



REASTICULARS

Caroline Castro

Characters:

Raul Martin- café owner- sells chicken breasts

Cristina- Raul's wife

Dr. James McManus- Plastic Surgeon- sells breasts too

Rosalinda- Brasserie owner- owns a lingerie shop of custom made brassieres; believes that women should find their best fit instead of fitting into previously made designs

Paula- Brasserie owner's daughter; young and flat-chested, thinks she has no hope for growth

Charlotte/Carlotta- Paula's best friend; her breasts increasingly grow throughout the play as the conflict between the two bosom buddies

Zafiro/"Gerry"- drag queen who works at the shop

Scene 1

RAUL

Rosalinda, qué tal? I'll get your order now.

PAULA

Mami, I want breasts.

ROSALINDA

No meat today, mijita. Ya. Sit down.

PAULA

No, I want breasts.

RAUL

(Poking his head through the cooking window) Hay pechugas atrás.

PAULA

Mam, Carlotta told me that if I eat lots of chicken skin my boobs crecerán y agrandarán. Swell, swell, swell!

ROSALINDA

Paula, that doesn't work.

PAULA

Pues, make me a bra that will make them grow. Carlotta got this trainer bra, so that her boobs can get ready to grow.

ROSALINDA

Mentira. Eso es un engaño de los gringos¹.

¹ Used synonymously, in this case, with Americans, but indicating slight annoyance.

PAULA

No, mami, it's true. Hers are growing.

RAUL

Here you go, Ms. Valle. Buen provecho.

PAULA

¡Gracias, Raul!

ROSALINDA

No, no, no. Thank you, but you can take this back.

PAULA

Mami, let me eat the skins.

RAUL

No es problema.

CRISTINA

A young girl can dream. (Winks and pours water) Ya, Raul, trabaje atrás, esto es mi lugar. Con la gente.

RAUL

Bye, Ms.Valle, Paulita.

CRISTINA

Coma eso, but you're still jovencita. Come. (To Rosalinda) Mira, Rosita, esta próxima semana celebremos nuestro aniversario...y pues... quería saber si me diseñaras un brasier push-up, tú sabes, o una faja maravillosa.

ROSALINDA

¡Sí, claro, para cuando lo necesitas?

CRISTINA

Bueno...el sábado, no, no el viernes.

PAULA

Mmmm. It tastes good. And it's working, look.

ROSALINDA

Ya, mijita. Finish up. I gotta go back to the shop.

PAULA

Okay, I'm done.

CRISTINA

I'll put it on the tab, ¿ya? Bueno, nos vemos, Rosalinda, me dices cuando lo termines.

ROSALINDA

Chao, Cristina.

RAUL

Nos vemos, Rosalinda. Adiós, Paulita.

JAMES MCMANUS

Here you go, miss.

ROSALINDA

Thank you. Paula, las cajas.

JAMES

Can I help you with this?

ROSALINDA

We're just going across the street.

JAMES

Oh, then I insist. Please. A beautiful woman should have her hands free.

ROSALINDA

Well, with all do respect, sir, entrusting a man with my merchandise and having to lead the way while he stares at my assets would not ease my worries. Vente, Paula.

JAMES

All right, understood. If you're selling something though, I'd be interested in checking it out.

ROSALINDA

Paula, shh.

JAMES

What?

ROSALINDA

If you're interested in my retail you can come by the store across the street.

PAULA

It's called ABraCadaBra.

JAMES

The bra place.

(PAULA giggles. The door's bells jingle as they exit.)

SCENE 2

ZAFIRO

A man was here this morning. Handsome man—rico y bello y gringo².
Mmmm. He asked for you.

ROSALINDA

Where's Mrs. Martin's bustier? Gerry, take it off.

ZAFIRO

Zafiro!

ROSALINDA

Last week it was Esmeralda and the month before that Aunt Gemaima.
Off, please.

ZAFIRO

I could bring it back tomorrow after the show. I'm exploring.

ROSALINDA

The fitting's tomorrow.

ZAFIRO

All right. Can we make me one though?

ROSALINDA

Yes, fine.

ZAFIRO

Qué te pasa?

ROSALINDA

Nothing.

² Although *gringo* is typically pejorative in many Latin American cultures, in Puerto Rican culture is mainly refers to an American man. A negative connotation would be implied in tone; an affectionate, warm tone can also be used.

ZAFIRO

The gringo man can fix it.

ROSALINDA

Cállate y trabaja. Ya.

PAULA and CARLOTTA

We must, we must, we must develop the bust, the bigger the better they
fill up the sweater, we must, we must.

CARLOTTA

That's not right. It's they fill up the sweater the boys like them better.

ROSALINDA

Mierda, I pricked my finger. Paula, quit playing and bring me a curita,
please.

PAULA

Ay.

(ROSALINDA follows after her. JAMES enters)

JAMES

Excuse me, ma'am.

ZAFIRO

Hello again.

JAMES

Is the owner here yet?

ZAFIRO

Uhuh. She's taking care of a little prick, is there anything I can do for you?

JAMES

I'll wait.

ZAFIRO

You gonna buy anything, you know, for your girlfriend or wife?

JAMES

I'm not married.

ZAFIRO

Uhuh, good, that's good. Rosalinda will be right out. Rosa, mi linda.

ROSALINDA

(comes in) Qué? Oh, hello.

(CARLOTTA walks over to ZAFIRO after a silent exchange.)

JAMES

Hi.

ROSALINDA

How may I help you?

JAMES

Well, just moved here and I don't know anyone and I wanted to take you out.

ROSALINDA

Straight to the point. Were you expecting to show me around, someplace new perhaps?

JAMES

New to me. It could be your choice. Mr. Martin from the chicken place suggested a few places, but I'd be up for your recommendations.

ROSALINDA

Mr. Martín's place is the best. It's the only place I go. Otherwise, I cook for myself.

JAMES

That's perfect then, wherever else we go will be a new experience for both of us. This is a nice place.

ROSALINDA

I work late.

JAMES

Ever thought of adding a lounge area near the fitting rooms?

ROSALINDA

No. This functions by appointment.

JAMES

Do you have many of those?

ROSALINDA

I have enough.

JAMES

You got anybody coming in at nine?

ZAFIRO

No.

JAMES

I would just like to talk a bit. How about we go to Oriental Oasis?

ROSALINDA

Where do you work?

JAMES

Go to dinner with me and you'll find out.

ROSALINDA

That's all right.

JAMES

La Hacienda.

ROSALINDA

Not authentic.

JAMES

Tommy's Grocery Hut. I'll buy fruit, make a shake or something—a smoothie, and bring it on over. We can eat right here, since you'll be up late. Something sweet never hurts.

ZAFIRO

Shit, I'll take one.

JAMES

See, your assistant wouldn't mind, right?

ZAFIRO

Not at all, Marlboro man.

JAMES

Oh, I don't smoke.

ZAFIRO

Claro que sí, mi amor. El pobre, dáselo un chance, Rosa—

JAMES

Chance, yes, you see, just listen to this young lady here, Rosalind.

ROSALINDA

I can't stop a customer if one stops by. But a customer, a real customer.

JAMES

Oh, sure. Well, that's me.

ROSALINDA

What are you looking to purchase?

JAMES

A healing bra. See, I'm a plastic surgeon and my customers need a bra for recovery after surgeries. I can write this down later or sketch it. You see, it can't have clips in the back, fasteners, but buttons in the front. It would be better if it could just sling around the shoulders and concentrate on the front because the back is a hassle for them.

ROSALINDA

Yes, I see.

JAMES

I'm James McManus, by the way. See you at nine?

ROSALINDA

Yes.

JAMES

You'll get a lot of business now, I can promise you that.

ZAFIRO

I love when men deliver.

ROSALINDA

Good night, Dr. MacManus.

JAMES

Oh, I'll be back.

(JAMES exits)

ZAFIRO

That man is fine, Rosa.

ROSALINDA

Ya.

ZAFIRO

Really, if you don't tap that do you mind if I try?

ROSALINDA

I don't think you're his type.

ZAFIRO

That's what they all say at first.

SCENE 3

ROSALINDA

Girls go upstairs. To bed.

PAULA

Who was that man, mam. Is he coming over tonight?

