Linguistic fusion: A comparative sociolinguistic study of Spanish-English code-switching found in natural and planned speech

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Linguistic fusion: A comparative sociolinguistic study of Spanish-English code-switching found in natural and planned speech

by

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in partial fulfillment of the requirements for the degree of

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Iowa State University
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ABSTRACT

The following study analyzes the frequency and nature of Spanish-English code-switching found in both the natural and planned speech (i.e. film) of Mexican-Americans. It investigates and compares the form, frequency, and function of code-shifts in four hours of recorded bilingual conversation obtained from the radio station, KXOL-FM Latino 96.3 (based out in Los Angeles, California) with the code-shifts found in Cardoso’s (2003) film, *Real Women Have Curves*. Particular attention is given to what type of code-switching occurs in the recordings (whether it is intersentential switching or intrasentential switching) and specifically where those distinct types of code-shifts occur during communication. The environment, or speech acts, in which the code switches take place is also examined. The overarching purpose of this study is to uncover, explain, and compare the grammatical rules and socio-pragmatic functions of Spanish-English code-switching found in both natural and planned speech.
CHAPTER 1. INTRODUCTION TO CODE-SWITCHING

This chapter briefly defines code-switching and reviews how it has evolved from natural, spontaneous discourse to planned speech via such media controlled outlets as literature, radio, television shows, and films. It then states the overall purpose of the current study.

Code-switching is characterized como la habilidad bilingüe (as the bilingual ability) to alternate effortlessly desde un idioma al otro (from one language to another), either at clause boundaries o dentro de la misma oración (or within the same clause). Esta manera de hablar (This manner of speaking) is quite común (common) among bilingual Spanish-English speakers en los Estados Unidos, especialmente (in the United States, especially) in places como California y Texas (like California and Texas). Pero, ¿cuándo, adónde, y por qué ocurre el cambio de código (But, when, where, and why does code-switching occur)? The answers, como las frases de esta introducción (like the sentences in this introduction), are complex y residen en las mentes intrincadas (and reside within the intricate minds) of the very bilingual speakers themselves.

The Spanish-English code-switching that is found in natural, spontaneous discourse certainly does not exhibit the same frequency as in the above introductory paragraph, but it does depict a similar form. Upon first glance, one might conclude that code-switching is nothing more than a veritable mess, a chaotic fusion of two languages thrown together carelessly without much thought. But is that true? Is code-switching really just a jumble of two distinct lexicons or linguistic varieties? According to Lipski (1985), the answer is a resounding no. Lipski (1985) asserts that code-switching “is governed by a complicated and
as yet not fully delimited set of constraints, which indicate a complex interaction between the
two languages” (p. 1). Rather than a confusing stew of different words and phrases, then,
code-switching resembles that of a meticulously woven multi-colored tapestry. The colors, or
languages, so to speak, are pre-established and interwoven in such a way that creates an
intricate design or, rather, results in a comprehensible “hybrid” of those two languages. In
other words, the careful combination of two or more languages uttered within the same
conversation or speech situation constitutes code-switching.

Throughout the years, Spanish-English code-switching has engendered mixed
reviews from the public; controversial linguistic attitudes and ideologies abound. In some
parts of the United States where code-switching is prevalent, it is considered extremely
informal and has undergone negative valuation. In 1997, Roberto González Echevarría,
Professor of Hispanic and Comparative Literature at Yale, expressed his opinion of Spanish-
English code-switching by stating that it is an “invasion of Spanish by English” (The New
Spanish-English code-switching, claiming that it is unsuitable for use in any high level of
discourse (Del Valle & Stheeman, 2002).

Such negative attitudes toward code-switching, however, have not stopped its rapid
dissemination among bilingual speech communities and its promulgation in print and non-
print media. For instance, in 1977, “Pollito Chicken,” a short story by Ana Lydia Vega of
Puerto Rico, became heralded as the first short story to be written entirely in Spanglish or,
rather, Spanish-English code-switching (Stavans, 2003, p. 22). It reflects the language of the
people and, thus, demonstrates strong ethnic nationalism. Code-switching dominates the text
with sentences such as the following:
I really had a wonderful time, dijo Suzie Bermúdez a su jefe tan pronto puso ‘Suzie Bermúdez said to her boss as soon as she put on’

un spike-heel en la oficina.

‘a’ ‘in the office.’

(Vega, 1977, p. 1; italics added)

Other writers, like Gloria Anzaldúa, Julia Alvarez, Sandra Cisneros, and Cristina García have followed suit with Spanglish and ethnic nationalistic stories of their own.

Besides literature, another vehicle for the dissemination of Spanish-English code-switching is popular culture. Spanish-English code-switching has spread to popular music in the likes of recording artists such as Gerardo, Daddy Yankee, DJ Méndez and Pitbull. It can be found on major radio stations like KXOL-FM Latino 96.3 in Los Angeles, California and KXTN-FM Tejano 107.5 in San Antonio, Texas. It can be heard on various television shows such as “18 and Over” and “Have You Cine?” on Mun2; it can even be found in films like Mi Vida Loca (Anders, 1993), Real Women Have Curves (Cardoso, 2003), and Vicky Christina Barcelona (Allen, 2008). Its presence has, indeed, proliferated and has come to represent a changing attitude toward Spanish-English code-switching, one that is moving away from denigration toward an attitude of strong ethnic pride and defiance.

With the recent rise and proliferation of media controlled code-switching, it is surprising that very little has been studied in terms of the replication of code-switching in planned speech. In the past, linguists such as Callahan (2009), Lipski (1985), and Sánchez (1983) have conducted studies on the form, frequency, and function of Spanish-English code-switching found in natural, spontaneous speech and literature. Studies conducted on code-switching found in non-print media, however, are miniscule (Miner, 1998; Woolard, 1987),
specifically those on the Spanish-English code-switching found in American pop culture film. This apparent lack of research has issued forth the following questions: Does the media accurately depict natural, spontaneous Spanish-English code-switching? How does the media’s version of code-switching differ from that of natural speech? How are the two similar? How does the media’s portrayal of code-switching measure up to the “real deal?” Is it linguistically “accurate” or not?

The following study compares the form, frequency, and function of code-shifts found in natural, spontaneous speech—four hours of recorded bilingual conversation obtained from the Mexican-American radio station, KXOL-FM Latino 96.3 (based out in Los Angeles, California)—with the code-switching found in planned speech—Patricia Cardoso’s (2003) film, Real Women Have Curves. During the analysis, particular attention is given to what type of code-switching occurs in the recordings (whether it is intersentential switching, the shift of language at sentence boundaries, or intrasentential switching, the shift of language in the middle of a sentence) and specifically where those distinct types of code-switching occur during communication. The environment in which the code switches take place is also examined—when and why are subjects switching languages? The purpose of the following study is, thus, three-fold: to uncover the grammatical rules behind code-switching discourse in natural and planned speech, to compare the frequency of those code-shifts in both registers, and to explain each variety’s socio-pragmatic function in terms of systemic intra-speaker variation.
CHAPTER 2. REVIEW OF LITERATURE

Chapter 2 examines previous research that has been conducted on the form, frequency, and function of code-switching found in natural speech and poses the primary research questions of the current study on the Spanish-English code-switching found in natural and planned speech.

As has been previously mentioned, many linguists have conducted studies on the form, frequency, and function of code-switching found in natural speech and literature. Via their studies, these researchers have collectively uncovered a number of grammatical and socio-pragmatic features of code-switching discourse that are of particular interest to the linguistic community. For instance, with regard to form, Poplack (1981), Lipski (1985), Montes-Alcalá (2001), and Azuma (2001) have suggested that true, spontaneous code-switching is governed by a set of unique Universal Grammar rules. They claim that code-switching does not occur randomly or by chance, but that its form follows distinct patterns which answer the question of when and where code-switching takes place in natural discourse. Other linguists, like Edwards & Gardner-Chloros (2007), question the Universal Grammar Theory approach to code-switching [also known as the Matrix Language Framework theory (Myers-Scotton, 1983)] and speculate whether such linguistic rules really do apply to all languages or not. They challenge the notion of systemic intra-speaker variation by highlighting instances of code-switching that do not conform to such universal rules. In other words, some linguists support the notion of free variation because unexplainable instances of code-switching have been found to occur in natural, spontaneous speech. In terms of function, several researchers (Valdés, 1981; Sánchez, 1983; Montes-Alcalá, 2001; Raschka, Wei, & Lee, 2002; Callahan, 2009) have examined the various roles
of natural, spontaneous code-switching, looking specifically at when and why subjects take part in this phenomenon. Throughout the remainder of this section, I will further discuss the above-mentioned studies in more detail in an attempt to shed additional light upon the current issues that have prompted my own comparative study on the form, frequency and function of Spanish-English code-switching found in both natural and planned speech.

