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Dramatic Publishing

Mariachi Girl



Book by
Roxanne Schroeder-Arce

Music and lyrics by
Héctor Martínez Morales

Mariachi Girl

“The theme of the play centers on positive Mexican cultural identity and the perpetuation of traditions in spite of living in the United States. Remembering where one comes from, while embracing new opportunities for growth, is also central. The clear message is the importance of having a positive self-image for young girls of any ethnicity or cultural background.” —*TheaterJones*

Musical. Book by Roxanne Schroeder-Arce. Music and lyrics by Héctor Martínez Morales. Cast: 3 to 6m., 3w. Ten-year-old Carmencita dreams of being a mariachi singer and one day joining in performance with her father. However, her father clings to a long-held family tradition of male-only mariachis. When Carmencita’s teacher offers her a book about a female mariachi, everything changes for “Cita” as she sees a possibility of her dream becoming a reality. Can she celebrate her own heritage and expand her father’s view of the world? *Mariachi Girl* is an uplifting bilingual family drama about reaching for your dreams and is filled with vibrant original mariachi music. *Area staging. Approximate running time: 60 minutes. Code: MP2.*

Cover: Dallas Children’s Theater, Dallas, featuring Aisha San Roman.

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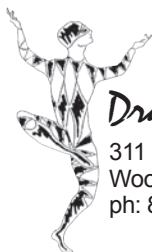
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Dramatic Publishing Company

Woodstock, Illinois • Australia • New Zealand • South Africa

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Music and lyrics by HÉCTOR MARTÍNEZ MORALES

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Edgar Estrada, Frida Espinosa Muller.

Roxanne and Héctor
wish to dedicate *Mariachi Girl* to their mothers,
Bebe Schroeder and Blanca M. de Martínez,
for consistently encouraging them to dream.

Mariachi Girl was first presented at ZACH Theatre in Austin, Texas, in October 2012 as a collaboration with Teatro Vivo, ZACH Theatre and the University of Texas at Austin Department of Theatre & Dance.

Cast:

Cita..... Aisha San Romon
Luis Mario Ramirez
Carmen..... Alejandra Murga
Mrs. Parker..... Liz Kimball
Danny Julian Castillo
Mariachis..... Rupert Reyes, David Perales,
Miguel Machado, Ollin Chavez, Javier Torres

Production:

Director Brant Pope
Composer/Musical Director..... Héctor Martínez Morales
Stage Manager Deanna Deolloz
Teatro Vivo Artistic Director..... Rupert Reyes
Teatro Vivo Executive Director JoAnn Carreon Reyes
Dramaturg Erica Saenz
Costume Designer Barbara Pope
Lighting Designer Jen Rogers
Set Designer Kris Andrews
Prop Master Rupert Reyes
Sound Designer Juan “Johnny” Gonzalez
Bowie High School Scenic Designers/
Constructors Andi Reinke, Travis Hyde,
Ryan David, Sean Stadter,
Josh Flowers, Alex Roth,
Dominic Hernandez-Cortinas
ZACH Education Director Nat Miller
ZACH Associate Education Director..... Ellie Mckay
ZACH Pre-Professional Coordinator Jennifer Young
ZACH Education Assistant..... Elizabeth Lopez
Study Guide Developer..... Bethany Lynn Corey

After further development, Dallas Children’s Theater offered the first equity production in March 2014 at the Rosewood Center for Family Arts in Dallas.

Cast:

Cita.....Aisha San Roman
Carmen.....Vanessa Desilvio
LuisDavid Lugo
JoséIvan Jasso
Danny.....Michael Alonzo
Mrs. Parker.....Krishma Trejo
Mariachis.....Miguel Cantu, Jason Augusto Molina,
Armando Monsivais, Madison Koen

Production:

Director Robyn Flatt
Consulting Director.....David Lozano
Music Director Julián Arizola
Production Design.....Amarante Lucero
Sound Design Marco Salinas
Costume DesignRaul Carrasco
Stage Manager Dwight Sandell
Video Consultants William Peeler, Paul Hancock
Production Manager.....Melissa Cashion
Technical Director.....H. Bart McGeehon
Production CoordinatorJohn Moss II
Master Carpenter/ Shop ForemanJosh Smith
Audio /Video Operator.....David Seitz
ProgrammersJason Lynch, Kenneth Farnsworth
Audio Engineer Steven Downs
Master Electricians.....Jason Lynch, John Moss II
Electrics CrewSteven Downs, Jonathan Pitzer,
Andrew Walters, Danielle Wright
Scenic Artist.....Anna Klawitter
Deck Crew Head.....Krystal Love Price