ROSALINDA

Shhh. He's a customer. You and Carlotta go get ready for bed.

PAULA

Carlotta heard him talking about a healer bra, quizás uno que me arreglara los mosquito bites que tengo.

CARLOTTA

What was he talking about, Ms. Valle?

ROSALINDA

Nothing girls.

PAULA

Ay, mami.

ROSALINDA

He's talking estupideces, mija. Women don't need healing in their chests, eso solo tapa el superficie. Stuffs their hearts with silicon and their minds with a man's perfection.

PAULA

Well I want to be full, stuffed like my peluche.

ROSALINDA

What'chyou wanna do that for?

PAULA

We want that because, because—

CARLOTTA

Because it's pretty, Ms. Valle.

ROSALINDA

You are already pretty, now upstairs both of you.

(CARLOTTA and PAULA exit upstairs. CRISTINA enters.)

CRISTINA

Señorita Valle?

ROSALINDA

Buenas noches, Doña Martín. ¿Cómo le puedo ayudar?

CRISTINA

Quisiera cancelar la compra, si puedo.

ROSALINDA

Pero, ¿cómo puede ser?

CRISTINA

My Raul, no se que le pasa. There's no point. Se olvidó de nuestro aniversario, casi no me toca. He's en la computadora todo el tiempo, tu sabe en los chats, creo. I don't know, he'd rather have fake sex online than with these saggy aguacates. I know the fitting's ya pronto, so I was hoping to pay you what I owe before anything else is done.

ROSALINDA

Ven, Doña, tengo algo que le ayudará.

(CRISTINA and ROSALINDA go to the back. "GERRY" comes out sweeping in pants without a wig and shirt but still in heels. JAMES enters.)

"GERRY"

Shit, this broom and its damn splinters.

(JAMES clears his throat.)

“GERRY”

Shit. You scared me. You got some tweezers on you?

JAMES

No, not with me.

“GERRY”

I left mines in the bathroom. Here, hold this a second, will you?

JAMES

Are you Rosalind’s son?

“GERRY”

I’m the assistant from this morning. We can’t all always look fabulous,
right?

JAMES

I brought you a smoothie.

“GERRY”

Thanks, papito. It’s so hot, I’ll take it like a shot. I’ll be right back. Don’t
look so uncomfortable, you’re making me remember my high school
days.

(“GERRY” exits to the bathroom. ROSALINDA and CRISTINA
return.)

ROSALINDA

Y no se lo diga a nadie, Doña Martín.

JAMES

Mrs. Martin, hi, how are you this evening?

CRISTINA

Hello, Dr. McManus. Gracias, Rosalinda, ¿cómo le puedo pagar?

ROSALINDA

No se preocupe.

CRISTINA

Gracias, gracias. Me salvas el matrimonio. Sueños de oro, curadora maravillosa. Goodnight, Dr. McMannus.

(CRISTINA exits)

JAMES

She seemed happy.

ROSALINDA

For some reason it pleases women to please you.

JAMES

Me?

ROSALINDA

Your kind, Dr. McManus.

JAMES

James. And I made you a smoothie.

ROSALINDA

I made you a bra.

JAMES

Already? Trying to get rid of me quick.

ROSALINDA

It's business. It's just the first model.

JAMES

Well, bring her out. I'll be ordering plenty of them.

ROSALINDA

You expect to have many customers.

JAMES

Of course.

ROSALINDA

You wish that women in this town are so dissatisfied with their bodies to come pleading to you to fix them.

JAMES

I wouldn't put it that way. Try your smoothie.

ROSALINDA

It's good. Thank you.

(“GERRY” enters.)

ROSALINDA

Gerry, can you please bring the healing bra for our customer?

“GERRY”

Sure, hermosa. I can model it too.

ROSALINDA

Ya, Gerry.

JAMES

She can if he'd like.

“GERRY”

(Putting it on) I'm not a he/she, Dr. McManus.

JAMES

I know.

“GERRY”

I'm versatile. How do you like it?

JAMES

You pull it off well.

ROSALINDA

Don't tease him.

JAMES

I mean it. You look good. That's... Can I see it? It works, it looks good on a woman.

“GERRY”

Thank you.

ROSALINDA

So, you would need about one hundred in double-D and three hundred more in C and regular D, correct?

JAMES

Not all women get their breasts enlarged.

ROSALINDA

All right, so I toss in a few Bs, for the women who aren't augmented.
Downsized bras.

JAMES

Built to suit a woman's needs.

ROSALINDA

A woman does not need a perfect cup size, Dr. McManus.

JAMES

Neither does a man, ma'am. Look, if this makes you uncomfortable we
can keep our relationship strictly romantic.

ROSALINDA

I'm only interested in the business, I can assure you.

"GERRY"

I'm gonna get my shit together.

(**"GERRY"** exits.)

JAMES

Why are you bothered by me?

ROSALINDA

It's not personal.

JAMES

Sure about that, Rosalind?

ROSALINDA

I'm Señora Valle.

JAMES

Does that mean Mrs.?

ROSALINDA

I'm a Ms. if you must know but most Latina women keep their last names anyway or add them to their husbands'. Our last names are equal in marriage.

JAMES

I'd have no issue tagging my name on to a woman's, Latina or not.

ROSALINDA

So you've never been married?

JAMES

No, Ms. Nope. Almost.

ROSALINDA

Ah, well, as I said this is the first model, I can make different designs and styles. What would you like to change?

JAMES

It'd be great if the inside was a soft material like the one you put, but one that wouldn't absorb the antibiotic cream. Like a Band-Aid. Different styles sound good, but I need some simple standards to make it easier.

ROSALINDA

I'll see what I can do. I can have the next bra ready in two days.

JAMES

Now, I know you only fix ladies' clothes, but could you do me a favor?

ROSALINDA

Possibly.

JAMES

My sleeve got caught in a door today, here's the button in my pocket.

ROSALINDA

Stay there. Now, stand still.

JAMES

You're gonna fix it right now...all right. We're of similar thread, you know.

ROSALINDA

I'm sorry?

JAMES

We work hard to help women love their bodies.

ROSALINDA

Yes, but I fashion garments that will compliment their bodies, custom made to suit them. I don't encourage changing oneself to receive the world's compliments. I tailor reality. Don't move your arm. Forgive me, I'm being rude again.

JAMES

Different opinions don't offend me, Ms. Valle. What is it that bothers you? All men or just me?

ROSALINDA

I don't really know about men except for how their nature reflects in a woman's behavior.

JAMES

And what would you say changes in you all because of us?

ROSALINDA

Well, based on a woman's insecurity, I would say men are inconsistent.
Based on a woman's broken heart, I would say men are inconsiderate.
Based on a woman's madness, I would say men are unresponsive. There.

JAMES

One woman to all men.

ROSALINDA

Although things are tailored to meet each man's measurements, they all wear the same suit and tie. Men are expected to conform to a general style of life yet their needs are met in specifics.

JAMES

And with women it is the opposite?

ROSALINDA

Women must fit a certain style in this country. Sizes are numbered two, four, fourteen, seven. Most women do not know the inches of their waistline unless they aim to shrink them. Downsize themselves to fit into a three long or short or medium. Heaven forbid a large or extra from that.

JAMES

What about one size fits all? Doesn't seem the case for a man and a woman.

ROSALINDA

Not even nudity fits that requirement, Dr. McManus. Nakedness has even harsher expectations.

(ZAFIRO enters)

ROSALINDA

Would you like to take the sample for now?

JAMES

That's fine. Won't be needing it yet.

ROSALINDA

Let me ask you this, when you evaluate a woman, what do you do first: compliment or criticize? Both of you.

JAMES

Well, her outline, her face, honestly the good. The meat and the nature in her eyes, which depending on the specific case can prove good or bad.

ZAFIRO

Bueno, lo bueno, Rosa. But only 'cause it's competition. You women do it too. But lemme ask you this. When you see a gay man walking down the street or getting into his car, do you notice the difference? Or do you just see the same hand movement and swish in the hips? Maybe even the same look in the eye, la mirada loca. Do you see an individual?

JAMES

If I know him. I can't speak for all men, but this one for sure and many others I know don't even think about it too much. And if we worry our heads about a woman it's because she's asking us to change our routine. We like stability too, in disposition. When we order a steak with white rice, we want a steak with white rice.

