, but I still miss him a lot. **No puedo dejar de pensar en el.**

CAMILO motions for DANTE to sit next to him. DANTE takes a seat with him on the log.

What are you doing until we can go to the base? - **No estas muy ocupado o si?-**

DANTE:

My dad and I are going on a fishing trip at Lake Managua. You can come if you want. **La vamos a pasar muy bien.**

CAMILO:

Yeah, that'd be great, I love fishing with you and Leo. **Ya veras, voy a pescar mucho.**

DANTE:

Well why don't we go down to the dock and start loading the boat? **Vamos Camilo**

DANTE gets up from the log

He was going to meet me there later.

Both boys exit stage right

END OF SCENE ONE

SCENE TWO - 1967 Abandonment

Abril/ Camilo/ Somoza

SETTING - EXT.

Stage stays the same.

ABRIL and CAMILO enter stage right

ABRIL:

Lord have mercy on me. I miss him so much. **Que vamos hacer sin él?**

CAMILO:

I know, Mom. Me too. **Me siento muy triste a veces.**

ABRIL:

When you join the men in the Guardia, you'll have Anastasio Somoza. **El va a cuidar de ti.**

CAMILO:

He can't replace my father. **El es diferente de papa.**

ABRIL:

He's a good man. Give him a chance. He has been to all of your birthdays and has bathed you in gifts. Let him be there for you. **Es el hombre más poderoso de Nicaragua.**

CAMILO pats ABRIL on the back

CAMILO:

Okay, Mom. I'll give him a chance. He probably won't treat me any differently. **Estoy nervioso.**

ABRIL:

He may be the president of Nicaragua, but surely the power hasn't gotten to his head.

CAMILO:

Sí, a lo mejor.

ABRIL looks at CAMILO, frustrated but calm

ABRIL:

Just remember that he lost his father, too. **Entiendes?**

ABRIL looks up, and begins to smile

Look, there he is now.

SOMOZA is heard offstage getting out of a car. He enters stage left closest to ABRIL.

SOMOZA (head down):

Ahh, what a shame. I am so sorry you must go through this, Abril. When a man leaves his family for another woman it is just awful. **Si necesitas algo solo dímelo.**

CAMILO stays silent, acknowledging SOMOZA with a nod of his head

ABRIL:

Gracias, Anastasio. Please excuse me while I see how the Baho is coming along.

ABRIL exits stage left.

SOMOZA:

Have you packed your things? **Tienes todo listo?**

CAMILO:

Yeah. Hopefully I got everything.

SOMOZA:

Muchacho escuchame. All you need to be in the Guardia is determination, a gun and a good pair of socks. **Vas a ser un gran soldado.**

CAMILO smiles.

I'd really like to be with you through this, Camilo. **Yo te voy a ayudar**-I lost my father, and more recently my brother. I understand what you're dealing with and can help you with the kaleidoscope of emotions you are feeling. Not only did I suffer the loss of the two main men in my life, but I was left with a job I have no one to guide me through. I don't want you to flounder in the Guardia. You have talent and will be a great asset. You will help me get rid of the Sandinistas. **Si Camilo, vas a servir a tu patria.**

CAMILO:

Thank you, Mr. Somoza. That means a lot. **Es usted muy generoso.**

ABRIL enters stage left, looking in awe to something offstage.

ABRIL:

Is that yours? **que bonito!**

SOMOZA:

Yes it is.

CAMILO:

Whoa, that is the most beautiful car I've ever seen. **Es precioso.**

SOMOZA:

It's a 1958 Mercedes 300d. The best car in the world. **También es el más caro.**

ABRIL:

That's very nice.

SOMOZA:

You've always told me my preferences are expensive. I like my clothing to be nice, my gifts to be extravagant, and my cars to be rare. I virtually own Nicaragua, what else am I supposed to do with my money? **Dios me ha bendecido mucho.**

pause

Well, Abril, Camilo, I'm sorry for your loss. Camilo, I'll see you in training tomorrow.

Nos vemos mañana.

SOMOZA exits stage left

ABRIL:

See? He likes you. Do you like him? **Dime la verdad.**

CAMILO:

He's alright. **Pero no es como mi padre.**

CAMILO smiles at ABRIL. They exit stage right.