One of the earliest, most influential studies conducted on the form of Spanish-English code-switching was conducted by Poplack (1981). She suggested that a distinct set of constraints govern the form of Spanish-English code-switching discourse. In her study, Poplack (1981) analyzed 4 hours and 15 minutes of recorded speech from a 35-year-old Puerto Rican-American female living in “El Barrio,” an ethnic enclave of New York City. The recordings were collected in four different “environments”: a formal interview, an open-ended informal session, a session in the street (which elicited the vernacular), and an informal interview recorded by a non-group member. The first three sessions were recorded by an in-group member. Analysis of the data suggested two linguistic constraints on the form of code-switching: the free morpheme constraint and the equivalence constraint. The former claims that it is possible to switch any free morpheme in discourse. In other words, it is possible to switch full sentences and any constituent within the sentences, provided that the constituent consists of at least one free morpheme (Poplack, 1981, p. 175). According to this constraint, then, it is not possible to make a language switch in the middle of any free morpheme. A Spanish-English bilingual, for example, could not say “desafortunately” to mean “desafortunadamente/unfortunately” because the switch occurs in the middle of a bound morpheme. However, it is possible to say, “desafortunadamente (unfortunately), the car is broken,” because the switch occurs after the free morpheme, “desafortunadamente.”
The equivalence constraint, on the other hand, states that code-switching will usually occur only in places where the syntactical structure is equivalent in both languages. In other words, switches are only allowed in places where a juxtaposition of English and Spanish does not violate a syntactic rule of either language (Poplack, 1981, p. 175). For instance, Spanish and English differ in their rules for direct and indirect object placement. In Spanish, the objects generally precede the verb, as in “le dijé” (I told him), but in English, the objects always appear after the verb. This constraint thus prohibits any switch between a verb and a direct or indirect object; a bilingual could not say, “I told le (him)” or “yo le (I him) told,” because these switches violate the syntactic rules of both languages. In addition to finding grammatical constraints on form, Poplack (1981) also found that the frequency of code-switching correlated with the formality of the speech style and was constrained by the group membership of the subject’s interlocutor. In general, code-switching tends to occur more often during informal speech with an in-group member as opposed to during formal speech. These findings support Gumperz’s (1971) hypothesis that code-switching is used specifically as a mark of ethnic identity.

In 1985, Lipski conducted a similar study on the form and frequency of Spanish-English shift-types and, using Poplack’s (1981) rules for individual code shifts as a guide, developed more specific, concrete constraints on Spanish-English code-switching discourse. Before his analysis, Lipski (1985) divided the foregrounding, or rather the actual acts of code-switching, into three general categories: type I, II, and III code-shifts. Type I code-shifts represent L2 noun insertions, the most monolingual type of code-switching that exists. In his analysis, he asserts that type I “does not necessarily presuppose a high degree of bilingualism among readers … writers, [or speakers], although biculturalism is clearly
assumed‖ (Lipski, 1985, p. 78). The speakers that take part in this type of code-switching know very little about the second language in question (in this case, either English or Spanish) but are familiar with the most common cultural/ethnic markers (words) of that “foreign” language. Type II exhibits intersentential code switches or, rather, the code-switching that takes place at sentence or independent clause boundaries. Lipski (1985) writes, type II “is most typical of individuals who have learned each of the languages in a different cultural setting, and who associate contexts and consequently propositions with a specific language” (p. 78). Although any bilingual speaker can take part in this type of code-switching, it is most common among speakers that have learned a second language late in life. Finally, type III demonstrates intrasentential code switches. These are type-shifts that occur in the middle of an independent clause. Lipski (1985) explains that type III is “typical of individuals who have learned and/or used both languages approximately in similar or identical contexts” (p. 78). This represents a high degree of bilingual integration and a balance of bilingual grammar.

With the criteria established, Lipski (1985) proceeded to examine the natural discourse of bilingual residents living in Houston, Texas by recording 12 hours of bilingual conversations from an unscripted Mexican-American radio station, “La onda chicana.” The interactions that ensued from this radio show were “informal in the extreme … the announcers engage[d] constantly in language switching, as [did] nearly all the occasional participants in the program” (Lipski, 1985, p. 24). Lipski (1985) transcribed the conversations and then analyzed them; he found that 22 individuals (14 men and 8 women) took part in code-switching, all of whom were between the ages of 16 and 60. He noted that “despite the frequently commented ‘paradox of the observer’ which occurs commonly in the
presence of tape recorders … no significant differences were observed between the two sets of data” [i.e., Poplack’s (1980) study on New York Puerto Rican discourse and Lipski’s (1985) study on Mexican-American discourse recorded over the radio] (Lipski, 1985, p. 24). Out of the 2,319 reported language switches, Lipski (1985) found that the language shifts occurred most often either before or after prepositions (16.13%) and at sentence or independent clause boundaries (15.67%) (p. 25). The least common code switches happened either before or after a copula (1.04%) and at L1 adjective + L2 noun insertions (0.17%) (p. 25). His study revealed that intrasentential shift-types, or rather type III switches, dominate natural, spontaneous discourse.

In an effort to confirm Lipski’s (1985) hypothesis that type III intrasentential switches indicate a high degree of bilingualism, Montes-Alcalá (2001) examined the syntactic restrictions of Spanish-English code-switching in the journal entries of a 24-year-old bilingual female (whose L1 was Spanish). In her analysis, Montes-Alcalá (2001) found that, in earlier entries (when the subject’s degree of bilingualism was more limited), the code-switching contained more intersentential switches. Later entries exhibited more intrasentential switches. These findings mirror the results of previous studies done on natural discourse (Poplack, 1981; Lipski, 1985) that state that as the degree of bilingualism increases, intrasentential switches increase as well. Montes-Alcalá (2001) also observed that Poplack’s (1981) constraints on code-switching, namely the free morpheme constraint and the equivalence constraint, were apparent in the data that she analyzed; no counterexamples to those rules were found.

Further evidence that supports the Universal Grammar Theory approach (i.e., code-switching follows distinct patterns and is not random) to code-switching has been generated
by Azuma (2001). In his study, Azuma (2001) analyzed the behavior of Japanese-English code-switching with respect to the principles-and-parameters approach (Fukui, 1995). This approach claims that all human languages follow a set of universal principles that contains a closed parameter to which individual languages can be set (these principles are the core of the Universal Grammar Theory). The functional parametrization hypothesis states that functional categories (such as agreement, tenses, determiners, and complements) cannot participate in code-switching, but lexical categories (like nouns, verbs, adjectives, and prepositions) can. According to this hypothesis, then, functional categories are what make a certain language different from another. In other words, they are the unique core of each language, or, rather, they come together to create the “closed class items” of a particular language. Lexical categories, on the other hand, form the open parameter or, rather, the “open class items” that are able to actively participate in code-switching.

To test out the functional parametrization hypothesis, Azuma (2001) examined the form of Japanese-English code-switching according to the code shifts’ locations (whether at lexical or functional categories). He hypothesized that code-switching would only occur at lexical categories and would be absent among functional categories. Among the lexical categories (nouns, verbs, adjectives, and prepositions), Azuma (2001) found that nouns were the most freely switched items. Prepositions, on the other hand, never switched because, in Japanese, the words that serve as prepositions come after, not before, the dependent noun phrase. Thus, the different word orders that exist in English and Japanese affect the prepositions’ ability to become code-switched items. In terms of functional categories, Azuma (2001) found that there were no switches at verb tenses, agreement, determiners, and complements. The fact that there were no recorded instances of code-switching at verb tenses
supports the free morpheme constraint theory. In Japanese (also in English and Spanish), verb tense markers, such as the past participle “–ed” in English or the present participle “–ing,” are affixes. Switches at verb tenses are never attested because they are not, in and of themselves, free morphemes; rather, the tense of a verb is fixated within the morpheme. Azuma (2001) was also unable to detect any switches at agreement and determiners because Japanese lacks such categories. In addition, no switches were found at complements due to the differing word orders in English and Japanese. The results from the study suggest that code shifts are more likely to occur at lexical categories, and that shifts at functional categories are rare and not uniform.

As has been previously discussed throughout this section, linguists have generally accepted the belief that Universal Grammar rules (namely the free morpheme constraint, the equivalence constraint, and the functional parametrization constraint) govern the form of code-switching discourse. There are a few linguists, however, such as Edwards and Gardner-Chloros (2007), who challenge such postulations by providing counterexamples to the above-mentioned constraints. In their study, Edwards and Gardner-Chloros (2007) argue that code-switching grammar cannot sufficiently be explained via Universal Grammar because it cannot account for language switches at compound verbs. Language switches at compound verbs is a relatively universal phenomena that has yet to be grammatically explained. The following example illustrates how, in Spanish-English code-switching discourse, unexplainable switches at compound verbs (more specifically, verbs that are conjugated in the progressive tense) occur quite frequently in natural speech—“Siempre estás promising cosas (You are always promising things).” In this particular example, both English and Spanish have structurally similar verb forms which display a degree of semantic overlap.
However, as Edwards and Gardner-Chloros (2007) point out, the progressive forms of English and Spanish differ markedly in terms of their pragmatics. Therefore, the mixing of the two verb forms results in a form which is different from that of both English and Spanish. It is helpful to think of the progressive forms as being similar to the English past participle “-ed” or the English present participle “-ing” that were discussed in the above paragraph. Although progressive verbs are structurally composed of two distinct, seemingly free morphemes, they are, theoretically, not. The two morphemes are, in fact, bound to one another; in other words, the progressive tense cannot be complete without both constituents. Together, both parts create the functional verb tense. As Azuma (2001) revealed in his study, switches at functional categories are extremely rare.