ROSALINDA

Yes, but heaven forbid it gets medium if you wanted well-done.

JAMES

I always ask for rare, but that's not the point. Women are a mystery

because men just don't have everything as figured out as you do. So we stick to the simple: we want it or we don't, it's hot or cold, liquid or solid, this or that, not in between. Life is simpler that way.

ROSALINDA

Complication cannot be avoided. It exists in each of us.

ZAFIRO

Well, this woman's gonna keep it real 'cause she's got work in the morning. Maybe it's just the man in me, pero something tells me this queen needs her sleep, so goodnight you two.

ROSALINDA

Adiós, bebo. Nos vemos en la mañana.

ZAFIRO

I know. I know.

(ZAFIRO exits.)

ROSALINDA

Well, Dr. McManus, thank you.

JAMES

What? I'm not needed anymore?

ROSALINDA

I should really get to bed.

JAMES

All right, Ms. Valle. I'll be coming back tomorrow, though, just to check up on our tailored reality.

ROSALINDA

Buenas noches, James.

JAMES

Good night, Rosa.

SCENE 4

CRISTINA

Milagros, milagros. Bendita de las mujeres, te amo, te alabo. Te glorifico, señorita Valle. Come to my place today and we'll cook you the banquet of your life. Mr. Martin is very happy, Rosita. And if he's happy with me, I'm happy. Are you making more of them or do you want it back?

ROSALINDA

Keep it for as long as you want, Doñita.

CRISTINA

Dios te bendiga, Rosalinda. Will you come by today?

ROSALINDA

Si, con las nenas.

CRISTINA

Are you bringing him también?

ROSALINDA

Geraldo?

CRISTINA

No, no. Mr. James.

ROSALINDA

No, Doña Cristina. We're just doing business.

CRISTINA

Aah, you're doing business, but he has other things in mind. Tiene planes, Rosalinda.

ROSALINDA

Pues que se planifique su vida y no la mía.

CRISTINA

Deja que los hombres hagan su mágica práctica—que nos cuiden. That's what they know how to do.

ROSALINDA

Yo lo hago, Doña.

CRISTINA

Si, si, yo también, but must we seem to do it all? There's nothing left for them now. When was the last time you were taken care of? Tú sabes, en la manera que solo él puede proveer.

ROSALINDA

Doña Cristina.

CRISTINA

Ay, ya con la vergüenza, milagrosa. Just admit it y nos vemos, mañana. Milagros has hecho, milagros!

(CRISTINA exits.)

SCENE 5

(ZAFIRO is dressed in drag.)

ZAFIRO

I feel like a woman. You know why? Because I'm fine, estoy fina, buena, me siento sensual. ¡Mírame, puñeta! If I were a man, I'd love me. I would tap this. I love it.

ROSALINDA

¿Qué tu haces, mijito?

ZAFIRO

Feelin' up my breasticulars. I am all woman and a bag of potato chips. Platanutres up in here.

ROSALINDA

¿De qué tú hablas?

ZAFIRO

Tell me something, honey, what makes you feel like a woman? Is it memories of your daughter at your breast? Is it your bra and your boobie tassels?

ROSALINDA

I don't wear those.

ZAFIRO

Don't tell me you've never tried them on, shit. We all know I have. Drives the men-ses crazy. Makes me feel powerful—like a woman. I can go into a room and command attention. I can't do that as a man. Girl, I'm more woman than you and I don't even got a man.

ROSALINDA

I don't have a man.

ZAFIRO

Mija.

ROSALINDA

No, el gringo no.

ZAFIRO

Whatever you say. I would be all over that. C'mon, the man looks good, he comes over, te mira, te escucha, juega con la nena. Why not?

ROSALINDA

Do you know where the rhinestones are for the fashion shoot?

ZAFIRO

On top of the rack closet en la cajita plástica.

ROSALINDA

Gracias.

ZAFIRO

De nalga, mi amor.

ROSALINDA

Ya, Geraldo.

ZAFIRO

What's that? Who did that?

ROSALINDA

¿Qué cosa?

ZAFIRO

That fine stick up your ass, nena. Who put it there?

ROSALINDA
Estoy cansada.

ZAFIRO
Cansada na'.

ROSALINDA
Y Paula?

ZAFIRO
No sé, pero ahí viene Sra. Cristina.

CRISTINA
No puedo mas, me tiene loca, casi lo ahogo, casi lo mato con estas tetas asfixiantes. Se lo va a sofocar, aquel milagro que nos diste.

ROSALINDA
Zafiro, sal.

ZAFIRO
Pues, cuando me llamas asi, your wish is my command.

ROSALINDA
¿Que pasó, Doña?

CRISTINA
La faja jodona y el jodón mío, no me dejaba quieta hasta que se dio cuenta que mis senos se están poniendo demasiados potentes.

ROSALINDA
¿Potentes?

CRISTINA
Si, y agresivos, come si tuvieran vida propia.

ROSALINDA

Ya veo...

CRISTINA

¿Ves lo que me pasa? Me agito y se agrandan, they turn on at any excitement. No más. Ya, please. Take this back.

ROSALINDA

¿Siempre lo tenía puesto?

CRISTINA

Bueno, si. You don't have anything that can, you know, undo this? Caramba, me molestan, atraen mucha atención y vergüenza.

ROSALINDA

Pues, no sé, Doña.

ZAFIRO

The burden of breasts? Please. I'm just taking tassels.

CRISTINA

Quédate aquí and be careful what you wish for, loquita. Papa Dios made us one way, a perfect way—a way we could enjoy. But we ruin it with our desires, con lo que esperan de nosotras. Planificamos el camino, estructuramos al amor, diseñamos hasta nuestros cuerpos, ¿para qué? Destruirlo todo, manejarlo con nuestra idea imperfecta de la perfección. Mejor esperar. Mejor escuchar y velar. Mejor vivir sin preocuparse y sin apurarse. Where's Paulita, I think she should hear this.

(in the room above)

PAULA

See? Nothing. Chicken skin, trainer bras, the bigger the better, they don't get the message.

CARLOTTA

La mamma says that tutto e per Dio.

PAULA

Meaning what?

CARLOTTA

God made you that way.

PAULA

Maybe I'm a boy. I look like one naked on top.

CARLOTTA

Do you like girls?

PAULA

What do you mean?

CARLOTTA

Touch mine. How do you feel?

PAULA

Like I like them. I want them for myself. Así. Touch mines.

CARLOTTA

I don't want to. Billy touched mine but I'm not in love with him. But I am in love, Paula.

PAULA

With who?

CARLOTTA
You'll laugh.

PAULA
Who is it?

CARLOTTA
But I'm not joking.

PAULA
Is it Enrique?

CARLOTTA
No way.

PAULA
Henry?

CARLOTTA
No, but he likes me too.

PAULA
Who?

CARLOTTA
It's, it's Barbie.

PAULA
Barnie?

CARLOTTA
You don't get it.

PAULA

What? Who is it?

CARLOTTA

Barbie. Blond and shiny with a big smile and blue eyes. She walks like this. Perfect.

PAULA

What? You just like the way she looks.

CARLOTTA

No, it's just, she does everything. Her boobs are real perky and she's happy and she makes me happy and perky. She's a good example and I love her.

PAULA

So what? I love a mis muñecas too. I liked my teddy bear in third grade. He was so cute and he gave me all the attention I wanted.

CARLOTTA

You don't get what I'm saying.

PAULA

She's just a doll.

CARLOTTA

I saw her at the mall the other day, the real thing. The doll is like a statue, so you can keep thinking about her, but she's real because I met her and I fell in love with her at first sight and there's nothing you can do to make me feel bad about it, Paula, because now you're staring and I don't like it so I'm going home.

PAULA

Fine. Just be careful with your Bratz doll.

CARLOTTA

Shut up! I'm going home.

PAULA

See you tomorrow, eskipper.

(As Carlotta leaves she finds the bra Doña Cristina left and takes it with her.)

ACT TWO

Scene 1

ZAFIRO

Okay so you're strapped in, right, and you clip the back and push the front out so you can see. Reach in, pop out. This goes for stilettos, push up bras, driving a car. My, my though, Carlotta, we're growing out, no?