Deck Crew Amelia Fultz
Production Assistant..... Amelia Fultz
Carpenter..... Jeffrey Stanfield
Stitcher Lyle Huchton, Tory Fields
Dance Captain..... Aisha San Roman
Rehearsal Support Natalia Borja
Dramaturg Ken Latimer
House Manager Gina Waits
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The accompaniment CD was recorded at MuzicWiz Productions in Austin, Texas on August 20th and 21st, 2014 with the following musicians:

Violin..... John Mark Holguin
Violin.....Naomi Frausto
Vihuela and Guitarrón..... Julián Arizola
Vocals..... Héctor Martínez Morales
Recording Engineer Billy Henry

Mariachi Girl

CHARACTERS

CARMENCITA (CITA): 10 years old.

CARMEN: Cita's mother.

LUIS: Cita's father.

MRS. PARKER: Cita's third grade teacher.

DANNY: Cita's brother, 12 years old.

JOSÉ: a mariachi.

ABUELO: Luis' father, played by same actor who plays José.

TOMAS: a mariachi, optional character.

ROBERTO: a mariachi, optional character.

Character Notes:

Productions may include one speaking mariachi (José) as a character or an alternative scene 1 is available in which all of the mariachi characters speak at the back of the book.

Based on performer skill, availability and artistic choice, productions may engage the mariachis as speaking characters as well as live musicians.

The character of José may perform in the mariachi and also speak, or José may speak only, not performing in the mariachi.

MUSICAL NUMBERS

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Music Notes:

The music is scored for four-piece mariachi: violin 1, violin 2, vihuela and guitarrón. A recording of the instrumental accompaniment is available or music may be performed live. A musical score and parts are available. The mariachi chorus lines are sung by the vihuela and guitarrón players. They may designate solo lines amongst themselves. A classical guitar (5th musician) may double the vihuela in traditional manner and may also partake in singing the mariachi chorus parts.

The musical director can arrange for mariachis to play instrumental traditional non-copyright music for transitions between scenes. Together, the director and musician must choose appropriate style and length of music given the needs of the scene transitions and the mood of the script at the given moment. This also allows for appropriate timing of music between scenes depending on blocking, stage movement options, etc.

A second option for transition music, is for the musical director to extract melodies from the original score and arrange short versions at his or her discretion. Instrumentation may vary and could be only armonía or only violins, and even in other keys, etc., at the discretion of the musical director.

Mariachi Girl

Scene 1

(Present. The family's home.

The sound of a mariachi is heard offstage, or the mariachis play live onstage. Whenever we hear mariachi music, we are somehow “transported” to Mexico. We hear the music through LUIS’ and CITA’s ears.)

(#1: “Desde Mi Pueblo/Opening Medley”)

MARIACHI.

¡AAAAAAA!

YO VENGO DESDE MI PUEBLO CON MI MARIACHI A
CANTAR ESTE SON

(Coro.)

YO VENGO DESDE MI PUEBLO CON MI MARIACHI A
CANTAR ESTE SON

AHORA LA FIESTA COMIENZA,
ME DAN GANAS DE CANTAR
TOQUENLE FUERTE MUCHACHOS
QUE YA COMIENZE EL BACILON

(Music interlude. As lights rise to a faint light on CITA’s bedroom, she stands on her bed with a large straw sombrero on her head and a blanket from her bed as a sarape. CITA mouths the words to the song and dances, as the mariachi plays in another room offstage.)

MARIACHI *(cont’d)*.

LOS RECUERDOS DE MI TIERRA Y DE MI INFANCIA
LO QUE EL TIEMPO Y EL PASADO SE LLEVO
AUNQUE DIGAN QUE LAS COSAS HAN CAMBIADO ...

(CARMEN enters and switches on the light. The music stops abruptly, and CITA quickly jumps into bed.)

CARMEN. Carmencita, ¿qué pasó?

CITA. Nada, Mamá. I was sleepwalking, I guess.

CARMEN. Mentiritas, mi niña.