END OF SCENE TWO

SCENE THREE - 1982 Narrator Reads/1971 Camilo's Training

SETTING: In a bunk.

Props Needed: Journal, bed/bunk

N. Dante/ Camilo/ Dante

N. DANTE enters stage right. stands in front of the crowd, reading from the journal.

CAMILO enters stage right.

N. DANTE:

July 23rd, 1967: I am finally here. In the Guardia with Somoza. With all of the men, **los mejores hombres**, who fight....

CAMILO is sitting in the barracks, on his bed, writing fervently in his journal

CAMILO (*speaking to himself*):

...to keep the country moving forward. **Esto es progreso.**

DANTE enters, walking up to CAMILO and looking over his shoulder

DANTE:

Que escribes? You're still writing in that diary?

CAMILO:

No, idiota, it isn't a diary.

DANTE:

Whatever you say diary boy. **No hagas la guatuza.**

DANTE playfully slaps CAMILO's face, smiling. CAMILO punches DANTE's arm. Both boys pause for a moment, staring each other down. They begin play fighting. SOMOZA enters stage left. SOMOZA clears his throat, loudly. CAMILO and DANTE stand up straight, at attention.

CAMILO:

uhh. *I'm* sorry, sir.

DANTE:

We're *both* sorry. **Solo estabamos jugando.**

The boys elbow each other in the ribs.

SOMOZA:

Camilo, I need to talk to you. Now. **Retirate Dante.**

CAMILO stays with SOMOZA, DANTE walks off stage.

Look boy-

CAMILO:

-I am a man

SOMOZA smacks his face and grabs his chin with his left hand to look him in the eye.

SOMOZA (*yelling*):

You don't act like a man. You can't mess around anymore. I have spoken very highly of you to high-ranking officers. I don't want you disgracing me with your childish acts. **Por tu comportamiento idiota.**

CAMILO (*annoyed*):

I won't let you down. **Te lo prometo.**

SOMOZA:

Damn straight you won't. Stop acting like a child.

CAMILO (*angry*):

Who are you to tell me to stop messing around? **Usted no es mi padre.**

SOMOZA gives fake consideration.

SOMOZA:

Hm.. Last time I checked I'm the one who saved you from jerking around all day.

CAMILO looks down. Pause.

CAMILO (*much calmer*):

Lo siento.

SOMOZA exhales loudly. Pause.

SOMOZA:

I understand what you've been through. Show my army and myself respect, and you'll get respect back. **Tengo mis dudas sobre ti Camilo.**

SOMOZA backs away from CAMILO and begins to exit.

CAMILO:

My mother told me you are a good man.

SOMOZA turns around.

I want you to live up to that, **Espero que asi sea.**

SOMOZA nods his head, slowly turning away and exits stage left. CAMILO walks back to his bed, returns to writing in his journal.

END OF SCENE THREE

SCENE FOUR - 1971 Camilo and the Boys

Camilo/ Dante/ Enstonsio/ Pedro/ Javier

SETTING: INT. Bar. Everyone sitting around a table, table stays in for three more scenes. Then, in Scene Six, during montage, table is removed. When this scene is over, and people walk off stage, they take chairs with them but leave two.

Props Needed: table, chairs, glass bottles

*Enter from stage right. CAMILO takes a sip from his can, sitting quietly among DANTE, ENSTONSIO, PEDRO and JAVIER, who are all speaking loudly. **Sitting order from left to right: Bryant, Zeek, Nick, Gavin, and Bryson.***

ENSTONSIO (*addressing all of them*):

Have you been out on patrol yet? **Te ha tocado salir a la calle?**

DANTE:

Camilo and I went out last week.

ENSTONSIO raises his eyebrows and smiles. CAMILO nods his head proudly and turns to PEDRO.

CAMILO:

Pedro, I heard your squadron got attacked the other day. **Están Bien todos?**

DANTE (*laughing*):

Yeah man, I heard you screaming from two miles away. **Tenían mucho miedo verdad?**

PEDRO looks up from his mug of beer, his eyes swimming. His eyebrows furrow

PEDRO:

Hey! If you were there you would have pissed yourself. **No hubieras aguantado!**

All of the men laugh

If you could have seen me, in all of my gear...

PEDRO pumps his chest out

... you would have been so intimidated. So I screamed a little,

lifts shoulders and sips from his mug.

every man does when he's faced with death.

