

CAMILA

A New Play

By D.W. Nelson

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CAST

In order of appearance

OLD ROSA MARTA PADILLA - 65 year old Latina

CAMILA PADILLA - 25 year old Latina, Rosa Marta's little sister

JOHN CLARK - 43 year old half-Latino half-Caucasian male

SABRINA CLARK- 42 year old Caucasian female

LAWYER - 45 year old African American male

AARON THOMAS - 27 year old Caucasian male

RAMON OCHOA - 25 year old male Mexican

DAVID FISKE - African-American male, 22 years old

PAUL ESCOBAR - male drummer of Mexican heritage, 24 years old

SCOTT MORGAN - male keyboardist, Caucasian, 21 years old

ROSA MARTA PADILLA - 27 year old Latina, Lupe's big sister

MR. PADILLA - 55 year old Mexican male, Lupe's father and manager of the meat plant.

ELISEO- 35 year old Mexican businessman

WAITRESS - 25 year old Caucasian female

FARMERS' MARKET MUSIC BOOTH ATTENDANT - elderly Mexican man

MRS. CHAVEZ - Farmers' market food booth attendant - elderly Mexican woman

REPORTER - young Caucasian female

GEORGE HOFFMAN - UCLA BRUIN PLAZA SPEAKER, older male

UCLA rally host-young male

NICK - guard at the prison

REGISTER GIRL - 25 year old Mexican female

ROSALIO MUÑOZ - Laguna Park speaker, male Mexican

LAGUNA PARK RALLY HOST - young Mexican male

3 SECURITY GUARDS - large males

4 Students- stage hands

Combined roles:

NICK, LAWYER, GEORGE HOFFMAN

CAMILA, REGISTER GIRL

OLD ROSA MARTA and MRS. CHAVEZ

SABRINA, WAITRESS, and REPORTER

MR. PADILLA, FARMERS' MARKET BOOTH ATTENDANT, ROSALIO MUÑOZ

JOHN CLARK and LAGUNA PARK RALLY HOST

Time and Place

The story takes place in 1970 Boyle Heights in East Los Angeles with occasional flash forwards to the present day.

1

SCENE 1

1

Present day. Stage is dark and empty. Play “**CAMILA CUE #1-INTRO**”. OLD ROSA MARTA comes to the front of center stage. SHE looks out at the audience, attempting to see their faces. SHE slowly begins to smile ruefully and starts to address the audience.

OLD ROSA MARTA

¡Hola mi gente! ¡Bienvenidos! I’m so glad you’re here. There’s something I’d like to say. It’s a story actually. About my family, especially my sister. It’s a story that needs to be told for a variety of reasons, as you will soon see. Suffice to say, it is a lesson for all of us.

The media screen above the stage begins to show images of CAMILA. OLD ROSA MARTA turns towards the media screen behind her and points at it.

OLD ROSA MARTA (CONT’D)

That’s right. That’s her. Her name is Camila.

OLD ROSA MARTA turns back towards the audience.

OLD ROSA MARTA (CONT’D)

I always wondered about my little sister and what the real story was. For years I never had a complete picture, only a perplexing mosaic of events and conversations. Until now. As if by some divine guidance, the complete chronicle came to me in the form of old friends, new acquaintances, and random chance. I have always felt that all this happened, at least in part, because of me. My friends and family reassure me that I’m mistaken, but I feel I failed somehow. Of course, this explains, at least in some small way, why I want to relay this amazing story. I do it for myself, my sister, and my family. It is a story of family, the high cost of xenophobia, and the search for the truth. But above all, it is a story of love.

The media screen now begins to show images of 1970 Boyle Heights, the National Chicano Moratorium March of 1970, and the downtown Los Angeles skyline. OLD ROSA MARTA again turns towards the media screen and points.

OLD ROSA MARTA (CONT'D)

Ah yes. Boyle Heights in the late 60s and early 70s. I'm sure some of you remember those days. It was an amazing time to be alive. Everything seemed different then. But I consider myself fortunate to have been a part of it. So let's begin with something that happened just last week. Oh yes, me llamo Rosa Marta Padilla.

OLD ROSA MARTA leaves the stage.
STUDENTS No. 1 and No. 2 bring a gravestone onto the stage. Wait until CUE #1 finishes. A solo spot light slowly comes up on JOHN standing quietly alone in front of the gravestone. HE is dressed in a black suit and obviously distraught. He carries a single rose in his hand. After a few moments SABRINA, his wife, enters the stage slowly and joins JOHN in the solo spot. SHE puts her arms on HIS shoulders. SHE wears a black dress.

SABRINA

I'm so sorry, I don't know what to say. Just remember all the love.

JOHN

I know things have to change, but I still wish it was yesterday.

JOHN slowly approaches the grave, kneels down, and places the rose on the gravestone. HE then stands and slowly backs away.

SABRINA

I think we better go, we don't want to be late.

JOHN

I never got to say goodbye to her.

JOHN has trouble bringing himself to leave. SABRINA gently takes him by the arm.

STUDENTS No. 1 and No.2 quickly come onstage and remove the gravestone.

STUDENTS No. 3 and No. 4 quickly bring on a desk, a safe deposit box, and three chairs.

SABRINA
(tenderly)

Come on.

SABRINA and JOHN walk together arm in arm to the other side of the stage. STUDENTS No. 3 and No. 4 approach SABRINA and JOHN and gently escort THEM to the desk. A solo spot comes up on the opposite side of the stage where the LAWYER sits at a desk. There are two empty chairs on the other side of the desk. HE stands when HE sees THEM approaching.

LAWYER

John.

The LAWYER shakes JOHN'S hand.

LAWYER (CONT'D)

Sabrina.

The LAWYER hugs SABRINA. HE motions for JOHN and SABRINA to sit down. THEY sit. LAWYER sits down as well.

LAWYER (CONT'D)
(to JOHN)

Please sit down. I'm so sorry to hear about your mother. She was a fine person.

JOHN

Thanks, I appreciate that.

LAWYER

As your mother's only heir, all of her estate goes to you.

JOHN and SABRINA nod.

LAWYER (CONT'D)

Including this.

LAWYER reaches into a drawer and puts a safe deposit box on top of the desk. JOHN looks surprised.

LAWYER (CONT'D)

Her safe deposit box. I'll give you a few minutes to look it over.

LAWYER leaves the stage.

SABRINA

(referring to the box)

Did you know she had something like this?

JOHN opens the box and begins taking things out. Media screen shows the contents.

JOHN

She never mentioned it to me.

JOHN examines a photo from the box. It displays on the media screen.

JOHN (CONT'D)

(sadly)

That's my party when I turned ten.

JOHN shows SABRINA the photo. SABRINA puts her hand on JOHN'S shoulder tenderly.

SABRINA

Look at you, you're cute as can be!

SABRINA picks up a newspaper clipping from out of the box and holds it up. It displays on the media screen. This photo exactly matches the band playing in the next section.

SABRINA (CONT'D)

So who is this here?

JOHN examines the clipping.

JOHN

I have no idea who he might be.

SABRINA

So who is Aaron Thomas?

SCENE 2

The spot light slowly fades to black on SABRINA and JOHN. THEY remain seated onstage. OLD ROSA MARTA enters and addresses the audience. While OLD ROSA MARTA speaks, all four STUDENTS bring onstage an overstuffed armchair, a tall bar stool, three high backed chairs, a functioning lava lamp, piano, a phone, two guitars on stands, and a few posters of Jimi Hendrix, Cesar Chavez, Carlos Santana, and Jim Morrison. AARON, SCOTT, DAVID, PAUL, and RAMÓN come onstage in the darkness. MR. PADILLA, MRS. PADILLA, ROSA MARTA, and CAMILA take their places in the apartment above the El Rey Taqueria restaurant.

OLD ROSA MARTA

The year is now 1970 in Alhambra just east of L.A. in early July. Aaron Thomas and his four bandmates live in an aging rental on Geranio Drive near the busy 10 freeway. With Aaron as their leader, the band is a staple at the L.A. area anti-war rally scene. Perhaps bandmates doesn't accurately describe the relationship these young men have. They are indeed a family of devoted artists.

The lights slowly come up on AARON and his BANDMATES as well as the PADILLA FAMILY. OLD ROSA MARTA turns to look at AARON.

OLD ROSA MARTA (CONT'D)

Oh, there they are. I remember them all so well. Let's see what these creative artists are up to.

OLD ROSA MARTA slowly leaves the stage. The lights illuminate AARON'S apartment and the PADILLA FAMILY area above the restaurant. At the floor level the stage is split into AARON'S apartment on the left and the PADILLA family restaurant on the right. Above is the PADILLA family apartment and CAMILA'S room. Above the apartment is a small rooftop area.

SABRINA and JOHN remain seated in the darkness. The BAND is practicing “ANTHEM REHEARSAL”. AARON and RAMÓN play electric guitars, SCOTT plays the keyboard, DAVID plays the bass, and PAUL plays the drums. The apartment is filled with 60s paraphernalia, including lava lamps, posters, and many musical instruments, including a piano. CAMILA, MR. PADILLA, MRS. PADILLA, and ROSA MARTA are all in the apartment above the restaurant. ROSA MARTA is busy in the kitchen while the others are seated and reading. AARON, RAMÓN, and DAVID sing “CAMILA CUE 2- ANTHEM REHEARSAL”.

AARON/RAMÓN/DAVID

(lip sync)

Nah Nah

Media screen goes dark.

SCOTT

Words, we need some words!

RAMÓN

(to AARON)

Great groove, but it almost doesn't need words. Or you could make crazy shit up. Like Dylan.

Singing to the tune of the “ANTHEM” and emulating Dylan’s voice.

RAMÓN (CONT'D)

Lost in the ozone on Christmas day. Gather round all you clowns, on your knees to pray.

SCOTT

(emulating Dylan’s voice to the tune of “LIKE A ROLLING STONE”)

How does it feel? To be a schlemiel?

AARON

(emulating Dylan’s voice too)

You guy’s are unreal.

AARON laughs at the boys good-naturedly. The BAND members put down their instruments and sit down.

AARON (CONT'D)

(Now in a normal voice.)

But this is supposed to be anti-war. Inspirational.

RAMÓN lights a marijuana cigarette.

RAMÓN

Inspire this.

RAMÓN hands AARON the lighted joint. HE waves the joint away. RAMÓN gives the joint to DAVID.

DAVID

Speaking of lost in the ozone.

DAVID takes a long drag on the joint.

AARON

Like Douglass said, "No struggle no progress."

Flash forward to the present day in the LAWYER'S office. Lights come up on JOHN and SABRINA who are still seated at the desk. The PADILLA FAMILY continues to be illuminated while AARON and the BAND MEMBERS fade to black. AARON and the BAND MEMBERS leave the stage. Four STUDENTS remove the chairs and other apartment props. SABRINA and JOHN continue their conversation as THEY examine the contents of the safe deposit box. SABRINA picks up a photo from the box. Media screen displays the image.

SABRINA

It's the same person in this one here.

SABRINA holds the photo for JOHN to see. It appears on the media screen.

JOHN

Why these photos of some random guy?

SABRINA

All the photos here are family and you.

JOHN

Except this guy, I wonder why. Maybe Mom knew or had some kind of an idea. I know she would want me to try.

SABRINA

Try what?

JOHN

Why do you think these are here?

JOHN holds the photos of AARON, the media screen displays them.

SABRINA

No idea.

JOHN

I think this has to do with me.

SABRINA
(questioningly)

How?

JOHN

I don't know who my real parents are.

SABRINA

You're forgetting that she didn't know either.

JOHN

That may be true, but this could be the clue I'm looking for.

SABRINA

So why didn't she tell you or me?

JOHN

You sound like you don't want to know!

SABRINA

She didn't know either! She even said so!

JOHN

Maybe Mom didn't know, but I bet she had a clue.

SABRINA

And she never told you? I don't think so.

SABRINA pauses for a moment and looks at the photos.

SABRINA (CONT'D)

So what's the date on that thing?

JOHN

April 24, 1971

SABRINA

(surprised)

Right after you were born.

JOHN

(becoming more animated)

It would explain a lot. Why she kept it. The date. And in Boyle Heights, the same city where I was born.

SABRINA

(not convinced)

Aren't you forgetting something? The records were lost! Remember?

JOHN

We don't need those records now.

SABRINA

What do you mean?

JOHN

We have year. We have a name.

SABRINA

Don't get your hopes too high. This could lead nowhere.

JOHN

I have to try. I have to know.

SABRINA looks intently at the photos.

SABRINA

Wait! Wait a minute. Show me those again.

JOHN show SABRINA the photos again. THEY display on the media screen.

SABRINA (CONT'D)

The same girl is in all three photos!

JOHN

Oh my God! She's Latina!

Lights come down on SABRINA and JOHN while the four STUDENTS begin to remove the desk and chairs. SABRINA and JOHN leave the stage. Lights remain up on the PADILLA FAMILY apartment and restaurant. CAMILA, ROSA MARTA, MR. PADILLA, and MRS. PADILLA come down the stairs and enter the restaurant. Flashback to 1970. The restaurant is filled with a few tables, a small counter with a cash register, and stove, but there are no customers. A Mexican vihuela sits on top of the counter. MRS. PADILLA, CAMILA, and ROSA MARTA busy themselves behind the counter while MR. PADILLA reads the newspaper while seated at the counter. OLD ROSA MARTA slowly walks onto the stage followed by a solo spot. SHE looks at the PADILLA family with a distant look on her face as she begins to speak.

OLD ROSA MARTA

Yes, that's me and my family in 1970. It seems like yesterday. If I could only bring those days back. ¡Y estaba tan delgada! My mom and dad immigrated from Oaxaca to Boyle Heights after World War II in an effort to escape Mixteco discrimination. Intent on finding a safe place to raise a family, they set up their restaurant at the corner of Brooklyn Avenue and Soto Street in the heart of Boyle Heights. Their new home was a few blocks from Mariachi Plaza, the gathering place for all of East L.A. They lived above the restaurant in a small apartment for less than two years before the first of their two daughters came along. I was born in 1946 and Camila in 1949. As you can see, Camila was the quintessential Mixteca beauty with a perfectly proportioned face and flawless mocha skin, her long black hair falling almost to her waist. I mean, just look at her, a Mixteca flower child! And her beauty was not lost on the young men of Boyle Heights, who often came sniffing around the restaurant. I admit that I was jealous at times. A little.

(MORE)

OLD ROSA MARTA (CONT'D)

She would always create such a stir with the boys, while no one would even notice me. It was like being the invisible sister. But I never let it show. So, let's meet the family!

OLD ROSA MARTA reluctantly leaves the stage, glancing over her shoulder as she goes.

MR. PADILLA

(worried, looking at the newspaper, to
MRS. PADILLA)

Oh my God! Things are getting really bad back at home.

MRS. PADILLA

We're lucky we got out in time.

MR. PADILLA

No jobs. No money.

MR. PADILLA shakes his head.

MRS. PADILLA

Mixtecos. ¡Nosotros los pobres! I love that movie.

MR. PADILLA

We're safe here. Our girls are free here.

MRS. PADILLA

I just wish the restaurant was more of a success.

(to CAMILA)

Play something for your father to cheer him up.

CAMILA nods and picks up the vihuela and begins to play the instrumental "CAMILA CUE #3- VIHUELA SOLO".

MR. PADILLA

Very nice.

CAMILA

Thank you, Father.

MR. PADILLA

(to CAMILA, raising his finger)

In Spanish!

CAMILA
¡Claro que si!

CAMILA puts down the vihuela and goes over to the counter where ROSA MARTA is working. CAMILA picks up the newspaper.

CAMILA (CONT'D)
Santana is at UCLA next weekend! We should go.

ROSA MARTA
If I can get away from here.

MRS. PADILLA
Rosa Marta, would you run to the dry cleaners later please?

ROSA MARTA
(to CAMILA)
See what I mean?

ROSA MARTA turns back towards MRS. PADILLA.

ROSA MARTA (CONT'D)
(to MRS. PADILLA)
Si, si.

CAMILA is still looking at the newspaper.

CAMILA
We should check out this new band at the Paramount.

ROSA MARTA
Easy for you to say college girl.

CAMILA
Come on. It will be fun!

MR. PADILLA
Girls, help your mother with the dishes.

CAMILA
(to MRS. PADILLA, with a poor accent)
¿Le puedo ayudar?

MR. PADILLA shakes his head in disapproval with her poor Spanish.

MRS. PADILLA
(with the proper accent)

¿Le puedo ayudar?

CAMILA and ROSA MARTA help MRS.
PADILLA with the dishes.

MRS. PADILLA (CONT'D)

Say it again, this time slowly.

CAMILA

¿Le puedo ayudar?

MRS. PADILLA
(to CAMILA)

Really, is that the best you can do? And besides! How do you expect to get a Mexican man?

CAMILA
(slightly annoyed)

I'll just have to do the best I can.

MRS. PADILLA

Practice your Spanish, don't dress this way. You scare all the men away!

MRS. PADILLA points at CAMILA, disapproving of her wardrobe choice. MRS. PADILLA goes over to the register and leaves CAMILA and ROSA MARTA by themselves. Teasing, ROSA MARTA wags her finger at CAMILA in fun, imitating their mother in exaggerated tone of voice.

ROSA MARTA
(teasing)

Say it again, this time slowly. You better learn Spanish, you Mixteca ho!

CAMILA

I don't have time for that! I'm working here all the time. Besides, I'd rather go see Malo.

CAMILA and ROSA MARTA laugh.

ROSA MARTA
(to CAMILA)

Your Spanish is worse than mine. And you even have a tutor! It's not like Mom and Dad haven't tried. It's always Mexican everything. Even men.

CAMILA

(teasing)

You don't like Mexican men?

ROSA MARTA

(indignantly)

That's not what I meant. America is such a smorgasbord. So much to choose from.

CAMILA

That's why UCLA is so great. You've got Apollinaire, Pablo Neruda, the Doors.

ROSA MARTA

(teasing)

And lots of guys.

CAMILA smiles and nods knowingly. MRS. PADILLA comes back over to CAMILA and ROSA MARTA.

MRS. PADILLA

For Mexican men I'd recommend that you learn just what they like. But look at what you wear, I don't know what Eliseo sees in you!

CAMILA

I know *exactly* what he wants! And it's not to teach me Spanish!

MRS. PADILLA

(demonstrating for CAMILA)

Okay, okay. Try this. Tres tigres tragaban trigo en un trigal, en tres tristes trastos, tragaban trigo tres tristes tigres.

CAMILA

(CAMILA struggles with the pronunciation)

Tres tigres tragaban trigo en un trigal, en tres tristes trastos, tragaban trigo tres tristes tigres.

MRS. PADILLA

Listen. This is how it goes.

CAMILA/MRS. PADILLA

(MRS. PADILLA leads CAMILA)

Tres tigres tragaban trigo en un trigal, en tres tristes trastos, tragaban trigo tres tristes tigres.

MRS. PADILLA

Do it again!

CAMILA
(exasperated)

Okay, okay!

CAMILA/MRS. PADILLA
Tres tigres tragaban trigo en un trigal, en tres tristes trastos, tragaban trigo tres tristes tigres.

MRS. PADILLA
You still have a ways to go.

MRS. PADILLA shakes her head in frustration.

MRS. PADILLA (CONT'D)
You need more tutor time with Eliseo.

CAMILA rolls her eyes. ROSA MARTA and CAMILA go back to the dishes. MRS. PADILLA heads upstairs to the apartment to make batidos.

CAMILA
We need to get you out of here more often.

ROSA MARTA
Who's gonna mind the restaurant? You? You're always at UCLA!