Edwards and Gardner-Chloros (2007) go on to suggest that the switching at compound verbs provides evidence of a third system at work. Because no rules exist in any language’s grammar that allow switches at compound verbs, Edwards and Gardner-Chloros (2007) suggest that there must be something else going on. They believe that switches at compound verbs allude to the creation of a completely new/original grammar. In other words, it might be the speakers, themselves, who are actively constructing the equivalence between the two languages to allow for such a switch; the act may be a manifestation of metalinguistic knowledge. Edwards and Gardner-Chloros (2007) thus urge linguists to pay closer attention to idiolects (individual speech) rather than community norms when attempting to “map out” code-switching grammar because some aspects of code-switching discourse may actually occur in free variation.

In addition to examining the form of code-switching discourse, linguists have also studied code-switching from a more sociolinguistic perspective, analyzing its various
functions. They ask themselves, what is the overall purpose of code-switching? Bullock and Toribio (2009) hypothesized that “bilinguals only code-switch with other bilinguals with whom they share a dual language identity. For many, code-switching is a speech form that allows for the expression of their membership in two cultures: the dominant and the minority” (p. 10). Throughout the years, this hypothesis has received much recognition from linguists like Gumperz (1971) and Poplack (1981). But is code-switching used only to mark one’s ethnic identity? Other linguists, such as Valdés (1981) and Sánchez (1983), have gone beyond that hypothesis. They believe that there is much more going on in terms of function. Such linguists have analyzed individual speech acts and examined the various social, economic, and cultural factors that surround them in an attempt to “decode” the mystery behind why this sociolinguistic phenomenon occurs among speakers of two or more languages.

Using Labov’s (1977) study on monolingual therapeutic discourse as a guide, Valdés (1981) analyzed direct and indirect requests in the code-switching discourse of Mexican-American bilinguals. She analyzed ten conversations obtained from the New Mexico State University Corpus and found a total of 29 requests that involved the use of both Spanish and English. Seven of those requests were direct and 22 were indirect. She discovered that the majority of code switches that occurred in direct requests served to aggravate (emphasize) the request, whereas the language switches in indirect requests served to mitigate the request. The direction of the language switch (whether to Spanish or English) did not seem to be an important factor. Valdés (1981) concluded that the act of code-switching during requests was a conscious strategy employed by bilinguals in much the same way that monolinguals change intonation while making requests.
Sánchez (1983) further elaborated on Valdés’ (1981) study by looking at individual speech acts in general, rather than just focusing on direct and indirect requests. In her study, Sánchez (1983) scrupulously investigated the functions of Spanish-English code-switching in a conversation taped by Mariana Marin, a Mexican-American woman, in Chualar, a small rural town near Salinas, California. The conversation was between Mariana, her aunt, and her uncle. The topic of discussion was the folktale, “La Llorona.” The context, content, intent, and effect of each speech act were taken into consideration. Sánchez (1983) divided the code switching speech acts into 3 main components: elements of expression, interactive styles, and speech actions (like assertions, interpretations, agreement, denial, support, requests, refusals, challenges, disagreements, insults, boasts, apologies, etc.). Upon completion of her analysis, Sánchez (1983) concluded that, in Mariana’s conversation, Spanish was the language of narration, assertion and interpretation, and English was seen as the language of status and power.

Valdés (1981) and Sánchez (1983) certainly indicated telling information about the function of code-shifts, but they only explained them in terms of individual speech acts. Other linguists such as Callahan (2009) and Raschka, Wei, and Lee (2002) have attributed instances of code-switching to much more. They state that the occurrence of code-shifts depends primarily on the age of the speaker, ethnicity of the interlocutor, and the interpersonal relationship (i.e. the perceived social distance) between the bilingual individuals involved in the conversation. Callahan’s (2009) study, for instance, found that age and the ethnicity of the interlocutor played a major role in the bilingual’s decision to code-switch. In her study, she focused on Spanish-English code-switching found in 455 service encounters between workers and customers. She, along with six other fieldworkers,
collected data during anonymous face-to-face service encounters at various businesses in Hispanic neighborhoods in New York City from October 2003 to August 2005. The dependent variable for this study was the informant’s (worker’s) language of response (either Spanish or English) at the first turn after being addressed in Spanish by the fieldworker. Prior to experimentation, a period of observation confirmed that all of the workers were, indeed, bilingual. The independent variables included the informant’s sex and age, the fieldworker’s ethnicity, and the neighborhood in which the encounter took place. Callahan (2009) discovered that 86% of the service encounters rendered accommodation (in other words, after initially addressing the customer in English, the worker switched to Spanish upon hearing the customer reply in Spanish), and 14% rendered non-accommodation. Callahan (2009) found no correlation between the informant’s sex and language of response, nor the neighborhood in which the encounter took place. There was, however, an association between the informant’s age and language. The younger service workers answered in English when addressed in Spanish at a higher rate than did the older ones. The fieldworker’s ethnicity also played a role on the worker’s language choice—non-Latino fieldworkers experienced twice as many accounts of non-accommodation than Latino fieldworkers.

Raschka, Wei, and Lee (2002), on the other hand, found that the frequency of code-shifts depends on the interpersonal relationships of the bilinguals involved in the conversation. They examined the micro-linguistic choices and the interactions that take place between children and their social-network ties by studying the maintenance and development of Cantonese among 34 British-born Chinese children living in Tyneside, England (a predominately Chinese-speaking community that is rapidly becoming more English dominant). They found a consistent pattern of language use among the participants. Children
were more likely to use “pure” Chinese (without code-switching) to older family members and friends, more “pure” English to family members of the same generation, and a mixed code and/or English during all other peer interactions, regardless of family ties. Raschka, Wei, and Lee (2002) attributed the high degree of code-switching to the linguistic tension that exists between adults and children in regard to their opinions on language maintenance and language change. Could code-switching, then, be thought of as a mere reflection of that on-going “struggle” between language change and language maintenance in bilingual communities?

The above perplexing question is only one of many. For, although there have been numerous studies conducted on the form, frequency, and function of code-switching discourse, there are still many issues that are left unresolved. For instance, as has been revealed throughout this section, linguists are still unsure about how the form of code-switching is manifested. Does it occur in free variation? Or are there overarching, universal rules to the systemic variation? Similarly, in terms of function, no one is yet sure whether code-switching is a deliberate strategy purposefully employed by bilinguals or whether it is an unconscious act that bears no overarching function whatsoever. Is the majority of Spanish-English code-switching that occurs in natural speech based on cultural and societal beliefs about the two languages (English is revered as the more formal, “business” language, while Spanish is considered the more informal and familial language)? Is a switch to Spanish, as Sánchez (1983) alluded to in her study, indicative of enhanced emotion and solidarity? If so, is a switch to English, then, suggestive of decreased emotion and deference? What about the code-switching that is found in non-print media? Is it authentic or artificial? Does it follow similar grammatical rules and occur in similar speech situations?
The following grammatical and discourse function analysis on Spanish-English code-switching in natural and planned speech will attempt to shed light upon possible explanations to the aforementioned conundrums and, more specifically, will answer the following research questions:

- When and at what frequency do bilingual Spanish-English speakers switch from one language to the other?
- Which speech acts tend to prompt speakers to participate in such code-switching?
- Do the language shifts serve any socio-pragmatic functions?
- Does the media’s portrayal of code-switching (generalized holistically from the film) accurately depict the code-switching that occurs during natural, spontaneous speech?
CHAPTER 3. METHODOLOGY

Chapter 3 provides rationales for selecting the texts used in this study and the methods utilized for coding and calculating the form, frequency, and function of Spanish-English code shifts present in the aforementioned texts.

The current study involves a grammatical and socio-pragmatic comparison of code-shifts found in two types of discourse: natural and planned speech. In deciding the primary text for the analysis on natural speech, I considered the texts used in many of the seminal studies that had already been conducted on the form, frequency, and function of code-switching in spontaneous discourse (Poplack, 1981; Lipski, 1985; Azuma, 2001; etc.). All of studies that were discussed in the previous chapter employed methods that involved the collection and analysis of natural data (i.e., natural, spontaneous speech). This approach requires the researcher to record bilingual conversation in a specific setting, such as at a family gathering (Sánchez, 1983), during radio broadcasts (Lipski, 1985), in the public domain (Callahan, 2009), etc. After the data are collected, the researcher transcribes the audio-recordings and analyzes the data according to a certain set of pre-established criteria (i.e., grammatical code-switching constraints or speech acts).

