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## **Family Plays**

# TWINDERELLA

*or, en Español,*

# GEMELARELA

*A fairy tale rip-off in one unspeakable act  
and two speakable languages by*

**JEROME McDONOUGH**

*Spanish translation*

*and Hispanic culture consultation by*

**BETTY ALDERETE**



# TWINDERELLA

or, en Español,  
GEMELARELA

Bilingual plays are becoming more and more popular as America's population becomes more and more diverse. And they are fun, even for audiences and actors who know only one language. Like other McDonough/Alderete bilingual plays, *Posadas* and *Señor Scrooge*, each line is delivered in both English and Spanish. Or, the play may be all English or all Spanish.

**Bilingual comedy.** *By Jerome McDonough and Betty Alderete.* *Cast: 9m., 12w., extras.* If you think Cinderella had problems, wait till you take a look at this play. It's a merry mix-up of two sets of twins who get separated and lose track of each other. One set is female (including Cinderella) and one set is male. One of the males has mean stepbrothers just as one of the females has mean stepsisters. It all turns out happily ever after of course when Prince Charmin throws a big party. *Get as close to twins as you can and forget about it. One show even had an African-American Slasarelo and a Hispanic Prince Charmin. Music for the party scene should be Hispanic tunes in the public domain. Some characters can be combined without too much adjusting. Detailed suggestions in the script cover all phases of production. Bare stage with 2 benches. Time: the present. Approximate running time: 35-40 minutes. Code: TS4.*

**From the author:** *Twinderella / Gemelarela*, whether the Spanish language is used or not, is a play based in contemporary Hispanic culture. "Teens and slightly pre-teens identify with the story AND get the spoof elements. Play to third grade and up, and the upper the better."

The traditional clothing of rural Mexico is one direction to take, but another costuming approach is what I call "Tejano." Colors are bright and clothes are contemporary—usually based on boots, jeans, and beautiful shirts. This is my preferred approach. It is fantasy, of course, but it is less fairy tale and more a picture of Hispanic teens in the age-old quest for true love, with a little sleight-of-hand thrown in for spice.

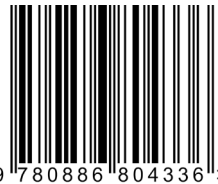
"No Spanish speakers in class?" or "No English speakers in class?" Do the play in the native language of the class and drop the translations, or have a teacher, who is bilingual or nearly so, perform the part of the translator. The actor or actress must remain quiet and IN CHARACTER during the translation. Audiences are willing to "suspend disbelief" in a dramatic setting.

## Family Plays

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## Dedication

To Rebecca Harrison, Caprock High School principal, who has let us get away with this foolishness for all these years.

We love you, Becky.

And, As Always,

## To the Original Casts

Riley Abbe, Jeff Apodaca, Robert Arenas, Tim Atchley, Nikki Baak, Christina Bass, Celeste Bourland, Chris Brannon, Blakni Brecht, Vanessa Buckles, Robert Bustamante, David Cano, Tony Collins, Keelie Cordell, Faith Cortez, Joe Cowden, Nicole Cox, Brandi Davis, Roman De Santos, Rockie Dustman, Krishauna Elliott, Timbra Evins, Andrew Fewell, Aja Foster, Tony Garcia, Tabatha Giles, Mark Godinez, Sean Graham, Tabitha Harvey, Michael Haskins, Krystal Houchin, Ryan Huseman, Hollie Kemp, Danielle Kent, MaryGrace Laurich, Stepheni Lee, Richard Lilley, Michael Marken, Lori Martinez, Lolly Massey, Rosie Martinez, Olivia Mata, Ty Miller, Travis Millsap, Dawn Moore, Michelle Morrison, Kevin O'Brien, Steven Olguin, Teresa Ortega, Monica Peña, Chrys Pettit, T. J. Pineda, Charley Reed, Tasha Rimel, Jeremy Roman, Justin Ruiz, Ricky Sanchez, Julia Savala, Starlyn Seaton, Samantha Segura, Damon Seymour, Charlie Sharpe, Jennifer Siciliano, Jared Smith, Nora Talavera, Duane Stewart, Sergio Treviño, Amanda Vallez, Shawna Van Sichel, Brandon Walker, Shane Wells, Amanda Whitaker, Sandy White, Jessica Wilkinson, Jerry Wolfe, and Jason York.