CITA. I'm sorry, Mama. I'll go to sleep.

CARMEN. Bien. Duerme bien, mi amor. Acuérdate, no standing on your bed. It is for sleeping, and sleeping only.

CITA. OK, Mami. *(Pause as CARMEN goes to leave.)* Mamá, will I ever get to be a mariachi like Papi?

CARMEN. I don't think so, Cita. Your papi has already said no.

CITA. Pero, ¿por qué?

CARMEN. No sé, Cita. But he has his reasons. Siempre. He, we, just want what is best for you.

CITA. It's because I am a girl, isn't it?

CARMEN. Cita, you know your papi ...

CITA. If Danny wanted to be a mariachi, Papi would be happy. Y orgulloso. Mrs. Parker said girls can be anything boys can be.

CARMEN. Who?

CITA. Mrs. Parker, at school.

CARMEN. Well, she's White, that's different.

CITA. Well, she doesn't call me Carmencita *(Pronounced Carmensitta.)* like the other teachers. And she says girls can be whatever ...

CARMEN. Well, she should try to tell that to your father.

CITA. Can't I just go watch them play for a second, ¿por favor?

CARMEN. Es muy tarde, Cita.

CITA. But I can't sleep.

CARMEN. Ay, niña ... so dramatic ...

(DANNY stands in CITA's doorway, laughing at her and making faces.)

CITA. I bet Danny's out there.

CARMEN. Danny is doing his homework.

(DANNY runs off.)

CARMEN *(cont'd)*. And remember, he's older than you.

CITA. But not that much. Triple please?

(Music starts, the very end of a song.)

CARMEN. OK, por un momento. Then you go to sleep. But be quiet. And stay still.

CITA. I know.

(They walk to another part of the stage, and CITA watches out of a curtain or through the door. We still hear the mariachis. CITA watches, mesmerized. At the end of the song, CITA begins to applaud, then a sound cue is heard: loud applause. CITA stands and begins her bowing ritual. CARMEN tries to hide her as LUIS and the other mariachis walk onstage, some carrying instruments. CITA is noticed by the band members.)

LUIS. Cita, what are you doing here?

(The applause stops abruptly, and CITA falls out of her "dreaming.")

CITA. I'm sorry. I was just watching.

LUIS. You should be in bed. *(To CARMEN.)* She should be in bed, Carmen.

CARMEN. I know, Luis, but she just wanted to watch for a moment.

CITA. That's my favorite song.

(DANNY giggles, and LUIS shoots him a look.)

LUIS. It's a good one. José does a good job on it, not bad.

CITA. Yah, not bad, José.

LUIS *(stern but not cruel)*. Carmencita, you do not call an adult by his first name, tú sabes.

CITA. Perdón, Papi.

LUIS. It's Señor Martínez.

CITA. Si, Papi.

LUIS. Dile.

CITA. Perdón, Señor Martínez. Sorry, Papi. I can go to bed now. Buenas noches ...

LUIS. Que sueñas con los angelitos, mi angelita. Ven. *(He hugs her.)*

CITA *(hugs CARMEN. She looks at DANNY)*. Buenas noches, *(Whispers.)* José *(She exits back to her room.)*

LUIS. Sorry about that.

JOSÉ. Don't worry about it. A new generation, we all know about that.

LUIS. We sure do. Huh, Carmen?

CARMEN. Whatever you say, mi amor. You want something to drink?

JOSÉ. I need to get home.

LUIS. Pues, OK. See you later.

JOSÉ. Actually, Luis, before I go, the guys asked me to talk with you about something.

LUIS. What's up?

JOSÉ. Pues, we think it's time we add to the band.

LUIS. Add what?

JOSÉ. Well, another player. Otro muchacho. You know, for a fuller sound. An accordion.

LUIS. ¿Acordeón? ¿Otra vez? Really? Look, we've talked about this already.

(CARMEN signals to DANNY to come with her. They exit.)

JOSÉ. Mira, Jefe, things are changing. All around us. People expect something when they hear mariachi.

LUIS. People? People don't know anything. They don't know about tradition. Mi padre me enseñó a ser un mariachi verdadero. And now you expect me to change that because some White people want to hear an accordion?

JOSÉ. No sólo los gringos. It's everybody. Most mariachis have accordions now. That's just the way it is.