JAVIER:

Bull, it was a bunch of those damn prostitutes that scared you. You're a wuss. **Son una verguenza!**

PEDRO:

Whores?!

PEDRO bangs down his mug, angry.

Those were rebels disguised as women! At least I killed them all.

ENSTONSIO:

You are all wimps, the only one of you with some real huevos,

pause, ENSTONSIO turns to look at CAMILO

is Camilo over here. **El es el único que no tiene miedo de nada.**

All of them look at CAMILO expectantly, waiting for his response.

CAMILO:

I don't know, man. I appreciate that, but I don't know how I'd do facing a crazy untrained rebel with a machine gun.

ENSTONSIO:

Just don't be a clam like Pedro over here, and you'll be fine. **Tienes que confiar en ti hombre.**

Everybody laughs

Rebels are nothing but a bunch of government freeloaders that need to be put in their place. **Ellos nos tienen miedo.**

JAVIER:

Damn Sandinistas. They're all so ignorant. All they see is us, the men protecting them, as a big bully. They don't see how the US helps us get what *we* need. **Son unos comunistas idiotas.**

PEDRO:

After all I've been through-

DANTE:

-Fighting vicious women?-

PEDRO:

-fighting to maintain our US ally, and they take it for granted. We need to kill those communists before they poison the country. **Son una verdadera amenaza.**

CAMILO:

Don't the rebels just want to have equal rights?

ENSTONSIO, PEDRO and JAVIER stare at him like he's stupid

ENSTONSIO:

They want to have the same rights your hard-working family has without having to work as hard. There isn't anything equal about that. **Ne me vengas con esas pendejadas Camilo.**

PEDRO:

We don't have to take care of them just because they can't take care of themselves. **Ellos quieren vender Nicaragua a los rusos.**

JAVIER:

All they need is a job. That's enough to help themselves. **Ellos tambien son Nicaraguenses.**

PEDRO and ENSTONSIO laugh

CAMILO:

I thought that was the problem.

ENSTONSIO:

Camilo, the only problem is their rebellion. **Quieren el poder para joder al pais.**

ENSTONSIO, PEDRO and JAVIER get up from seats

Hey, this place is closing, let's help the owner, show them how much the Guardia helps out the people. **Levantense y hagan algo.**

All stand, pick up chairs. JAVIER, ENSTONSIO and PEDRO carry chairs off stage and exit stage left. CAMILO and DANTE walk chairs over to side, setting them next to each other.

DANTE:

You should listen to them, Camilo. It is important for us that they see us as equals. We need to show our loyalty. **De lo contrario no van a confiar en ti.**

DANTE and CAMILO exit stage left

END OF SCENE FOUR

SCENE FIVE – 1982 Narrator/ 1971 Love at First Sight

Props Needed: coffee cup, assortment of papers

N. Dante/ Camilo/ Sofia

SOFIA walks on stage from stage left and sits in one of the remaining chairs. N. DANTE enters stage left.

N. DANTE (*reading from journal*):

January 11th, 1971: The guys are all really against the rebels. I know I should agree with them, but I don't know. **En verdad me siento confundido.** I don't see a problem with what the rebels are doing. All they want is some equal rights. It's hard for me to put any label on them because it doesn't seem right to hate and kill them, but that is the only position I've ever been allowed to take my whole life. Somoza is extra harsh on them. Ever since he stepped down from the presidency and made himself commander of the Guardia, he has been around a lot lately. I like having him around, but I can't shake the feeling that he's watching my every move. **Por alguna razon tiene mucho interes en lo que yo hago.**

pause

I had an interesting experience in the coffee shop today.

Stops reading journal, looks up and continues talking

He never should have gone into that coffee shop.

Looks down at journal and continues reading

As I walked into the coffee shop it was busy as usual. **De repente podía oler algo muy delicioso.** The soothing smell of fresh ground coffee filled the room...

Spotlight on N. DANTE fades away, he exits stage right. CAMILO enters stage left. CAMILO grabs a cup of coffee from stage right, as though someone handed it to him.

CAMILO:

Gracias.

CAMILO walks around the stage, holding his coffee and a bunch of papers. SOFIA glances up at CAMILO, lightly smiling. CAMILO gets closer and then trips on his own feet. His coffee spills out of his container and falls onto the floor in front of SOFIA, none of the coffee touches her.