# TWINDERELLA/GEMELARELA

## *DRAMATIS RIDICULIS*

**LATINA**—Female Spanish Narrator \*\*

**ANGLA**—Female English Narrator \*\*

**LATINO**—Male Spanish Narrator \*\*

**ANGLO**—Male English Narrator \*\*

**REINA (Queen)**—thinks herself Queen of the Barrio. Haughty.

**PRINCE CHARMIN**—Reina's son <In performances for young children, pronounce it like “Charming” with the last letter left off. For adolescents and up, try “Sharmin” if you wish.

**GUACAMOLE**—Prince Charmin's servant

**PRINCESS PRINCESS**—a princess so nice they named her twice. Allegedly Reina's daughter.

**FAJITA**—Princess's servant

**SALSARELA**—badly used foundling daughter

**GATA CHICA**—cat (actress—really speaks, but only to Salsarela)

**VIEJA MALA**—social-climbing stepmother

**MUY MALA**—selfish stepsister

**MAS MALA**—selfish stepsister

**MAMA MÍA**—the Fairly Oddmother

**\*MICE (RATONES)**—Performers turn into a sportscar, then back into mice

**SALSARELO**—badly used foundling son

**FRIJOLES**—dog (he really speaks, but only to Salsarelo)

**VIEJO MACHO**—frustrated stepfather

**POCO MACHO**—stupid stepbrother

**NI MACHO**—stupider stepbrother

**PAUNCHO**—the Fairly Oddfather

**\*RATS (RATAS)**—performers become a recreational vehicle, then rats again

**PLUS EXTRAS**—musicians, dancers, onlookers, people who got lost trying to find the restrooms, etc.

\*Mice and Rats are optional, primarily for theatres whose cast pool is so large that more characters need to be included. Choreograph them into the “Jaguar” and “Four-Wheel-Drive-Job” vehicles, PLUS they can flesh out the crowd at the dance.

\*\*A single language interpreter for each language is all that is vital—but two of each gender improve the continuity enormously.



## ABOUT THE PLAY

Bilingual plays are becoming more and more popular as America's population becomes more and more diverse. And they are fun, even for audiences and actors who know only one language. Although this one was designed for simultaneous English/Spanish presentation, it can be performed in either language alone. The author, who produced the play on his own stage before releasing it for publication, has this advice for first time producers:

Try to relax. The problems which saying the same line in two languages creates all take care of themselves in the rehearsal process.

Problem 1. "Stepping on the translated line." This will persist for only a few rehearsals. Once the rhythm starts to be felt, the translated lines vanish. Audience members hear in the language which is their own, or their own and one they would like to know better. (Watch out—don't let on that we're being "educational.")

Problem 2. "Visibly waiting for the translated line" and the related "Watching the translator between lines in the other language." The answer to both of these difficulties lies in actor concentration. The actor or actress must remain quiet and IN CHARACTER during the translation. If this internal focus is consciously kept, the problem is solved.

Problem 3. "No Spanish speakers in class" or "No English speakers in class." One answer is simply to do the play in the native language of the class and drop the translations. Another possibility is to have a teacher, who is bilingual or nearly so, perform the part of the translator. These McDonough/Alderete shows are sort of Swiss Army Knife plays—you can do pretty much whatever you need to do with them.

*Twinderella/Gemelarela* is about two sets of twins involved in the Cinderella story. Mr. McDonough advises: "It would be wonderful if we all had two sets of twins to fill these roles. Back down here in the muck of reality, we hardly ever have one set of twins, let alone two. In the original productions, we tried to make do with similar size and coloring. Even this was impossible with two classes and if there was any special confusion or skepticism from the audience, I didn't note it. (And, believe me, I would have noted it.) One show even had an African-American Salsarelo and an Hispanic Prince Charmin. As Coleridge almost said, audiences are willing to "suspend disbelief" in a dramatic setting. So long as the job is done well, the cosmetics of it become inconsequential. Get as close to twins as you can and forget about it. Or forget about it to begin with and cast to your strengths.