CARLOTTA

Tutto e per Dio.

ZAFIRO

Uhuh, whatever. Now we're going to walk. Walk! Stomp those feetses, I need to hear the clickity-clackity. Wait, both of you, turn around and stand here. Watch. See, como pasarela. You cross your feet so you swish and bounce and your hair flies back as all the right parts shake and then you turn real fierce with a look on your face. You gotta own it, mijitas. Own yourselves. Back it up just a little and stick the neck out and then you're fine, you're fabulosas! Pero have confidence in the heels, they won't let you down. If you trip it's because you were unsure, no son

los tacos. Eso es, Paula! Now Carlotta, you're toppling over with this new weight below your shoulders. ¿Qué pasa, mija?

CARLOTTA

I don't know, it's hard.

ZAFIRO

You get used to it, honey. You even learn to like it. Just walk, both of you till you're comfortable then add a little pozaaz.

PAULA

Ay, Zafiro, you're crazy but I like it.

ZAFIRO

I know. Now this isn't how you win them over, girilas. It's only the start. It's the first impression. The real work is in the charm, but you'll learn that on your own.

PAULA

Carlotta's learning, she's in love.

ZAFIRO

With who, nena?

PAULA

Tell, Carla, tell.

CARLOTTA

Shut up, Paula. It's nothing. A lot of the boys at school like me.

PAULA

No, but tell about the Barbie—

CARLOTTA

Shut up, Paula!

ZAFIRO

What about Barbie?

PAULA

She's in love.

ZAFIRO

Uhuh, with Ken. What's your point?

PAULA

No, Carlotta.

CARLOTTA

Shut up.

ZAFIRO

Ey, careful. A woman never pushes in heels, you take them off first and then stab your friend in the back with them. ¿Qué pasó?

CARLOTTA

I'm going home. We're not friends anymore, Paula! I hate you.
(Takes off heels and runs off; exits.)

ZAFIRO

¿Qué demonios fue eso?

PAULA

No se, she's changing.

ZAFIRO

It happens, mijita. Let her go, if she's your real friend she'll come back.

PAULA

I don't even know who she is anymore. She's acting weird.

ZAFIRO

No, just growing up.

PAULA

Well, when will I grow up or out or whatever?

ZAFIRO

When you're older.

PAULA

That's stupid.

ZAFIRO

Don't call me stupid. I am wise and I be giving you advice all the time, so you appreciate, mujercita.

PAULA

I'm not a mujercita. I look like a boy.

ZAFIRO

Sometimes I do too, mijita, and it sucks but you gotta work with what you've got and be happy for what you have even if it's not a lot. C'mon, let's have your mami make us avenita and nutella so she can take a break from all her healer bras.

ROSALINDA

(Coming through) No, no, me voy. You told me you'd watch las nenas.

ZAFIRO

Where are you going?

ROSALINDA

None of your business, averiguado.

ZAFIRO

A pues, mija, mala mia. Excuse me for asking.

ROSALINDA

Paula, go clean up a little, ah?

PAULA

Fine.

(PAULA exits.)

ZAFIRO

El gringo.

ROSALINDA

Sí. Ya, ya, déjame vivir.

ZAFIRO

Oh, I'm letting you, I'm just a little jealous and a little curious. You gonna teach him a few things?

ROSALINDA

I'm taking over the new models so he can see.

ZAFIRO

He can do that here.

ROSALINDA

Well, I want to get out of this place once in a while.

ZAFIRO

I understand, I understand completely. No te expliques. Go and have fun. And bring me a souvenir. Some silicon or something.

ROSALINDA

Cállate ya.

(ROSALINDA exits.)

ZAFIRO

Love you too, honey. Clickety-clack that swish on your way out; walk like a woman who knows what she desires.

SCENE 3

CARLOTTA

I hate her, Barb. She's mean and ugly and flat! She doesn't understand us. Your hair is so beautiful. And your toes so stuck together. How do you walk in heels with your top so heavy? I can do it too. You show me how to be, Barbara.

(CARLOTTA's boobs grow)

Did you see that? They're growing, I know it. Better than training bras. Here, stand there. How do I look? They bounce and I love it, I love it. They're bigger than yours, Barbie. Better. They can get me things. All the things you have. A pink car that has the top that goes back and all the careers I want and anything I want. They're close to my heart, closer to me than anybody. Even you, Barbie. They feel so close and warm, they hear my heart. They know how much I hate you. Stop smiling. Stop looking at me with your blue eyes, stop it. I'm bigger than you, I'm serious. You're just plastic. (Pulls Barbie's head off.)

I'm real.

SCENE 4

JAMES

You're so concentrated.

ROSALINDA

I'm working.

JAMES

I like it.

ROSALINDA

Don't get distracted. Sew the buttons on that one.

JAMES

Safire should do it. I'll ruin it.

ROSALINDA

Try.

JAMES

So would you like to do something tonight?

ROSALINDA

Like what? I'll be done with these tonight.

JAMES

All night? Because, I can stay all night if you want. If you need my help.

ROSALINDA

Did you stop by that little kiosko I told you about to try las frituras.

JAMES

Not yet. So, what do you want to do?

ROSALINDA

I don't know. What do you feel like doing? What do you want?

JAMES

You.

ROSALINDA

James, please.

JAMES

Let's go out. Please. I'm trying here.

ROSALINDA

I know.

JAMES

So, cut me some slack and go out with me.

ROSALINDA

Qué romántico, papito.

JAMES

I like it when you call me that.

ROSALINDA

No es de cariño.

JAMES

What does that word mean? Carinio?

ROSALINDA

Affection.

JAMES

Does it make you uncomfortable?

ROSALINDA

James, what are we doing?

JAMES

We could fall in love.

ROSALINDA

I don't know if I'm comfortable with that.

SCENE 5

PAULA

Mami, I'm in love.

ROSALINDA

No me chaves.

PAULA

I need a faja.

ROSALINDA

Ya, mija.

PAULA

Mami, I mean it.

ROSALINDA

Ya, Paula. Que te he dicho?

PAULA

Mami, I know but it's time. I can't wait.

ROSALINDA

Ponte la faja, mira a ver.

PAULA

You said not to love until—mami tie it, please—until I was a woman ready to marry. I waited for curves, for something, a sign that I can go ahead.

ROSALINDA

And?

PAULA

How does it look? Some boys at school say my butt is round like a tomato. Juicy.

ROSALINDA

Saliste a mami.

PAULA

You're more than a woman, mam. You're impossible. You don't need the destos to look like a woman. I think I'm crazy, but, I'm a gay. Solo les gusto a los latinos y los patos con este coco.

ROSALINDA

Paula, deja la locura.

PAULA

No, mami, I'm a girl trapped in a plana body. Como Zafiro pero el

reverso. All I got is a booty to offer. So that's why I want you to marry
Mr. James.

ROSALINDA

Excuse me.

PAULA

He can give me what you can't—when I'm eighteen, if I still look like
this, I want him to, to implant me.

ROSALINDA

What does this have to do with love?

PAULA

Nada y todo a la misma vez. Mami, I love a gringo boy.

ROSALINDA

So.

PAULA

A ellos no les gustan las planas pero las chumbas tetonas.

ROSALINDA

No te cambies por un muchachito.

PAULA

Ay mami you don't get it.

ROSALINDA

You're not in love, Paulita. Dáselo tiempo para que te crezcas.

PAULA

What if I never do? Carlotta is younger than me and hers are
gigantescas. It's not fair.

ROSALINDA

Ya, come here. Let me comb your hair.

PAULA

I want to cut it short like esa tipa de los music videos.

ROSALINDA

Ridícula.

PAULA

Short hair is sexy.

ROSALINDA

What do you have to be sexy for. The gringo boy?

PAULA

I don't know. No. Maybe. Why are women sexy?

ROSALINDA

I don't know.

PAULA

Well, you make the equipment.

ROSALINDA

Ay, Paula.

PAULA

What makes a woman sexy?

ROSALINDA

Not the equipment. You don't have to worry about being sexy.

PAULA

I just want to know. You've had sex.

ROSALINDA

Ey, me respetes.

PAULA

I just want to know. I want you to tell me.