CAMILA
How 'bout our landlord? That guy checks you out big time.

ROSA MARTA
Eliseo checks out everything in a skirt! Including you. Why do think he wants to be your tutor?

CAMILA
He's harmless enough I guess.

CAMILA picks up the vihuela and plays a few bars of a blues riff on the vihuela. Play
"CAMILA CUE #4-BLUES"

MR. PADILLA
I don't think that was a melody I know. Very different.

CAMILA
(suppressing a giggle)

Very different.

CAMILA puts down the vihuela while SHE
talks to her father.

MR. PADILLA
So you are practicing Spanish with your sister?

CAMILA
(stumbling)
Tres tigres trabajan en el techo con el tiburón, or something...

MR. PADILLA
(laughing)
Tigers and sharks on the roof. Yes, very dangerous!

CAMILA
(laughing with her father)
I don't think there's any hope for me!

The TV news is showing images of the latest
Vietnam antiwar protest. Media screen displays
the images.

MR. PADILLA
(angry, and pointing to the TV)
Look at this. More protesters! They should show more respect for their country!

CAMILA
(becomes incensed)
They're trying to save their country!

MRS. PADILLA comes down from the
apartment with the batidos. She sets them down
on the counter by the register and begins to
pour.

MR. PADILLA
(annoyed)
From what?

CAMILA
From war.

ROSA MARTA
(to CAMILA, under her breath)

Don't start.

MR. PADILLA

I don't think so.

CAMILA is about to respond, but ROSA MARTA comes over and gently takes CAMILA by the shoulders and moves HER away from HER father.

MRS. PADILLA
(oblivious to the conversation)

Batidos anyone?

3

SCENE 3

3

THE PADILLA FAMILY leaves the stage as the lights come down on the restaurant. Flash forward to the present day. In low light all four STUDENTS bring a chair, desk, and computer onstage. Lights come down then JOHN enters the stage and sits down in front of the computer. JOHN is asleep in front of the computer late at night. SABRINA comes slowly onto stage in HER robe. SHE gently touches his shoulder and HE awakens.

SABRINA

You still at it? Come to bed, you're gonna need your rest.

JOHN nods slowly. SABRINA comes over to the computer and looks over HIS shoulder at the screen. SHE tenderly puts HER hands on HIS shoulders.

JOHN

I can't seem to find hardly anything at all.

SABRINA

You're starting to scare me. This is becoming an obsession.

JOHN ignores her.

JOHN

(looking at the screen)

For two years Aaron Thomas played at this coffee house in Boyle Heights.

JOHN points to the computer. The media screen shows a newspaper clipping announcing AARON THOMAS playing at the Paramount.

SABRINA

The Mexican girl? Anything at all?

JOHN

Nothing.

JOHN pushes his chair away from the desk in frustration.

SABRINA

I might have guessed.

JOHN

This is not a good sign. Maybe there's nothing *to* find.

SABRINA

You don't really know that yet. I know you want this. Try the UCLA archives. Broaden your search.

JOHN

What if I find something I don't wanna know?

SABRINA

You still have to try.

(pause, trying to cheer him up)

So. What else you got?

JOHN

Just this coffee house.

JOHN goes back to the computer. SABRINA looks over his shoulder at the image of the coffee restaurant. The image is displayed on the media screen and is exactly the same as the coffee house onstage. SABRINA and JOHN leave the stage.

Begin “**CAMILA CUE #5-SCENE 4 INTRO**”. In low light the STUDENTS bring on five tables, ten chairs, cups, and lighted candles for each table. All four STUDENTS sit down at two of the tables and begin to quietly smoke a joint. The tables are arranged in a semicircle and facing away from the audience and towards the band. The center table is for CAMILA and ROSA MARTA when they come onstage. Other cast members not involved in the scene come onstage and sit down. Upstage there is a small 3 foot high riser where AARON, DAVID, RAMÓN, SCOTT, and PAUL have set up their musical gear. The year is now 1970. The Paramount coffee house in Boyle Heights where AARON’S band is playing. It is dark and hip with a small stage for the band. Lots of 60s decor. Onstage the coffee house is now where AARON’S apartment use to be. The BAND comes onstage as AARON steps up to the mic. A WAITRESS comes onstage to attend to the seated customers. SHE seems to be interested in AARON. Wait until cue is finished before going ahead.

AARON

Good evening everyone. Thanks for coming out tonight for a little music, prose, and coffee. And don't forget to tip your waitress. We are the Aaron Thomas band and I'm Aaron Thomas, your host for the evening.

The BAND takes a moment to tune up while ROSA MARTA and CAMILA enter the coffee shop and sit down at a table. In the dimly lit ambience AARON does not see CAMILA.

CAMILA

(referring to AARON)

Ooo! Who is that?

CAMILA appears to be transfixed as AARON performs. ROSA MARTA looks at HER with concern.

ROSA MARTA

I thought we were here for the coffee.

CAMILA doesn't respond.

ROSA MARTA (CONT'D)

(in a teasing voice)

Remember, only Mixteco men!

CAMILA

(smiling)

Too late!

WAITRESS comes over to CAMILA and ROSA MARTA'S table.

WAITRESS

What will it be ladies?

CAMILA watches AARON intently and doesn't respond to the WAITRESS.

ROSA MARTA

Two horchatas please.

The WAITRESS notices CAMILA'S interest in AARON.

WAITRESS

(to CAMILA softly)

He *is* a major hottie, isn't he.

AARON

Before our next song, we have an open mic for you poets. Any poets out there with something to say?

CAMILA enthusiastically raises HER hand and looks at AARON. AARON is immediately struck by her beauty and cannot respond for a moment.

ROSA MARTA
(surprised by HER sister)

What are you doing?

AARON
(to CAMILA)

The mic is yours.

ROSA MARTA

Camila!

AARON comes down off the stage to CAMILA'S table and takes HER by the hand and leads HER to the stage. AARON appears to be awestruck.

AARON
(to CAMILA)

What's your name?

CAMILA
(to AARON)

Camila Padilla.

AARON goes to the mic and introduces CAMILA.

AARON

Tonight's poet is Camila Padilla.

AARON and the BAND MEMBERS all vacate the stage and watch from the audience.

CAMILA
(softly)

This is called "Shimmer".

CAMILA recites "CUE 13-SHIMMER". SHE appears to go into a trance with her eyes closed. Media screen shows images of French impressionistic art. AARON is transfixed. This is not lip-synced.

CAMILA (CONT'D)

It is a reflection only time may reveal
That singular mirror of our true selves
The details of our lives

(MORE)

CAMILA (CONT'D)

Are illuminated with painful clarity
 No matter the distance
 Each stands highlighted
 Absolute and immutable
 Waiting to be judged by God
 Yet it is a reflection
 Only of what can be seen
 Not of the invisible
 And unknowable depths

CAMILA pauses briefly.

CAMILA (CONT'D)

But it is in these depths
 That lives are measured
 The shallows of concern and care
 The depths of love and sacrifice
 The currents that steer our lives
 There are those who languish in its depths
 And never see the surface
 Only you see beyond my reflection
 Only you have seen my soul

CAMILA opens her eyes. Applause. Lights
 come up. AARON stands and applauds
 enthusiastically. HE then goes to the stage.

AARON

(to CAMILA, takes her hand)

Beautiful.

(to crowd)

Camila Padilla please!

More applause. AARON walks CAMILA back
 to her table. CAMILA sits while AARON stands
 and stares, smiling blankly. THEY are oblivious
 to everything except each other. ROSA MARTA
 inspects AARON closely as she sips her
 horchata.

CAMILA

Sit down.

AARON sits down.

AARON

“The shallows of concern and care, the depths of love and sacrifice.” Beautiful imagery.

CAMILA

Thanks. Lots of inspirational imagery around here.

AARON

And the “only you see beyond my reflection, only you have seen my soul.” Almost like music. So Mallarmé.

CAMILA

French symbolism. The best.

AARON

I love your mysterious, personal touch.

CAMILA

Yeah, there’s some autobiography in there.

AARON

I’m taking a French Symbolism class at UCLA.

CAMILA

With Aubert! I wrote Shimmer for his class!

AARON

I’m sure he loved it.

(pause, tenderly)

And the “only you have seen my soul”, who might that be?

CAMILA

(smiling)

Someday I hope to find out.

AARON tears himself away from CAMILA and turns to ROSA MARTA.

AARON

Sorry to be so rude. I’m Aaron Thomas.

AARON shakes hands with ROSA MARTA.

ROSA MARTA

I’m Rosa Marta, Camila’s sister.

AARON

A pleasure.

AARON turns back to CAMILA.

CAMILA

I haven't seen you here before.

AARON

We're the new band.

RAMÓN comes over to AARON and stands next to him. The other BAND MEMBERS go back onstage

RAMÓN

Dude, time to go back to work.

AARON
(to RAMÓN)

Just a minute.

The WAITRESS comes over to CAMILA, AARON, and ROSA MARTA.

WAITRESS
(seductively)

Hi Aaron!

The WAITRESS traces her finger seductively across AARON'S shoulders. HE ignores HER.

WAITRESS (CONT'D)
(softly to CAMILA)

Stay away from him.

RAMÓN
(to AARON)

Let's go.

AARON
(having trouble tearing himself away)

Okay, okay.

(to CAMILA)

I have to go. Stay for the next song? I think you'll like it.

AARON stands up and starts to slowly back away from the table with RAMÓN taking HIM by the shoulder.

CAMILA

Sure. Stop by our restaurant. Soto and Brooklyn.

AARON

Great.

AARON steps on to the stage and snaps out of his trance-like state. The BAND gets ready for the next song.

ROSA MARTA

How do you do shit like that? All in the space of ten minutes.

CAMILA

He is such a cutie.

ROSA MARTA

No doubt. But I hate to tell you, he's white! Mom and Dad would freak.

AARON

This next song is for my favorite new poet.

AARON looks right at CAMILA.

AARON (CONT'D)

It's called "For the love of the moon".

AARON looks at CAMILA. AARON, and RAMÓN sing "CAMILA CUE #8-FOR THE LOVE OF THE MOON".

AARON (CONT'D)

(lip sync)

When the moon is high
When the moon is high
I lose myself
Become someone else
Lose all control
Sacrifice my soul

AARON/RAMÓN

(lip sync)

For the love of the moon
For the love of the moon

(MORE)

AARON/RAMÓN (CONT'D)

For the love of the moon
I would gladly die

AARON
(lip sync)

When I close my eyes
When I close my eyes
Your face is in my mind
So delicate and fine
Trace all the lines
In infinite design
I have to make you mine
I have to make you mine

AARON/RAMÓN
(lip sync)

For the love of the moon
For the love of the moon
For the love of the moon
I would gladly die

AARON
(lip sync)

I waste away in the light of the day
Those evening sirens call
I hope tonight that you'll come to light
It's you or nothing at all
Besides a face of such delicate grace
Your eyes see through my wall
You make me see the impossible me
So slay me once and for all

(not lip sync)

A sleepless dream commands me
Singular in purpose
Simple in design
With unspoken words it whispers
The quest for the divine
Of lovely apparitions
Of delicate figures in my mind
You are to my desire eternally consigned
Compelled by ancient Eros
His will I can't deny
Before this dream is over
I have to make you mine
Before this dream is over
I have to make you mine.

(lip sync)
(MORE)

AARON (CONT'D)

When the moon is high
When the moon is high
In the eastern sky
All my hopes will rise
Apparitions in my mind
Two sleepless souls combine
A glimpse of the divine
If I could make you mine

AARON/RAMÓN
(lip sync)

For the love of the moon
For the love of the moon
For the love of the moon
I would gladly die

Applause. CAMILA is beaming.

AARON

Thanks so much.

The WAITRESS comes over to CAMILA and ROSA MARTA'S table and drops the bill on the table from about two feet above.

WAITRESS
(with malice)

Pay up front. On your way out! And stay away from Aaron.

ROSA MARTA

I think it's time to go.

CAMILA

We just got here.

ROSA MARTA

I think we've done enough damage for one night.

ROSA MARTA throws down some money on the table, takes CAMILA by the arm and heads off stage. AARON watches CAMILA as SHE waves to him. STUDENTS remove the tables, chairs, risers, and musical gear.

5

SCENE 5

5

The next day. Mid-afternoon. The PADILLA family Boyle Heights restaurant. CAMILA and ROSA MARTA are working behind the counter. MR. and MRS. PADILLA are upstairs reading in the family apartment. There are only a few customers.

CAMILA

Hell, will you look at this! There's hardly anyone here.

CAMILA turns and looks at the restaurant inventory.

ROSA MARTA

I don't think we can go on like this for very long.

CAMILA

No tourists, no business.

ROSA MARTA

I don't how we went so wrong.

CAMILA

Neither do I.

ROSA MARTA

It's gonna take a miracle to save this place.

ROSA MARTA and CAMILA busy THEMSELVES as ELISEO enters.

ELISEO

Hola lovely ladies. How are you?

Leering slightly at CAMILA.

ROSA MARTA

Hola Eliseo. Here for the rent?

(ELISEO nods)

CAMILA
(to ROSA MARTA quietly)

I hope we have it.

ROSA MARTA
(to CAMILA so ELISEO doesn't hear)

I don't think so.

CAMILA
(to ROSA MARTA quietly)

Just tell him we gave it up for Lent!

CAMILA and ROSA MARTA smile at each other.

ELISEO

May I go upstairs?

ROSA MARTA

Sure.

ELISEO starts moving up the stairs.

ELISEO
(to CAMILA)

Camila, I know you love the Mexican vihuela and I'd be glad to give you one. If that's okay with you.

CAMILA doesn't respond. MRS. PADILLA opens the door for ELISEO and HE walks in to the upstairs apartment. Still visible, the girls busy themselves downstairs in the restaurant.

MRS. PADILLA

Buenos dias Eliseo. How are you?

ELISEO

I'm fine, thank you. Good to see you.

MRS. PADILLA

Would you like something to drink?

MRS. PADILLA goes to the kitchen to prepare the batido.

ELISEO

Yes, thank you. How's business?

MR. PADILLA

I'm afraid it's not as good as it might be.

ELISEO

I saw your lovely daughters downstairs. I offered one of my vihuelas to Camila.

MRS. PADILLA

(from the kitchen)

A very kind offer.

MR. PADILLA hands ELISEO an envelope
filled with cash.

MR. PADILLA

(quietly to ELISEO)

We will get you the rest next week. You should be careful with so much cash.

ELISEO

I can take care of myself. I carry my own insurance.

ELISEO pats HIS coat pocket confidently where
HE is keeping HIS gun. He makes a hand
gesture like a gun.

ELISEO (CONT'D)

Camila is a fine musician. And a beautiful young woman.

MR. PADILLA

And headstrong as well. I believe that UCLA school is a bad influence.

MRS. PADILLA returns to the living room with
the batido.

MRS. PADILLA

She is so American. And her Spanish is terrible!

ELISEO

She doesn't take it seriously.

THEY begin to drink.

MRS. PADILLA

Your tutoring once a week is not enough.

ELISEO

Certainly not. At least twice a week.

MRS. PADILLA

That would be a great help.

MRS. PADILLA looks at ELISEO.

MRS. PADILLA (CONT'D)

Perhaps you might honor us by helping Camila twice a week. You are a fine son of Oaxaca.

MR. PADILLA

You know the traditional ways.

ELISEO

I would be happy to help.

ELISEO finishes his tea.

ELISEO (CONT'D)

I must go. Thank you for the batido.

ELISEO gets up to leave and heads downstairs, MRS. PADILLA and MR. PADILLA go downstairs with ELISEO. MR. PADILLA sits down and reads the newspaper at the counter and observes what happens. MRS. PADILLA works behind the counter.

ELISEO (CONT'D)

(now downstairs and looking at CAMILA
as HE walks off stage)

Goodbye girls. And Camila, remember that vihuela. And I'll be back on Tuesday for your lesson.

ELISEO leaves the stage. MRS. PADILLA follows ELISEO to the edge of the stage and waves goodbye.

CAMILA

(to ROSA MARTA)

Tuesday night?

ROSA MARTA

(teasing)

Ooo, with Mr. Right! He definitely has a major thing for you.

CAMILA

(in a deep voice and swaggering a bit.

Imitating ELISEO)

So my little mami chula, I've come for the rent!

ROSA MARTA

(in a high pitched melodramatic voice)

I don't have a thing! What could I possibly give you?

CAMILA

(continuing her imitation)

Perhaps a little menudo? Word on the street is that yours is hot and spicy!

CAMILA looks ROSA MARTA up and down.

CAMILA (CONT'D)

(continuing her imitation)

Give us a kiss!

ROSA MARTA blows CAMILA a kiss. ROSA MARTA hugs HER sister and THEY laugh.

MRS. PADILLA

Behave girls!

MRS. PADILLA corners CAMILA and talks quietly in order not to be heard by the customer. SHE is very excited. ROSA MARTA goes to the register and does not hear the conversation.

MRS. PADILLA (CONT'D)

Your father and I have asked Eliseo to tutor you twice a week now.

CAMILA

(nonplussed and in a normal voice)

Oh?

MRS. PADILLA

Yes.

CAMILA

(laughing slightly, then pause)

Oh, I see where this is going. I don't think this is about tutoring at all.

(pause, warily)

This couldn't have anything to do with our financial problems?

MRS. PADILLA

(becoming annoyed)

You are Mixteca, not American. Honor your heritage and family.

CAMILA

(trying not to over-react)

Well, tell Eliseo that I am flattered but once a week is more than enough.

MRS. PADILLA

(still annoyed)

Remember who you are young lady. Eliseo is an important man. His help could save this restaurant.

CAMILA

(becoming slightly alarmed)

You're really serious about this, aren't you?

MRS. PADILLA

We will talk later of this. Go help your sister. Off with you.

AARON enters the restaurant and sits down unnoticed. CAMILA and ROSA MARTA do not notice AARON. MRS. PADILLA comes over to help AARON. SHE doesn't know who HE is.

MRS. PADILLA (CONT'D)

(to AARON)

May I help you?

AARON

(trying to charm her)

Yes thank you. I heard you had great flan. Your restaurant was recommended by a friend.

MRS. PADILLA

Why thank you. And indeed we do.

AARON

And some horchata too please.

MRS. PADILLA

Of course.

CAMILA finally notices AARON with her MOTHER and begins to panic. SHE goes over to ROSA MARTA at the register.

CAMILA

(under her breath to ROSA MARTA)

Holy shit. He's talking to Mom!

ROSA MARTA stares in disbelief.

CAMILA (CONT'D)

Don't stare!

CAMILA joins her mother and walks nervously over to AARON.

CAMILA (CONT'D)

(nervously)

Mamá, I think this poor man needs a place setting.

AARON

(having fun with the situation, to MRS.
PADILLA)

Oh, this is your daughter! Thank you for your help. And some mango flan to go too. Please. For my parents.

MRS. PADILLA

(to AARON)

I will get you that place setting.

(to CAMILA)

Get this young man some flan please.

CAMILA can hardly believe what has happened. MRS. PADILLA goes to search for more place settings behind the counter.

CAMILA

(to AARON, smiling and under her
breath)

That was my mother!

AARON

(teasing)

I really was looking for dessert for my folks.

CAMILA

(smiling)

You are so bad...

AARON

(to ROSA MARTA at the register)

Hi Rosa Marta. How's business?

ROSA MARTA

(nervously)

You're going to get us in trouble.

MRS. PADILLA comes back with the place setting.

MR. PADILLA

Did you get that mango flan yet Camila?

CAMILA

(flustered)

Uh, no, not yet.