“When I wrote *Twinderella/Gemelarela*, I thought it was a children's show with enough bizarre elements to keep the more mature audience members entertained. The tour of the original casts taught me better. Response from pre-K through second grade was virtually nil. Audiences of third-to-fifth graders responded MUCH better and enjoyed the show, but some things were still lost on them.

“I apparently have been writing Young Adult pieces for so long that I now do it sort of automatically. Audience adolescence must have dawned before *Gemelarela's* basic premise—a kooky love story with goofy supporting characters—comes into full focus.

“Teens and slightly pre-teens identify with the story AND get the spoof elements. Parents were very receptive and responded wonderfully—but they may be the tiniest bit biased. Cutting through ‘my little darling’ aspects, though, adults can probably be put on the positive side. My overly delayed suggestion: Play to third grade and up, and the upper the better.”

To the Director and Cast:

Many of the directors of *Twinderella* will be veterans of other McDonough plays. Even a few teen performers will have worked in another of my works. To these, I say, “Thanks for staying on board.” So, old hands and fresh faces alike, I offer my best wishes for your production. Work with it AND have fun with it. I can think of no way to overplay any part in this show.

It's an oddity. You be odd, too.

Oddly,

Jerome McDonough



## TWINDERELLA/GEMELARELA

*[At rise, OPENING MUSIC plays as all four NARRATORS/INTERPRETERS enter and move to chairs in the "pit" or the area in front of the stage. Narrators should be seen, but not block the audience's view of the stage. Each Narrator holds a binder which contains the script. (Music stands with "standlights" work well for the Narrators.) Benches "cheated" toward Center are on the stage at Down Right and Down Left. The "Living Cyclorama" arc (the chorus or ensemble of performers) may be in place in the Upstage area, probably stretching from Left to Right, and facing away from the audience. "Home" position areas for each segment of the cast are: REINA's family—Up Center/Center; SALSARELA's family—Right/Down Right; and SALSARELO's family—Left/Down Left. (As their scenes occur, performers move from the arc to their playing area, then return to the arc once the scene is completed. See "Living Cyclorama" in the production notes if you are unfamiliar with this device.)*

*The OPENING MUSIC fades out and the Narration begins]*

### Scene 1—A Barrio

ANGLA. Once upon a time...

LATINA. Había una vez...

ANGLO. Or, in this case, twice upon a time...

LATINO. O, en este caso, había dos veces...

ANGLA. in a barrio not far from here,

LATINA. en un barrio no muy lejos de aquí,

ANGLA. Reina, a very rich woman, gave birth to twins—

LATINA. Reina, una mujer muy rica, dio luz a gemelos—

*[SALSARELO and PRINCE CHARMIN crouch down by REINA, who has stepped out of the arc]*

SALSARELO. *[Rising to knees, announcing proudly]* A boy.

ANGLO. Un niño.

PRINCE CHARMIN *[Rising to knees]* And another boy!

LATINO. ¡Y otro niño!

REINA. Two! I wanted at least one girl.

LATINA. ¡Dos! Yo quería siquiera una niña!

ANGLO. Nearby, twin girls were born to a poor woman.

LATINO. Cerca de allí, le nacieron gemelas a una mujer pobre.

*[SALSARELA and PRINCESS PRINCESS crouch just off C. A WOMAN turns in by them]*

ANGLA. Reina sneaked into the woman's house...

LATINA. Reina se metió a la casa de la mujer...

*[REINA takes the hand of SALSARELO and he crawls along with her. Action follows narration]*

ANGLO. and replaced one twin girl with one of her own sons.

LATINO. y cambió una gemela con uno de sus gemelos.

*[Reina takes PRINCESS PRINCESS and leaves SALSARELO]*

REINA. *[Returning to her place, UC, with the crawling PRINCESS PRINCESS]* Ah. A perfect set.

LATINA. Ah. Un par perfecto.

*[REINA, PRINCE, and PRINCESS turn out]*

ANGLO. The mother of the twin girls disappeared mysteriously.

LATINO. La madre de las gemelas desapareció misteriosamente. *[The WOMAN moves back to the arc]*

ANGLA. The authorities named the girl "Salsarela."

LATINA. Las autoridades nombraron a la niña "Salsarela."

SALSARELA. Salsarela?

ANGLO. And the boy "Salsarelo."

LATINO. Y al niño "Salsarelo."

SALSARELO. Salsarelo?