Gullberg, Indefrey, and Muysken (2009), however, challenge this popular method by pointing out a number of drawbacks. They claim that the naturalistic data method is costly (gathering and transcribing a large corpus of bilingual speech is costly and complicated), difficult to replicate (virtually none of the bilingual corpora on which the code-switching studies are based are publicly available), and is quite subjective in nature (one researcher, for example, might omit single L2 noun insertions from his analysis, claiming that they are
simply borrowings, while others might include such instances, believing that they are valid examples of authentic code switches).

In order to overcome such limitations, Gullberg, Indefrey, and Muysken (2009) suggest alternative methods that take place in more controlled or experimental lab settings. Grammaticality or acceptability judgment tasks, for instance, are used to probe bilingual speakers’ grammatical knowledge (Gullberg, Indefrey, Muysken, 2009, p. 31). Participants simply respond by indicating whether a sentence with a unique type of switch is grammatical or not and indicate its degree of acceptability. This particular method reduces the possibility of transcription errors and the inevitable subjectivity (on behalf of the researcher) that results during analysis. Another alternative method requires participants to verbally read through a bilingual text that contains randomly inserted code shifts (Gullberg, Indefrey, Muysken, 2009, p. 33). If a participant hesitates or makes a prolonged pause before a language shift, then the researcher counts that particular code switch as unacceptable/ungrammatical.

Although many of these alternative methods have received great recognition among the linguistic community, it is helpful to note that they, too, possess a number of drawbacks. For instance, Labov’s paradox of the observer is multiplied ten-fold in the experimental methods. Some of the methods, like the “free speech in ‘code-switch mode’” (Gullberg, Indefrey, Muysken, 2009, p. 34), ask the participants to deliberately code-switch. Not only are the participants removed from their naturalistic setting, but the code-switching that is produced is completely contrived. Participants are consciously aware of their code-switching and, due to the experimental set-up, might feel obligated to switch languages at places where they normally wouldn’t. What researchers are really studying with these methods, then, are whether “the patterns of sentence-level code-switching observed ‘in the wild’ are replicable
experimentally, which is a worthy research goal in itself” (Gullberg, Indefrey, Muysken, 2009, p. 37).

Because one of the aims of the current study is to examine *authentic* code-switching in a naturalistic setting, I have foregone the new experimental approaches and have opted for the naturalistic method. More specifically, I have chosen to replicate Lipski’s (1985) methodology as my research interests and goals closely mirror his own. Thus, I used four hours of bilingual conversation obtained from *Raq C’s Morning Show* on the Mexican-American radio station, KXOL-FM Latino 96.3, based out in Los Angeles, California, as my primary text for the analysis of code shifts found in natural speech. KXOL-FM Latino 96.3 is a radio station that has a strong Latino following. Rich, colloquial Spanish-English code-switching dominates many of the conversations between the hosts and the callers. The following dialogue between the host, Raq C and a caller, Eddie, demonstrates the code-switching that takes place during this show. Spanish components are written in italics for ease of detection and are translated in parentheses.

**Raq-C**- Let’s take some phone calls *esta mañana* (this morning). This is Eddie from Santa Ana. Eddie, *Buenos días compadre* (Eddie, good morning, bro’). ¿Cómo andas? (What’s up?)

**Eddie**- Hey! ¿Cómo andas, comadre Roxana? (What’s up, Roxana?)

**Raq-C**- *Aquí, ay, ese no es mi nombre* (Here, oh, that’s not my name), but what’s up? ¿Cómo andas, Eddie? (What’s up, Eddie?)

**Eddie**- *Aquí, no más un poquito triste si ya lo ves* (Here, I’m a little bit sad if you can’t already tell.)
Raq-C- Ay, ¿por qué? (Oh, why?) ¿Quién te rompió el corazón, Eddie? (Who broke your heart, Eddie?)

Eddie- Pues, tienes que saber el cuento. (Well, you have to know the story.)

Raq-C- A ver, pues, (Let’s see, well) don’t make it that long. Make it kinda short. Sum it up in a little bit of words.

Eddie- [laughs] I will, I will.

For the primary text on the analysis of code shifts found in planned speech, I used the award-winning film, Real Women Have Curves by Patricia Cardoso (2003). The film’s characters conveniently belong to the same speech community as the hosts and callers on Raq C’s Morning Show; they are all Mexican-Americans living and working in Los Angeles, California. While selecting films for the study, I also considered Anders’ (1993) Mi Vida Loca. However, it was eliminated because, although the setting takes place in Los Angeles, California, the amount of code-switching that is present in the film is miniscule and is restricted to simple L2 noun insertions. I also considered the film, Vicky Cristina Barcelona (Allen, 2008), for the study, but this film takes place in a completely different locale (Barcelona, Spain), and the characters belong to an entirely different speech community (bilingual Spaniards). Thus, my study was limited to one film, Real Women Have Curves (Cardoso, 2003).

Real Women Have Curves (Cardoso, 2003) is about an eighteen-year-old Chicana, Ana García, who lives with her family in East Los Angeles, a predominantly Latino community. In the film, Ana has recently graduated from high school and wishes to attend college, but her traditional-minded family refuses to let her go, pressuring her to work at the family-owned sewing factory instead. Spanish-English code-switching inundates many of the
conversations in the film. For example, immediately after Ana arrives at the sewing factory for her first day of work, she migrates toward a dress hanging beautifully on a mannequin and begins to admire it. Her mother walks over to her, and the following conversation ensues:

**Mother:** Ay, *Dios mío* (Oh, my God). *Ni te hagas ilusiones.* (Don’t even think about it). You'll never fit into that one. It's a size 7.

**Ana:** Why do you always have to be like this?

**Mother:** I only tell you for your own good. ¡*Mira no más!* ¡*Enormes!* (Look at you! Enormous!)

**Ana:** Don’t!

**Mother:** They must weigh 10 kilos each!

**Ana:** Mom, what do you think you’re doing?

**Mother:** Ay, *eres tan exagerada* (Oh, you’re so dramatic).

All of the conversations that took place in the above-mentioned texts were transcribed in order to examine the form and frequency of Spanish-English shift types. Although a bit unusual for linguists to do, I used conventional punctuation while transcribing the recorded spoken interactions; I did this for a number of reasons. Conventional punctuation allowed me to use CLAWS, (the Constituent Likelihood Automatic Word-tagging System), an online grammatical tagging program that assisted me in coding all of the various shift-types, and AntConc, a free concordance/POS tag counter, which allowed me to quickly calculate the frequency of the different code switches. Because my study does not focus on intonation, hesitations, or pronunciation of speech, I omitted other types of transcription (like phonetic transcription). Below, in Figure 1, is a list of transcription
conventions that I utilized in my study. The conventions were taken from Swann’s (2009) article, “Transcribing Spoken Interaction.”

Figure 1. Transcription Conventions (Swann, 2009, p. 166)

<table>
<thead>
<tr>
<th>Transcription Convention</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker 1: [maybe three] Speaker 2: [I have got]</td>
<td>Square brackets indicate overlapping speech</td>
</tr>
<tr>
<td>Speaker 1: (that’s right)</td>
<td>Parentheses indicate the transcription of the words is uncertain</td>
</tr>
<tr>
<td>Speaker 1: (xxxxx)</td>
<td>Utterance that is impossible to understand and cannot be transcribed</td>
</tr>
<tr>
<td>Speaker 1: [laughter]</td>
<td>May refer to non-speech element such as laughter, a cough, etc.</td>
</tr>
</tbody>
</table>

After transcribing the texts from Raq C’s Morning Show and Real Women Have Curves (Cardoso, 2003), I coded the individual shift-types according to form. Careful attention was given in regard to the differentiation between borrowings and code switches. If the word in question exhibited phonological adaptation to the matrix language (the dominant language used in the conversation), it was considered to be a borrowing. For instance, the word, “tamale,” was not classified as a code-switched item because it has already been fully integrated into the English language (and phonological system). On the other hand, if the word maintained the phonology of the embedded language (the language used sparingly or sporadically during the conversation), then it was considered to be a code-switched item (Poplack, 1988; Myers-Scotton, 1993; Callahan, 2004). In other words, if the word under investigation was accessible only to bilingual speakers, then it was coded as a switch (Myers-Scotton, 1988). The word, “mija,” for example, which is a colloquial Spanish term of endearment that means, “my daughter,” was classified as a code-switched item because it has
not yet been adopted into the English language system and is, for the most part, unintelligible to those who do not know Spanish.

Following Lipski’s (1985) classification of shift-types, I determined whether the switches were intersentential or intrasentential (Type I, II, or III switches) by investigating the exact type, or form, of shift changes that occurred in the texts. A list of the distinct shift-types along with examples of each may be found below. The examples are my own unless otherwise noted. Switches to Spanish are italicized for ease of detection. Translations of the Spanish words/phrases are included in parentheses after their respective Spanish counterparts.

**TYPE I SWITCHES**

- **L2 Noun Insertion**: “I went inside of my *coche* (car) and found the keys to my house there.”

**TYPE II SWITCHES**

- **Independent Clause Boundary**: “He was responsible for my knowledge of music. *Carlitos respira la música* (Carlitos breathes music)” (Lipski, 1985, p. 26).