ROSALINDA

Sexy is what comes out of you at the right time.

PAULA

What time?

ROSALINDA

The grown up time.

PAULA

Sexy time?

ROSALINDA

Not just then, but when you're least trying. You can't force it Paula, or then it's fake. A woman can be fake sexy or real sexy.

PAULA

I want to be real sexy. What about Zafiro, is he fake sexy or real sexy?

ROSALINDA

He is who he is. And if you're being yourself, to some people that will be sexy, to the person that matters you will be what you are and that will be enough.

PAULA

Enough for what?

ROSALINDA

Ay, Paulita.

PAULA

To get them going?

ROSALINDA

Yes. You can only be inspiring when able to be inspired in return.

PAULA

Boobies inspire me.

ROSALINDA

Paula. Stand up.

PAULA

Don't spank me.

ROSALINDA

Levántate. Mírame.

PAULA

Mami.

ROSALINDA

Mírame ahora. What's the difference?

PAULA

Your shirt is on the floor.

ROSALINDA

Are you ashamed of me? Con que has heredado de mi.

PAULA

No.

ROSALINDA

¿Qué te gustaría cambiar?

PAULA

Nada.

ROSALINDA

Bueno, ahora estoy de acuerdo.

(ROSALINDA exits.)

ACT THREE

SCENE 1

(Carlotta is sleeping in her bed. Her boobs should stick out exaggeratedly. Barbie tip-toes stiffly to her bed and looks over her.)

BARBIE

Charlotte. Charlotte, wake up. Hi, dear. Remember me? I told you to follow your dreams. And look what you've gone and done. I'm proud of you, Charlotte. You're such a pretty girl with such a nice pretty plastic heart, hmm? Yes, yes. May I sit here?

CARLOTTA

Mm-hm.

(BARBIE sits at the edge of the bed)

BARBIE

So this is where you dream. This is where you come up with your pretty little girl schemes, hmm? This is where knocked up Barbie begins if we're not careful, hmm? We're so much fun to play with. We can even play with ourselves, Charlotte. That's how fun we are.

CARLOTTA

What are you doing here—

BARBIE

Shh. We also know how to stay quiet and lay still. You should do that now. Be a doll.

CARLOTTA

Okay.

BARBIE

I never was a little girl. I just came out like this. All grown up. Like you. You're not a little girl anymore, Charlotte.

CARLOTTA

What am I?

BARBIE

Whatever they make you. Sometimes there's no choice. People have expectations. You have to go far. You have to go all the way. You can do that.

CARLOTTA

Can I be like Skipper?

BARBIE

Nobody wants to be like Skipper. She's boyish. What's this? That isn't very nice, Charlotte. Pulling off my statue's head like that.

CARLOTTA

I'm sorry.

BARBIE

You can't think you're better than this, Charlotte. Or more. You can be anything as long as you play by the rules. Look pretty, be successful, find your dream boat and always smile. The world will take you places. Look at me. I'm all over the world. They made me perfect and they can do that with you.

CARLOTTA

Tutto e per Dio.

BARBIE

That's nonsense, Charlotte. Don't lose your head.

SCENE 2

ZAFIRO

Don't get paint on my skin.

ROSALINDA

¿Qué hacen?

ZAFIRO

I'm teaching Paula how to do nails.

ROSALINDA

I see. Well the bailarinas need the bodices retouched more than your
pedicure, Zafiro.

ZAFIRO

I told you it was sticking. (to Paula) Vengo ahora, girila.

ROSALINDA

Ven aca, Paulita. Te ves diferente.

ZAFIRO

C'mon, Rosa, she has a bra on.

ROSALINDA

Ah, si. Será eso. You still don't need one.

PAULA

Claro que si, mami. The boys at school look at my nipples through the
white polo, como si ellos no los tuviesen, and even with the vest they can
tell.

ZAFIRO

Es la pobre Charlotte que lo tiene mal.

ROSALINDA

Charlotte—Carlotta? Carlotta tu amiga?

PAULA

Sí, mami.

ZAFIRO

It's Charlotte now.

ROSALINDA

Huh. Pues, te ves bien, mija.

ZAFIRO

Here's the prima's bustier. I'll finish the two I have left after my second coat.

ROSALINDA

Gerry, you'll finish them now.

ZAFIRO

Ay-yay, capitana.

ROSALINDA

Why do they call her Charlotte now?

PAULA

No sé. It's the boys.

ROSALINDA

Y tú la llamas así?

PAULA

Sometimes. She likes it. It makes her special.

ZAFIRO

No le hagas caso, Paula, because you know why? From this age on, everything with boys isn't personal. It's all about their hormones and their adventures y sus, y sus pingitas desesperadas conectadas a sus corazones iletrados. Trust me, at that age, ay when I was a little boy the rest of them were hopeless. They like Carlotta por esos melones que le están creciendo. There, Rosa, now can esa modelito que tienes finish painting my toes?

ROSALINDA

Comoquiera, cuando los hombres se convierten en mujeres son egoístas.

(ROSALINDA goes to iron the costumes in the back)

ZAFIRO

I'll take that as a yes. Vente, Paula. The nails, not the toes. ¿Y qué pasó con el muchachito?

PAULA

It's dumb.

ZAFIRO

I got time.

PAULA

But mami can't hear.

ZAFIRO

Aha, pues apúrate.

PAULA

We had sex.

ZAFIRO

Qué.

PAULA

He told me I was sexy and we kissed and he touched my bites.

ZAFIRO

And then?

PAULA

That was it. Then he told me he liked Carlotta—Charlotte, if I could tell Charlotte that he was a good lover. He loved me and left me, Zafi.

ZAFIRO

You'll move on. But just so you know, you didn't have sex.

PAULA

Good. Because I'm in love with someone else and I'd rather do it with him.

ZAFIRO

Fall in love first.

PAULA

Oh, I am. And he's Latino and he likes my booty. He likes me for who I am. He asked me to be his girlfriend before we kissed.

ZAFIRO

That's nice. I'm gonna get ready for my show. You should tell your mama before she finds out you got a boyfriend.

(Goes to mirror)

PAULA

Mami, I'm in love.

ROSALINDA

Again, ah?

PAULA

No but he loves me too.

ROSALINDA

¿Y cómo se llama el macho?

PAULA

Andrés. He's my first love mami. I know it.

ROSALINDA

Si ya lo sabes, what do you need to experience it for?

ZAFIRO

Let her have it, Rosalinda. First love is inevitable, a deliberate mess de lecciones inesperadas. There's nothing like first love.

ROSALINDA

It will never last.

ZAFIRO

No, that's why it's first. Let her have the damn sensation. When all bets are off and you think nothing can get in the way. Nothing compares to that.

ROSALINDA

Ignorancia. Love is not enough, mijita.

ZAFIRO

Love is everything. Learning that you can love, learning how to lose it leaves you wanting it more. Your first love leaves you hoping and if you feel anything at all like it again you feed it what it needs and avoid the mistakes from the first. It's the one you never forget. First love is the aperitivo, te deja con las ganas.

ROSALINDA

Y dolor. Es una ilusión.

ZAFIRO

Ay, ya Rosalinda, ¿quién te quitó la fantasía? Desilusionada. Paula, you

go on with your first love and let it happen. Don't worry if it's gonna last or nothing. It's a gift.

ROSALINDA

Ya, voy al baño.

ZAFIRO

That's right, shit out that stick you got up there.

PAULA

Have you ever been in love, Zafiro?

ZAFIRO

Every time I see a fine macho, hembra, I fall in love a little.

PAULA

Really?

ZAFIRO

No, love at first sight is some bullshit. But after being in love with somebody, no solo enamorado de alguien, pero with someone, you're never single again.

PAULA

What do you mean?

ZAFIRO

Yo no soy soltero. Después que uno se enamora por la primera vez, it doesn't stop, and after se pasa con alguien, when you get it back too, you never lose what it felt like or the idea of it. Sometimes it becomes an illusion and you make it a little better than it was. But it's so good.

PAULA

Did you lose it?

ZAFIRO

What are we talking about?

PAULA

The love?

ZAFIRO

Oh, that. Yes, along with a few other things.

PAULA

¿Y qué hiciste?