ANGLO. They were placed with different families—  
LATINO. Los pusieron con diferentes familias—

ANGLO. the boy with a man and his two sons,...

LATINO. el niño con un hombre y sus dos hijos,...

*[VIEJO MACHO and VIEJA MALA take the crawling SALSARELO and SALSARELA to their areas, Left and Right. MUYMALA and MAS MALA join Vieja Mala.]*

ANGLA. the girl with a woman and her two daughters.

LATINA. la niña con una mujer y sus dos hijas.

ANGLA. Their lives were wretched.

LATINA. Sus vidas eran pésimas.

ANGLA. Salsarela was forced to clean...

LATINA. Forzaban a Salsarela que limpiara...

VIEJA MALA. Clean the whole house before lunch.

LATINA. Limpia toda la casa entera antes de la comida.

ANGLA. and cook...

LATINA. y cocina...

VIEJA MALA. Have three hundred tamales ready by tomorrow.

LATINA. Ten trescientos tamales listos para mañana.

ANGLA. And pick up after her lazy stepsisters.

LATINA. Y tenía que limpiar lo que ensuciaban sus medias hermanas.

MUY MALA. Press and hang my gowns perfectly...

LATINA. Plancha y cuelga perfectamente mis vestidos de gala...

MAS MALA. And pull everything out from under my bed.

LATINA. y saca todo de debajo de la cama.

VIEJA MALA. Or you'll sleep with the pigs.

LATINA. O dormirás con los marranos.

SALSARELA. *[To herself]* Who could tell the difference?

LATINA. ¿Qué diferencia hay?

VIEJA MALA. What?!

LATINA. ¿Qué?

SALSARELA. *[Covering]* I could certainly tell the difference.

LATINA. Que ciertamente hay diferencia.

VIEJA MALA. Get to work!

LATINA. ¡Ponte a trabajar!

*[All WOMEN return to the arc]*

ANGLO. Salsarelo was likewise mistreated.

LATINO. Maltrataban a Salsarelo de la misma manera.

*[POCO MACHO and NI MACHO join their father]*

VIEJO MACHO. Shine all of my boots by midnight.

LATINO. Bolea mis botas antes de la medianoche.

POCO MACHO. And press all of my underwear...

LATINO. Y plancha toda mi ropa interior...

NI MACHO. And arrange my socks by color.

LATINO. Y coordina mis calcetines según el color.

SALSARELO. *[Under his breath]* Why not arrange them by smell?

LATINO. ¿Por qué no coordinarlos según el olor?

NI MACHO. What?!

LATINO. ¡¿Qué?!

SALSARELO. *[Covering]* I will arrange them well.

LATINO. Los coordinaré según el color.

VIEJO MACHO. If anything is left undone, you'll sleep outdoors tonight..

LATINO. Si no haces todo, dormirás afuera.

*[The MEN return to the arc. REINA, PRINCE CHARMIN, and PRINCESS PRINCESS take their places at Center]*

ANGLA. The other twins were richly raised...

LATINA. Los otros gemelos fueron creados en riqueza...

ANGLA. at Reina's mansion, "El Palacio."

LATINA. en la mansión de la Reina, "El Palacio."

REINA. A palace for the queen of the Barrio—Me.

LATINA. Un palacio para la reina del Barrio—Yo.

ANGLO. The boy was named...

LATINO. El joven se llamaba...

PRINCE CHARMIN. Prince Charmin.

LATINO. Príncipe Charmin.

ANGLA. and the daughter...

LATINA. y la hija...

PRINCESS PRINCESS. Princess Princess.

LATINA. Princesa Princesa.

*[REINA turns out]*

ANGLO. By the age of eighteen, the four children...

LATINO. A la edad de dieciocho, los cuatro niños...

ANGLO. had grown into vigorous young adults.

LATINO. crecieron a ser jóvenes adultos vigorosos.

ANGLA. But the rich twins felt that something was lacking.

LATINA. Pero los gemelos ricos sentían que les faltaba algo.

PRINCE CHARMIN. I feel a loneliness—

LATINO. Siento una tristeza—

PRINCESS PRINCESS. As if someone is missing from your life?

LATINA. ¿Cómo si falta alguien en tu vida?

PRINCE CHARMIN. You feel it, too?