- **Collective Intersentential Code Switches** (Switches that occur between two or more speakers)- Speaker 1: “*¡Hola, Pedro! ¿Qué tal?*” (Hi, Pedro! How are you?) Speaker 2: “Hey! I’m doing all right. You?”

**TYPE III SWITCHES**

- **Bilingual Repetition/Translation**: “Thank you very much, *muchísimas gracias* (thank you very much), for the meal.”
• Coordinating Conjunctions And/Y, Or/O, But/Pero (Before or After): “Va a llegar Ana (Ana will arrive) and she’s going to stay for a week” (Lipski, 1985, p. 70).

• Preposition (Before or After): “Aquí viene Carlos (Here comes Carlos) with his new Pac-Man t-shirt” (Lipski, 1985, p. 70).

• Relative Pronoun Que/That (Before or After): “I know a lot of people que ahora viven en el otro lado (that now live on the other side” (Lipski, 1985, p. 70).

• Preceding Adverbial Phrases: We used to go until three o’clock platicando con los borrachos (chatting with the drunkards)” (Lipski, 1985, p. 28).

• Article +L2 Noun: “I told los niños (the children) to get out of my yard.”

• L1 Adjective + L2 Noun: “Look at those hot chicas (girls)!”

• L1 Noun + L2 Adjective: “Quisiera comprar la ropa más (I would like to buy the most /trendy/ clothes) trendy.”

• Subject- Verb Boundary: “Mi hermano (my brother) bought some ice cream” (Bullock, 2009, p. 309).

• Verb-Object Boundary: “La música va a cambiar (The music will change) your life.”

• Copula (Linking Verbs): “Estoy (I am) eating ice cream.”

• Porque/Because (Before or After) and Other Subordinating Conjunctions: “Me tiene envidia (He is jealous of me) because I’m better lookin’ than he is” (Lipski, 1985, p. 27).
- **Noun in Apposition:** “Monica, *mi hermana* (my sister), drove me to school today.”

- **Tag Phrases:** “*Pues* (Well), it all started back in 1976.”

Once I coded each of the shift-types in the texts, I examined the speech acts that occurred during the code-switching. A list of the speech acts under investigation is located below in Figure 2. This list is taken directly from Searle’s (1976) classification of illocutionary speech acts.

*Figure 2. Speech Acts (Searle, 1976)*

<table>
<thead>
<tr>
<th>Speech Act</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directive</td>
<td>Speech act that causes the hearer to take a particular action (i.e.—requests, commands, and advice)</td>
</tr>
<tr>
<td>Expressive</td>
<td>Speech act that expresses the speaker’s attitudes and emotions towards the proposition (i.e.—congratulations, excuses and thanks)</td>
</tr>
</tbody>
</table>

Directives and expressives were chosen to be the variables based on previous research that had been conducted on the discourse functions of Spanish-English code-switching. Linguists such as Sánchez (1983) have hypothesized that Spanish is the language of narration, assertion, and interpretation, while English is the language of status and power. In order to test that hypothesis, I coded the individual switches in terms of directives and expressives [two speech acts that coincide with Sánchez’s (1983) hypothesis about language choice and function] and noted which direction the language switches were going (either to Spanish or to English). Finally, I compiled all of the data, discerned which speech act occurred most frequently in the discourse, and determined which direction the language switches were most likely to go in under each category (directives/expressives).
CHAPTER 4. RESULTS & DISCUSSION

This chapter reveals the results that were generated from the analyses on the form, frequency, and function of Spanish-English code-switching found in both natural and planned speech and discusses the implications of said results.

Natural Speech

A. Form

The results from the analysis on the form of Spanish-English code-switching in natural speech are shown in Table 1. All of the forms/types of code switches that were investigated in natural Mexican-American discourse (obtained from Raq C’s Morning Show on Latino 96.3) are listed below. The raw number next to each code-shift represents how many times that particular code switch occurred in the discourse. The non-shaded area (L2 Noun Insertions) represents type I code-shifts, the lightly shaded portion indicates type II code-shifts, and the remaining heavily shaded area represents type III code-shifts.

As is evident from Table 1, there are a total of 370 instances of code-switching found in the discourse; the greatest number occur at independent clause boundaries (120 instances). An example of a language switch at an independent clause boundary can be seen in the following excerpt taken directly from the radio show transcript: “...gracias por el amor (thank you for the love). Time to drop the jump up jam on your lap.” The language switch to English occurs immediately after the first independent clause in Spanish, “gracias por el amor” (thank you for the love). The direction of the reported independent clause boundary shifts (whether to English or to Spanish) was not taken into account for this particular part of the study.
Collective intersentential code-switches are the second most common individual language shift in the discourse; they occur a total of 55 times. Collective intersentential switches are those that take place between participants. They occur when one interlocutor poses a question or makes a statement in either Spanish or English and when a second speaker responds to that original question or statement in the opposite language. The following illustrates an example of one of the collective intersentential switches that was recorded in the transcript.

**Raq C**- *Cúéntame todo*. (Tell me everything.)

**Mr. Pickles**- I had to work!
Like the independent clause boundary shifts, these switches are a type II switch. As Lipski (1985) pointed out, type II switches are most common among individuals who have learned each of the languages in a different cultural setting, and who associate certain contexts and propositions with a specific language. Although any bilingual speaker can take part in this type of code-switching, it is most common among speakers who have learned a second language (in this case, either Spanish or English) late in life.

The third most common language switch occurs at L2 noun insertions; there are a total of 33 instances that were found in the discourse. These are a type I code switch, which represent the most monolingual type of Spanish-English code-switching that exists. Type I shifts tend to be most common among individuals who are only partially bilingual but completely bicultural (Lipski, 1985, p. 78). The following is an example of an L2 noun insertion that was coded in the transcript: “Entonces, mi lady me encontró y empezó a llorar” (Then, my lady found me and began to cry). In this example, the entire independent clause is spoken in Spanish except for one word, “lady,” which is in English. The high degree of L2 noun insertions present in the data support Azuma’s (2001) functional parametrization hypothesis, which states that code shifts are more likely to occur at lexical categories than at functional categories. In other words, nouns are susceptible to code-switching because they are grammatically equivalent or interchangeable in Spanish and English; they form the “open class items” of both languages (Azuma, 2001).

On the opposite side of the spectrum, switches that occur at linking verbs (copulas), L1 noun + L2 adjective boundaries and L1 adjective + L2 noun boundaries are among the least common shift-types that occur in the discourse. These findings are very much reminiscent of Edwards and Gardner-Chloros’ (2007) study that sought to explain switches at
compound verbs or, in the case of Spanish-English code-switching, at linking verbs.
Grammatically speaking, switches at all three of these locations are not possible because they violate the syntactic rules of both languages. In Spanish, adjectives come after nouns (as in “la casa bonita”—literally, “the house beautiful”), but in English, adjectives come before nouns (as in “the beautiful house”). Since Spanish and English are not syntactically congruent at this particular grammatical point, one would assume, then, that switches at these locations would be non-existent. Yet, as the current study indicates, they do, indeed, exist. These few counter-examples that were found in the discourse might suggest that the speakers, themselves, are constructing the equivalence between the two languages to allow for such a switch (Edwards & Gardner-Chloros, 2007). In order to further validate this claim, however, additional research needs to be conducted.

**B. Frequency**

Table 2, located on the following page, reviews the frequency of individual shift-types found in *Raq C’s Morning Show* on Latino 96.3. Because the focus of the current study is primarily on the frequency of code-shifts uttered by individuals during a single turn, collective intersentential code switches have been eliminated from this table. Percentages were calculated by dividing the total number of code-switched items by the individual raw numbers that were presented in Table 1 of the previous section.
As has been previously noted, independent clause boundary shifts, or rather type II shifts, appear most often amidst all of the other shift types present in the naturalistic data (38.09%). This is in stark contrast to previous studies conducted on the frequencies of code-switching types, namely Lipski’s (1985) study on natural, spontaneous Mexican-American discourse. For instance, Lipski (1985) found that switches at prepositions (a type III shift) were the most common; they occurred at a frequency of 16.13%. In the current study, L2 noun insertions (a type I shift) are the second most common switch, coming in with a frequency of 10.48%. Conversely, independent clause boundary shifts were reported as the second most frequent code switch in Lipski’s (1985) study (15.67%). Are these differences among the two studies indicative of an evolutionary shift in the frequencies of Spanish-
English code-switching grammar? A more comprehensive look at the frequencies of each code-switching type is needed to answer that question.

Table 3, below, attempts to simplify the above reported conundrum of frequencies for each type of code-shift; it sorts and compiles the individual switches according to Lipski’s (1985) classification system.