LUIS. No, some mariachis have accordions. But we are true mariachis. Tradicionales. Sin acordeones.

JOSÉ. Pero, jefe, the ones who get the big gigs have 'em.

LUIS. ¿Qué? What big gigs?

JOSÉ. Like at the big restaurants.

LUIS. With inauthentic food and inauthentic music ... If you guys care more about gigs—y dinero—than your roots, your traditions, y su cultura, pues ...

JOSÉ. Jefe, tradition that remains unchanged is a tradition that will die. It's keeping us down.

LUIS. ¿Como que 'keeping us down'? You just don't understand ...

(Music begins, and JOSÉ listens, at times trying to jump in to respond to LUIS. Mariachis—except JOSÉ—exasperated, move to another area to play music. We see CITA in her bed listening.)

(#2: “Un Acordeón”)

LUIS (*cont'd*).

CUANDO ME VINE A ESTE PAÍS DESDE MI PUEBLO
YO SABÍA QUE MUCHO IBA A CAMBIAR
PERO MUCHACHOS, HAY COSAS EN LA VIDA
QUE NUNCA DEBERÍAMOS OLVIDAR

LAS RANCHERAS YO LAS CANTO CON EL ALMA
PUES MIS PENAS LAS ALIVIO CON CANCIÓN
NO SÉ OLVIDEN QUE EL MARIACHI VA EN LA SAN-
GRE

Y QUE HAY QUE RESPETAR LA TRADICIÓN

MARIACHI.

LOS RECUERDOS DE MI TIERRA Y DE MI INFANCIA
LO QUE EL TIEMPO Y EL PASADO SE LLEVÓ

LUIS.

AUNQUE DIGAN QUE LAS COSAS HAN CAMBIADO
UN ACORDEÓN NO CAMBIA LO QUE PIENSO YO

(MUSICA. LUIS speaks over music.)

LUIS (*cont'd*). Why am I even trying? They don't understand.
It's just an accordion? It's not just an accordion. It's turning
my back on everything I believe in. My father would not
give in. I will not give in.

NO LES IMPORTA QUE EN LOS ESTADOS UNIDOS
NUESTRAS COSTUMBRES SE BORRAN Y SE VAN
LUEGO LUEGO, LO QUIEREN CAMBIAR TODO
NO LES IMPORTA SI SEA O NO TRADICIONAL

ES POR ESO QUE YO SIGO MUY BIEN PUESTO
USTEDES SIGAN POR DONDE QUIERAN IR
ORGULLOSO YO SIGO POR MI CAMINO
YA SE LOS DIJE Y SE LOS VUELVO A REPETIR

MARIACHI.

LOS RECUERDOS DE MI TIERRA Y DE MI INFANCIA
LO QUE EL TIEMPO Y EL PASADO SE LLEVÓ

LUIS.

AUNQUE DIGAN QUE LAS COSAS HAN CAMBIADO
UN ACORDEÓN NO CAMBIA LO QUE PIENSO YO

(LUIS and JOSÉ exit. CITA in her bed, eyes open. She gets up and picks up a Mexican doll in a mariachi traje and a blonde Barbie in corporate dress.)

CITA *(as blonde Barbie)*. You can be whatever you want to be.

CITA *(as Mexican doll)*. Try telling her father that.

CITA *(as blonde Barbie)*. I will.

CITA *(as Mexican doll)*. No escucha.

CITA *(as blonde Barbie)*. You know I don't understand Spanish. Speak in English.

CITA *(as Mexican doll)*. I said, he won't listen. He never listens. He doesn't even know that she can sing.

CITA *(as blonde Barbie)*. Can she sing?

CITA *(as Mexican doll)*. Yes, of course.

CITA *(as blonde Barbie)*. I'll talk to her mom. She can get him to do anything.

CITA *(as Mexican doll)*. Well, good luck.

CITA *(as blonde Barbie)*. Why does she want to sing that old music anyway?

CITA *(as Mexican doll)*. Ask her.

CITA *(as blonde Barbie)*. Cita, why do you want to sing that music anyway?

CITA *(as herself)*. I don't know. I just like it.

CITA *(as blonde Barbie)*. Well, I think it stinks.

Scene 2

(In the classroom. The next day. MRS. PARKER is working. CITA enters.)

MRS PARKER. Hi, Cita. Do you need something? It's lunch time.