CAMILO:

Dammit!

CAMILO sets his bunch of papers on her table. He throws away his empty coffee cup.

SOFIA:

It's fine. **No te preocupes.**

CAMILO runs stage right, and grabs a load of napkins. He runs back and begins to bend down and wipe up the floor.

CAMILO:

I'm so sorry. Are you okay? Did I ruin your dress? **Que estúpido de mi parte!**

SOFIA looks at him for a second.

SOFIA:

Oh, no, I'm fine. It didn't touch me. **Solo necesitamos limpiar.**

CAMILO continues wiping up the floor, moment of silence.

And, thanks for your concern. My sister made me this dress. **Es muy especial.**

CAMILO finishes up the floor, throwing away the napkins. SOFIA grabs CAMILO's papers on her table and begins thumbing through them.

CAMILO (*looking up at her*):

Yo me llamo Camilo, by the way.

SOFIA (*looking down at the papers*):

Did you write all this? **Es mucho!**

CAMILO gets up and sits next to her at the table.

CAMILO:

I did. **Me gusta escribir.**

SOFIA (*smiling*):

This is incredible! **Esto es muy interesante.**

CAMILO (*cocky*):

Well, you know.

SOFIA (*eyebrows furrowing*):

No, I don't.

CAMILO:

Oh, well, thank you. I'm sorry but I didn't catch your name? **Me vas a decir tu nombre?**

SOFIA:

Most people nowadays don't have time to think about writing, so I didn't expect to meet anyone here who could write so well. **Estos poemas que escribes son muy bellos.** It reminds me of Ernesto Cardenal's poetry.

SOFIA looks him in the eye.

CAMILO:

Thank you? I don't see how comparing me to a rebellious man is a compliment.

Cardenal es un cura guerrillero.

SOFIA:

Cardenal is not just a rebellious man, he's very intelligent to be going against who he believes are the bad guys. **El as un escritor que me inspira mucho.**

CAMILO pauses, thinking

CAMILO:

Entonces, what's your name?

SOFIA:

My name is Sofia. **Es un gusto conocerte, Camilo.**

CAMILO:

So tell me about yourself. **Quien eres?**

SOFIA:

We should talk about that over dinner. **Que vas hacer mas tarde?**

CAMILO and SOFIA stare at each other, smiling. Exit stage left.

END OF SCENE FIVE

Scene Six- 1971 Love Letters in the Sand/ 1982 Narrator

This is Dante's monologue, he is simply talking to the audience. While he talks the stage crew will have time to remove the table and put in new chairs for Scene Seven.

N. Dante/ Camilo/ Sofia

N. DANTE enters stage right and is sitting off to the side of the stage. CAMILO and SOFIA enter stage left, laughing and walking around as though they were in a store.

N. DANTE (*reading from journal*):

May 15th, 1971: I met a beautiful girl. **A una chica impresionante...**

CAMILO and SOFIA exit stage right, and then enter stage right, this time hand in hand.

The stars shine just for her. I swear the sun gets brighter whenever she looks at me. **El amor ha tocado a mi puerta.**

CAMILO and SOFIA sit down, still hand in hand, there conversation still joyful but as though they are in love.

We talk about everything and I feel like I know her by heart. **Lo que siento por ella es muy intenso.**

CAMILO and SOFIA get up, still hand in hand, and exit stage right. N. DANTE stops reading from the journal.

He's a fool for falling in love with her. **Esto que escribe es pura basura.**

N. DANTE begins reading from the journal again. CAMILO and SOFIA enter the stage, hand in hand, as though they were at the beach. CAMILO lays out a towel and SOFIA sits on it. CAMILO and SOFIA are wearing sunglasses.

Everything about her is lovable. The past four months have been amazing. **Hay algo mágico cuando estoy con ella.**

CAMILO and SOFIA talk playfully with each other.