Table 3. Frequency of Shift Types Found in Natural Discourse

<table>
<thead>
<tr>
<th>FORM/TYPE of CODE SWITCH</th>
<th>NUMBER of OCCURRENCES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type I Switches</td>
<td>33</td>
<td>10.48</td>
</tr>
<tr>
<td>Type II Switches</td>
<td>120</td>
<td>38.09</td>
</tr>
<tr>
<td>Type III Switches</td>
<td>162</td>
<td>51.43</td>
</tr>
<tr>
<td>TOTAL</td>
<td>315</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Contrary to the fact that switches at independent clause boundaries (a type II shift) are the most common individual code switch that occurs during Raq C’s Morning Show, one finds that type III switches actually dominate the discourse. Type III switches account for 51.43% of the total number of switches. Type II switches are the second most frequent, coming in with a frequency of 38.09%, and the least common code-switch that occurs in the discourse are type I switches (10.48%). These findings closely mirror Poplack (1981), Lipski (1985), and Montes-Alcalá’s (2001) results on natural, spontaneous Mexican-American discourse and suggest that, for the most part, the radio show’s hosts and callers are fully bilingual. As Lipski (1985) mentioned in his study, type III switches are common among individuals who have learned and/or used both languages approximately in similar or identical contexts; they represent a high degree of bilingual integration and a balance of bilingual grammar. Clearly, Raq C’s Morning Show is intended for a fully bilingual audience.
C. Function

After establishing the form and frequency of code-switching types found in Raq C’s Morning Show, one begins to question, then, whether the switches serve any sort of overarching socio-pragmatic purpose. Do the individual acts of code-switching bring about or enhance a particular function or speech act? Table 4 shows the number and frequency of the speech acts that surround the code-shifts. Overall, there are 27 directives (29.03%) and 66 expressives (70.97%) found in the discourse. This suggests that a switch in language most likely serves to emphasize an emotion rather than to issue forth a command.

*Table 4. Frequency of Code-Switched Speech Acts Found in Natural Discourse*

<table>
<thead>
<tr>
<th>SPEECH ACT surrounding the CODE SWITCHES</th>
<th>NUMBER of OCCURRENCES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directive</td>
<td>27</td>
<td>29.03</td>
</tr>
<tr>
<td>Expressive</td>
<td>66</td>
<td>70.97</td>
</tr>
<tr>
<td>TOTAL</td>
<td>93</td>
<td>100.00</td>
</tr>
</tbody>
</table>

The percentages that are displayed in Table 4 do not take into consideration the direction of the code-switches at each speech act. The following two tables attempt to remedy that shortcoming by examining each speech act in isolation. Table 5 indicates the language direction of code switches at directives, and Table 6 displays the language direction of code switches at expressives.
Table 5. Direction of Code Switches at Directives in Natural Discourse

<table>
<thead>
<tr>
<th>DIRECTION of CODE SWITCHES at DIRECTIVES</th>
<th>NUMBER OF OCCURRENCES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directive—Switch to English</td>
<td>18</td>
<td>66.67</td>
</tr>
<tr>
<td>Directive—Switch to Spanish</td>
<td>9</td>
<td>33.33</td>
</tr>
<tr>
<td>TOTAL</td>
<td>27</td>
<td>100.00</td>
</tr>
</tbody>
</table>

As can be seen from Table 5, a switch to English is more common than a switch to Spanish at directives. An example of a language switch to English at a directive can be observed in the following conversation between Raq C and a caller, Eddie. Spanish phrases are italicized and translated in parentheses. The directive and language shift are underlined for ease of detection.

**Raq C**- Ay, ¿por qué? ¿Quién te rompió el corazón, Eddie? (Oh, why? Who broke your heart, Eddie?)

**Eddie**- Pues, tienes que saber el cuento. (Well, you have to know the story.)

**Raq C**- A ver, pues (Let’s see, well), don’t make it that long. Make it kinda short. Sum it up in a little bit of words.

In the dialogue, a friendly conversation takes place between the two interlocutors, Raq C and Eddie. The conversation takes place primarily in Spanish, but a switch is made to English when Raq C issues forth a command (she wants Eddie to keep his story short). The majority of the language switches at directives take on a similar format; a conversation advances in Spanish but becomes halted or interrupted in order to give a command or share advice in English.

In all, 66.67% of the directives are uttered in English, whereas 33.37% of the switches are uttered in Spanish. In concordance with Sánchez’s (1983) study, it can be suggested, then, that English is the language of power and status; it is the language which
“sets the rules” and controls the overall bilingual conversation (at least in the context of Raq C’s Morning Show on Latino 96.3).

Table 6. Direction of Code Switches at Expressives in Natural Discourse

<table>
<thead>
<tr>
<th>DIRECTION of CODE SWITCHES at EXPRESSIVES</th>
<th>NUMBER of OCCURRENCES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressive—Switch to English</td>
<td>29</td>
<td>43.94</td>
</tr>
<tr>
<td>Expressive—Switch to Spanish</td>
<td>37</td>
<td>56.06</td>
</tr>
<tr>
<td>TOTAL</td>
<td>66</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Table 6, on the other hand, reveals the direction of the language switches at expressives. Unlike directives, participants tend to switch to Spanish more often than they do to English at expressives. Language shifts to Spanish account for 56.06% of the total number of switches, while shifts to English comprise 43.94% of the switches. Below is an example of a switch to Spanish at an expressive. Once again, Spanish phrases are italicized and translated in parentheses, and the expressive and corresponding language shift are underlined.

**Raq C**- The video also did really good. Lots of people have viewed it on the Internet, on Youtube, so uh, “Waka Waka” officially the best selling World Cup song ever. But, then again, cada canción que hace Shakira (every song that Shakira makes) is a hit.

**Raúl**- Yeah, yeah, yeah, you’re right. You’re totally right.

**Raq C**- **Muchas felicidades a la colombiana, Shakira.** (Congratulations to the Colombian, Shakira).
In the aforementioned example, Raq C and Raúl (another host on the radio show) engage in a conversation in English about the success of Shakira’s song, “Waka Waka.” Towards the end, however, Raq C switches to Spanish as she explicitly congratulates the singer. Switches like these are quite prolific in the discourse and may, therefore, suggest that, in the case of Raq C’s Morning Show, Spanish is the language of emotions and attitudes. Perhaps its usage helps promote cultural unity and solidarity. Further research to support such a hypothesis is needed.

D. Review of Results for Natural Speech

Based on all of the results from the current study on natural speech, one can conclude that, despite a few grammatical counterexamples that were found in the discourse (namely switches at L1 noun + L2 adjective boundaries, and L1 adjective + L2 noun boundaries), the form of Spanish-English code-switching does, indeed, seem to follow Universal Grammar rules. In terms of frequency, my study confirmed Lipski’s (1985) findings that type III intrasentential switches dominate natural, spontaneous Spanish-English discourse. Finally, with regard to function, I hypothesized that a switch to Spanish helps promote solidarity via expressives and that a switch to English creates deference through directives. Are the above-mentioned results replicable in planned speech? The following section examines the results obtained from the analysis of Spanish-English code-switching found in planned speech.
Planned Speech

A. Form

Table 7 indicates all of the forms/types of code-switches that were investigated in the film, *Real Women Have Curves* (Cardoso, 2003). The number next to each code-shift represents how many times that particular code switch occurred during planned speech. As was previously indicated, the non-shaded area (L2 Noun Insertions) represents type I code-shifts, the lightly shaded portion indicates type II code-shifts, and the remaining heavily shaded area represents type III code-shifts.

*Table 7. Form/Type of Code Switches Found in Cardoso’s (2003) Real Women Have Curves*

<table>
<thead>
<tr>
<th>FORM/TYPe of CODE SWITCH</th>
<th>NUMBER of OCCURRENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TYPE I SWITCH</td>
<td></td>
</tr>
<tr>
<td>L2 Noun Insertion</td>
<td>30</td>
</tr>
<tr>
<td>TYPE II SWITCH</td>
<td></td>
</tr>
<tr>
<td>Collective Intersentential Code-Switches</td>
<td>101</td>
</tr>
<tr>
<td>Independent Clause Boundary</td>
<td>35</td>
</tr>
<tr>
<td>Bilingual Repetition/Translation</td>
<td>5</td>
</tr>
<tr>
<td>Coordinating Conjunctions (Before or After)</td>
<td>5</td>
</tr>
<tr>
<td>Preposition (Before or After)</td>
<td>2</td>
</tr>
<tr>
<td>Relative Pronoun Que/That</td>
<td>1</td>
</tr>
<tr>
<td>Adverbial Phrase</td>
<td>0</td>
</tr>
<tr>
<td>Article + L2 Noun</td>
<td>4</td>
</tr>
<tr>
<td>L1 Adjective + L2 Noun</td>
<td>0</td>
</tr>
<tr>
<td>L1 Noun + L2 Adjective</td>
<td>0</td>
</tr>
<tr>
<td>Subject-Verb Boundary</td>
<td>2</td>
</tr>
<tr>
<td>Verb-Object Boundary</td>
<td>1</td>
</tr>
<tr>
<td>Linking Verb (Copula)</td>
<td>0</td>
</tr>
<tr>
<td>Porque/Because and other Subordinating Conjunctions</td>
<td>0</td>
</tr>
<tr>
<td>Noun in Apposition</td>
<td>2</td>
</tr>
<tr>
<td>Tag Phrase</td>
<td>9</td>
</tr>
<tr>
<td><strong>TOTAL NUMBER OF SWITCHES</strong></td>
<td><strong>197</strong></td>
</tr>
</tbody>
</table>
As is evident from Table 7, there are a total of 197 code switches that occur during planned speech, the majority of which are collective intersentential shifts (101 instances). Independent clause boundary shifts are the second most common individual type-shift that occurs in the data (35 instances). Using Lipski’s (1985) code-switching classification types as a reference, one can deduce, then, that the majority of the shift-types found in *Real Women Have Curves* are type II switches or, rather, intersentential shifts. Because the film mentions that the García family immigrated to California from Mexico, this conclusion “makes sense.”