ZAFIRO

Don't you see me now, girlfriend? You move on, but you never forget. Sometimes people fight it and win it over again, pero uno nunca sabe, es lo que Dios quiera—lo que le de la gana, en verdad. You don't feel alone though—or single, that's the word I'm looking for. Tú sabes las formas del dentista y las cajitas que tachas—soltero and whatever? I don't even know how to approach that sucker because, what the hell? I ain't single no more. You never feel singular because you've given a little bit away—so I guess you're less than single, you're not even whole.

PAULA

That sounds bad.

ZAFIRO

You go on though. Esta es la primera etapa. Savor it.

PAULA

But I don't want to not be whole. I'm not even that llenita to begin with, you know? I don't got a lot to give. Maybe mami's right.

ZAFIRO

Your mama is bitter. She's apretada y estricta like her corsets. You don't wanna be stiff like your mama. What? Why you lookin' at me like that?

PAULA

I don't wanna be loose like you.

SCENE 4

JAMES

Do I look good with it on?

ROSALINDA

Is that the model we're sticking to?

JAMES

I think so.

ROSALINDA

Good. Try this.

JAMES

Smells good. Did I get the right ingredients?

ROSALINDA

Yes, thank you. Try it. Arroz con habichuelas, a classic.

JAMES

I would have made you something classic, mashed potatoes and meat loaf.

ROSALINDA

This is better.

JAMES

And what's this?

ROSALINDA

Bistec encebollado.

JAMES

Beef steak-in-say-boy-ah-dow. And those?

ROSALINDA

Amarillos. It's typical food from back home.

JAMES

Interesting.

ROSALINDA

It's ordinary. I need to make you something special like mushroom rice or pinchos with mango-guava sauce.

JAMES

You don't need to.

ROSALINDA

I want to.

JAMES

Well, this looks good to me.

ROSALINDA

You can mix amarillos with mash potatoes if you like. It tastes good too.

JAMES
Sounds strange.

ROSALINDA
Trust me there are stranger recetas. Like octopus. And raw clams.

JAMES
Hm. I'll try it later, come here. I want to make you feel like a woman.

ROSALINDA
This is how I'm a woman. Eat.

JAMES
You smell good.

ROSALINDA
Thank you.

JAMES
How long has it been since you've been with a man?

ROSALINDA
Paula's father.

JAMES
Since you've kissed a man. (Kisses her).

ROSALINDA
James.

JAMES
Rosalind.

ROSALINDA

Rosalinda.

JAMES

Rosalinda. Pretty rose. So many thorns around those rosy lips.

ROSALINDA

What is that supposed to mean?

JAMES

Don't take offence.

ROSALINDA

How can I not?

JAMES

Do you trust me?

ROSALINDA

With what?

JAMES

Rosalind.

ROSALINDA

Let's eat and discuss the final model. Aren't you hungry?

JAMES

Yes.

ROSALINDA

¿Porqué me miras así? Con ojos de hombre.

JAMES

What does that mean?

ROSALINDA

Nothing. So how many of the bras do I need to make?

JAMES

What was his name?

ROSALINDA

Who?

JAMES

The big ex. Paula's father.

ROSALINDA

Angelo. I brought a contract too, so you can make the down payment if you're buying them in bulk.

JAMES

Was he good to you?

ROSALINDA

Sometimes.

JAMES

Was he good for you?

ROSALINDA

What do you mean?

JAMES

For your life.

ROSALINDA

He gave me Paula. She's a gift.

JAMES

So what happened?

ROSALINDA

Pues. He wasn't ready to be good for me for life. To keep being good, become better to stay with me.

JAMES

So what happened?

ROSALINDA

I left.

JAMES

And came here. How old was Paula?

ROSALINDA

Young. Four years old, I think.

JAMES

She's growing up now.

ROSALINDA

I worry sometimes. Latino upbringings don't always allow a man to grow up, but American rearing makes a girl mature too fast.

JAMES

Do you ever visit back home?

ROSALINDA

No, but I miss it.

JAMES

Do you miss him?

ROSALINDA

I couldn't look after them both. Now if you write the amount and sign here—

JAMES

Can't always take care of yourself.

ROSALINDA

I have.

JAMES

Let me fix your plate.

ROSALINDA

I can get it—

JAMES

Sit there. I'm serious. I got this. Here you go.

ROSALINDA

Thank you.

JAMES

I can spoon feed you too, baby.

ROSALINDA

Don't call me that.

JAMES

Aw, you'll like it.

SCENE 3

CARLOTTA

Big is beautiful when you're big up here, not here or back there, just here. I'm one of the lucky ones. My back hurts and I got little marks that show my progress. I got a whole lot to hug and squeeze and the boys can't stop looking. They don't even look at my face that's how distracted they are. It's awesome! I touch them too, when no one's looking. I love myself. Aah. I fall sometimes but then they bounce and everyone's in love with them. I can say stupid things and no one minds.

People are scared of the power. I mean I could pop your eyes out or drown you in these babies, in these mamas. I'm a woman! With tits, boobies, knockers, slam! Shock him good, fill his hands. Jugs, hooters, melons, bam, ooh bazookas, super wham, give him juice, shoot out milk, feed your man. Oh, I think my mommy's calling me. Ta-tas.

SCENE 4

ZAFIRO

Rosa, I'm leaving early 'cause I got a show tonight.

ROSALINDA

I know.

ZAFIRO

And, well, somebody's gonna be there. A man.

ROSALINDA

Spend the night with whoever you want you still have to come in the morning.

ZAFIRO

It's a man that's interested in our show and taking it on tour. This could take me places, Rosalinda. I want to compete. I wanna take this square body on curvaceous adventures.

ROSALINDA

Okay.

ZAFIRO

I want you to be my designer.

ROSALINDA

I'm not moving around.

ZAFIRO

That's fine. Pero, Rosa, if I leave, would you still support me?

ROSALINDA

Of course, papito. We'll miss you, though.

ZAFIRO

Well, it's not for sure yet, but we'll keep our fingers crossed. Do you have anything that can push this adipose together more?

ROSALINDA

Get on tour first and I'll see what I can do.

ZAFIRO

Te amo, Rosalinda.

ROSALINDA

Don't be late.

ZAFIRO

Okay, ya, ya, me voy.

(ZAFIRO exits. JAMES enters)

ROSALINDA

You're early.

JAMES

I have a surprise. You look beautiful.

ROSALINDA

What's the surprise?

JAMES

I patented the healer bra, in your name, well, ours since it was my design
but your adaptation.

ROSALINDA

You didn't have to do that.

JAMES

I tagged my name off yours. I'm going to a convention to show off the
model, and I want you to come with me.

ROSALINDA

For what?

JAMES

Rosa, because you're part of this. I thought we could celebrate, and we
could get away.

ROSALINDA

We're not teenagers, James.

JAMES

I know, so come with me.

ROSALINDA

What do you want from me?

JAMES

Isn't it obvious? I want to be with you.

ROSALINDA

You're being silly.

JAMES

You don't like it?

ROSALINDA

Is that how you want me? Motel 8 at the big breast convention? I'm not an exotic fantasy, James.

JAMES

I know.

ROSALINDA

So don't make me your getaway.

JAMES

What are you talking about?

ROSALINDA

Why can't sex be domestic and cozy? Familiar. Men always want the lingerie, hot porno scene.

JAMES

It's not that men want it that way.

ROSALINDA

Oh really? How is it then?

JAMES

Well, for one thing, women won't be with us, love us, have sex with us unless they're comfortable with themselves and confident.

ROSALINDA

Because of expectation.

JAMES

Why won't you be with me then? I'm not making the rules, sweetheart, you are and you turn it on yourselves. You don't loosen up unless you're tight, perky, and perfect.

ROSALINDA

Why waste your time then.

JAMES

I like you, Rosalind. Not just because of your curves and your beauty, I'm just drawn to you. Your passion. Even the wall you put up invites me to rise to the challenge of breaking it down. But I don't wanna break you down. There's a door, and all I can do is call and if you won't open up, there's no use.

ROSALINDA

Men can try more.

JAMES

Why is it so impossible for you to just open up? Hell, there's always this fear of being conquered or lost or thrown away. Why do you worry about what I'm going to do when you're so independent?