She makes me feel needed and wanted. She makes me feel a way I've never felt before. **No puedo ni explicarlo.**

CAMILO and SOFIA embrace

I've fallen in love with her. **La amo!**

N. DANTE turns to watch CAMILO and SOFIA. They get up and exit stage left. N. DANTE shakes his head in sadness.

END OF SCENE SIX

Scene Seven - 1971 "A Roosevelt"

Camilo/ Sofia/ Eduardo/ Luis/ Carlos/ Lucia

SETTING: INT. Poetry Cafe

ALL enter the stage together from left. CAMILO at the back of the pack, SOFIA at the center, reaching behind to hold his hand. The group is loud but becomes quiet once they sit down. Around the table, the closest to the front is LUIS, then goes EDUARDO, CARLOS, LUCIA, SOFIA and CAMILO. CAMILO sits silently. LUIS, EDUARDO and CARLOS fidget with excitement.

LUIS:

Hey, Sofia. When we were outside I couldn't hear you. **Como se llama tu amigo?**

SOFIA:

Oh, Luis, this is Camilo. **El es mi novio.**

LUIS:

Camilo **mucho gusto**, it's nice to meet you.

CAMILO:

El gusto es mio, what's all of your names again?

EDUARDO:

Yo soy Eduardo.

CARLOS:

Yo me llamo Carlos

CAMILO shakes all of their hands as they introduce themselves

CAMILO:

What is this place? **Donde estamos?**

EDUARDO:

This is our favorite poetry café. It's a safe haven for outcasts like us. Hating Somoza isn't very popular right now. **Aqui podemos hablar libremente.**

CARLOS gets nervous

CARLOS:

Not all of us *hate* him-

LUIS:

-but basically all of us do. **Es lo peor de Nicaragua.**

CAMILO:

You hate Somoza?

CARLOS:

Well, yes. He's got eyes everywhere though, so I don't like to talk about it. **Debemos de tener cuidado.** Don't you hate Somoza?

CAMILO gets quiet, unsure of what to say. SOFIA clears her throat

SOFIA (*pointing towards an area in front of them*):

Well, are all of you going to read the poem up there? **Van a ir verdad?**

LUCIA:

I won't be going up tonight, but they are going to renew one of the greatest of all Nicaraguan poets: Ruben Dario. **Se van a divertir mucho.**

LUIS (*looking at SOFIA*):

We're reading "A Roosevelt".

CARLOS (*incredibly excited*):

I love this one! Dario is the literary savior of Nicaragua.

EDUARDO:

He is much more than the literary savior, he is the Father of Modernism, he knew of our struggles before Sandino even started fighting to protect our rights.

(turns to CAMILO)

Have you read any of Dario?

CAMILO:

Yeah, it's good **y muy interesante.**

EDUARDO:

Oh, that's us. (*stands up and faces the table*) Please, enjoy.

LUIS, CARLOS and EDUARDO walk to the area in front of the table, all begin to recite the poem from a paper. Scene ends with the last word of the poem.

LUIS, CARLOS, EDUARDO: (switching off)

Crees que la vida as incendio,

que el progreso es erupción;

en donde pones la bala

el porvenir pones.

No.

hombres de ojos sajones y alma bárbara, vive.

Tened cuidado. ¡Vive la América española!

Se necesitaría, Roosevelt, ser Dios mismo,

para poder tenemos en vuestras férreas garras.

You think life is fire,

that progress is eruption;

You think that where you put the bullet,

Lies the future.

No.

men of Saxon eyes and barbarous soul.

Be careful. Spanish America Lives!

Roosevelt, you would have to be God himself,

to have us in your iron claws.

exit stage left.

END OF SCENE SEVEN

SCENE EIGHT - 1971 Telling the Parents/ 1982 Narrator

Biggest scene change, but still pretty basic just add one table and a few scattered chairs.

Camilo/ Dante/ Somoza/ N. Dante

CAMILO is pacing by his bed. DANTE walks on stage. Both enter left.

DANTE (*confused*):

What's wrong with you? **Algo te pasa verdad**

Walks up to CAMILO and grabs his shoulder, forcing him to stop and face him.

You've been pacing in here all day long.

CAMILO (*freaked out*):

I'm freaking out man, freaking out.

DANTE looks at him, more confused.

DANTE:

What's going on? **Dime que pasa**

DANTE drops his hands from CAMILO's shoulder

You're never around anymore and when you are, you're always so distracted. **Y cuando estas aqui nunca me haces caso.**

CAMILO:

I can't tell you. **Prefiero esperar**

DANTE (*growing angry*):

Why not? You used to tell me everything. You used to listen to me and I always knew what you were thinking. I thought we were on the same page, and now you don't even care what I think or say. **Me preocupa no poder confiar en ti.**

Pause. CAMILO stays completely silent. DANTE's voice quiets.