MRS. PADILLA returns to the counter, leaving AARON and CAMILA alone.

AARON

(enjoying the situation and pronouncing bizcochos badly)

Yes, I could use some more help. Would you have some of those special cookies, bizcochos I think they're called? What about menudo?

CAMILA

(under her breath and smiling)

Bizcochos? Are you kidding? You're killing me here, smart ass!

(in a mocking voice and getting into the spirit of the situation)

I know something you would like! Criadillas!

AARON

Oh, those sound good. What are those?

MR. PADILLA and MRS. PADILLA begin to move upstairs to the apartment. CAMILA watches them head upstairs before she responds to AARON.

MR. PADILLA

(to MRS. PADILLA)

What a well mannered boy.

MRS. PADILLA

For an American.

MR. and MRS. PADILLA disappear into the apartment.

CAMILA

(laughing)

They're balls! Bull balls! Sure you don't want those to go?

AARON

(laughing)

Think I'll pass. Suddenly I'm not very hungry.

CAMILA

(tenderly)

I loved your song last night.

AARON

Thanks.

AARON looks intently at CAMILA. ROSA MARTA comes out from behind the register with AARON'S bag of food. HE quickly gives her some cash as she takes AARON good naturedly by the arm and moves him towards the door.

ROSA MARTA

(interrupting AARON in an exaggerated, patronizing voice)

Time to go now...

CAMILA

What are you doing tonight?

AARON

Something with you I hope.

CAMILA

Meet me at Mariachi Plaza at 7 tonight. Next to the bandstand.

AARON nods.

ROSA MARTA
(in a mocking tone)

Thank you. Come again.

ROSA MARTA ushers AARON out the door with his bag of food. AARON leaves the stage. CAMILA and ROSA MARTA try to have their conversation at the register without drawing attention to themselves. There are still a few customers in the restaurant.

ROSA MARTA (CONT'D)
(to CAMILA)

Are you crazy? He's still white and a musician too!

CAMILA
That's bad? Why is everyone so intolerant around here?

ROSA MARTA
(sarcastically)
Maybe we should introduce him to Mom and Dad right now.

CAMILA
I think Mom likes him already!

CAMILA pauses and thinks for a moment.

CAMILA (CONT'D)
So, what do you think I should wear tonight?

ROSA MARTA
(sarcastically)
¡Quizás un negligé! But I think you scared him with the bull balls thing.

THEY both laugh.

6

SCENE 6

6

That night. Scene changes to Mariachi Plaza. Begin “**CAMILA CUE #9- MARIACHI PLAZA MUSIC**”. The split level arrangement vanishes and the plaza occupies the entire stage. Lots of booths, musicians, lights, and people. The bandstand is at the center of the stage. There are all kinds of booths: food, musical instruments, anti-war info, clothes, health booths, and everything Mexican. The STUDENTS bring on the night fair sets and a table for AARON and CAMILA. The scene is colorful maze of people, noise, and musical things. A big full moon rises from behind the plaza. Media screen shows Mexican art images, as well as the booths with CAMILA and AARON exploring. CAMILA is waiting nervously next to the bandstand. SHE wears a beautifully embroidered, form fitting, Mexican black and white silk jacket. AARON arrives shortly thereafter amid all the people and hustle and bustle. Wait for cue to finish.

AARON
(enthusiastically)

Hi.

AARON goes to hug CAMILA, but she motions him to stop.

CAMILA
Not here. Too many neighbors.

AARON nods. THEY sit on the steps of the bandstand.

AARON
You look wonderful.

CAMILA
(beaming)
Thank you Aaron.

AARON retrieves a small package from his pocket.

AARON

Oh, I have a little something for you.

AARON give the package to CAMILA. SHE smiles from head to toe and removes the ribbon and opens the package. It is a beautiful moonstone ring.

CAMILA

Moonstone!

AARON

With a few diamonds for luck!

CAMILA immediately puts it on.

CAMILA

It fits perfectly!

AARON

Well, I did have a little help from Rosa Marta with the size.

CAMILA throws her arms around AARON in appreciation.

CAMILA

You are such a sweetheart! Thank you so much!

AARON

So this is the Boyle Heights community market.

CAMILA

Happens every Sunday. Follow me. I want to show you something.

CAMILA attempts to take AARON'S hand, but he resists.

AARON

(teasing and smiling)

All those neighbors!

THEY laugh. CAMILA takes AARON'S hand and THEY begin to walk.

CAMILA

What the hell.

THEY go to a musical instrument booth that has all kinds of instruments, including traditional Mexican instruments. An elderly Mexican man sits nearby monitoring the booth.

AARON

I'm a musician and I don't recognize half of these instruments.

CAMILA

A lot of these are traditional Mexican instruments. Check this out.

CAMILA selects a vihuela and sits down to play. AARON is amazed.

AARON

I thought you played piano!

CAMILA

(referring to herself)

Mexican...all part of the gig.

AARON

A woman of many talents.

AARON gives a knowing look at CAMILA. SHE smiles.

AARON (CONT'D)

That looks hard to play. It's so small. How is it tuned?

CAMILA

Five strings. Tuned like the first five strings of the guitar but the A, D, and G strings are an octave higher with the B and E at regular pitch. It's called a vihuela.

AARON

Very cool. How long have you been playing?

CAMILA

Since I was a little girl.

AARON

Well done.

CAMILA

(playfully)

So get a guitar Elvis. Let's see what kind of Mexican chops you got.

AARON selects a guitar and sits down in a chair.

CAMILA (CONT'D)

(smiling)

G major. Try to keep up.

AARON nods. As the song starts, the booth attendant recognizes the song and adds his own percussion of tapping feet, drums, and claves. CAMILA starts to play and sings "CAMILA CUE #10-TODA LA VIDA". AARON plays along on his guitar.

CAMILA (CONT'D)

(lip sync)

Toda la vida estaba perdida y nunca hallé el amor
Desanimada, me siento frustrada corazón lleno de dolor
Cuando te vi, fue evidente me convertí
En el momento a dentro de mi, me caí

Enamorando, me paso soñando una vida cerca de ti
Tan reservada, no puedo hacer nada tu no sabes que estoy aqui
En la calle te veo pasar pero nunca te puedo hablar
Como sueño de susurrar, quizás besar

Me cantas a mi una canción
Solamente pa' mi a mi corazón
Siempre tu, siempre es tu

Toda la vida, desconocida algún dia me vas a amar
Sigo tratando, mi alma llorando este dia voy a tratar
En la calle te veo pasar pero nunca te puedo hablar
Como sueño de susurrar, quizás besar

(MORE)

CAMILA (CONT'D)

Me cantas a mi una canción
Solamente pa' mi a mi corazón
Siempre tu, siempre es tu

AARON improvises on his guitar.

Toda la vida
Toda la vida
Toda la vida siempre tu

When the song finishes THEY both break into
laughter.

AARON

That was fun.

CAMILA
(smiling)

Not bad for a rocker.

THEY put down the instruments and begin to
walk. AARON takes CAMILA'S hand.
CAMILA sees a neighbor in a booth.

CAMILA (CONT'D)

Hola Señora Ruiz.

AARON

You must know everyone around here!

CAMILA

Some.

Spying the anti-war booth, AARON leads
CAMILA to the next booth. ELISEO now
appears and is wandering around the night fair,
but hasn't seen CAMILA and AARON yet.

AARON

Come on, I have something to show you.

THEY head to the anti-war booth. AARON
picks up a brochure and shows CAMILA.

AARON (CONT'D)

Look who's playing tomorrow at the UCLA rally! The Aaron Thomas band. These guys rock!

CAMILA

You're playing tomorrow? How cool!

AARON

Can you come?

CAMILA

Sure.

AARON

Should be a big crowd.

THEY start to walk again. THEY come to the Planned Parenthood booth. AARON picks up an IUD.

AARON (CONT'D)

Hmm, what is this? What does IUD stand for?

CAMILA laughs and picks a brochure on vasectomies and looks at it blankly.

CAMILA

Gee, what's a vasectomy? And what are these big scissors for?

AARON

(laughing)

Not funny.

CAMILA

(playfully)

Ah, the male ego. Such a fragile thing.

AARON

(in a melodramatic tone)

It's not easy being male.

THEY start walking again. The tone of the conversation becomes more serious.

CAMILA

(firing right back at him)

Try being Mexican and female.

AARON
(in a more serious tone)

Nothing is simple.

CAMILA
My parents would totally freak if they knew about you. And Americans are just as bad.
Like that waitress.

AARON
No joke.
(smiling)
But I think your Mom already likes me!

CAMILA
Yeah. If you buy something.
(pause)
Are you hungry? How about some Mexican?

AARON
Definitely. I could even go for something to eat.

CAMILA shoots him a look and then smiles.
THEY walk up to a Mexican food booth

CAMILA
Hi Mrs. Chavez.

MRS. CHAVEZ
Hello Camila.

MRS. CHAVEZ looks disapprovingly at
AARON.

CAMILA
(to AARON)
Try the elote, it's my favorite.

AARON
Sounds good.

AARON sings softly to the tune of "**FOR THE
LOVE OF THE MOON**".

AARON (CONT'D)
(singing)
For the love of some food
I would gladly fry

CAMILA smiles at AARON's humor.

CAMILA

Two elotes por favor.

MRS. CHAVEZ hands HER the food while
glaring at AARON. AARON pays MRS.
CHAVEZ and starts to walk away.

MRS. CHAVEZ
(so AARON can't hear)

Who's your friend? Do your parents know?

CAMILA
(in an exaggerated, patronizing voice)

Thank you Mrs. Chavez.

MRS. CHAVEZ
(softly to CAMILA)

He's a white boy.

CAMILA
(beginning to anger)

Yes, he is. Is that a problem?

AARON hears CAMILA and comes back over
to the counter.

AARON

Is everything alright?

CAMILA
(answering AARON but making sure
MRS. CHAVEZ can hear her)

Some people don't think I should be with an American boy!

AARON

That's alright, let's go.

CAMILA
(speaking loudly for all to hear)

It's not alright. It's like you're not good enough!

(to MRS. CHAVEZ and starting to get
angry)

Maybe this food isn't good enough!

CAMILA puts HER food back on the counter
and glares at MRS. CHAVEZ.

AARON
(to CAMILA)

It's okay. Let's go.

(to MRS. CHAVEZ)

Sorry.

HE picks up CAMILA'S food off the counter.

AARON (CONT'D)
(to CAMILA)

Are you okay?

No response from CAMILA. AARON carries
the food to a nearby table. THEY sit.

CAMILA
(still fuming)

You're special to me. And it makes me crazy when people say stuff like that.

AARON

Do you know her?

CAMILA

A neighbor. It's like they're still in Mexico.

AARON
(smiling, teasing)

So. How special am I?

CAMILA

Special enough to piss me off!

Laughter.

AARON
(smiling)

What higher praise.

AARON pause thoughtfully and looks at
CAMILA.

AARON (CONT'D)

I was thinking about your poem the other night. Why such a personal piece?

CAMILA

The usual. Am I Mixteca or American? A family that doesn't really know me, except Rosa Marta.

AARON

And the last lines? Who has seen beyond your reflection?

CAMILA looks long and hard at AARON.

CAMILA

I think you know.

CAMILA and AARON start to kiss tentatively, still wary. ELISEO comes over to CAMILA and AARON. ELISEO puts his hands on his hips.

ELISEO

(in a condescending tone)

Camila, your parents would not be pleased.

AARON

Who's this?

AARON stands up in a protective manner.

ELISEO

Camila!

CAMILA

I should go.

CAMILA looks torn and stands up slowly.

AARON

Why? Who is this guy?

CAMILA

Remember the landlord I told you about?

AARON

(beginning to anger)

So this is Eliseo.

AARON turns to face ELISEO.

AARON (CONT'D)
This is none of your...

CAMILA
(interrupting, trying to calm AARON)
It's okay. You don't understand.

AARON
Please...

CAMILA just shakes her head.

CAMILA
It's a family thing. I have to go.

AARON
You on campus Monday?

CAMILA nods and turns to leave the stage.

AARON (CONT'D)
(calling after her)
Bruin Plaza! Noon!

CAMILA nods again as SHE walks away.
ELISEO turns to follow CAMILA and smirks
slightly at AARON as he goes.

SCENE 7

Begin “**CAMILA CUE #11-SCENE 7 INTRO**”. Aaron’s apartment. RAMON, SCOTT, PAUL, and DAVID are getting ready for rehearsal. EVERYONE is relaxed except AARON. HE sits next to the phone while the others get ready to play. Wait until cue ends before starting dialog.

RAMÓN

So, you get any sleep last night?

AARON

Not really.

RAMON

Well, guess we’ll find out soon enough.

(trying to cheer AARON up)

Come on dude, let’s hope for the best.

DAVID

I hear they’re doing a lottery now if you’re not a student.

AARON

Yeah, the operative word here is *full-time* student! I had to drop a class and went below the minimum. Not like you guys.

SCOTT

So, that means you go into the lottery?

PAUL

Time to burn your draft card!

AARON

Well, here goes. The moment of truth. Lord have mercy.

AARON checks his watch then goes to the phone.

AARON (CONT’D)

Hey, guys! I can’t hear.

BAND stops playing. RAMON continues to play his guitar mindlessly.

RAMON
(singing mindlessly)
Once upon a time you dressed so fine, threw the bums a dime...

AARON
Shut up Ramon, I can't hear!

RAMON stops singing.

DAVID
I hear they're taking only up through 198.

AARON dials.

AARON
(speaking into the phone)
Hi, I'd like to get a lottery number for the draft.
(pause)
Sure, I'll wait.

DAVID
Let's keep a positive thought here guys.

EVERYONE listens intently.

AARON
(into the phone)
February 17th.

AARON is immediately stunned. HE slowly hangs up the phone.

AARON (CONT'D)
189.

EVERYONE is thunderstruck. There is a long silence as EVERYONE looks at AARON.

SCOTT
(clueless)
Is 189 bad?

DAVID slaps SCOTT on the back of the head. EVERYONE glares at SCOTT. AARON begins to pace. DAVID comes over to AARON and puts his hands on his shoulders to settle him down. AARON sits down nervously in a chair.

RAMON
(worried)

Man, that makes you 1A.

SCOTT
(mindlessly)

It's okay. You'll see.

SCOTT comes over and kisses the top of AARON's head. AARON pats SCOTT'S arm in appreciation.

AARON

Report for active duty?

RAMON

Easy. Let's not panic yet.

Pats AARON on the back.

AARON
(slightly panicked)

I can't do this.

DAVID

Remember what happened to David Harris?

SCOTT
(mindlessly)

Who's David Harris?

EVERYONE, except AARON, looks at SCOTT for being so clueless. AARON stands. HE is lost in thought and stares out at the audience. Shakes his head slightly and lets out a sigh of frustration.

RAMON

Where's that J?

Bruin Plaza on the UCLA campus a few days later. AARON, DAVID, RAMÓN, SCOTT, and PAUL are setting up for a concert in the plaza. The BAND is erecting a small stage with a large banner draped across the front declaring "Make a difference."

Join Students For A Democratic Society.” There is a small card table in front of the band with a single chair. CAMILA walks briskly onstage. Wait for cue to finish before AARON sees her and rushes to embrace her passionately.

AARON
(excited)

I'm so glad you could come.

AARON and CAMILA separate. AARON takes CAMILA'S hands.

AARON (CONT'D)

You are so beautiful.

CAMILA

Thank you kind sir. I have a lit class at 2, so no problem.

AARON

I was a little worried after the other night.

CAMILA

It's kind of hard to explain.

AARON
(trying to get it off his chest)

I have some bad news.

CAMILA
(concerned)

What kind of bad news?

AARON

I have to go to Vietnam.

CAMILA becomes very alarmed.

CAMILA

Vietnam? Why didn't you tell me?

AARON
(dramatic pause)

I got a low number.

CAMILA
But you're in school!

AARON
I had to drop a class. Went below the minimum.

CAMILA
Oh no. What are you going to do?

AARON
I wish I knew.

There is a pause in the conversation as THEY
look at each other.

CAMILA
Would you really go to Vietnam?

AARON
I don't know.

CAMILA
(concerned)
You could go to prison.

AARON
I suppose it's better than Vietnam.

CAMILA
Talk about a test of conviction.
(pause, thinking)
What about an appeal?

AARON
I don't think so, since I'm below the minimum.

CAMILA
Could you do conscientious objector?

AARON
(shaking his head slightly)
I'd have to show a history of that kind of thing.

CAMILA
How long do you have?

AARON

Less than a month probably.

CAMILA
(surprised)

A month? Oh no.

CAMILA pauses thoughtfully.

CAMILA (CONT'D)

Would you really go to prison?

AARON

I guess I don't have much of a choice.

CAMILA

This is a matter of conscience. If you cooperate, you'll have to live with it all your life.

AARON

That's what bothers me.

CAMILA

An eye for an eye makes the whole world blind. Remember that?

AARON
(impressed)

How do you know all this stuff?

CAMILA
(smiling)

UCLA student.

AARON
(reflectively)

I know what I have to do. I'm just afraid to do it.

CAMILA

And for how long?

AARON

David Harris got two years.

CAMILA

That's a long time.

AARON

(big pause, tenderly)

I have this feeling about you and me.

CAMILA

(softly)

So do I.

AARON

But two years?

CAMILA

(smiling)

I don't give up that easily.

AARON

(more seriously)

So what do you think I should do?

CAMILA

(frightened for AARON)

My God, it's war! You could be killed.

AARON just shakes his head.

CAMILA (CONT'D)

I have faith in you Aaron Thomas. Be the man I know you can be.

AARON

(thoughtfully)

For you, I can do that.

CAMILA

You know the landlord guy I was talking about, Eliseo?

AARON

Yeah.

CAMILA

Well, Mom and Dad don't think I'm Mixteco enough so they've asked him to tutor me. But it's not about that. Eliseo wants something else.

AARON looks intently at CAMILA.

AARON
(surprised)

What do you mean?

CAMILA
He knows Mom and Dad are in deep financial shit. So he's taking advantage to get what he wants.

AARON
(becoming alarmed)

Over my dead body!

CAMILA
I respectfully declined.

THEY start to walk among the booths.

AARON
Glad to hear it. But that's outrageous.

CAMILA
And Mom's not giving up. Makes me feel like a piece of meat.

AARON
That's not fair to you!

AARON shakes his head in disbelief.

CAMILA
Mom is pissed. She's trying to get the guilt thing to work. I feel terrible about it.

AARON stops again and looks in her eyes.

AARON
Don't do that! You have a life too.

AARON lowers his voice and speaks tentatively.

AARON (CONT'D)
A life with me, I hope.

CAMILA
(smiling at AARON)
I was hoping you might say that.

RAMÓN

Hey, Aaron, let's go.

AARON ignores RAMÓN.

AARON
(to CAMILA)

Could you do me a favor?

CAMILA

Sure.

AARON

We're trying to recruit people for SDS. That's why we're playing here. Could you pass out the SDS stuff while we play? It's the best seat in the house!

AARON points to the card table.

AARON (CONT'D)

And then I have a little surprise for you!

CAMILA sits down in the chair at the card table. AARON climbs on stage and prepares to play. AARON sings "**CAMILA CUE #12-CROSS TO BEAR**". A few people (cast not involved with this scene) begin to gather around to listen. AARON appears to be singing only to CAMILA. STUDENTS return to listen.

AARON (CONT'D)

(lip sync)

I can't believe what happened to me
I feel it from head to toe
I'm well aware I don't have a prayer
I should give up and let go
Your expertise makes me weak in the knees
I'm so at your command
I can't resist the thrill of your kiss
I think my time is at hand

CAMILA abandons her post at the card table and begins to dance in front of the stage. The 4 students join her in the dancing.