CITA. I know, I just wanted to ask you a question.

MRS PARKER. OK.

CITA. Well, I just wanted to ask, are you White?

MRS PARKER. Oh. Well, that's an interesting question.

What makes you ask that?

CITA. Well, you look White. But you say my name right.

MRS PARKER. Well, I am White.

CITA. Oh.

MRS PARKER. But I'm not just White. I'm also Mexican.

CITA. Really?

MRS PARKER. Yes, my mother's people are from Mexico.

She's Latina with indigenous roots. *(Noticing she has lost her, trying another way.)* But you're right, I look White. My dad's family was from England and Poland. He's white White.

CITA. So, what does that make you then?

MRS PARKER *(proudly)* Well, I'm both.

CITA. Oh. I see.

MRS PARKER. Did I answer your question?

CITA. I just don't really get it. Well, that's all I wanted. I'll go eat lunch now.

MRS PARKER. Cita, why did you want to know?

CITA. Remember what you said about girls doing everything that boys can do? Well, my mom says that's just because you're White, and you don't understand us. But since you're both, then that can't be why, right?

MRS PARKER. No matter what my race is, I believe what I believe. Different cultures have their ways of looking at the world, but within any race, people see things differently.

CITA. Oh.

MRS PARKER. Does that help?

CITA. Not really. It'd be easier to understand if you were just White.

MRS PARKER. Things aren't always that simple. The world is complicated. We all are complicated.

(Music starts.)

(#3: “No, I’m Not the Same”)

MRS. PARKER *(cont'd)*.

I ONCE THOUGHT THAT I WAS SOMEHOW DIFFERENT.
THAT GROWING UP MY FRIENDS AND I WERE NOT
THE SAME.

ALTHOUGH I'M WHITE AND HAVE A MATCHING
LAST NAME,

MY FAMILY'S ANCESTRY CAN SHOW A DIFFERENT
CLAIM.

CITA I KNOW THAT YOU MAY THINK I'M DIFFERENT.
BUT DEEP INSIDE I KNOW THAT YOU WILL UNDER-
STAND.

I KNOW EXACTLY HOW YOU FEEL,
BECAUSE I'VE BEEN THERE ONCE BEFORE.
AND IT'S NOT EASY WHEN YOU FEEL YOU DON'T
BELONG.

NO, I'M NOT THE SAME.

(MARIACHI echo.)

NEVER MIND MY NAME.

(MARIACHI echo.)

I GREW UP LIKE YOU,

(MARIACHI echo.)

WONDERING WHAT TO DO.

(*MARIACHI echo.*)

YA COMPRENDERÁS

(*MARIACHI echo.*)

QUE NO ERES IGUAL.

(*MARIACHI echo.*)

CARMENCITA TÚ

(*MARIACHI echo.*)

ERES ESPECIAL.

(*MARIACHI echo.*)

CITA (*speaks over music*). So, you speak Spanish, too?

MRS PARKER. Sí, claro.

CITA. Oh, I see. I think. That *is* complicated.

MRS PARKER. I'm like you, Carmencita.

CITA. But you are a teacher.

MRS PARKER. And ...

CITA. Well, I just never thought ...

MRS PARKER. We can be whatever we dream ... All of us ...

CITA, YA SE QUE PIENSAS QUE YO SOY DISTINTA.

PERO AL FINAL YO SE QUE TU COMPRENDERAS.

PORQUE YO SE COMO TE SIENTES

PUES YA LO HE VIVIDO YO SIGUE ADELANTE

SIN ESCUCHAR A LOS DEMAS.

So, what is it that girls can't do that boys can do, Cita?
According to your mother?

CITA. I want to be a mariachi like my dad, but he says I can't.
I'm pretty sure my brother Danny could though, if he wanted to, but he doesn't even want to. It's not fair.

MRS PARKER. I know what you mean.

CITA. Well, I'm going to go eat lunch. Thanks.

MRS PARKER. You know that we are having the cultural festival in November, maybe your dad would be interested in bringing his mariachi here to play for the school.

CITA. I can ask.

MRS PARKER. Cita, I'm sorry you're so disappointed.

CITA. It just doesn't seem fair.

MRS PARKER. Maybe he'll change his mind.

CITA. My dad *never* changes his mind. (*She exits.*)