The film’s characters that participate in language switching represent authentic code switchers that have learned English and Spanish in two distinct environments (Spanish in Mexico and English in California).

One must not forget, however, that L2 noun insertions, or rather type I shifts, rank in third place, appearing 30 times throughout the film (only 5 less than the independent clause boundary shifts). Lipski (1985) noted that, although intrasentential in nature, type I shifts tend to be most common among individuals that are only partially bilingual but are completely bicultural (p. 78). It is obvious that the García family is bicultural (they live and function quite well in California), but is the data presupposing that they are only “partially bilingual” as well? That hypothesis is further supported by the apparent lack of type III intrasentential switches (a more complex form of code-switching that linguists claim is paramount to authentic code-switching). If one considers the family’s immigrant background, then, is the García’s manner of speaking representative of real, natural Mexican-American spontaneous discourse or not? The above-mentioned data cannot sufficiently answer the question on its own; therefore, a more comprehensive comparison of the frequency of code-shifts found in both natural discourse and planned speech is needed.
B. Frequency

The frequencies of shift-types found in planned speech [Real Women Have Curves (Cardoso, 2003)] and natural Mexican-American discourse (Raq C’s Morning Show on Latino 96.3) are compared below in Table 8. Since collective intersentential switches were not considered in the frequency analysis of Raq C’s Morning Show, they have been omitted from the analysis of film as well.

Table 8. Comparison of the Frequencies of Code Switches in Planned and Natural Speech

<table>
<thead>
<tr>
<th>FORM/TYPE of CODE SWITCH</th>
<th>REAL WOMEN HAVE CURVES (CARDOSO, 2003) PLANNED MEXICAN-AMERICAN DISCOURSE</th>
<th>RAQ C’S MORNING SHOW LATINO 96.3 NATURAL MEXICAN-AMERICAN DISCOURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Real Women Have Curves (Cardoso, 2003) Planned Mexican-American Discourse</td>
<td>Raq C’s Morning Show Latino 96.3 Natural Mexican-American Discourse</td>
</tr>
<tr>
<td></td>
<td>N=96</td>
<td>N=315</td>
</tr>
<tr>
<td>L2 Noun Insertion</td>
<td>31.25</td>
<td>10.48</td>
</tr>
<tr>
<td>Independent Clause Boundary</td>
<td>36.46</td>
<td>38.09</td>
</tr>
<tr>
<td>Bilingual Repetition/Translation</td>
<td>5.21</td>
<td>0.95</td>
</tr>
<tr>
<td>Coordinating Conjunctions (Before or After)</td>
<td>5.21</td>
<td>8.25</td>
</tr>
<tr>
<td>Preposition (Before or After)</td>
<td>2.08</td>
<td>6.98</td>
</tr>
<tr>
<td>Relative Pronoun Que/That</td>
<td>1.04</td>
<td>3.81</td>
</tr>
<tr>
<td>Adverbial Phrase</td>
<td>0.00</td>
<td>3.49</td>
</tr>
<tr>
<td>Article + L2 Noun</td>
<td>4.17</td>
<td>2.22</td>
</tr>
<tr>
<td>L1 Adjective + L2 Noun</td>
<td>0.00</td>
<td>1.59</td>
</tr>
<tr>
<td>L1 Noun+L2 Adjective</td>
<td>0.00</td>
<td>0.33</td>
</tr>
<tr>
<td>Subject-Verb Boundary</td>
<td>2.08</td>
<td>4.76</td>
</tr>
<tr>
<td>Verb-Object Boundary</td>
<td>1.04</td>
<td>8.25</td>
</tr>
<tr>
<td>Linking Verb (Copula)</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Porque/Because and Other Subordinating Conjunctions</td>
<td>0.00</td>
<td>4.76</td>
</tr>
<tr>
<td>Noun in Apposition</td>
<td>2.08</td>
<td>0.33</td>
</tr>
<tr>
<td>Tag Phrases</td>
<td>9.38</td>
<td>5.71</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.00</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Despite the major difference in the total number of code switches made by single individuals (96 vs. 315), the data in Table 8 reveals some surprising similarities between the frequency of shift-types found in the film and in natural discourse. Independent clause boundary shifts occur quite often in both film and in natural discourse; it has a frequency of 36.46% and 38.09%, respectively. In fact, it is the most frequent individual shift-type found in both planned and natural speech. Likewise, L2 noun insertions are the second most common shift in both types of discourse. It has a frequency of 31.25% in film and 10.48% in natural speech.

Planned and natural speech vary, however, with regard to their frequencies of intrasentential switches. Shifts that occur before or after coordinating conjunctions and verb-object boundaries are quite prevalent in natural discourse; they both occur at frequencies of 8.25%. They are not, however, very common in the film; shifts at coordinating conjunctions and verb-object boundaries have frequencies of 5.21% and 1.04%, respectively. Additionally, switches occur at adverbial phrases, L1 adjective + L2 noun boundaries, L1 noun + L2 adjective boundaries, and subordinating conjunctions in natural speech, but are completely non-existent in planned speech. One thing they do have in common, though, is the lack of code switches at linking verbs or copulas. As previously mentioned, switches at linking verbs represent counterexamples to the Universal Grammar theory approach to code-switching (Edwards & Gardner Chloros, 2007, Azuma, 2001, Lipski, 1985). In general, the boundary between auxiliary be/estar and a following gerund is not conducive to a language switch, particularly from English to Spanish because it occurs at a functional category (in other words, the switch occurs in the middle of the verb tense). Therefore, due to the complex
nature of linking verb switches, it is not surprising that these types of code-shifts are absent in the film and in spontaneous discourse.

Table 9 attempts to summarize and compare the frequencies of all of the individual code switches found in the film and in the radio show broadcast. Each of the code switches has been classified according to Lipski’s (1985) three major shift-types (Type I, II, and III switches).

Table 9. Frequency of Shift Types Found in Planned and Natural Discourse

<table>
<thead>
<tr>
<th>FORM/TYPe of CODE SWITCH</th>
<th>FREQUENCY of TYPE-SHIFTS (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Real Women Have Curves (Cardoso, 2003) Planned Mexican-American Discourse N=96</td>
<td>Raq C’s Morning Show Latino 96.3 Natural Mexican-American Discourse N=315</td>
</tr>
<tr>
<td>Type I Switches</td>
<td>31.25</td>
</tr>
<tr>
<td>Type II Switches</td>
<td>36.46</td>
</tr>
<tr>
<td>Type III Switches</td>
<td>32.29</td>
</tr>
<tr>
<td>TOTAL</td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

The table reveals that, in planned speech, all three types of switches occur at relatively the same rate. Type II switches barely dominate the discourse (36.46%), followed by type III switches (32.29%), and finally type I switches (31.25%). There is only a slight 1.04% difference between type III and type I switches. One must bear in mind, however, that the majority of type III switches that occur in the film are simple tag phrases. According to Table 8, tag phrases comprise 9.08% of the switches in planned speech. Examples of simple tag phrase switches can be seen in the following excerpts from the film. Spanish phrases are italicized and translated in parentheses. Tag phrases are underlined for ease of detection.
1. **Switches at Tag Phrases found in Planned Speech:**
   
a. **Mom**- *Pues* (Well), just look at you. Maybe the material got too expensive.

   b. **Panchita**- *Ay* (Oh), Mrs. Carmen, Ana and Estela are beautiful. They look good the way they are!

As illustrated above, the complexity of type III switches is relatively low; the majority of type III switches in planned speech is made up of single word insertions.

Natural discourse, on the other hand, exhibits more complicated type III switches; they represent the most prominent type of switch that occurs in the discourse (51.43%). As previously stated, switches at coordinating conjunctions and verb-object boundaries compose the majority of type III switches in natural speech; they both occur at a frequency of 8.25%. Examples of these switches are demonstrated in the following excerpts taken from Raq C’s *Morning Show* on Latino 96.3. Again, Spanish phrases are italicized and translated in parentheses. The coordinating conjunctions and direct objects are underlined for ease of detection.

1. **Switch at Coordinating Conjunction found in Natural Speech:**
   
a. **Raq C**- […] The authorities *no saben cómo llegó a Fontana pero el caso es que llegó* (don’t know how he got to Fontana but the fact of the matter is that he got there) *and* he showed up at his dad’s business.