I don't care
It's my cross to bear

(MORE)

AARON (CONT'D)

What's left of my heart is on fire
I can't stop
When you are on top
The object of all my desire

CAMILA and the CROWD stop dancing during the slow section of the song. AARON appears to be speaking/singing directly to CAMILA.

When we're all alone
In the combat zone
With your eyes of fire
And your siren choir
When I hear them sing
Such delight they bring
But they want control
Of my very soul

As the music becomes faster again CAMILA and the CROWD resume dancing.

Doctor please
About my disease
That makes me feel this way
Could it be the devil in me
Then there's gonna be hell to pay

I don't care
It's my cross to bear
What's left of my heart is on fire
I can't stop
When you are on top
The object of all my desire

Enthusiastic applause.

AARON (CONT'D)

(to the crowd)

Thanks everyone. Don't forget to check the table here for club information. We'll take a few minutes before our next song.

AARON comes down off the stage and over to CAMILA.

AARON (CONT'D)

(to CAMILA with a mischievous smile)

If you would wait right here, I have something for you.

AARON and the rest of the BAND quickly bring forth another folding card table, checkered tablecloth, two white plates, silverware, a large candle, two chairs, napkins and cups. AARON brings over a picnic basket full of food and places it on the card table. DAVID places a large umbrella over the table. AARON places a small, beautifully wrapped package on CAMILA'S plate. With all the essential features in place AARON walks over to CAMILA and offers HER his hand.

CAMILA
(beaming)

Thank you Aaron.

AARON escorts CAMILA over to the new table. AARON pulls out the chair for CAMILA to sit. CAMILA is elated. AARON sits down. The BAND, without AARON, goes back to the stage and plays the instrumental "**CAMILA CUE #13-BRUIN PLAZA MUSIC**". AARON pours wine from a plastic bottle into their glasses.

AARON
No alcohol on campus, so just to keep up appearances. And now for your dining pleasure, we have eggplant parmigiana from Pomodoro just down the street!

AARON dishes the eggplant.

CAMILA
You are so sweet.

AARON points to the small box now next to CAMILA'S plate.

AARON
Go ahead and open it.

CAMILA smiles from head to toe and removes the silver ribbon and opens the package. It is a beautiful Mexican fire opal pendant.

AARON (CONT'D)

It's a Mexican fire opal. May I put it on you?

CAMILA

Of course!

CAMILA throws her arms around AARON in appreciation.

CAMILA (CONT'D)

Thank you so much! Two gifts in just a few day, you certainly know how to spoil a girl!

AARON has trouble refocusing after such stimulating affection.

AARON

Oh. I actually can say something in Spanish! Okay, here goes. De nada. Is that right?

CAMILA

Not bad. You are such a dear.

The BAND continues to play while CAMILA and AARON eat and converse.

CAMILA (CONT'D)

You did all this for me?

AARON

Of course. But I did have a little help from the boys.

CAMILA

They love you, don't they? It's wonderful to see.

AARON

They're my family. My comrades.

(in a more serious tone)

After what happened the other night, I wasn't sure you'd come today. What was that all about with Eliseo?

CAMILA

I'm getting the full court press from Mom and Dad. Be more Mexican. Kiss up to Eliseo.

CAMILA looks intently at AARON.

CAMILA (CONT'D)

I can't even begin to tell them about you.

AARON

What about what you want?

CAMILA

It's my family. It's like this crazy balancing act. And Eliseo knows I'll catch hell for seeing you.

AARON

Just as long as he stays away from you.

CAMILA

(tenderly)

Remember what you said at the night fair? About you and me?

AARON

Of course.

CAMILA

Well, I feel the same way. So don't worry.

CAMILA'S tone is now more serious.

CAMILA (CONT'D)

But what about the draft? Have you decided what to do?

AARON'S face becomes clouded. His indecision and fear beginning to show.

AARON

I can't seem to bring myself to make a decision. I don't know if I can do it. I've even thought about Canada.

CAMILA takes AARON'S hands.

AARON (CONT'D)

Does that mean I'm weak?

The conversation is abruptly shattered by a young female REPORTER who has just come onstage.

REPORTER

Hi you guys, I'm from the Daily Bruin. I'd like to do a piece on your unique membership drive approach.

CAMILA and AARON have trouble leaving their conversation.

AARON

Sure.

REPORTER

Do you mind if I take some photos?

AARON

Of course not.

The REPORTER surveys the lunch table and the BAND in amazement.

REPORTER

I wish my boyfriend would do this for me!

The REPORTER takes a few quick photos of CAMILA and AARON and then moves towards the BAND for more photos. CAMILA and AARON go back to their conversation. The BAND, except for AARON, begins to remove the musical gear and take it off stage.

CAMILA

Any idea how long we have? Before you have to report for duty?

AARON

Still no word.

CAMILA

Tell you what. Let's make the most of the time we have.

CAMILA lifts HER glass of wine to toast.

CAMILA (CONT'D)

To us! And the future.

AARON lifts his glass as well.

AARON

To us!

THEY toast.

CAMILA

I can't tell you how much this all means to me. The ring and our Italian lunch.
Muchisimas gracias.

AARON

Oh I know that one! That's thank you, right? How do you say "Anything for you" in Spanish?

CAMILA just laughs. SCOTT and PAUL appear to be in pain as they haul their gear to the van. With hunched backs, they groan in feigned anguish as they labor under their loads. AARON and CAMILA notice and smile.

AARON (CONT'D)

Gee, not very subtle are they? I should help out.

CAMILA

Sorry, I've been keeping you all to myself!

CAMILA and AARON stand and embrace.
STUDENTS remove the scenery.

8

SCENE 8

8

Flash forward to present day. Early morning. The four STUDENTS bring a desk, chair, and computer onstage. A disheveled JOHN is in his robe sitting in front of the computer and working feverishly. HE works for a few moments by himself. SABRINA comes onstage dressed nicely for work.

SABRINA

Aren't you going to work?

JOHN ignores her question and continues to work.

JOHN

You were right about the UCLA archives. I found all kinds of stuff! Photos. Articles.

SABRINA

So what about going to work?

JOHN is absorbed with HIS search and answers flippantly.

JOHN

I have lots of sick days. Don't worry.

SABRINA

Of course I'm worried. You're missing work and up all night. You're totally obsessed with this. You're gonna have to let it go.

JOHN ignores SABRINA. HE is more serious now.

JOHN

I don't think so. Check this. There was an anti-war rally at UCLA.

HE shows her on the computer screen. Media screen displays the images.

JOHN (CONT'D)

And guess who supplied the music!

SABRINA

Let's see.

SHE looks at the computer closely.

SABRINA (CONT'D)

It says he was a UCLA student.

SABRINA becomes more animated with the discovery of this clue.

SABRINA (CONT'D)

That's the connection! Check the UCLA student newspaper.

JOHN

Good idea.

(pause)

And there's more. It says he spent some time in jail.

SABRINA

He's a criminal?

“CAMILA CUE #14-OVERDRIVE SHORT VERSION” plays. Flashback to 1970 a few weeks later at the UCLA Bruin Plaza. The split level arrangement is gone and a large stage has been constructed for the antiwar rally. STUDENTS remove the desk, chair, and computer. STUDENTS bring on a three foot riser, mic stands, ten chairs for the dignitaries, podium for the speaker, and all the BAND equipment. Riser faces the audience. The STUDENTS continue to set up the remaining props. All cast members not involved with the scene gather in front of the stage, along with the STUDENTS when they are finished setting up. There are lots of signs and banners. Media screen shows anti-war messages, psychedelic images, and video clips. As soon as the set up is complete, the UCLA RALLY HOST, BAND members, and GEORGE HOFFMAN come on stage. HOFFMAN and the BAND sit down, HOST goes to the podium. Wait for the cue to end before proceeding.

UCLA RALLY HOST

(in a loud commanding voice)

Good afternoon everyone. Thanks for coming out today. Only together can we make a difference in this world!

Cheering.

UCLA RALLY HOST (CONT'D)

Today we have music by a local boy himself, a staple here at the L.A. anti-war rallies, Aaron Thomas and his band.

Applause.

UCLA RALLY HOST (CONT'D)

But first, let's hear from the distinguished orator from MIT, professor George Hoffman. Dr. Hoffman!

CAMILA enters from the back of the theater and is working her way to the front of the crowd to see AARON.

GEORGE HOFFMAN

(in a large, deliberate orator's voice)

Today the United States is being polarized by the anguish of war. The staggering loss of life. Senseless destruction. A government defying the will of its people. What can a man do in the face of such reckless genocide? There can be only one answer. There will always be only one answer. You, my friends, are the answer. Only you can reclaim the soul of America. If you don't change, then nothing will change. You must demand change. It is not enough to talk of justice. It is not enough to believe in freedom. You must be the vehicle for that change. Make no mistake, it is a dangerous path. Refusing to do the bidding of the warmongers means persecution and perhaps even worse. Yet, our path is clearly set before us. I speak as a citizen of the world as well as America when I say "Transform this world of misery and despair into a place of peace by first transforming yourself". Do not be corrupted by the dangerous arrogance of our imperialistic foreign policy. Do not fall victim to the dogs of war when you as peacemakers are denounced for lack of patriotism. The salvation of America from the wages of war is the culmination of true patriotism. America possesses the potential to effect staggering change for better in this world. Yet we fall far short of that potential, content to follow the paths of greed and hate, removing anything in our course that might impede our insatiable lust for power. For all our greatness, we squander our heritage of freedom and prosperity on the pursuit of self-gratification. What path will our nation's destiny take? You, my friends, are the answer. If you don't change, then nothing will change. So what can a man do in the face of such reckless power? At every opportunity he must defy the will of the oppressor. Rise above this malaise. He must transform himself and then transform the world. Thank you very much.

Applause. Cheering.

UCLA RALLY HOST

Alright, time for some more music from the AaronThomas Band. Aaron...

HOST sits down. The BAND comes up to the microphones. AARON speaks thoughtfully.

AARON

I was recently requested to report for active duty in the military. And like Rosalio said, "Defy the will of the oppressor". I am here today to publicly announce my refusal to serve.

Cheering. CAMILA is moved by all this and puts her hands to her face in admiration and concern. Cheering dies down.

AARON (CONT'D)

This was a hard decision for me. But as Frederick Douglass said, "If there is no struggle, there is no progress".

(in a more somber tone)

I'd like to dedicate this next song to the one who helped me be the change I want to see. Only she can see beyond my reflection. Only she can see my soul.

AARON looks at CAMILA. AARON sings
"CAMILA CUE #16-DO WHAT'S RIGHT".

AARON (CONT'D)

(lip sync)

If you want to save the planet
Go right ahead
Just remember Chevron and Wall Street
Would rather see you dead
Everybody knows
You reap what you sow
So do what's right instead

I used to think that I was a fool
To try to stop the machine
All it takes is you and me
'Cause war is truly obscene
If I don't stand up and do what's right
If I go down without a fight
There's nobody left for me to blame

If you want to stop war and madness
Go right ahead
Just remember Nixon and Wall Street
Would rather see you dead
Everybody knows
Killing people blows
So do what's right instead

I used to think that I really lived
In the land of the free
But money buys whatever you want
Including what you can't see
I finally noticed that I was the fool
If you have money then you make the rules
But there's one thing they can't buy
And that's you and me

(MORE)

AARON (CONT'D)

If you want to save the planet

And put an end to war
Just remember Arco and Wall Street
Are big money's whore
Everybody knows
You reap what you sow

Applause and cheering.

AARON (CONT'D)
(now speaking)

Thank you so much!

UCLA HOST comes to the microphone. The
BAND remains onstage.

UCLA RALLY HOST

Thank you Aaron Thomas Band. Inspiring words and music! Thank you Dr. George
Hoffman! Peace!

HOST leaves the stage. The BAND
congratulates AARON. The BAND starts to
pack up and move off stage. AARON motions
for CAMILA to come up onstage. SHE comes
up on stage and immediately hugs AARON.
CROWD leaves.

CAMILA
(amazed)

I can't believe what I just heard.

CAMILA kisses AARON.

CAMILA (CONT'D)

You were amazing! Did you mean what you said?

AARON

I did.

(pause)

You know, it was you who helped me realize what I have to do. I keep thinking about
your poem, "absolute and immutable, waiting to be judged by God."

CAMILA

I'm so proud of you.

(concerned)

You know it's not going to be easy.

AARON

I know.

CAMILA

Remember what we said? About matters of conscience? You just said it yourself. Do what's right.

AARON nods his head slowly.

CAMILA (CONT'D)

I know you Aaron Thomas. Be that change.

AARON

What would I do without you?

CAMILA takes AARON'S hands.

CAMILA

(tenderly)

So what happens now?

AARON

I'll probably have a hearing and spend a couple of years in prison.

CAMILA

That's not what I meant. What happens to you and me?

AARON

(thoughtfully)

It would be selfish for me to ask you to wait. So I would understand if...

CAMILA interrupts.

CAMILA

(smiling)

Don't be stupid.

AARON

Who would do poetry for me?

CAMILA

I always will.

AARON hugs CAMILA and smiles.

CAMILA (CONT'D)

Are you hungry?

AARON

Sure.

CAMILA

Let's stop by my house for some Mexican.

AARON

(smiling)

Dying man's last request.

CAMILA

And don't worry. My parents are gone tonight.

AARON

Rosa Marta won't be happy.

CAMILA

Leave Rosa Marta to me.

AARON

Let me get my stuff.

AARON puts his guitar in HIS case, picks it up,
and walks off stage with CAMILA.

CAMILA

Sure, Mr. Rock Star.

10

SCENE 10

10

STUDENTS clear the stage. PADILLA family APARTMENT AND RESTAURANT that same evening after the rally. We return to the split level stage arrangement. The apartment, restaurant, and CAMILA'S room are all visible by the audience. AARON and CAMILA enter the restaurant via the back door and head up the stairs to the apartment. The restaurant is closed for the evening. AARON is carrying his guitar case. THEY enter the apartment hand in hand.

AARON

Hi Rosa Marta.

ROSA MARTA comes out of the kitchen drying a plate. SHE has been washing and drying the dishes.

ROSA MARTA

(surprised)

Hi Aaron.

(to CAMILA, under her breath)

What are you doing? Mom and Dad would freak if they knew he was here! Did anyone see you?

CAMILA

We came in the back door.

ROSA MARTA

(worried)

If anyone saw you, we know who they'd call. Your favorite obsessed tutor.

ROSA MARTA heads back to the kitchen and the dishes. AARON sits in a chair in the living room. CAMILA goes to the kitchen and starts preparing food.

CAMILA

(to ROSA MARTA)

Ask Mr. Rock Star here what happened at the rally.

ROSA MARTA
(to AARON)

How did it go?

AARON

I decided not to serve.

CAMILA

In front of 2,000 people!

ROSA MARTA
(concerned)

Really?

AARON

I had to choose. Do what's right...

ROSA MARTA

You're a brave man, Aaron Thomas.

AARON

Not really.

CAMILA
(to ROSA MARTA, with CAMILA
beaming)

He is wonderful, isn't he?

ROSA MARTA
(to CAMILA so AARON can't hear,
smiling)

Are you guys in love or what?

CAMILA can only nod, having forgotten
entirely why she was in the kitchen.

ROSA MARTA (CONT'D)
(laughing)

Food! Remember?

CAMILA picks up two plates of rice and beans.

CAMILA

Follow me, I have to show you where I wrote Shimmer.

AARON

Sure.

AARON grabs his guitar and THEY head to the roof. ROSA MARTA watches THEM ascend the stairs as SHE dries a dish. Start **“CAMILA CUE #17-ROOFTOP MUSIC”**. There is a beautiful view of the city from the top. There are a few old chairs, a small table, a futon, and a sofa scattered around. CAMILA puts the food down on the small table. THEY stand and admire the view.

AARON (CONT'D)

What a great view. I love this city.

CAMILA

This is my escape.

CAMILA takes AARON'S arm.

AARON

I only wish we could escape up here.

CAMILA

If only.

THEY go to the sofa and sit. AARON kisses CAMILA. THEY move to the futon. Cut to the Padilla family apartment below. ROSA MARTA works in the kitchen while CAMILA and AARON are on the roof. Wait until cue finishes before ELISEO knocks loudly on the door. ROSA MARTA walks to the door.

ROSA MARTA

(trying to be calm)

Yes, who is it?

ELISEO

(in a forceful voice)

It's Eliseo! Open the door please.

ROSA MARTA

(panicked)

Uh, just a moment. Let me get something on.

ROSA MARTA runs up the stairs to the roof.
ELISEO continues to knock. Cut to the rooftop.

ROSA MARTA (CONT'D)

You guys! Eliseo's at the door! I'll try to stall him! I suggest you get dressed!!

CAMILA

(panicked)

Not good. This guy is relentless.

THEY struggle to get dressed quickly.

AARON

Don't worry. There'll be another time.

After a brief but passionate kiss, AARON quickly puts his guitar in the case and goes down the fire escape to the street. CAMILA heads downstairs. ROSA MARTA is already at the front door. ELISEO is pounding louder and louder.

ELISEO

Open the door!

ROSA MARTA

Just a minute!

CAMILA

(to ROSA MARTA)

Don't open it.

ROSA MARTA

He sounds seriously miffed.

ELISEO opens the door with his key and marches through.

ELISEO

(animated)

Where is he?

ROSA MARTA

(afraid of ELISEO)

Eliseo. Please, you should not be here.

CAMILA
(furious)

Get the hell out of my house!

ELISEO charges up the stairs to the rooftop and bursts through the door only to find the roof empty. CAMILA and ROSA MARTA follow behind him up to the roof.

ELISEO
Looks like someone left in a hurry.

CAMILA
I'm calling the cops.

CAMILA starts to head downstairs, ELISEO intercepts HER and grabs HER by the wrist in anger.

ELISEO
Then perhaps I should inform your parents of your little get together tonight.

CAMILA stops walking. ELISEO now realizes he has some leverage over CAMILA with this discovery.

ELISEO (CONT'D)
And your American friend.

ELISEO releases CAMILA. ELISEO begins to relax and sits down confidently on the sofa. HE speaks more slowly now.

ELISEO (CONT'D)
(with an almost smug tone)
I know about your anti-war musician friend. Aaron is his name? But before you do anything rash, let me make a suggestion. I would do what your parents say, if you want to keep the restaurant. ¿Entiendes? And remember, you are Mixteca, not American. No te olvides.

CAMILA and ROSA MARTA are speechless and don't respond.

ELISEO (CONT'D)
Good. I think I know the way out. Good night ladies. Nos vemos.

ROSA MARTA goes to the restaurant. CAMILA goes to her room. MR. and MRS. PADILLA go to the apartment.

11

SCENE 11

11

PADILLA family APARTMENT AND RESTAURANT the next day. ROSA MARTA is working in the restaurant. CAMILA is in her room. MR. PADILLA and MRS. PADILLA are in the apartment reading. ELISEO enters the restaurant.

ELISEO

Hola Rosa Marta. How are you?

ROSA MARTA

(annoyed, answers curtly)

Fine. Here for the rent?

ELISEO

No, not today. Are your parents upstairs?

ROSA MARTA nods. ELISEO goes up the stairs to the apartment and knocks. MRS. PADILLA answers.

MRS. PADILLA

(with exaggerated groveling)

Buenos días Eliseo ¿Como está?

ELISEO

Bien gracias.

MRS. PADILLA

Please come in, something to drink?