ROSALINDA

Because it's altering a life. You're not dependable.

JAMES

What we do doesn't have to do with you.

ROSALINDA

Everything.

JAMES

No. So what if we leave, you're still whole. What if we cheat—not me, but a man—the woman is still beautiful.

ROSALINDA

But what does it reflect?

JAMES

It reflects on us, what we're going through, what we struggle with.

ROSALINDA

What about us?

JAMES

It's like you seek this thing in us. Answers, when all along you have them. You pour into us everything but the heart because once that's out in the open you let us have control.

ROSALINDA

And you abuse it.

JAMES

No! I'm tired of being responsible for ruining someone or threatening

her reputation. Let me make decisions but when I do that doesn't mean I love you less or more or I'm confused. We're not complex beings.

ROSALINDA

Yes you are. You, James, are complicated.

JAMES

No. I don't call you all morning, that doesn't mean I don't like you, it means I'm busy. And I do call you all the time. It's just, what do I have to do to officially prove I'm in this. Rosalind, I want to be in this all the way.

ROSALINDA

We need constant reassurance. It's not one act covers all. It's not one phrase. I heard somewhere to look at a man's actions before you hear his words and you'll know where he stands. Maybe you can't do that.

JAMES

I thought I could. Just trust that I'm trying, Rosa.

ROSALINDA

It's not enough just to believe. I can't let blind belief confirm only the good and ignore the—

JAMES

The what? The bad?

ROSALINDA

No. The indifferent. That's what kills me the most, James. It seems like indifference in so many men. Not trying to improve is indifference.

JAMES

Why aren't I good for you just the way I am?

ROSALINDA

You are.

JAMES

No, no I'm not. You don't just like me. The gringo.

ROSALINDA

James. Don't do this.

JAMES

What?

ROSALINDA

Make me feel guilty for wanting things, for asking for things. I'm not asking you to become Latino or sensitive. I don't want you to modify your persona or enlarge your anything, I just want to know that you can provide extra, not just a person but a treatment for me and Paula, that you can base certain behavior on me, do for me things that don't change who you are but how you are with me. A woman wants that, to be the special one.

JAMES

You want me to change for you.

ROSALINDA

In a way. In an area.

JAMES

But I have to change for myself.

ROSALINDA

James McManus, I'm not asking you for much. No ves, hombre. ;Detalles, son detalles! Hints that you can give of yourself for greater things.

JAMES

You don't see, Rosalind. To be able to give up little things, extra parts of who I am would require me to be at a different place.

ROSALINDA

Well, then where the hell are you, hombrecito?

JAMES

I don't know.

ROSALINDA

It's not that complicated. Hot or cold, liquid, solid, this or that.

JAMES

Warm.

ROSALINDA

Pues, then, vete pa'l cará para que te calientes.

JAMES

What does that mean?

ROSALINDA

Leave, James! Leave!

SCENE 4

ZAFIRO

Hey, preciosa. Paula, what's the matter?

PAULA

I can't make it stop. Los chorros se me corren. Lo extraño y lo quiero.

But it's out of my control, Zafiro. I know what you said about how boys need to deal with their own stuff but Zafiro I wish he'd deal with me. With our stuff. Me siento rota y dañada porque no lo entiendo y él no quiere explicármelo. Su silencio me hiere y su ausencia me rechaza. Me duele, me duele, me duele, Zafi. I'm cracked.

ZAFIRO

You're not cracked, come here. You sound like a woman.

PAULA

Mami would think I'm pathetic, crying over a man.

ZAFIRO

Over a boy y sus problemas. No eres el problema, Paula.

PAULA

Yo sé, pero tampoco soy la querida.

ZAFIRO

Ya. We're just losers sometimes. We know it.

PAULA

I know that too, pero comoquiera, me duele. Y despues me molesta because I let it get to me. Me viene de repente y las memorias me visitan de cantazo. I hate it.

ZAFIRO

¿Y el nene?

PAULA

Seems fine. Like nothing gets to him, you know? Como si nada hubiera pasado. Like he's gonna get over it real fast and go with another girl.

ZAFIRO

Do you want him?

PAULA

I don't know. Parts of me do. Es que, Zafiro, he'll never kiss me again or call me or treat me special.

ZAFIRO

That doesn't mean he doesn't want to.

PAULA

Then why won't he?

ZAFIRO

I don't know. I'm not in his head but there's a reason, a personal thing. A veces, guys run away when they face something, se escapan. They distract themselves.

PAULA

With other girls?

ZAFIRO

A veces. Why don't you call him?

PAULA

Because it has to come from him. Y si no, then I'll just get over it. Can't you do something?

ZAFIRO

Sugar, look at me. Mírame. Shit, I don't look that bad right? I just got my teeth whitened and my eyes plucked. I got no wrinkles.

PAULA

I get it. I'm looking.

ZAFIRO

Okay, now kiss me.

PAULA

¿Qué?

ZAFIRO

You heard me. Un toqui. Last time I kissed a girl was my tía Elvira and she had a moustache. Ya, viste—now you kissed someone other than Andrés. What, I don't count? Girla, the hell I do because I'm as fine as your mama and almost half her age with twice the experience. You're scared because you don't think you'll move on. You can move on like him but it doesn't mean it'll feel like it did. Doesn't mean it won't, but he can move on too and kiss hundreds of other girls, that's right hundreds, it's okay to cry, but that doesn't mean it'll feel like it did with you. And just because you might not find something right, right away doesn't mean you should wait on him. Take your time and know that he has to remember you in so many things he'll do with the next girls.

PAULA

Like what, Zafi?

ZAFIRO

Like when he salsa dances with a girl real smooth, it's 'cause he stepped on your toes first.

PAULA

I was the bad dancer.

ZAFIRO

Pues, when he's more gentle when he speaks it's because he's seen you cry over his estupideces. And when he's more considerate it's still because you asked him to be first. He might change with her, whoever

she is. He might be better for someone else, but you have to accept that he changed because of you. There's no denying that shit. I know it still hurts and it will when you least expect it or when you see him your blood will rush to your fingertips but it was worth it because you learned to care.

PAULA

But now I have to stop caring.

ZAFIRO

No, you don't. But care about yourself more.

PAULA

What does that mean?

ZAFIRO

That you deserve better. Even if he's the best you can think up, you have to wait for better. Trust me mijita, porque si no, no vale la pena. Y la chavienda pena que sientes va a pasar y desaparecer en tiempo.

PAULA

Naugh-augh. Mira a mamá. She's still bitter.

ZAFIRO

Your mother es como su isla. Su tierra es dura y firme, tiene variedad y es versátil, tiene áreas secas y sus momentos de lluvia que duran cinco minutos. Y en sus montañas, en la parte mas profunda de sus cuevas hay aguas goteando en los charcos de su corazón. Y por el bosque en su cabeza, por la selva de su mente hay ríos que se le corren y se le mueven las emociones escondidas y amplias que existen en su alma. Your mama's gotta a lot up in her.

ROSALINDA

Gerry, no la llenes de ridiculeces.

PAULA

He's not, mam. He's helping me get over a boy.

ROSALINDA

Oh, really.

PAULA

A boy I loved very much and still want to love but shouldn't. One that maybe doesn't deserve my thoughts.

ROSALINDA

That's right.

PAULA

Why do we still care though, even though they treat us this way, even though they're capable of hurting us, mam?

ROSALINDA

Better to stay in a woman's company. We understand each other.

PAULA

But Andrés loved me too, in different ways than a woman could.

ROSALINDA

What ways?

PAULA

Así no, just, I don't know why he stopped loving me.

ZAFIRO

That didn't happen, Paulita. He just loved himself more and loved you enough to let you go do your thing while he gets his shit together.

ROSALINDA

Yo odio ese dicho. Loved me enough to let me go pero not enough to fight for me. What if he's not getting it together?

PAULA

Yeah, Zafiro. Why doesn't he want to see me? He doesn't want me.

ZAFIRO

No es eso. Es que when a man's not ready, he can't budge. Anything with a man isn't personal, he's not being a jerk with you a propósito, he's got his own issues. It's no excuse it's just the truth. Issues make them assholes because they can't deal, se trancan.

ROSALINDA

Then they can't love like women because love will always have issues. Women confront and men flee.