LATINO. ¿La sientes tú también?



PRINCESS PRINCESS. We should try to find them.

LATINA. Necesitamos hacer por hallarlos.

PRINCE CHARMIN. Let's put our heads together.

LATINO. Pensemos juntos.

*[PRINCESS PRINCESS and PRINCE CHARMIN turn back into the arc.  
Focus shifts to Stage Right]*

ANGLA. The poor twins had no friends.

LATINA. Los gemelos pobres no tenían amigos.

ANGLA. Not people friends, anyway.

LATINA. Es decir amigos humanos.

*[SALSARELA turns in, speaking]*

SALSARELA. Gata Chica, where are you?

LATINA. Gata Chica, ¿dónde estás?

*[A FEMALE CHORUS MEMBER crawls to her]*

SALSARELA. Where have you been?

LATINA. ¿Dónde has estado?

GATA CHICA. Oh, I was sleeping behind the warm stove.

LATINA. O, dormía detrás de la estufa caliente.

SALSARELA. You are a lazy cat.

LATINA. Eres una gata perezosa.

GATA CHICA. All cats are. We eat. We sleep.

LATINA. Todos los gatos son. Comemos. Dormimos.

GATA CHICA. We nuzzle our masters, but only if it's our idea.

LATINA. Nos rozamos contra nuestros amos pero solamente cuando es idea nuestra.

GATA CHICA. Cats are very independent.

LATINA. Los gatos son muy independientes.

SALSARELA. But you're my only friend.

LATINA. Pero tú eres mi única amiga.

GATA CHICA. Well, I do make exceptions.

LATINA. Bueno, hago excepciones.

SALSARELA. Come on. We'll find your ball of yarn.

LATINA. Ven. Hallaremos tu bola de estambre.

*[They exit to the arc as ANGLO speaks]*

ANGLO. Salsarelo's only friend was...

LATINO. El único amigo de Salsarelo era...

SALSARELO. *[Calling]* Frijoles?!

LATINO. ¡¿Frijoles?!

*[A large CHORUS MEMBER drops to all fours and gallops toward Salsarelo. FRIJOLES runs into SALSARELO and they nearly fall]*

SALSARELO. Down, boy!

LATINO. ¡Sosíégate!

FRIJOLES. *[A charming, not too bright pet]* I was just so darn happy to see you.

LATINO. Es que me dio tanto gusto de verte.

SALSARELO. Why?

LATINO. ¿Por qué?

FRIJOLES. Because I'm a dog! We're happy to see anybody.

LATINO. ¡Porque soy perro! Nos da gusto ver a cualquiera.

SALSARELO. You're the only friendly thing in this house.

LATINO. Tú eres la única cosa amigable en esta casa.

FRIJOLES. Come to think of it there ARE people I'm not happy to see.

LATINO. Sabes que SI hay gente que no me da gusto ver.

SALSARELO. My stepbrothers and stepfather?

LATINO. ¿Mis medios hermano y padrastro?

FRIJOLES. Some day, I want to have a dinner of...

LATINO. Algún día quiero tener una comida de...

FRIJOLES. Kibbles\* and stepbrothers with stepfather sauce.

LATINO. Kibbles\* y medios hermanos con salsa de padrastro.

*[\*Update if necessary with a well-know brand of dog food]*

SALSARELO. Let's get you a snack.

LATINO. Vamos para darte un bocadito.

FRIJOLES. Now *that's* a plan.

LATINO. *Ese* es un plan.

*[They exit as PRINCE CHARMIN and PRINCESS PRINCESS enter, speaking with REINA]*

REINA. A party?! For all those *[distastefully]* poor people?

LATINA. ¡¿Una fiesta?! ¿Para toda esa gente pobre?

PRINCE CHARMIN. There must be some wonderful young people we've never met.

LATINO. Ha de haber algunos jóvenes maravillosos que nunca hemos conocido.

REINA. But poor people—they're *poor!*

LATINA. Pero gente pobre— ¡son *pobres!*

REINA. They have weird habits...and tiny, itchy bugs!

LATINA. ¡Tienen hábitos extraños...y chinches!

PRINCE CHARMIN. They do not!

LATINO. ¡No es cierto!

REINA. Why do this? You have loads of money...