ELISEO enters and sits down with MR. PADILLA.

ELISEO

Yes, thank you so much.

MRS. PADILLA brings coffee to ELISEO. MR. PADILLA and ELISEO sit down.

ELISEO (CONT'D)

As you know I'm fond of Camila, and the tutoring is coming along nicely.

MRS. PADILLA
(yelling from the kitchen)

She forgets that she's Mixteca!

ELISEO
I have a suggestion, tell me what you think. I was hoping my role as a tutor could be something more. Something more permanent.

MRS. PADILLA
(animatedly)

Do you mean marriage?

ELISEO nods.

MRS. PADILLA (CONT'D)
Arrange a marriage?

ELISEO
(laughing slightly)
My bank account could really help the store.

MRS. PADILLA comes back from the kitchen
with ELISEO'S horchata.

MR. PADILLA
(to MRS. PADILLA)
You really think Camila would do this? She's stubborn and proud, just like her mother!

MRS. PADILLA looks at MR. PADILLA
indignantly.

MRS. PADILLA
(incensed)
Really.

MR. PADILLA
They don't do that here. Not in the U.S.

ELISEO
(referring to the previous night)
I think you'll find that Camila is far more willing now.

ELISEO pauses and speaks more slowly. He is
playing his cards skillfully.

ELISEO (CONT'D)

In addition, let me offer something else. Something that will benefit both of you so you won't have to struggle like all those years before.

ELISEO pauses and speaks very dramatically.

ELISEO (CONT'D)

If Camila will consent to this, I am prepared to give the Padilla family this apartment and the restaurant.

MR. and MRS. PADILLA are stunned. THEY look at each other. There is a pause before THEY speak again.

MRS. PADILLA

How very generous!

ELISEO

As a token of my gratitude, as well as an opportunity to solve your financial problems.

MR. PADILLA

We are truly honored by your kind offer.

MRS. PADILLA

We will speak to Camila.

ELISEO stands up.

ELISEO

Very good. Thank you for the horchata.

ELISEO walks down the stairs to the restaurant with MRS. PADILLA. MR. PADILLA shakes his head in confusion, sits back down on the sofa and reads his newspaper.

ELISEO (CONT'D)

(to ROSA MARTA upon reaching the restaurant)

Say hello to Camila.

(in a slightly intimidating tone, reminding her of his threat last night)

Tell her not to forget.

(pause)

About the vihuela.

ROSA MARTA just nods. ELISEO leaves the restaurant. ROSA MARTA goes upstairs to the living room.

MRS. PADILLA
(calling to CAMILA)

Camila! Camila come here please!

CAMILA comes from her room to the apartment.

MRS. PADILLA (CONT'D)
(excitedly)

Eliseo was just here, you won't believe what he just said!

CAMILA
(nonplussed)

Let me guess, more tutoring.

MRS. PADILLA
No, even better! He wants to give us the building.
(dramatic pause)

And all you have to do is marry him!

CAMILA
(in disbelief)

What?

MRS. PADILLA
I think you two will make a real fine match!

ROSA MARTA
(defending HER sister)

Are you joking?

CAMILA
(starting to anger)

So sell me off and keep the restaurant, is that it? You only care about yourself, you don't give a shit!

ROSA MARTA
Eliseo's not for her!

MRS. PADILLA
(shouting in anger)

Who would you prefer? Without him we don't stand a chance!

ROSA MARTA comes over and puts her arms
around CAMILA.

CAMILA

Please don't make me do this.

MRS. PADILLA

I still know what's best.

ROSA MARTA
(beginning to anger)

You would sacrifice your own daughter for this!

MRS. PADILLA
(firmly to CAMILA)

As long as you're my daughter, I'll say what you do.

CAMILA
(almost in tears)

No, I can't believe this!

ROSA MARTA
(To MRS. PADILLA, angry, raising her
voice)

Don't do this. It's not worth the price. Eliseo's a dirt bag!

CAMILA runs to her room followed by ROSA
MARTA. CAMILA throws herself on her bed.
ROSA MARTA comforts her SISTER. MRS.
PADILLA goes back to reading with MR.
PADILLA.

ROSA MARTA (CONT'D)

I'm so sorry.

ROSA MARTA strokes her SISTER'S hair as
SHE cries softly.

CAMILA

I can't believe they would do this to me.

ROSA MARTA

I'll talk to Dad. Maybe he can figure out something.

CAMILA

Maybe. But what about the restaurant?

ROSA MARTA

You have a life too. And what about Aaron?

CAMILA can't respond. ROSA MARTA sits on the edge of the bed and continues to comfort her sister. Lights come down on CAMILA'S room and rise on the apartment living room. Cut to the PADILLA apartment where MR. and MRS. PADILLA are standing.

MR. PADILLA

(to MRS. PADILLA)

Are you sure? That this is right for her?

MRS. PADILLA

What's right for Camila? Really? Would you rather lose everything?

MR. PADILLA

It's not that bad. We've had tough times before.

MRS. PADILLA

Without Eliseo, we lose it all!

MRS. PADILLA throws her hands up in frustration.

MR. PADILLA

You don't know that.

MRS. PADILLA

Trust me, I know what's best. This is the only way we will survive.

MR. PADILLA

Things will improve with time.

MRS. PADILLA

Will you take that chance?

MR. PADILLA

Yes, for Camila's sake.

It's a fool's gamble.

MRS. PADILLA

Did you see all the pain in her face?

MR. PADILLA

MRS. PADILLA is oblivious to MR.
PADILLA'S pleading.

She'll be fine with Eliseo.

MRS. PADILLA

Did you see her face?

MR. PADILLA
(more insistent)

I wasn't happy with you either. At first.

MRS. PADILLA

I won't allow it unless Camila consents to it.
Without being coerced!

MR. PADILLA
(with growing intensity)
(with authority)

MRS. PADILLA dismisses MR. PADILLA'S
concern with a quick wave of her hand.

This will all work out.

MRS. PADILLA

We'll see.

MR. PADILLA

12

SCENE 12

12

The next day. AARON is waiting impatiently on a bench next to the bandstand in Mariachi Plaza. CAMILA enters the stage quickly. AARON stands. SHE rushes up to AARON and takes his hands.

CAMILA

(excitedly)

You won't believe what's happened

AARON

I've got news too.

CAMILA

I'm supposed to marry Eliseo.

AARON

(in disbelief)

What? I hope you refused!

CAMILA

I'm not throwing away my life with that POS Eliseo. No matter what my mom says.

AARON

It's your life. You've got to be free.

(pause, tenderly)

You and I, we belong together.

CAMILA

Yes we do.

(pause)

So what's your news?

AARON

I have to turn myself in tomorrow.

CAMILA

Oh no.

(almost in desperation, trying to be positive)

But we still have today.

AARON

(almost pleading)

I don't know where they'll put me, but if it's close, can you visit?

CAMILA

(vainly attempting to be jovial)

They can't keep me away. And I'll still be here when all this is through.

CAMILA and AARON sit down on the bench.

CAMILA (CONT'D)

It won't be long.

AARON

But two years?

CAMILA

We can do it. You'll see.

AARON

Just tell me not to worry.

CAMILA

What can happen?

AARON

I guess you're right.

CAMILA

Of course I am.

AARON

At least you'll be free.

CAMILA

Free to wait for you.

AARON

(worried)

Don't forget me when I'm gone.

CAMILA

Don't worry, it will all be okay. I promise.

AARON

(whispering)

I've waited all my life for you.

CAMILA
(whispering)

I love you so.

THEY embrace.

13

SCENE 13

13

Flash forward to the present day. STUDENTS remove the bandstand and bench. STUDENTS bring on six desks, six chairs, and two computers. After setting up, the STUDENTS sit at the desks and appear to be studying. JOHN and SABRINA are in the beautiful UCLA library. THEY are both staring intently at their respective computers. THEY are surrounded by four STUDENTS who are studying quietly at their desks.

JOHN

Sabrina! I found it!

All four STUDENTS glare at JOHN for talking too loudly.

STUDENT NO. 1

Shhh!

JOHN

(softly)

Sorry.

SABRINA comes over to JOHN'S computer.

JOHN (CONT'D)

(now softly to SABRINA. The conversation gradually gets louder)

Check it out!

JOHN points to the computer. Media screen shows the image of AARON in an orange jumpsuit.

JOHN (CONT'D)

Aaron Thomas spent time in jail alright. For refusing to go to Vietnam. He's not a criminal, he's a hero! I knew it!

STUDENTS all turn again and reprimand JOHN and SABRINA for talking too loudly.

STUDENT NO. 2/STUDENT NO. 1

Shhh!

STUDENT NO. 3/STUDENT NO. 4

Please.

SABRINA

(softly but excitedly)

That's the connection! Vietnam and UCLA! I'll check the UCLA anti-war groups.

THEY both rush back to SABRINA'S computer.
SHE sits down and begins to work quickly.
JOHN stands behind HER and watches over
HER shoulder. Media screen continues to show
the images.

SABRINA (CONT'D)

What anti-war groups did they have back then?

JOHN

Try SDS.

SABRINA

What's that?

JOHN

Students for a democratic society.

THEY search quickly. The passing images
display on the media screen until SABRINA
stops on a specific image of both AARON and
CAMILA together at Cal.

JOHN (CONT'D)

(loudly)

Holy shit!

All the STUDENTS turn for a final time and
reprimand JOHN and SABRINA more
adamantly

STUDENT NO. 1/STUDENT NO.2

Hey!

STUDENT NO. 3/STUDENT NO. 4

Shhh!!

JOHN
(softly but very excitedly)

There they are.

SABRINA
We finally have a name. Camila Padilla.

JOHN
(excitedly but quietly)
Check Boyle Heights for Padilla families.

SABRINA
Right.

SHE searches quickly for a few moments.
Media screen displays the white pages of the
phone book. There are many Padilla names.
SABRINA stops when SHE gets to the page
with the Padilla names.

SABRINA (CONT'D)
(in dismay)
There must be almost 100.

JOHN
Somebody in Boyle Heights must know about this.

STUDENTS remove the tables, desks, and
computers.

Flashback to 1970, a number of weeks later than the previous 1970 scene. While the students are clearing the stage OLD ROSA MARTA walks thoughtfully onstage in a solo spot. The stage is empty and dark. The bench remains onstage.

OLD ROSA MARTA

I remember something called the “cascade effect” from my chemistry class years ago, where something unforeseen triggers an unexpected chain of events. That is exactly what happened on an October day in 1970. Even though it was years ago, I remember it with painful clarity. It was on that pivotal October day where my life and Camila's changed forever. We started out just before 9AM on a cold, blustery day under the pretense of going to the public library on Chicago Street.

CAMILA and ROSA MARTA enter the stage and begin to walk around. Media screen shows THEM walking the streets of Boyle Heights.

OLD ROSA MARTA

We walked across the street to El Pavo Bakery to get coffee and something sweet before we headed up Soto to Sheridan Elementary where we both went to school. We stopped and peered through the chain link fence at the children playing.

CAMILA and ROSA MARTA stop and look at the imaginary schoolyard where the children are playing. CAMILA has a distant look on her face. ROSA MARTA points at the imaginary children. THEY sit down.

CAMILA

Let's sit for a while. And thanks for coming with me. I love my big sister.

CAMILA hugs ROSA MARTA.

OLD ROSA MARTA

In retrospect, I can see Camila was avoiding what she already knew to be true. This was a short-lived moment of tranquility before the storm. Still, I'm glad I was there to help. The playground was filled with enthusiastic, joyful children. I was struck by the irony of the situation, my melancholic sister sipping coffee in this cheerful place.

CAMILA and ROSA MARTA begin to walk again. STUDENTS No. 3 and No. 4 bring on a building facade that reads “Boyle Heights Health Center”. The bench remains. CAMILA approaches the health center door slowly with trepidation, then charges through the health center doors followed by ROSA MARTA. THEY cannot be seen behind the door. After a few moments CAMILA comes charging out the health center door and sits down on the bench. ROSA MARTA follows her out. SHE is distraught. Spot fades on OLD ROSA MARTA as she walks off stage.

CAMILA

(in a panic)

I can't believe this. Tell me what just happened!

ROSA MARTA puts her arm around CAMILA.

ROSA MARTA

You don't want to know.

CAMILA

(despondent)

I'm glad you're with me. Only you and Aaron give a shit.

ROSA MARTA

Nos tenemos que cuidar. Somos familia.

CAMILA stands up and walks around in frustration. ROSA MARTA gets up and follows her.

CAMILA

(beginning to panic again)

Aaron is gone for two years and now this. Now it's not just me.

ROSA MARTA takes CAMILA'S hands and tries to calm CAMILA.

ROSA MARTA

I know this wasn't exactly the plan. But things will work out. Somehow.

Starting to panic, CAMILA breaks away from ROSA MARTA and walks nervously.

CAMILA

Work out? Everything will hit the fan when they find out. Family dishonor. Eliseo and the restaurant. I can just hear it now.

CAMILA pauses to think.

CAMILA (CONT'D)

And Aaron! My God.

ROSA MARTA comes over to CAMILA and puts HER hands on CAMILA's shoulders. ROSA MARTA looks straight into CAMILA'S eyes.

ROSA MARTA

(with authority)

Listen to your big sister. We will get through this together. You and me. Understand?

CAMILA nods reluctantly.

ROSA MARTA (CONT'D)

No need to panic, remember you still have me.

CAMILA

(in tears, overcome with emotion)

I love you big sis.

CAMILA hugs ROSA MARTA.

ROSA MARTA

This won't be easy, you'll start to show eventually.

CAMILA

Mom and Dad will completely freak when they find out.

THEY both move back to the bench and sit. CAMILA is on the verge of tears.

ROSA MARTA

(forcefully)

You're gonna be okay. No one needs to know right now.

CAMILA

I hope I know what to do.

ROSA MARTA

We *both* will do what's best for you and the baby.

CAMILA

(tearfully)

At least I have Aaron and you.

ROSA MARTA

That's right.

CAMILA

(rambling now)

I hope I know what to do.

ROSA MARTA

I'll be here to see this through.

CAMILA

(in tears)

Aaron needs to be here too.

CAMILA puts her head in HER hands and begins to cry in earnest. ROSA MARTA holds CAMILA in her arms. STUDENTS remove the bench and building facade.

15

SCENE 15

15

A few months later. At the floor level the stage is split into AARON'S jail cell on stage right and the PADILLA family restaurant on stage left. Above is the PADILLA family apartment and CAMILA'S room. During this entire scene all four areas (cell, CAMILA'S room, restaurant, and PADILLA apartment) are visible to the audience. The action jumps from area to area. CAMILA and ROSA MARTA are in CAMILA'S room. Media screen shows AARON, dressed in a prison jump suit, being led away and writing letters in his cell. MR. and MRS. PADILLA are reading in the apartment living room. The action starts in AARON'S cell. NICK, the guard, brings a guitar to AARON'S cell. When the STUDENTS finish setting up THEY go by AARON'S cell, each one giving HIM a knuckle bump.

NICK

Hey Aaron, I got something for you.

NICK unlocks the cell, hands AARON the guitar. HE is ecstatic.

AARON

Thanks Nick. I can't tell you how much this means to me!

NICK

Just don't keep everybody up.

AARON sits down and starts playing the opening bars of the guitar part of Robert Johnson's Crossroads a la Eric Clapton. AARON plays "**CAMILA CUE #18-CROSSROADS**". NICK watches in amazement.

NICK (CONT'D)

Not bad for a white boy!

NICK and AARON both laugh. AARON suddenly puts the guitar down in frustration as a shadow of concern comes across his face.

NICK (CONT'D)

Let me guess, there's a girl.

AARON
(in frustration)

I just need to be out of here.

NICK

You chose to be here son.

AARON

I need to talk to her.

NICK

Not a lot you can do from here. If there's one thing I've learned, it's that life is 10% what happens to you and 90% how you react to it.

AARON

I know. When I'm out of here, things will be fine.

NICK puts his hands on AARON'S shoulders.

NICK

There you go.

NICK shuts the cell door and leaves the stage. MR. and MRS. PADILLA are still reading in the living room. Media screen shows AARON and CAMILA at the night fair. AARON puts down his guitar then stands up looking up at CAMILA'S room. OLD ROSA MARTA comes to center stage.

OLD ROSA MARTA

Back in Boyle Heights, Camila and I are returning from the health center. Mom is at the register and a few customers are in the restaurant. Camila unsuccessfully tries to pull herself together as we walk through the door. I run interference for Camila so Mom doesn't see her face and start asking questions.

MRS. PADILLA

Hello girls.

OLD ROSA MARTA

I hurry Camila up the stairs and past Dad with his newspaper in his face.

CAMILA and ROSA MARTa walk quickly past MR. PADILLA.

OLD ROSA MARTA (CONT'D)

No problem getting by Dad. I steer Camila to her room and deposit her on the bed. She curls up and clutches her pillow like a fullback afraid of fumbling the ball.

CAMILA collapses on her bed in her room.

OLD ROSA MARTA (CONT'D)

I can see she is on the verge of tears again. I can almost feel her pain. I again desperately try to find something to say, something to ease her misery. What does Camila do when she is feeling poorly, I ask myself. Not too tough to figure that one out, as an idea strikes me. Better not to say anything, just do it. I go to Camila's desk and get pencil and paper.

OLD ROSA MARTA goes to CAMILA'S desk to get pencil and paper. SHE hands it to CAMILA.

OLD ROSA MARTA (CONT'D)

I tell her, "I know what you need. Write Aaron a poem. Like *Shimmer*."

CAMILA begins to write quickly.

OLD ROSA MARTA (CONT'D)

In less than an hour, she hands me back that piece of paper. I am, again, amazed by the creative power of my little sister. I have kept that same piece of paper to this very day. I'll let Camila read it...

OLD ROSA MARTA leaves the stage. The action moves to CAMILA'S room. **CAMILA CUE #19-SHORTENED WITHOUT YOU SANS VOX.**

CAMILA

(reading her poem slowly with deep emotion)

Sing me a love song
I'll pretend that you're here
To make all this go away
But it's never that easy
When there's so much to lose

(MORE)

CAMILA (CONT'D)

And I'm the price they have to pay

I can hardly believe it
That this could happen to me
I can hardly believe it
I just want us both to be free

What am I supposed to do
Sing the same old song
Pretend that nothing's wrong
Or maybe face the fact that we can't go back
What am I supposed to do
Without you

Any fool can tell you
Nothing's as sweet oh no
Until it slips right through your hands
It's always what they wanted
And never what I really need
And only now I understand

One day at a time now
But it's not the same
I just wish I could see your face
There's no more love songs
With the moon in the sky
It's like you disappeared without a trace

Increasing in intensity.

I can't believe it
That this can keep us apart
I won't believe it
But what about this hole in my heart
What am I supposed to do
What am supposed to do (repeat until cue is almost finished, then say "Without You.")

CAMILA hangs her head and begins to cry slightly as ROSA MARTA comforts her sister.
Proceed after cue ends.

ROSA MARTA
(in amazement)

That was wonderful.

CAMILA
(tearfully)

Thanks for taking such good care of me.

ROSA MARTA
(smiling)

What are sisters for?

CAMILA gets up off the bed forcefully with a determined look on her face.

CAMILA

There's something I have to do.

ROSA MARTA
(realizing what CAMILA intends and in a panic)

You don't have to do this now. Bad idea. And besides, the test could be wrong.

CAMILA

You've obviously never been pregnant!

ROSA MARTA

Do you feel alright?

CAMILA

It's hard to say. It's kind of a mix of panic and joy.

ROSA MARTA

Please, let's wait.