ZAFIRO

You can't sacrifice yourself when you don't know what you have to offer in the first place. Shit, do you know who you are or just what you aren't, mijita?

PAULA

I'm not Andres' girlfriend anymore, I know that.

ROSALINDA

Yeah well, that's a start, Paula.

ZAFIRO

In love you also gotta let yourself be loved too, even if it's not perfect, aceptar lo bueno.

ROSALINDA

Not if he's unworthy.

(They notice JAMES)

ZAFIRO

Oh, shit. Vente Paula, let's get you a tissue, I'll teach you how to cry with eyeliner on and stuff your bra.

(ZAFIRO and PAULA exit.)

JAMES

Came over to say goodbye, I'm going to the convention.

ROSALINDA

Good luck.

JAMES

I think the patent will set us for life.

ROSALINDA

You can have all the money.

JAMES

Let me do this for you. Rosa, I know you're not interested and I know you don't like what I have to offer but I hope someday we can have something good. Even if it's business.

ROSALINDA

Good things gotta end or else you stay with them till they're bad.

JAMES

You make it sound like sour milk. Am I that bad?

ROSALINDA

James.

JAMES

Just tell me.

ROSALINDA

What? ¿Qué quieres que te diga?

JAMES

Tell me what it is that you want.

ROSALINDA

Ya te he dicho.

JAMES

Meaning?

ROSALINDA

What do you really want?

JAMES

I want to find out. I'm thinking of quitting the boob business after the convention. Might closing my office, look into something else. Maybe another type of development.

ROSALINDA

Why? You don't love breasts anymore?

JAMES

You made me want to make a better difference for important things.

ROSALINDA

I'm glad.

JAMES
You don't want this.

ROSALINDA
I'm happy with what I have.

JAMES
Ever want more?

ROSALINDA
Eso es el peligro.

JAMES
What?

ROSALINDA
To want more than you're given before it's time.

JAMES
How do you know?

ROSALINDA
When you don't have to ask or take. You just know and give.

JAMES
Look, I know you hate men and I haven't done a lot to help that, but when I get my act together I'd like to come visit. Can I do that?

ROSALINDA
You can do what you like.

JAMES
Rosalinda.

ROSALINDA

I don't know how to do this, James. I'm not even capable.

JAMES

I can see that. So, we don't know how to do this now but maybe—

ROSALINDA

If you meet another woman, you should let yourself be happy.

JAMES

That's not what I'm asking. Look, I'll leave you alone, if that's what you want.

ROSALINDA

Who knows what they want?

JAMES

So is that it?

ROSALINDA

We'll just have to see.

JAMES

Unbelievable. All right, well, goodbye I guess.

ROSALINDA

Thank you for the patent, James.

JAMES

My pleasure.

SCENE 5

ROSALINDA

Eat your chicken, mija.

PAULA

Where's the cake?

ZAFIRO

Me compraron un bizcocho? Aww, I love you ladies. I'll miss you.

PAULA

You'll visit after the tour, no?

ZAFIRO

Seguro, but I might find me a man and get whisked away.

CRISTINA

Be careful, loquita.

ZAFIRO

Doña don't you worry. I can handle myself.

FLAT WOMAN

Rosalinda, I'm sorry excuse me, I don't mean to interrupt, but is it true that the Dr.'s gone?

ZAFIRO

We're having a party here, check online or at his office. Go away.

PLANA WOMAN

Señora Valle, el doctor canceló mi aumentación.

ROSALINDA

Que pena, pues, quizás otro doctor vendrá.

CRISTINA

Déjenla quieta, por favor.

(A group of FLAT and PLANA WOMEN run in.)

ZAFIRO

What the hell? Closed, no business today.

ITTY-BITTY-TITTY LADY

What are we going to do now?

BOOBLESS

La madre de la nenita Carlotta nos contó de algo. Is it true, Rosalinda?

Do you have a magic bra that enlarges breasts?

LACK-O-RACK GAL

Swell, swell, swell!

CRISTINA

Ya, todas, afuera.

LESS-BREAST LADY

There's Tara Veroni now.

CARLOTTA'S MOTHER

Signorina Valle. What have you done to my daughter?

ROSALINDA

Excuse me?

CRISTINA

Raul, stay in the back.

CARLOTTA'S MOTHER

I found this in her room, I don't know what you and that man have come up with but you better fix my little girl.

PAULA

She likes it.

ROSALINDA

I'm sorry, Carlotta must have stolen it from the shop.

ZAFIRO

What is it?

ROSALINDA

There's nothing we can do.

CRISTINA

No fights in my restaurant. You have to leave.

CARLOTTA'S MOTHER

My bambina's gonna have to get operated, that's what you wanted right?
You and the doctor?

CRISTINA

Outside. I can vow that this woman has done nothing. It's the bra.

PLANA WOMAN

Lo sabía.

CRISTINA

Todas afuera—now! Rosa, no te apures; vengo ahora.

ZAFIRO

What? What's going on, is this some kind of show? Put in some stilettos and music and this can go in the tour.

CARLOTTA

Mamma, let's go, they're starting to hurt.

(CARLOTTA and CARLOTTA'S MOTHER exit.)

CRISTINA

(Enters with the bra) Este brasier es del demonio, Rosalinda. ¿Dónde lo encontraste?

ZAFIRO

Is this shit for real? Rosa.

ROSALINDA

Yes. Dámelo, por favor, Doña Cristina. Y perdóname por el reguero.

SCENE 6

ZAFIRO

A magic boob bra. That would fulfill my wildest dreams.

PAULA

Mines too, but not anymore.

ZAFIRO

Shit, I still want it. Rosalinda, come here. Tell it to me straight, why didn't you give us the bra?

ROSALINDA

Why can't we just accept that things are temporary?

ZAFIRO

Well, I only would have wanted a little here and a little there.

ROSALINDA

Etapas, edades, loves, careers, friends. People and things. Moments. We hold on but why? Bad things are temporary and we don't mind, so what about the good? Las bendiciones. La vida es transitoria. Todo es pasajero. You're married till death do you part, but being a newlywed is temporary, distinct from growing old together or raising a family. In life you have to deal with the things you know are constant. Solo quieres el novio cuando las amistades te dejan sola, solo quieres el cleavage cuando te pones una blusa lowcut. You only want to be a woman during the show but after or any other time, you're you and you let everything else pass.

No les dí el brasier because it's permanent and it's not meant to be. Dejen que las cosas temporeras pasen. Otherwise you're just avoiding yourself and the moment.

ZAFIRO

Rosa.

ROSALINDA

Here. Mitad y mitad. You each get a cup, you can do lo que quieran. Go ahead, cógelo.

PAULA

Mam.

ROSALINDA

Let the cup runneth over, mijita, hasta que pierdas la bendición con la permanencia de responsabilidad. Una maldición.

PAULA

Is that how you see me?

ROSALINDA

No, you were meant to be. You don't have to hold onto those kinds of things because they just are. Those things are good most of the time, vale la pena durar las dificultades momentarias por las cosas buenas, and not the other way around. Never hold onto to something bad because it was good once. And don't feel sorry for yourself. I'm going to bed.

Zafiro, will you close?

ZAFIRO

Sure.

(ROSALINDA exits.)

PAULA

Is she going to be okay, Zafi?

ZAFIRO

Just a little weight on her shoulders, no te preocupes por tu mami, beba. She's still fine. Carlotta though, I'd worry about her and her burdens, las pesas eternas—una maldición glorificada. Esa tetona esta cabrona.

Damn, she's blessed.

PAULA

I'm gonna miss you, Zafiro.

ZAFIRO

I know. I'm pretty irresistible, and the show must go on and I'm going along with it. But don't stop growing, mijita. And I don't mean up in there, but behind that, where it counts. Not all parts of you have to agree, Paula, just know what they're saying. Listen to your mami even though she's tough.

PAULA

I know.

ZAFIRO

Love her and love yourself...I still struggle with that shit. When I'm on set and the lights dim down I'm forced to face Gerry in the dressing room, **Geraldo Rene Lopez Montañez**. That's the part of me I don't get yet. Mysterious, but still fine as hell, and I look in the mirror and say, Ain't life a bitch, it's you again, persistent ass.

END