What happened, Camilo? **Tú sabes que soy tu compadre.**

SOMOZA enters stage left

SOMOZA:

Dante, you sent for me? **Para que me necesitas?**

DANTE:

Yes sir,

DANTE turns to fully face SOMOZA, his back to CAMILO

we believe to have found them. **Hemos encontrado el nido.**

SOMOZA's face lights up.

SOMOZA:

The rebels? Really? **Debemos actuar con rapidez.**

(takes a sigh of relief) How did we find them?

CAMILO stands there listening intently with a worried look on his face.

DANTE:

We interrogated a farmer today. He overheard two rebel officers talking about a meeting that is supposed to take place tonight. Daniel Ortega himself is supposed to be there.

CAMILO slips offstage to right without being noticed.

SOMOZA:

I hate that the only thing stopping us is that pathetic excuse for a man. **Debemos terminar con esto de una vez por todas.**

pause, SOMOZA exhales and then smiles

Excelente trabajo de inteligencia. I'm promoting you to Captain and will place you in charge of this operation. You will have the full support of the Guardia behind you- just ask and you shall receive. As for you Camilo...

SOMOZA looks around

Where did he go?

SOMOZA looks around again, this time turning the other way around.

DANTE:

I'm not sure sir, he was just here. **Hay algo raro con el.**

DANTE looks around.

(muttering under his breath, turning head away from SOMOZA) Then again, I never really know where he is.

SOMOZA:

Send someone to go find him, Captain. **Ahora mismo.**

DANTE:

Yes, right away. **A sus ordenes señor.**

DANTE stands straight and salutes him.

Lieutenant!

Pedro enters stage left.

PEDRO:

Yes sir.

DANTE:

Go find Lieutenant Camilo and bring him in here.

PEDRO exits stage left.

So, after we set the ambush on the hill there,

DANTE points to a spot on a map

we could have a strong infantry push by the river. I was thinking if they tried to escape we would be able to cut them off. **No van a tener escapatoria.**

SOMOZA:

Very good Captain. **Debemos cerrar todas las salidas.**

SOMOZA stands up straight.

I suspect what we talked about earlier is in place? **verdad?**

DANTE:

Si señor. We should wait until we find him to talk more about that.

SOMOZA:

Of course, Captain Dante. **Debemos ser cuidadosos.**

PEDRO enters from left.

PEDRO:

Señor.

PEDRO salutes DANTE

DANTE (*nodding*):

Adelante.

PEDRO:

There's no sign of Lieutenant Camilo anywhere on base. If he was here we would have seen him, sir. **Seguramente se ha escapado.**

SOMOZA slams his fist down on the table.

SOMOZA (*yelling, voice raising at the end*):

You need to find him, now! **Apurante antes de que me enoje.**

PEDRO rushes out in terror. SOMOZA looks at DANTE.

We need to find him by sundown, Captain. **Es una misión muy importante.**

exit stage left

END OF SCENE EIGHT

Scene Nine - 1971 Dark Paradise

No prop or scene change everything can stay the same except for props actors bring on.

Camilo/ Sofia

CAMILO enters right, SOFIA enters left. SOFIA and CAMILO are talking, SOFIA has a very worried look on her face.

SOFIA (*distraught*):

What do you mean? I don't believe you. **Como puedes saber tú eso?**

SOFIA falls to her knees. CAMILO sits down next to her.

CAMILO:

You have to believe me. **Es cuestión de vida o muerte.**

CAMILO runs his hand down her arm as she covers her face.

You need to go warn the others, I will go back and see if I can stop the attack from happening. **Ten mucho cuidado Sofia.**

SOFIA (*choked words*):

And what are you going to tell Somoza? **no debes confiar en el.**

SOFIA uncovers her face and stares at CAMILO. Slight pause.

That you're in love with a rebel so he can't destroy what he hates the most?

SOFIA covers her face.

They will throw you in prison, or worse, they will execute you on the spot. **Somoza y la Guardia son unos criminales.**

CAMILO:

I have to try. Now you need to go warn the others. Necesitamos actuar. I'll meet you back here soon.

CAMILO kisses her on the cheek

I love you, **recuerda eso siempre.**

SOFIA:

Te amo, no dejes que nada te pase.