CAMILA

I can't. It would be like walking around with this weight on my shoulders.

ROSA MARTA

What if you miscarry?

CAMILA

I don't how or why, but I know I won't.

ROSA MARTA
(reluctantly)

We both know Mom will tell Eliseo. And goodbye restaurant.

CAMILA

I know.

(pause, trying to be funny)

Well, I didn't want to marry that piece of shit anyway!

ROSA MARTA attempts a lame smile.

ROSA MARTA

What about Aaron?

CAMILA

I have to tell him myself. This weekend. Can you cover for me?

ROSA MARTA

Of course.

CAMILA

(wistfully)

You know, this may sound crazy, but it is kind of wonderful.

ROSA MARTA

Mom and Dad won't see it that way.

CAMILA forcefully takes ROSA MARTA's hand.

CAMILA

This is the way I see it. Mom is gonna completely freak. Just let her go. When Yao finds out, it's adios shop. And no wedding. And Mom and Dad will have to look for financial help somewhere else. Then Aaron and I and our child can be together.

ROSA MARTA

I have a bad feeling about this.

CAMILA

Come on!

CAMILA and ROSA MARTA slowly walk to the living room of the apartment. MR. and MRS. PADILLA are reading and don't notice them.

OLD ROSA MARTA

Please don't do this...

CAMILA

(to her parents, with her head down)

Mom. Dad. I have something to say.

MR. and MRS. PADILLA look up at CAMILA
questioningly.

CAMILA (CONT'D)

(softly)

I'm pregnant.

Very long pause. MR. and MRS. PADILLA look
on in stunned silence.

CAMILA (CONT'D)

(now forcefully)

I said I'm pregnant!

MRS. PADILLA

(incensed)

You must be joking! That would ruin any chance...

CAMILA interrupts.

CAMILA

(loudly)

I am not joking!

MRS. PADILLA

(now furious)

Let me guess! That idiot hippie white boy!

ROSA MARTA

(to CAMILA under her breath so MRS.
PADILLA can't hear)

Let it go, just let it go...

MRS. PADILLA

This will ruin everything! Eliseo will never stand for this! And all because of you!

CAMILA

(softly)

I'm sorry Mother.

MRS. PADILLA

Good Lord, we will never get the shop now! We will be the laughing stock of the
neighborhood! This will not be good for business either!

MR. PADILLA
(calmly but concerned)

A child is serious responsibility. Have you planned for this?

CAMILA

Yes I have.

MR. PADILLA

Have you been to the Health Center? You must be careful now.

CAMILA nods.

MRS. PADILLA

That's not the issue now!

(to CAMILA)

Eliseo will certainly not marry you now! Unless...

MRS. PADILLA pauses to think for a moment.

MRS. PADILLA (CONT'D)

Let him get used to the idea of marrying Camila. Wait as long as we can.

ROSA MARTA

(under her breath to CAMILA)

Then he'll be *really* pissed!

MR. PADILLA

This is a bad idea. Camila needs our help.

MRS. PADILLA

(to herself)

Yes, it is the only way.

(now to CAMILA, angry still)

Look what you've done! Disgraced the Padilla family and ruined our chance for the restaurant!

MR. PADILLA

(more insistent)

We need to help our daughter!

MRS. PADILLA

We can't help anyone if we lose the restaurant! I know what's best for this family.

MR. PADILLA throws his hands up in
frustration.

16

SCENE 16

16

A few days later at the prison. CAMILA visits AARON. Prison visiting area. There is a chair on either side. AARON and CAMILA are not onstage yet. AARON comes onstage in an orange jumpsuit and paces while he waits for CAMILA. NICK accompanies him and waits nearby. CAMILA comes onstage and rushes to AARON. SHE is immediately in tears. Standing, THEY put THEIR hands on the screen together. NICK smiles to himself at the young lovers' tender moment.

AARON

(ecstatic)

Dear God, I finally get to see you!

CAMILA

(barely able to speak through the tears)

It seems like forever. I missed you so much.

AARON

I can't believe you're here. Let me look at you.

AARON looks longingly at CAMILA.

AARON (CONT'D)

You are so beautiful.

CAMILA

Nothing is the same without you.

AARON

(questioningly)

Somehow you look different. You look so alive.

CAMILA

(gathering her strength to tell AARON
the news)

It's all because of you my love.

(smiling slightly)

If you only knew.

AARON
What do you mean?

CAMILA
I need you more now than before. There's something we need to do. Both of us.

THEY both sit down on opposite sides of the screen. CAMILA struggles to tell AARON the news.

AARON
(not comprehending)
Are you okay?

CAMILA
I'm fine. More than just fine.

AARON doesn't understand and shakes HIS head.

AARON
It's all because of me?

CAMILA
(smiles knowingly)
Oh yes.

AARON
If I only knew what? Help me here.

CAMILA
(having trouble divulging the truth)
Everything has happened so fast. I don't know where to start. But first, I have to ask you something.

AARON
Anything.

CAMILA
(quietly pleading)
Tell me that you'll always be mine. Promise me. With all of your heart.

AARON
Of course. Always.

CAMILA
Remember that night on the roof? The moonlit sky, just you and me.

AARON

The night is fixed in my mind. It's the only thing keeps me free.

CAMILA

I know this will be hard to hear, especially since you're not free. But there's something special we have to do, we're now a family. One.

CAMILA points to AARON.

CAMILA (CONT'D)

Two.

CAMILA points to herself.

CAMILA (CONT'D)

Three.

CAMILA stands up slowly and puts her hand gently on her stomach. AARON stands up in astonishment. THEY put THEIR hands on the screen together again. AARON is momentarily dumbfounded and cannot speak.

AARON

(dramatic pause)

Oh my God!

(pause)

I can't even help you! Do you feel okay?

CAMILA

I'm fine, no need to worry. But we're in for a fight.

AARON

Your parents will want me dead.

CAMILA

We're a family now. You and me.

AARON

But I can't be there for you!

CAMILA

I know. But just remember you will always have me.

AARON
(despondent)

What will you do?

CAMILA
I'll do the best I can. And I have Rosa Marta. When you're out things will be fine. We'll be together just like before.

(forcefully)
Nothing will stop us!

AARON
Promise?

CAMILA nods.

CAMILA
Not even my parents.

AARON
The Eliseo thing?

CAMILA
I swear that will never happen. I would rather die.

AARON
(in utter frustration)
But I should be with you! I just need to be out of here.

CAMILA
You will. Then you belong to me.

CAMILA pauses and touches her stomach.

CAMILA (CONT'D)
I mean us.

CAMILA and AARON rest their heads on the screen opposite each other as the music ends. EVERYONE leaves the stage. STUDENTS remove the prison scenery.

17

SCENE 17

17

Lights come up on the restaurant and the apartment. A few months later in the morning. ROSA MARTA is at the register and her PARENTS are working in the restaurant. There are a few customers in the restaurant. CAMILA is upstairs in the apartment out of sight from the public eye. OLD ROSA MARTA comes on stage.

OLD ROSA MARTA

It's now a few months later and Eliseo has returned from his annual monthlong January business trip to Mexico City. His lucrative furniture import business has allowed him to buy a sizable number of buildings in Boyle Heights. Shrewd and astute, his business interests grow substantially each year. Even in Mexico Eliseo is infamous for his temper and compulsion for only the best. Up until his departure it was relatively easy to disguise my sister's expanding waistline, but oversize blouses and long dresses will only work for so long, as you are about to see...

OLD ROSA MARTA leaves the stage. ELISEO enters the restaurant carrying a vihuela and sets it down on the counter.

ELISEO

Hola Rosa Marta.

ROSA MARTA

(annoyed, curt)

Hey.

ELISEO

Mexico was fine, but I've been away too long. I found a beautiful vihuela just for Camila.

ELISEO holds it up for ROSA MARTA to see. SHE turns her back and doesn't look.

ELISEO (CONT'D)

Is she here?

MRS. PADILLA and MR. PADILLA notice ELISEO and come over to the register.

WELCOME BACK ELISEO.
MRS. PADILLA

CAMILA IS ASLEEP UPSTAIRS.
MR. PADILLA

COULD YOU WAKE HER? I THINK SHE'D LIKE TO SEE THIS.
ELISEO

ELISEO PATS THE VIHUELA.

SHE'S NOT FEELING WELL.
MRS. PADILLA

PLEASE, THIS WON'T TAKE LONG.
ELISEO

WE CAN'T HIDE THIS FOREVER.
MR. PADILLA
(QUIETLY TO MRS. PADILLA)

MAYBE TOMORROW
MRS. PADILLA

I'M SURE SHE'D LIKE TO SEE IT.
ELISEO

ELISEO LAYS THE VIHUELA ON THE COUNTER BY THE REGISTER.

IT'S BEAUTIFUL.
MRS. PADILLA

MR. PADILLA COMES OVER TO MRS. PADILLA

PLEASE. GO GET CAMILA.
MR. PADILLA

MRS. PADILLA GOES UPSTAIRS AND BRINGS DOWN A VISIBLY PREGNANT CAMILA. ELISEO LOOKS UP AND SEES CAMILA ON THE STAIRS. HE STOPS IN HIS TRACKS AND STARES. HE IS INSTANTLY VERY ANGRY.

I CAN EXPLAIN.
MRS. PADILLA

ELISEO
(very angry)

What the hell is this?

MRS. PADILLA

The American boy.

ELISEO
(ranting)

Why didn't you tell me?

CAMILA and MRS. PADILLA continue down
the stairs. CAMILA sits in a chair, listening with
HER head down.

ELISEO (CONT'D)

This is outrageous. Who knows about this?

MRS. PADILLA

Just the family.

ELISEO
(yelling)

And you're telling me this only now! Just some minor detail you forgot to mention!
Incredible! Not too hard to figure this one out! Get Eliseo used to the idea. Then he
couldn't possibly say no!

MRS. PADILLA

We didn't want to burden you until we were sure.

ELISEO

Well, I think we're pretty sure now! Look at her! If word gets out, I will look like a fool!
And I'm sure we all know who the father is, that hippie!

MRS. PADILLA

The boy is in prison for a few years.

ELISEO

So Camila needs a husband.

ELISEO looks at CAMILA.

ELISEO (CONT'D)
(almost laughing)

Don't look at me. And say goodbye to your restaurant!

MRS. PADILLA begins to smile, trying to tempt him. ROSA MARTA goes over to CAMILA and puts her hands on her shoulders protectively.

MRS. PADILLA
(doing damage control)

We know you have always been fond of Camila. She is young and headstrong, but has a good heart.

CAMILA
(softly to HER mother)

Mother, please.

ELISEO glances periodically at CAMILA throughout the rest of the conversation in a nervous fashion. He is clearly torn.

ELISEO
(to MRS. PADILLA)

Why did you let this happen with so much at stake?

MRS. PADILLA
She is a wonderful musician and cook. A man of your importance should have a wife of great beauty and intelligence.

ELISEO appears to be weakening.

ELISEO
I know what you are trying to do, but you had your chance.

ELISEO looks directly at CAMILA.

ELISEO (CONT'D)
(to CAMILA)

You have disgraced your family and cost them everything!

ELISEO begins to storm out of the restaurant. Upon reaching the door, he abruptly turns around, comes back to the counter, snatches the vihuela from the counter, and leaves.

MRS. PADILLA
(to CAMILA)

You were our last hope.

EVERYONE leaves the stage.

18

SCENE 18

18

Prison visiting area a few days later.
STUDENTS bring on the prison visiting area scenery. The BAND members have come to visit AARON. The BAND members are seated on a bench opposite the screen that separates the prisoners from the visitors. THEY are waiting impatiently. AARON walks onstage in his orange jump suit and is excited to see the BAND. The BAND crowds around the screen to visit. NICK watches from a distance.

Guys!
AARON

Great to see you man!
RAMÓN

Prison dude! You look great in orange.
SCOTT

How they treating you?
DAVID

Okay. How's the band?
AARON

We still play the rallies. But it's not the same without you.
PAUL

Hey. We just got booked for the National Chicano Moratorium march. Should be huge.
RAMÓN

Alright!
AARON

August 29th at Laguna Park. We're the headliners.
PAUL

AARON thinks for a moment and then smiles.

AARON
Could you use another guitarist?

SCOTT
(blankly)
No, I don't think so.

DAVID
What do you mean?

AARON motions for the BAND to come closer.
HE waits a moment before HE divulges his
secret.

AARON
Okay. Check this.

AARON pauses dramatically

AARON (CONT'D)
One week from now, I'm released!

SCOTT
Holy shit!

The BAND is ecstatic.

PAUL
Yes!

RAMÓN
How?

AARON
It seems I am a model prisoner. Out in less than a year!

SCOTT
The band is back!

SCOTT pauses for a moment, thinking.

SCOTT (CONT'D)
Hey, hey! I got it! Words for the anthem!

EVERYONE looks at SCOTT in disbelief for
such nonlinear thinking.

What?

RAMÓN

Okay, okay! Check it.

SCOTT

SCOTT starts singing by himself and motions for the others to join in. The BAND sings in a loud and raucous manner. The BAND sings SCOTT'S new words to the tune of ANTHEM in a very disorganized fashion.

SCOTT (CONT'D)

Jail's not the answer
Set Aaron free
Hell no he didn't go
Fuck captivity

PAUL

That's funny!

RAMÓN/SCOTT/PAUL/DAVID
(laughing and making comic remarks as they sing)

Jail's not the answer

SCOTT

That's right!

RAMÓN/SCOTT/PAUL/DAVID

Set Aaron free

SCOTT

Okay! Yeah!

RAMÓN/SCOTT/PAUL/DAVID

Hell no he didn't go
Fuck captivity

THEY all laugh. AARON conducts them in fun.
NICK laughs.

RAMÓN/SCOTT/PAUL/DAVID (CONT'D)

Jail's not the answer
Set Aaron free

That's what I'm talkin' about!

SCOTT

Hell no he didn't go
Fuck captivity

RAMÓN/SCOTT/PAUL/DAVID

Song momentarily stops.

RAMÓN

So when can I pick you up man?

AARON

The 22nd. But there's something I need you to do.

RAMÓN

Anything man.

AARON

Get word to Camila. And make sure her parents don't get wind of this.

RAMÓN

Sure.

NICK starts to move the BAND members out
of the visiting area and off stage.

NICK

Okay, okay. I think that's enough for one day.

SCOTT

Okay, let's sing it again!

The BAND continues to sing as they move off
the stage. NICK gently nudges THEM along.

PAUL

Okay!

RAMÓN/SCOTT/PAUL/DAVID
(laughing)

Jail's not the answer
Set Aaron free

NICK

Alright boys let's go.

RAMÓN/SCOTT/PAUL/DAVID

Hell no he didn't go
Fuck captivity

Jail's not the answer

PAUL

I think I'm finally getting this!

RAMÓN/SCOTT/PAUL/DAVID

Set Aaron free
Hell no he didn't go
Fuck captivity

The song fades away as the BAND leaves the stage.

RAMÓN

(calling to AARON over his shoulder as he leaves the stage)

One week man. Just like old times.

AARON

(calling back to RAMÓN in desperation)

Camila. Tell Camila

STUDENTS remove prison area scenery while softly singing SCOTT'S new words to "**Anthem**".

19

SCENE 19

19

That evening at the Padilla family restaurant. The restaurant is closed. CAMILA, still very pregnant, and MRS. PADILLA come down the stairs from the apartment hurriedly. CAMILA leads the way. THEY are having a heated argument. They walkover to the register.

CAMILA

I don't even believe this!

MRS. PADILLA

Not so fast young lady!

CAMILA

You can't blame this on me!

MRS. PADILLA

We have no choice now!

CAMILA

How can you ask me that? It's always about you and what *you* want!

MRS. PADILLA

I do what's best for this family!

CAMILA

You think you know? No way!

MRS. PADILLA

Don't talk like that to me! What I say goes in this family!

CAMILA

Did you ever ask me about any of this? And what I want?

MRS. PADILLA

It's too late for that now. Don't you even care what happens to your family?
Should we give up the restaurant because of you?

CAMILA

Don't blame me for all this. I'm just the easy way out!

MRS. PADILLA

Don't you forget what Eliseo's done for this family!

CAMILA

The man's a manipulating dirt bag!

MRS. PADILLA

We're lucky he's changed his mind.

CAMILA

(becoming more angry)

What kind of man would ask me to do this?

MRS. PADILLA

We have a chance now, Eliseo will give us the restaurant!

CAMILA

(furious)

If I give up my child!

MRS. PADILLA

(becoming more angry)

So keep the baby, what chance do you really have?

CAMILA

Aaron's out in a year.

MRS. PADILLA

(angry)

He's just a hippie and left my daughter all alone. With his child!

CAMILA

(furious)

I won't argue with you! You know nothing about him! Aaron's an honorable man.

MRS. PADILLA

Honorable enough to leave you with his child! At least Eliseo will marry you!

CAMILA

(screaming)

That's enough! I won't be blackmailed by Eliseo! Or you! It's my life and my child! I will never give him up! This is bullshit!

MRS. PADILLA comes over to CAMILA, grabs HER by the shoulder and spins HER around.

SHE delivers the final verbal blow in a slow, soft, almost evil manner.

MRS. PADILLA

If you can't do this for your family. You can't live here. I mean it. Do I make myself clear?

MRS. PADILLA comes face to face with CAMILA. CAMILA shakes her head no.

MRS. PADILLA (CONT'D)

Then you're no daughter of mine.

CAMILA cannot believe what SHE has just heard.

CAMILA

What?

(long pause)

You would do that?

MRS. PADILLA

(malevolently)

What chance do you have if you're on your own? Don't ask me for help, you'll do this all alone. No husband, nowhere to live.

(dramatic pause)

No tienes más remedio!

CAMILA stands speechless. MRS. PADILLA and CAMILA leave the stage.

One week later. AARON sitting in his cell. OLD ROSA MARTA comes onstage slowly, in thought. Media screen shows images of ROSA MARTA taking CAMILA to the hospital, entry way of USC County General hospital, and the delivery room.

OLD ROSA MARTA

My sister was caught up in the vortex of this storm: pregnant and unable to marry the incarcerated father, blackmailed by her own family into a marriage of convenience, forced to give up her child, shamed by her family, and purposely kept apart from the man she loved. As a mother, I cannot even conceive of my precious daughters being wrested from my arms. I can hardly imagine my sister's pain.

OLD ROSA MARTA becomes slightly teary and uneasy.

OLD ROSA MARTA (CONT'D)

I intentionally include myself when I say blackmailed by her own family. Aaron once told me how Martin Luther King said that silence is betrayal. It was true for the Vietnam War and it was true for me. My mother forced Camila to sign the adoption papers, again, threatening to put her out on the street. And I did nothing. My sister descended into a despair the likes I have never seen. I spent many hours consoling her with horchata and pastel de elote, her favorite snack. I suppose I was overly attentive, trying to make up for my inaction and acquiescence.

OLD ROSA MARTA continues with difficulty, recalling the past. CAMILA comes on stage in a wheel chair, pushed by ROSA MARTA. CAMILA is distraught at the thought of giving her baby away.

OLD ROSA MARTA (CONT'D)

Camila insisted that I be present for the delivery. It was something I will never forget.

CAMILA carries the baby in her arms. OLD ROSA MARTA watches THEM in utter sorrow.

CAMILA

(to ROSA MARTA)

Isn't he the most beautiful thing you've ever seen?

ROSA MARTA

Can I hold him for a moment?

ROSA MARTA gently picks up the baby.

ROSA MARTA (CONT'D)

He's an absolute angel.

(pause)

Those eyes! He's looking right through me!