LATINA. ¿Por qué tenemos que hacerlo? Tienes mucho dinero...

PRINCESS PRINCESS. Money isn't everything.

LATINA. El dinero no es todo.

REINA. *[Grasps her chest]* It most certainly is!

LATINA. ¡Comó que no!

PRINCE CHARMIN. So let's spend a little.

LATINO. Entonces vamos a gastar un poco.

PRINCESS PRINCESS. Every teen in the Barrio is invited.

LATINA. Todo joven en el Barrio está invitado.

REINA. El Palacio's too small.

LATINA. El Palacio es muy pequeño.

PRINCESS PRINCESS. We'll have it at the **\*\*Rex Baxter building.**  
Tonight.

LATINA. Lo tendremos en el edificio **\*\*Rex Baxter.** Esta noche.  
*[\*\*Insert the name of a local dance hall or public building where Barrio dances are held]*

PRINCE CHARMIN. We might meet someone—

LATINO. Tal vez encontraremos a alguien—

PRINCESS PRINCESS. Someone who is just right for us.

LATINA. Alguien que sea bueno para nosotros.

REINA. Oh, all right.

LATINA. O, muy bien.

REINA. I have to go rest—for a year, maybe.

LATINA. Tengo que descansar—por un año, quizá.  
*[REINA exits, somewhat dazed]*

PRINCESS PRINCESS. *[Calling kindly]* ¿¡Fajita!?

PRINCE CHARMIN. *[Likewise calling kindly]* ¿¡Guacamole!?  
*[A BOY and GIRL enter from the arc]*

GUACAMOLE. *[Loudly]* You called, master?

LATINO. ¿Llamó, patrón?

PRINCE CHARMIN. Knock off this “Master” stuff.

LATINO. Deja de llamarme “patrón.”

GUACAMOLE. What shall I call you?

LATINO. ¿Cómo le digo?

PRINCE CHARMIN. Charmin.

*[GUACAMOLE nods as FAJITA approaches]*

FAJITA. Your wish, Princess Princess?

LATINA. ¿Y su deseo, Princesa Princesa?

PRINCESS PRINCESS. Just call me Princess.

LATINA. Llámame Princesa.

FAJITA. Which one?

LATINA. ¿Cuál de ellas?

PRINCESS PRINCESS. The second one.

LATINA. La segunda.

PRINCE CHARMIN. Come on, we have to get those invitations moving.

LATINO. Ándale, tenemos que acabar las invitaciones.

*[ALL exit to the arc, as action shifts to Salsarela's house, Stage Right]*

VIEJA MALA. Salsarela!

VIEJA MALA. You did not prepare the seven dozen sopaipillas...

LATINA. No preparaste las siete docenas de sopaipillas...

VIEJA MALA. I told you to make.

LATINA. que te dije que hicieras.

SALSARELA. You ate them all.

LATINA. Ustedes se las comieron todas.

VIEJA MALA. Well, prepare seven dozen more.

LATINA. Entonces, prepara siete docenas más.

SALSARELA. Yes, Mama Mala.

LATINA. Sí, Mamá Mala.

MUY MALA. And we're low on honey, for some reason.

LATINA. Y se nos está acabando la miel, por alguna razón.

MUY MALA. Gather us more from the beehive.

LATINA. Trae más de la colmena.

SALSARELA. The bees might sting me.

LATINA. Me pican las abejas.

MAS MALA. Don't worry. It won't spoil our honey.

LATINA. No te apenes. No se hechará a perder la miel.

VIEJA MALA. Now go out front and prune my roses.

LATINA. Ahora sale al frente y apoda mis rosales.

*[The WICKED THREE exit and SALSARELA is left sadly alone, working in the yard. Across stage, SALSARELO launches into position as if he has been kicked there. VIEJO MACHO follows in a rage]*

VIEJO MACHO. You call this boot polishing!?

LATINO. ¿Y a esto llamas botas boleadas?

VIEJO MACHO. I can scarcely see my face at twenty paces.

LATINO. Apenas me puedo ver en ellas a veinte pasos.

SALSARELO. I'll try harder.

LATINO. Trataré de hacerlo mejor.

VIEJO MACHO. Before you re-do my boots...

LATINO. Antes de que bolees mis botas de nuevo...