CAMILO stands up and exits stage right. SOFIA stands up after a few seconds and exits stage left.

CAMILO enters stage right. SOMOZA and DANTE enter stage left.

CAMILO:

Somoza, sir.

SOMOZA stops and looks at him.

SOMOZA:

Where have you been all day? We have been looking everywhere for you. **A caso no se puede contar contigo.**

CAMILO:

I need to talk with you. It's urgent. **Permitame un instante.**

SOMOZA:

Alright son, go ahead.

CAMILO:

Sir, about the attack- **Necesito decirle algo.**

SOMOZA:

-oh good, are you ready? I have promoted Dante to Captain and I'm having the two of you lead the attack. **Vamos a darles un buen golpe.**

slight pause

I'm so proud of the two of you, especially you, Camilo. Your father would be proud.

CAMILO's face turns to panic

CAMILO:

But... but, sir-

SOMOZA:

-No buts, now go and get ready. We have to set up the ambush before the rebels get there.

Ya es hora para acabar con los Rebeldes.

SOMOZA begins to leave.

CAMILO:

Sir, you have to listen to me. We can't go through with the attack. **Tenemos que pararlo.**

SOMOZA turns slightly just before he is about to exit

SOMOZA:

And just why not? **Dime cual es tu problema.**

CAMILO:

Because sir-

SOMOZA:

-Because what? What is so important that we have to stop the attack now?

CAMILO looks down at his feet

Tell me now or it will be too late. **Habla o queda callado para siempre.**

CAMILO:

Sofia's with them.

CAMILO falls to his knees

SOMOZA:

What? You mean that girl you've been seeing?

CAMILO looks up. SOMOZA lights a cigar

CAMILO:

How did you know? **Alguien te lo ha dicho?**

SOMOZA:

How do you think we found out about the meeting in the first place? I have everyone under surveillance. I guess you weren't a screw up after all. We've had someone

following you everywhere, someone you would never recognize. The CIA has really helped us out. **De algo sirven esos gringos.**

CAMILO, in a state of confusion, grabs the pistol in his pants and aims at SOMOZA.

DANTE:

Camilo! What are you doing?! **Te has vuelto loco!?**

CAMILO shoots the gun, SOMOZA falls to the ground, clutching his arm. DANTE stares after CAMILO, who runs off stage to right after dropping the gun. DANTE rushes to SOMOZA's side.

SOMOZA:

I'm fine. Send the attack. **Camilo me va pagar con su vida!**

Exit stage left.

END OF SCENE NINE

Scene Ten - 1971 Burned Pages

Everything is taken off stage except for one chair.

Camilo/ Sofia

SETTING: EXT. Forest

CAMILO runs from right and goes to his bunk. He grabs his journal and runs to the rendezvous point. The sound of helicopters is quietly playing in the background, growing louder.

CAMILO:

Sofia! **¿Sofia, dónde estas?**

no response

Sofia! Where are you?

CAMILO waits for SOFIA, he sits down on a log and writes his last journal entry. SOFIA enters from left.

SOFIA:

Camilo, I'm here. **Amor, estas bien?**

CAMILO drops his journal to right and the two of them run to right, then run back on where LUCIA, LUIS, EDUARDO and CARLOS are waiting.

CAMILO:

Everybody we need to leave now. **Vamonos!**

They hear a helicopter, loudly. Everyone looks up. Lights dim, all exit to right.

END OF SCENE TEN

Scene Eleven - 1982 Narrator's Identity

N. Dante

enters from left.

N. DANTE (*reading from journal*):

June 2nd, 1971: This will probably be my last journal entry. I have just shot Somoza and if I don't die from the sky attack, the Guardia will find me. I can't find Sofia and I'm getting worried that I'll never get to say goodbye. **Solo necesito saber que ella esta bien.**

DANTE stops reading from journal, speaks directly to crowd.

I've regretted the time I was loyal to Somoza since that day. All of the awful things he did that day, as well as the entirety of his dictatorship, will forever stain Nicaragua. He will be known forever as the man who destroyed his country and people. Camilo was my best friend. **El era mas que un amigo para mi. El era como mi hermano.** Ever since we were boys, I knew him and I would go places. I never thought it would end like this.

Pause

I loved fishing with him.

exits right.

The End