CAMILA

He has Aaron's eyes.

ROSA MARTA

(a vain attempt to cheer CAMILA up)

And your cute little nose!

ROSA MARTA can only manage a pathetic little smile. CAMILA can't respond. ROSA MARTA hands the baby back to CAMILA.

CAMILA

(pause, despondent)

Aaron should be here. He will never even see him.

The NURSE enters. SHE watches CAMILA and ROSA MARTA for a moment.

ROSA MARTA

You will have to tell Aaron. Tell him about that beautiful boy in your arms.

CAMILA

(looking into the baby's eyes and beginning to cry)

What should I tell your daddy? That you are a brown-eyed, black-haired treasure?

(now even more despondent)

And that he will never ever get to see you...

ROSA MARTA comforts CAMILA.

NURSE

(kindly)

I'm so sorry, but it's time.

CAMILA
(wailing in utter pathos)

No, I can't do this. No!

CAMILA holds the baby tightly.

NURSE
(to CAMILA, gently)

I know this is hard. I'm so sorry.

(now to ROSA MARTA)

Help your sister.

ROSA MARTA
(to CAMILA, beginning to cry as well)

May I hold him?

CAMILA reluctantly gives the baby to ROSA MARTA. CAMILA begins to sob profoundly.

CAMILA

No, please!

ROSA MARTA brings the baby close to CAMILA'S face.

ROSA MARTA
(in tears)

Say goodbye to your son.

CAMILA tenderly kisses her son.

CAMILA

Goodbye my love...

ROSA MARTA gives the baby to the NURSE.
The NURSE quickly leaves the stage.

CAMILA (CONT'D)
(screaming)

No!

OLD ROSA MARTA turns sadly to leave the stage. ROSA MARTA and CAMILA leave the stage. NICK comes onstage, approaches AARON, and lets him out of the cell.

NICK
(to AARON)

Here's your stuff kid and say goodbye to the slammer.

AARON walks up to NICK. NICK gives
AARON a bag filled with his personal
belongings.

AARON

I couldn't have done it without you.

NICK
(in fatherly manner)

Get out of here kid. You can keep the guitar. As a souvenir.

THEY walk away from the cell towards a table.

NICK (CONT'D)

Someone's here to pick you up.

RAMÓN comes onstage.

AARON
(excited)

So good to see you. You have no idea.

THEY hug. AARON gets out of his jumpsuit
and into his regular clothes as the conversation
progresses.

RAMÓN

You're a free man!

Slaps AARON on the back.

RAMÓN (CONT'D)

Out after less than twelve months! That beats two years!

NICK turns to go.

AARON

Nick, wait a minute!

AARON motions for RAMÓN to follow. THEY
walk over to NICK.

AARON (CONT'D)

Ramón, this is Nick. The man who kept me sane through all this.

NICK

It was my pleasure. You're a good kid Aaron.

NICK and RAMÓN shake hands

RAMÓN

(smiling)

Thanks for looking after this bum.

NICK

No problem.

NICK now turns to AARON.

NICK (CONT'D)

And don't forget what I told you. About Camila.

AARON

Yes sir.

In a burst of appreciation, AARON seizes NICK and hugs him tightly. NICK is slightly uncomfortable with such an overt display of emotion.

NICK

(laughing)

Ah, you hippies, always big huggers.

NICK leaves the stage as he flashes the peace sign. AARON anxiously turns to RAMÓN.

AARON

(anxious)

Have you heard from Camila?

RAMÓN shakes his head.

RAMÓN

No. I stopped by twice. No luck.

AARON

Let's stop by on the way home. I have to see her.

RAMÓN

Whatever you say. Come on, let's get the hell out of here.

AARON, NICK, and RAMÓN move off stage. STUDENTS remove the cell scenery and bring on the scenery for AARON'S apartment. Lights come up on the PADILLA family restaurant and apartment. ROSA MARTA is working in the restaurant. CAMILA is upstairs on her bed curled up in postpartum depression. SHE is no longer pregnant. There are no customers in the restaurant. MR. and MRS. PADILLA are getting ready to go out. THEY put on their coats and begin to descend the stairs to the restaurant. AARON enters the restaurant.

ROSA MARTA

(shocked to see AARON)

Oh my God! Aaron!

ROSA MARTA gives AARON a big hug.

ROSA MARTA (CONT'D)

What are you doing here? How..

AARON

(interrupting her, excitedly)

Early release! Can you believe it?

(pause)

Where's Camila?

MR. and MRS. PADILLA see what's going on. THEY hurry down the stairs and come over to ROSA MARTA.

ROSA MARTA

She's in the...

MRS. PADILLA

(interrupting ROSA MARTA)

That American boy!

ROSA MARTA

(quickly and under her breath)

Camila had to...

MR. PADILLA
(interrupting ROSA MARTA)

Are you Camila's, uh, friend?

MRS. PADILLA
(agitated)

Camila is going to marry a Mexican man. She is not here.

SHE tries to shoo AARON away. MRS.
PADILLA firmly grasps AARON'S arm and
tries to move him towards the door. AARON
doesn't move.

AARON

Please Mrs. Padilla, I need to see Camila.

MRS. PADILLA does not respond.

AARON (CONT'D)
(to ROSA MARTA)

Is she here?

MRS. PADILLA

Please. You must leave!

MRS. PADILLA again tries to move AARON
out the door. HE stands his ground.

AARON
(pleading)

Please Mr. Padilla, Camila would want to see me. I'm sure of it.

MR. PADILLA
(having trouble telling a lie)

Please, Camila is not here. It is best that you leave.

ROSA MARTA shakes her head. MRS.
PADILLA picks up the phone and begins to dial.

MRS. PADILLA

I am calling the police!

AARON
(to ROSA MARTA in desperation)

Rosa Marta, where is Camila?

ROSA MARTA

She's right...

MRS. PADILLA

(to ROSA MARTA, interrupting HER)

Don't!

MR. PADILLA

(to AARON)

Please. We don't want any trouble.

MR. PADILLA starts to move AARON towards the door.

AARON

(pleading)

What about the baby? I have to know. Please!

MRS. PADILLA starts to talk on the phone to the police.

MRS. PADILLA

(into the phone)

We have some trouble at our restaurant.

AARON

(to MR. PADILLA)

I just want to talk to her.

MRS. PADILLA

(into the phone)

At Soto and Brooklyn.

AARON

(frantic, to ROSA MARTA)

What happened?

ROSA MARTA tries to answer but MRS. PADILLA makes a quick hand gesture to silence her. AARON and MR. PADILLA are approaching the door. A police siren is heard in the distance. AARON stands at the door looking with disbelief for a moment.

AARON (CONT'D)
(in abject frustration)

Please, I have to know.

AARON turns to go out the door. HE leaves the stage. MRS. PADILLA puts the phone down.

ROSA MARTA
(to MRS. PADILLA)

Was that really necessary? Aaron should know the truth.

MRS. PADILLA

After the wedding.

ROSA MARTA

This is honorable Mexican behavior?

MRS. PADILLA dismisses her with a wave of her hand.

MR. PADILLA

We're meeting Eliseo at the title office. We should be back in about an hour and a half.

MRS. PADILLA
(emphatically)

And you are not to tell Camila about that boy!

MR. and MRS. PADILLA leave the restaurant. ROSA MARTA immediately sprints up the stairs to the apartment living room and into CAMILA'S room.

ROSA MARTA
(to CAMILA, breathless)

Aaron was just here!

CAMILA

What?

CAMILA is instantly on her feet.

ROSA MARTA

Early release. Mom and Dad tossed him out.

CAMILA gets a coat and puts it on. SHE is excited.

CAMILA

I have to explain.

ROSA MARTA

Well, you better hurry. They went to the title office with Eliseo. You have about an hour and a half.

THEY both hurry down the stairs to the restaurant. CAMILA hugs ROSA MARTA as CAMILA leaves the restaurant and moves offstage. ROSA MARTA leaves the stage. AARON'S apartment. AARON and RAMÓN arrive at the apartment. A banner saying "Welcome Home" is on the wall for his welcome home party. All the BAND members are there, plus friends. Beer and marijuana are everywhere. Tinny music plays. Contact the author for the MP3 of this music. The apartment has a piano. AARON and RAMÓN enter the apartment. AARON is becoming more and more despondent.

BAND MEMBERS/FRIENDS

Welcome home Aaron!

Much hoopla and good feelings and hugs.

SCOTT

Hail the conquering musician!

DAVID jumps up on a chair with AARON standing directly in front of him. HE puts his hands on AARON'S shoulders.

DAVID

And now! Fresh from his acclaimed whirlwind tour of the Big House. Your favorite felon and mine, the man who gave "the joint" a whole new meaning.

Those smoking pot hold up their joints and cheer. PAUL comes over and stands next to AARON.

PAUL

The sultan of the slammer, the prince of penal. Should I say that? I give you Aaron "Fuck Authority" Thomas!!!

Cheering. AARON bows graciously as if to an audience. The hoopla dies down and AARON and RAMÓN settle into some chairs as the party goes listen and watch. SCOTT comes over to AARON. SCOTT kisses AARON on the top of his head.

SCOTT

(to AARON)

It's good to have you back man. There's no band without you.

AARON nods in appreciation and pats SCOTT'S arm.

RAMÓN

Did you see Camila inside?

AARON

No. I barely talked to Rosa Marta and then her parents tossed me out.

RAMÓN just shakes his head.

RAMÓN

I'm sorry man. What a welcome home present.

AARON

I have to see her.

DAVID comes over to RAMÓN and AARON and puts his hands on AARON'S shoulders.

DAVID

We play the big rally tomorrow at Laguna Park. You game?

AARON

Sure.

SCOTT

(to AARON)

Yeah! Just like old times.

PAUL

I say we head out for a few drinks to celebrate!

AARON
(to RAMÓN)

Go ahead. I appreciate the party and all, but I just want to be alone.

AARON turns to look at the party people. THEY start to disperse, including the BAND members. As people leave, THEY quietly wish AARON well and pat him on the back as THEY go out the door. AARON is left alone in the overstuffed chair with the “Welcome Home” banner right behind him. HE sits for a moment in despair. HE goes to the piano and begins to play aimlessly. When HE finishes HE sits still at the piano for a moment and then slams his hands down on the keyboard in frustration.

AARON (CONT'D)
(screaming in frustration)

Ah!

HE sits at the piano in darkness with his head down. CAMILA arrives at AARON'S apartment door and finds it unlocked. SHE knocks but no one answers. AARON ignores the knocking.

CAMILA

Hello?

SHE knocks again and then goes in. SHE turns on the light.

CAMILA (CONT'D)

Hello, anyone here? It's Camila. Aaron? Are you here?

AARON hears her voice and is instantly alert.

AARON

Camila?

THEY rush together for a long passionate embrace. THEY are ecstatic.

AARON (CONT'D)

Finally! It's really you!

CAMILA

Hold me. Just hold me.

AARON

I will never let you go. Never.

CAMILA

I said I would never forget you, remember?

AARON can only nod. CAMILA and AARON slowly separate.

AARON

My God, Camila Padilla. Still so beautiful after all you've been through.

CAMILA is beaming.

AARON (CONT'D)

I dreamed of you two everyday. It kept me alive. Family.

(long pause)

Can I see my son?

CAMILA is instantly anxious about what she must disclose.

CAMILA

(tentatively)

There's something you should know, you won't want to hear. But how was I to know that you'd just appear, suddenly?

(long pause as she summons her strength)

Before I tell you, I need to hear you say that you won't leave. Make me believe it.

AARON

(tenderly)

I will never leave you. Never.

CAMILA looks at the floor in despair.

CAMILA

(barely a whisper)

I had to do this all on my own. My parents said I couldn't live at home unless...

(long pause)

I gave our boy away.

CAMILA sits down on the piano bench and puts her head in her hands and starts to cry slightly.
AARON looks at HER in disbelief.

AARON

What do you mean? You gave our boy away?

CAMILA

(almost unable to speak)

He was adopted last week.

AARON

(starting to anger slightly)

Adopted? How could you do that? Why?

SHE stops crying and summons up HER strength.

CAMILA

I didn't have a choice! You weren't here and I had to do the best I could.

AARON

(concerned)

What do you mean?

CAMILA

Eliseo said he'd give Mom and Dad the building if I would marry him and give up the baby. They totally bought it.

AARON

Unbelievable! That's blackmail!

CAMILA

Mom said she'd throw me out of the house if I didn't. I didn't know you'd be out early.

AARON

(calming down)

Neither did I until last week. I asked Ramón to stop by but he never got past your parents.

CAMILA

If I would have known, this didn't have to happen.

AARON is overwhelmed with this revelation.

AARON

I can't believe this. Where is our son?

CAMILA

I don't know. Legally they can't tell you.

In despair AARON slowly sits down next to CAMILA on the piano bench.

AARON

(in sadness)

So we'll never know. And I never even got to see him.

(AARON pauses for a moment)

Are you married?

CAMILA

No. Next week.

AARON

(calming down)

I put you in this position. And I wasn't there for you.

CAMILA

No. We both made this happen. I allowed myself to be blackmailed. I let them take our son.

CAMILA starts to cry softly again.

CAMILA (CONT'D)

I thought you'd be gone for two years. I didn't know what to do.

AARON comforts CAMILA and holds HER in HIS arms.

AARON

You did what you had to do. We both did.

(AARON tries to console CAMILA)

Tell me about our son.

CAMILA stops crying. SHE stands up. AARON remains seated.

CAMILA

I wish you could have seen him. He's a wonderful blend of both of us. A brown eyed, black haired angel.

(tentatively)

I'll understand, now that you know. If you hate me for what I've done. If you feel you can't stay.

AARON stands up.

AARON

(reassuringly)

I promised you! You're the mother of my child. And the only one I will ever love.

AARON takes CAMILA'S hands.

AARON (CONT'D)

We are a family. Nothing can keep us apart.

CAMILA smiles weakly. AARON embraces CAMILA.

CAMILA

I'm so sorry. I need him back.

AARON

We both do.

AARON and CAMILA sit down. AARON holds CAMILA in his arms.

AARON (CONT'D)

What are we going to do?

CAMILA runs her hand through her hair in frustration.

CAMILA

I lost our child. I won't lose you.

AARON thinks for a moment.

AARON

(tenderly)

Marry me? Instead of that Eliseo?

SHE looks him straight in the eye

CAMILA

Really?

AARON nods.

CAMILA (CONT'D)

Sure.

(pause)

This won't be easy.

AARON releases CAMILA and becomes more animated.

AARON
(more forcefully)

I don't care. You can't marry this guy.

CAMILA
(struggling)

What about my family and...

AARON
(interrupting CAMILA)

After what they've done to you?

(pause)

We don't have any choice now.

CAMILA

What do you mean?

AARON

Stay here. After the rally tomorrow we can just leave.

CAMILA

Rally?

AARON

We play the rally tomorrow at Laguna Park.

CAMILA

Do you really think this will work?

AARON

Your parents don't know where I live. We can be out of the apartment by morning.

CAMILA
(worried)

I don't know. This will be hard on them.

(pause)

What about the band?

AARON

What's really important here? If we stay here, it's all over. And your parents are using you!

CAMILA

(torn)

I know, I know.

CAMILA looks concerned.

AARON

(tenderly)

What's the matter?

CAMILA

This is hard for me. My family. You.

(pause, thoughtfully)

And everything is riding on this.

(pause)

I guess we're paying the price for being different. Maybe that's the reason we're together.

AARON turns and looks CAMILA in the face.

HE takes her hands.

AARON

(trying to cheer her up)

I have a new song or two. One for you. I'll do it at the rally.

CAMILA

I'd love that.

STUDENTS remove apartment scenery.

21

SCENE 21

21

Later in the evening on the same day. The PADILLA family's Boyle Heights restaurant. ROSA MARTA is downstairs minding the restaurant as her PARENTS and ELISEO return from the title office.

ELISEO

(to Rosa Marta)

Well, your parents will be the proud owners of this building on Monday!

MRS. PADILLA

(to ROSA MARTA, concerned about CAMILA)

Where is Camila?

ROSA MARTA

(quietly)

In her room.

MR. and MRS. PADILLA with ELISEO head up the stairs to the apartment.

MRS. PADILLA

Eliseo, would you care for something to drink?

ELISEO

Por favor. You are too kind.

MRS. PADILLA goes to the upstairs kitchen. ELISEO and MR. PADILLA are chatting in Spanish at the table. MRS. PADILLA puts the water on to boil and heads down the hall to check on CAMILA. SHE knocks gently on CAMILA'S door.

MRS. PADILLA

Camila dear, would you like some tea?

No response.

MRS. PADILLA (CONT'D)

Camila?

(pause)

Camila?

SHE enters CAMILA'S room and discovers CAMILA isn't there. SHE comes out in a hurry and goes to the living room.

MRS. PADILLA (CONT'D)

(to MR. PADILLA and ELISEO)

Camila isn't in her room! Is she downstairs?

MR. PADILLA

I don't know, ask your daughter.

MRS. PADILLA calls to ROSA MARTA from the top of the stairs.

MRS. PADILLA

(to ROSA MARTA)

Where is your sister?

ROSA MARTA

In her room.

MRS. PADILLA

(a little louder now)

She is *not* in her room!

No response from ROSA MARTA. MRS. PADILLA is becoming annoyed.

MRS. PADILLA (CONT'D)

Come up here please.

ROSA MARTA slowly ascends the stairs, looking down and dreading what is about to happen. SHE enters the apartment.

MRS. PADILLA (CONT'D)

(more annoyed)

Where is your sister?

ROSA MARTA

(answering quietly)

I thought she was in her room.

ELISEO and MR. PADILLA get up and walk briskly to CAMILA'S door and look in. The tea kettle is starting to whistle slightly. THEY return to the living room. ROSA MARTA is standing, like a prisoner awaiting a guilty verdict.

MR. PADILLA
(with concern)

Is Camila alright?

No response from ROSA MARTA.

ELISEO
(his temper starting to show)

Where is Camila?

No response from ROSA MARTA. The tea kettle is starting to make some serious noise. ELISEO's temper is starting to show. HE comes over to ROSA MARTA and stands right in front of her in an intimidating way.

ELISEO (CONT'D)
(more emphatically now)

Where is Camila!?

ROSA MARTA does not respond but only backs away from ELISEO. ELISEO now comes up to ROSA MARTA and takes her firmly by the shoulders. The tea kettle is screaming now.

ELISEO (CONT'D)
(his anger showing)

I'm sure you know! Where?

At this point, ROSA MARTA snaps. After all of the years of being the good daughter, SHE can't take it. As soon as ELISEO grabs her shoulders, SHE knocks THEM aside in pent up fury.

ROSA MARTA
(with fury and the tea kettle going full
blast)

As if I would tell you after what you've done! What do you expect? She gave up her only child! I can't believe it took me so long to say anything!

(MORE)

ROSA MARTA (CONT'D)

You only want this building! We're just the hired help to you! You all make me sick, the way you sold off Camila!

ROSA MARTA glares at ELISEO.

ROSA MARTA (CONT'D)

(screaming)

I'm not telling you shit! All of you can go to hell!

(softly and with some remorse)

I didn't really help when she needed me. I should have listened to my heart instead of you. And now I've lost my best friend.

(beginning to anger again)

I can't believe this. I let this happen to my own sister!

ROSA MARTA pauses, staring at THEM in anger. MRS. PADILLA comes over and puts HER hands on ROSA MARTA'S shoulders. ROSA MARTA angrily brushes them off and walks away.

ROSA MARTA (CONT'D)

Shut that stupid tea kettle off!! ¡Ahora mismo!

