

Projector flashes images. "Bienvenidos a Loiza, Capital de La Tradición." Videos of Hermanos Ayala dancing bomba. Interview clips. Then again: "Bienvenidos a Loiza, Capital de La Tradición."

SCENE 1

Choreography and lighting signifies rewind into the past. Portrait of Yuisa is projected. Actor Yuisa enters and strikes a pose in the middle of the batey, proud and defiant. Drummers begin to play something like La Negra Pancha? Maria Luisa? Singers begin to sing.

YUISA

This island won't let me rest. Every thirty years, just when I've drifted back to sleep, I hear your calls, asking for your mother Yuisa. Ayudame Madre Yuisa, tengo miedo. El huracan. Ayudame madre Yuisa. But did you ever stop to think, maybe tu Madre Yuisa is unhappy with you? Maybe Madre naturaleza is unhappy with you? Yes. I am. Because, my sons, you have not been honoring my daughters. Where are your birth mothers, huh? Are they on their feet? And your wives? Are they hiding your Medallas? When my daughters are unhappy, I till the earth so we can start again. My daughters have come crying to me at night when they think everyone is asleep. This land is fertile with their tears and mine, and though mine were spilled countless injustices ago the ground beneath my feet is as wet as when they first dropped, when a man calling himself El Conde arrived in my Loiza.

Suddenly the song shifts to *El Conde De Loiza*. Man with white hat steps into the batey. He dances with Yuisa.

YUISA

You don't become the first woman chieftain on the island without learning the game of men, like the Bomba drums played during slave times, the master watching could not understand the beat of the drum yelling we run at midnight, I am the drum and the man thought he was the master, but he does not know my beat so I win every time.

Yuisa and El Conde dance closer together. Yuisa flirts with the man, but turns to the audience with him behind her so we can see the sly smile on her face. It is all a game.

YUISA