MRS. PADILLA runs over and turns off the tea kettle. ELISEO'S temper is flaring. HE approaches ROSA MARTA, takes her by the shoulders again and slaps her across the face.

ELISEO

(yelling)

Where?!

ROSA MARTA recoils in fear. MR. PADILLA has now had enough as well.

MR. PADILLA

(angry)

Enough!

HE shields ROSA MARTA and pushes ELISEO away.

MR. PADILLA (CONT'D)

Stay away from my...

MRS. PADILLA comes over to ELISEO. SHE is almost groveling at ELISEO'S feet.

MRS. PADILLA
(interrupting)

I am so sorry Eliseo, you are...

MR. PADILLA interrupts forcefully.

MR. PADILLA
(speaking slowly and with great authority
to MRS. PADILLA)

Sit down! You've done enough! And not another word!

HE points at MRS. PADILLA. SHE stops in her tracks and reluctantly sits down.

MR. PADILLA (CONT'D)

There will be no wedding! Keep your building! And stay away from my family!

ROSA MARTA looks on in amazement.

ROSA MARTA

Dad, what about...

MR. PADILLA
(with great authority)

I will not sacrifice my family!

MR. PADILLA takes ELISEO by the arm and moves him toward the door.

ELISEO
(with malice)

You will regret this.

ELISEO turns to go out the door.

ROSA MARTA
(screaming at ELISEO)

You'll never find her! And get the hell out!

ELISEO leaves.

22

SCENE 22

22

STUDENTS bring on a bench and place it just outside the PADILLA restaurant. Flash forward to the present. The media screen now shows JOHN and SABRINA walking from restaurant to restaurant in Boyle Heights. JOHN and SABRINA walk onstage. JOHN is carrying a list in his hand. THEY appear to be tired. THEY sit on the bench. The restaurant, bench, and apartment are the only lighted elements.

SABRINA

My feet.

JOHN

I think Padilla's must be like Smiths. They're everywhere.

Points to the door of the Padilla restaurant.

JOHN (CONT'D)

Let's do one more and then I'll buy you lunch.

SABRINA nods wearily. THEY enter the restaurant. A young lady minds the register.

JOHN (CONT'D)

(to register girl)

Hi. We're looking for information about a Camila Padilla who used to live here in the 70s.

The REGISTER GIRL is immediately interested.

REGISTER GIRL

Camila Padilla? I was named after my aunt Camila Padilla.

JOHN

Can you tell us anything about her?

REGISTER GIRL

Not really. But my mom can. Mom!

SHE calls to her MOTHER who is coming down the stairs. It is OLD ROSA MARTA who is now over 60 years old. SHE comes over to the register. SHE looks at JOHN and gasps slightly.

OLD ROSA MARTA
(regaining her composure)

Oh, can I help you?

JOHN

We're trying to find out about a Camila Padilla. We think she lived in this area in the 70s.

ROSA MARTA takes her time to respond. SHE is obviously taken aback by the question.

OLD ROSA MARTA
Camila Padilla was my sister. My daughter here was named after her.

Motions to the REGISTER GIRL. SABRINA and JOHN look at each other.

SABRINA
We found this clipping in his mother's things after she died.

ROSA MARTA inspects the clipping. Media screen displays the old photo of AARON.

OLD ROSA MARTA
I remember Aaron well.

JOHN
I was born just days before this and adopted by the Clark family. This is my wife Sabrina and I'm John Clark.

OLD ROSA MARTA
Nice to meet you.

THEY all gather around the register counter.

OLD ROSA MARTA (CONT'D)
(becoming very interested)
You were born just before this?

JOHN
April 17th, 1971. Here in Boyle Heights.

OLD ROSA MARTA
(in disbelief)

Oh my God.

JOHN

Can you help us?

OLD ROSA MARTA

Oh yes.

JOHN and SABRINA look at each other.

OLD ROSA MARTA (CONT'D)

I knew it when I saw you.

JOHN

What do you mean?

OLD ROSA MARTA
(smiling)

You look just like your mother.

SABRINA

John is your sister's son?

ROSA MARTA nods.

JOHN

Do you think we will ever really know?

OLD ROSA MARTA

I already know.

ROSA MARTA pauses before continuing.

OLD ROSA MARTA (CONT'D)

I need to show you something.

OLD ROSA MARTA quickly goes to the counter and pulls an envelope from a drawer. SHE comes over to the table and sits down. SHE takes the contents out carefully and puts them on the table in an almost reverent manner. This is obviously very difficult for her. A teary OLD ROSA MARTA looks at JOHN. JOHN picks up the Mexican fire opal pendant.

He holds it out in front of him, looking intently
at it and sets it back down on the table.

OLD ROSA MARTA (CONT'D)

These are her things from that day.

JOHN

What day?

Play “**CAMILA CUE #20-Laguna Music**”. Flashback to 1971. The next day. The split level staging is removed to reveal a large empty stage. August 19th, 1970. Laguna Park in Boyle Heights. It is 11 A.M., one hour before the rally starts. OLD ROSA MARTA comes on stage as the STUDENTS bring ten chairs onstage and place them on stage right for speakers and dignitaries, including a podium, banners, and microphone. As OLD ROSA MARTA speaks, CAMILA comes onstage and sits in one of the chairs. SHE watches as AARON and the BAND MEMBERS bring their musical gear onstage. THEY make multiple trips from off stage as they set up their amplifiers, drums, microphone stands, and cables. Wait until cue finishes before proceeding.

OLD ROSA MARTA

(speaking animatedly)

August 29th 1970 at Laguna Park in Boyle Heights. The Chicano Moratorium has brought over 30,000 together, one of the largest assemblages of any kind in the city’s history. The atmosphere is charged with energy. The streets feeding into the park are jammed with attendees. I’m sure that some of you here remember those days. People are singing John Lennon’s “Give Peace a Chance.” Signs and banners abound with the usual messages: “Hell no, we won’t go”, “¡Chale con el draft!,” and “Resist the draft.” That one is my favorite.

OLD ROSA MARTA points to a banner. Media screen displays the poster.

OLD ROSA MARTA (CONT’D)

“War is not healthy for children and other living things.” But not everyone is caught up in the electric rally spirit, as you can see.

OLD ROSA MARTA leaves the stage. Still distraught over the loss of her son, CAMILA stands up and wanders around, lost in her reverie. AARON notices her pensive mood, stops and puts down what he is carrying.

AARON comes over to CAMILA and puts his arm around HER. SHE is in tears.

CAMILA

(despondent)

I can't get him out of my mind. I see his sweet face.

(with tremendous guilt)

I let them take our son. I need to tell him how this happened. And how much I love him.

AARON just nods and holds her tightly.

CAMILA (CONT'D)

(tenderly)

I wonder where he is right now?

AARON takes CAMILA'S hand and leads HER back to HER chair. THEY both sit as AARON puts HIS arm around HER. CAMILA regains some of HER composure.

AARON

I suppose we'll never know.

CAMILA

He will never know. He will never know about us. And how all this happened. He'll grow up without us.

AARON

I wonder what he looks like. If he is anything like his mother, he will be amazing.

NEITHER can manage a smile.

CAMILA

I'm sure he will like music. That much is in the genes.

AARON

(pensively)

Maybe something will happen someday. Something that will bring us all back together.

CAMILA

Funny you should say that. I was thinking the same thing.

CAMILA sits up abruptly in HER chair and attempts to shake off HER reverie.

CAMILA (CONT'D)

Better get back to work Mr. Rock Star!

AARON

Okay mi amor.

In an effort to cheer up CAMILA, AARON begins to sing the Pedro Infante song “Amorcito Corazón.”

AARON (CONT'D)

Amorcito corazón yo tengo tentación de un beso...

CAMILA

(smiling good naturedly)

How do you know that, white boy?

AARON

(smiling)

Rosa Marta told me you like that song. So I checked it out.

AARON kisses HER tenderly on the cheek and returns to setting up. After the set up is complete AARON and the BAND MEMBERS take THEIR seats next to CAMILA. ROSALIO MUÑOZ and the LAGUNA PARK RALLY HOST come onstage and take THEIR seats. At the same time, three very large SECURITY GUARDS walk down the aisles of the theater and take THEIR place in front of the stage. THEY are followed by a group of chanting protesters (all cast members who are not involved with the scene) carrying signs. The sound of the crowd begins to grow. The media screen above the stage shows images of actual footage from the rally. We see images of the BAND playing, CAMILA and AARON, Vietnam clips, Boyle Heights landmarks, and ELISEO making his way through the crowd.

LAGUNA PARK RALLY HOST

Good afternoon everyone! Welcome! We are over 30,000 strong today!

Cheering.

LAGUNA PARK RALLY HOST (CONT'D)

Because united we stand, divided they fall!

More cheering.

LAGUNA PARK RALLY HOST (CONT'D)

We have a great line up today. We have live music. Rosalio Muñoz, the cofounder of the Chicano Moratorium, will speak. But first let's start with some music from a man of true conviction. A man who was just released from prison for refusing to serve in the military, our own native son, an L.A. boy himself, Aaron Thomas and his band! ¡Viva la causa, viva la raza, y viva la unidad!

The BAND MEMBERS come to the microphones and prepare to play. Applause and cheering. Wait for cue to end before AARON speaks.

AARON

Thank you so much. It's great to see so many of you here. The Aaron Thomas Band is proud to have been part of the anti-war movement here in Los Angeles over the years.

(pause)

Here's a tune Ramón wrote just for the occasion!

RAMÓN and AARON sing "CAMILA CUE #
21-YOU EVER WONDER."

RAMÓN

(lip sync)

You ever wonder why life ain't fair
You ever wonder why no one cares
You ever wonder why things don't change
You ever wonder why your life's so lame

You ever noticed you got no say
You ever noticed all this malaise
You ever noticed the coming storm
If you're not outraged then you're uninformed

Cause people lie and people kill
We're just too dangerous to have free will
When there's a chance to do some good
We'd rather burn down the neighborhood

You ever wonder where money goes
You ever wonder why no one knows
You ever wonder who pays for war
It's always you and me and millions more

They think that god is on their side

(MORE)

RAMÓN (CONT'D)

Even when they kill and lie
But in our hearts we know damn well
That Jesus sends those assholes all to hell

Instead of whining and talkin' trash
You better get up off your dead ass.
If you do nothing, then don't complain
It's really you that makes your life so lame

AARON
(not lip synced)

When the hammer no longer obeys the master, it is the hand that is shaped by the hammer. No longer the master, the iron blows shape both body and soul. Not only is the enemy crushed into oblivion by the heavy steel blows, but we ourselves are beaten down into numb submission. It is a hammer without a master. With a senseless iron will. But the long slumber must end. Grasp the hammer with the power only the righteous possess. Strike a blow in the battle for peace and regain the upper hand.

Thunderous applause as the song ends.

AARON (CONT'D)
(to the crowd)

Ramón Ochoa please!

AARON motions to RAMÓN.

RAMÓN

Thank you so much.

The BAND goes back to THEIR seats. The LAGUNA PARK RALLY HOST goes to the microphone.

LAGUNA PARK RALLY HOST

Thank you Aaron Thomas Band. More from them later! Now it is my honor to introduce the today's speaker, a man dedicated to higher education and activism. He was the first Chicano student body president at UCLA, advocating for support of the United Farm Workers, rent control, and disarming campus police. He comes from a family tradition deeply rooted in Mexican-American pride. His father, Dr. Rosalio F. Muñoz, was one of the first Mexican Americans to earn a doctoral degree and he was also a pioneer in the fields of social work and education. His older brother Ricardo fought many important battles in the legal arena. After completing undergraduate studies at USC, Ricardo enrolled in UCLA's law school at a time when few Latinos held power in the courts or political offices.

(MORE)

LAGUNA PARK RALLY HOST (CONT'D)

He would not have attended law school had it not been for affirmative action policies first set in place during John F. Kennedy's administration in 1961. Yes, please welcome Rosalio Muñoz!

Cheering and applause. The media screen shows images of Vietnam, anti-war rallies and speakers. ELISEO moves from the back of the hall through the audience and towards the stage. ROSALIO MUÑOZ comes to the podium.

ROSALIO MUÑOZ

(in a powerful orator's voice, like Martin Luther King)

Good day my brothers and sisters. Today I declare independence for all Mexican peoples. I declare independence from the Selective Service System. I accuse the government of the United States of America of genocide against the Mexican people. Specifically, I accuse the draft, the entire social, political, and economic system of the United States of creating a funnel that puts Mexican youth into Vietnam to be killed and to kill innocent men, women, and children. We are 10% of the population, yet our sons account for 20% of those killed in combat. The Vietnam war has also diverted Federal funds away from social programs that aided poverty stricken barrios in the US. Draft boards have attempted to discourage Chicano students from attending college by falsely telling them that student deferments were not available. Somehow this madness must stop, for silence is betrayal. We must resolve to change or face the warning of John F. Kennedy: "Those who make peaceful revolution impossible make violent revolution inevitable". I would like to close with the famous words of Dr. King. "If we will but make the right choice, we will be able to speed up the day, all over America and all over the world, when justice will roll down like water, and righteousness like a mighty stream!!" ¡Chale con el draft! Thank you!

Huge applause. MUÑOZ flashes the peace sign and sits down. The BAND comes to the microphones. AARON, RAMÓN, and DAVID sing "CAMILA CUE #22-ANTHEM" and whip the crowd into a frenzy. The crowd sings along. ELISEO moves towards the stage.

RAMÓN

(to the crowd)

Here's a little something Aaron wrote just for you...

AARON/DAVID/RAMÓN

(lip sync)

War's not the answer
Love is the key

(MORE)

AARON/DAVID/RAMÓN (CONT'D)

Hell no we won't go
Fuck authority

War's not the answer
Love is the key
Hell no we won't go
Fuck authority, everybody!

War's not the answer

RAMÓN
(not lip synced, yelling quickly)

¡La guerra no es la respuesta!

AARON/DAVID/RAMÓN
(lip sync)

Love is the key

RAMÓN
(not lip synced, yelling quickly)

¡El amor es la clave!

AARON/DAVID/RAMÓN
(lip sync)

Hell no we won't go

RAMÓN
(not lip synced, yelling quickly)

¡De ninguna manera iremos!

AARON/DAVID/RAMÓN
(lip sync)

Fuck authority

RAMÓN
(not lip synced, yelling quickly)

¡Que se joda la autoridad!

AARON/DAVID/RAMÓN
(lip sync)

Nah nah nah nah
Nah nah nah nah
Nah nah nah nah nah

(MORE)

AARON/DAVID/RAMÓN (CONT'D)

Nah nah nah nah nah

War's not the answer
Love is the key
Hell no we won't go
Fuck authority

War's not the answer
Love is the key
Hell no we won't go
Fuck authority

Song ends, no more lip sync. Massive applause.

RAMÓN

(screaming to the crowd, raising his fist
high)

¡Si, es la verdad! ¡La guerra no es la respuesta! El amor es la clave. ¡De ninguna manera iremos! ¡Que se joda la autoridad!

AARON motions for CAMILA to come onstage as the BAND MEMBERS take a bow. SHE does so reluctantly. AARON and CAMILA embrace in front of 30,000 people. The crowd and the BAND MEMBERS cheer. ELISEO is enraged and charges toward the front of the stage, pushing people aside. ELISEO reaches the stage and takes out the one SECURITY GUARD with a single blow to the stomach. CAMILA spots ELISEO in the crowd.

CAMILA

(in a panic)

Aaron! Aaron! It's Eliseo!

SHE points to HIM in the crowd and backs away from the front of the stage and ends up a few yards behind AARON.

ELISEO

(furious)

She belongs to me, cabrón! Me!!

All this happens very quickly. ELISEO whips out a hand gun.

CAMILA

He's got a gun!!

ELISEO gets off 3 shots before the remaining two SECURITY GUARDS bring him to the ground. All hell breaks loose. Everyone drops for cover. Screaming and people running. AARON falls to the stage, slightly wounded in his arm. BAND members gather around AARON. RAMÓN rips his shirt into pieces to make a bandage for AARON's arm. Pandemonium. AARON seems to recover a bit. SECURITY GUARDS are hustling ELISEO out the back of the theater followed by the frightened protesters.

SCOTT

(in a panic)

Medic! We need a medic here now!

AARON

(weakly)

Where's Camila?

CAMILA has fallen down, mortally wounded, a few feet behind AARON. EVERYONE turns around and sees CAMILA on the stage floor. Renewed pandemonium as EVERYONE realizes that CAMILA is truly injured. AARON attempts to get to his feet but can't. DAVID and RAMÓN lift AARON up and take him to CAMILA. HE holds CAMILA in his arms. RAMÓN takes the rest of his shirt and gives it to AARON to put on CAMILA'S wound.

AARON (CONT'D)

(in a panic upon seeing her wound)

Camila! Dear God! Dear God!

CAMILA

(struggling to speak to AARON)

I'm so sorry

(pause)

For everything...

AARON

(in anguish)

It's okay... Be still...I have you now.

CAMILA'S arm falls to her side and SHE becomes unconscious.

AARON (CONT'D)

Please... Camila.... Please....

(in agony)

No!

AARON holds CAMILA in his arms as SHE dies. The sounds of the crowd diminish and the lights fade except for CAMILA and AARON. Begin **“CAMILA CUE #23-CAMILA DIES”**. A solo spot highlights AARON and CAMILA as HE strokes her hair. The media screen displays a faint image of CAMILA and AARON fading into a diffuse background of images consisting of CAMILA'S PARENTS, the war, ELISEO, prison, and the angry WAITRESS. As the cue comes to an end the spot slowly fades to black.

EVERYONE leaves the stage. STUDENTS quickly remove the chairs, microphone, and musical gear. THEY bring on a solitary door. OLD ROSA MARTA walks slowly to center stage in a solo spot and addresses the audience.

OLD ROSA MARTA

(with sorrow)

My sister died so needlessly that August day along with the now legendary Ruben Salazar. Camila was the victim of my parents' intolerance and greed. And to a small degree, my indecision. I will never forgive myself, even though my family considers me blameless. It is a shame that I always will live with. But I will not perpetrate that kind of behavior on my children. Love is truly the answer. I am resolved to share my sister's story and show how xenophobia, cultural intolerance, and hate can only cause misery. I suppose I am doing this to somehow absolve myself of my guilt. Perhaps not absolve, but to at least come to terms with my shortcomings. My sister's death is with me always. It sits on my shoulder and goes with me everywhere. I have learned to live with its presence. It makes itself known to me now and then. Every time I tell my sister's story. Every time I go to the community market. Every time I read her poetry or hear one of Aaron's love songs. Every time I hear my daughter play the vihuela. But John has made the circle complete. It gives my heart such joy to see my sister live on through him.

(MORE)

OLD ROSA MARTA (CONT'D)

If it is true that our loved ones live on through our memories, then my sister is alive and well. Her life was all too brief, but for a short while she shared life's greatest gift. The joy of selfless love.

OLD ROSA MARTA leaves the stage. Flash forward to the present day at AARON'S house. Afternoon. The stage is bare except for the door. JOHN and SABRINA enter. SABRINA stops JOHN about halfway across.

SABRINA

Go ahead. I'll be right here.

JOHN approaches the door and knocks as SABRINA watches. An aging AARON THOMAS answers the door. HE comes out of the doorway and stands face to face with JOHN.

JOHN

Excuse me. Sorry to bother you, but are you Aaron Thomas?

AARON nods. JOHN holds up the Mexican fire opal as the lights slowly fade to black. After the applause begins, start "**CAMILA CUE #24-new OUTRO**".

THE END