2. **Switch at Verb-Object Boundary found in Natural Speech:**
   
a. **Eddie**- *Porque ella me dio* (Because she gave me) *a little notebook que uso para material* (that I use for stationary).
3. Switch at Coordinating Conjunction and Verb-Object Boundary in Natural Speech:

a. Raq C- Remember que cada día tocamos (that each day we play) a different jump up jam: one in English, one in Spanish y ésta es en español (and this one is in Spanish).

From the data presented in Tables 7 and 8 and the examples shown above, one can conclude that planned and natural speech are similar in that they both possess a very high frequency of type II intersentential switches but are distinct in the frequency and level of complexity of type III intrasentential switches. Is the code-switching found in film, then, essentially a “watered-down” version of that found in natural speech? The results, thus far, show that type II intersentential switches are the most common in film, followed closely by simple type III switches and type I switches, respectively. Natural discourse, on the other hand, reveals a high degree of complex type III switches, followed by type II and then type I switches. Based on the proximate frequencies of type II shifts found in both natural and planned speech and the sheer number of other similarities between the film and spontaneous discourse that were discussed above, it is a plausible hypothesis to say that the planned discourse in film can be thought of as an “elementary version” of the authentic code-switching that takes place in natural, spontaneous speech.

C. Function

After concluding that the grammatical form and frequency of code-switching found in both film and natural speech are somewhat similar, one begins to question, then, whether the switches in the film serve similar, “real life” purposes as well. Is a switch to Spanish at expressives suggestive of increased solidarity? And, likewise, is a switch to English at
directives indicative of distended deference? Table 10, below, reviews the total number of directives and expressives found in the film, *Real Women Have Curves* (Cardoso, 2003), and Table 11 compares the frequency of directives and expressives present in both planned and natural speech.

*Table 10. Frequency of Code-Switched Speech Acts Found in Planned Speech*

<table>
<thead>
<tr>
<th>SPEECH ACT surrounding the CODE SWITCHES</th>
<th>NUMBER of OCCURRENCES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directive</td>
<td>39</td>
<td>43.33</td>
</tr>
<tr>
<td>Expressive</td>
<td>51</td>
<td>56.67</td>
</tr>
<tr>
<td>TOTAL</td>
<td>90</td>
<td>100.00</td>
</tr>
</tbody>
</table>

*Table 11. Comparison of Code-Switched Speech Acts Found in both Planned and Natural Speech*

<table>
<thead>
<tr>
<th>SPEECH ACT surrounding the CODE SWITCHES</th>
<th>FREQUENCY of OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Real Women Have Curves</em> (Cardoso, 2003) Planned Mexican-American Discourse N=90</td>
<td>*Raq C’s Morning Show Latino 96.3 Natural Mexican-American Discourse N=93</td>
</tr>
<tr>
<td>Directive</td>
<td>43.33</td>
</tr>
<tr>
<td>Expressive</td>
<td>56.67</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.00</td>
</tr>
</tbody>
</table>

As can be observed from Table 10, there are a total of 90 directives and expressives evident in the film’s transcript, 51 of which are expressives and 39 are directives. When compared to natural speech, one discovers that both contain more expressives than directives. However, in the case of planned speech, the difference between the frequency of directives and expressives is relatively small (13.34%) compared to that of natural speech (41.94%), suggesting that directives and expressives occur at approximately equal intervals in the film.
Why might there be such a disparity between natural and planned speech? A closer analysis of the language directions of the code-shifts found at directives and expressives is needed.

*Table 12. Direction of Code Switches at Directives in Planned and Natural Discourse*

<table>
<thead>
<tr>
<th>DIRECTION of CODE SWITCHES at DIRECTIVES</th>
<th>FREQUENCY OF OCCURRENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Real Women Have Curves</em> (Cardoso, 2003) Planned Mexican-American Discourse N=39</td>
</tr>
<tr>
<td>Directive—Switch to English</td>
<td>43.59</td>
</tr>
<tr>
<td>Directive—Switch to Spanish</td>
<td>56.41</td>
</tr>
<tr>
<td>TOTAL</td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

Table 12, above, compares the language direction of code switches at directives in both natural and planned speech. Unlike in natural discourse, the majority of directives found in the film are accompanied by a switch to Spanish (56.41%); 77% of which are uttered as commands. The following examples illustrate this point. Spanish phrases are italicized and translated in parentheses. Directives are underlined for ease of detection.

**Switch to Spanish at Directives in Planned Speech**

a. **Mom**- Ana, *ven* (come). Our Normita ate the cake before the wedding.

b. **Normita**- I wanted to tell you earlier, but I didn’t know how to tell you.

   **Estela**- *Dimelo, ¿Qué?* (Tell me. What?)

   **Normita**- I’m getting married sooner than I thought.

The remaining 23% of Spanish directives appear as authoritative questions or pleas.

Interestingly, the directives that are uttered in English also take on a similar format. Since Spanish and English directives exhibit similar forms in planned speech, why, then, do they fail to imitate the frequencies found in natural speech? One possible explanation is that the
matrix language or, rather, the dominant language, used in the film is English not Spanish; therefore, any code-switch to Spanish that appears in the transcript essentially adds extra emphasis to whatever proposition is at hand. Following this hypothesis, then, the switches that are found in planned speech might be used primarily for stylistic reasons.

Does the aforementioned hypothesis hold true for expressives as well? Table 13, below, examines the direction of language at expressives found in both the film and in natural discourse.

*Table 13. Direction of Code Switches at Expressives in Planned and Natural Discourse*

<table>
<thead>
<tr>
<th>DIRECTION of CODE SWITCHES at EXPRESSIVES</th>
<th>FREQUENCY OF OCCURENCES (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Real Women Have Curves (Cardoso, 2003)</td>
</tr>
<tr>
<td></td>
<td>Planned Mexican-American Discourse N=51</td>
</tr>
<tr>
<td>Expressive—Switch to English</td>
<td>21.57</td>
</tr>
<tr>
<td>Expressive—Switch to Spanish</td>
<td>78.43</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Table 13 reveals that expressives are more apt to experience a switch to Spanish than a switch to English in both natural and planned speech. The frequencies of said switches are of particular interest. In natural speech, switches to Spanish occur only 12.12% more often than switches to English. In planned speech, however, switches to Spanish dominate the discourse; they occur 56.56% more often than switches to English. Considering the above stated hypothesis, it is reasonable to believe, then, that such a discrepancy between switches to English and Spanish at expressives in planned speech is due to the matrix language of the film’s transcript. In other words, switches to Spanish are more conducive to achieving increased emotion during particular propositions because the dominant language used in the
film is English. The following illustrates the form and effect of Spanish expressives found in the film. Spanish phrases are italicized and translated in parentheses. Expressives are underlined for ease of detection.

**Switch to Spanish at Expressives in Planned Speech:**

a. **Estela**- [...] This is Doña Carlota. This is an overlock which makes hems.
   
   She’s a pro.

   **Doña Carlota**- *Bienvenida, espero que le guste el trabajo* (Welcome, I hope you like the job).

b. **Normita**- Estela, I’m sorry. *Te lo digo de mi corazón* (I say this from my heart).

In the first example, Estela is introducing Ana to all of her new co-workers in the sewing factory. After she introduces Doña Carlota, she welcomes Ana to the factory and wishes her well. This collective intersentential switch to Spanish serves to amplify the expressive at hand; it creates an atmosphere of increased solidarity and warmth. In the second example, Normita apologizes to Estela for quitting her job. This type II intersentential switch to Spanish acts to add an increased sense of sincerity to the proposition. Switches to English at expressives take on a similar form but, as mentioned earlier, are much less prevalent in the discourse.

Aside from expressives, it is worth mentioning that, in accordance with Sanchez’s (1983) study, many of the language switches to Spanish found in the film are, indeed, used to promote a sense of familial and ethnic solidarity between interlocutors. Such switches are prevalent in the film and typically appear as type I intrasentential switches or, rather, one or two words/phrases (typically the Spanish equivalents for family names like “Mom,” “Dad,”
“Mister,” and “Missus”). These simple switches are used to help remind family members of who they are and what they share with one another; in other words, they contribute to language and cultural maintenance (Rashka, Wei, & Lee, 2002). In the film, *Real Women Have Curves* (Cardoso, 2003), the García family’s Mexican-American ethnicity is demonstrated through their use of colloquial Spanish words and phrases. For the García’s, the Spanish language illustrates a deep cultural and linguistic bond that helps bring them together as a family. Similar instances of code-switching can also be found in natural discourse (*Raq C’s Morning Show* on Latino 96.3). Spanish words such as “comadre” and “compadre” are uttered multiple times throughout the discourse. In essence, these words serve to indicate that the interlocutors “belong” to that particular Mexican-American ethnic group/speech community; they act as terms of acceptance and solidarity.

**D. Review of Results for Planned Speech**

After reviewing the results from the current study on planned speech, one can deduce that the *form* of Spanish-English code-switching in film accurately mimics that of natural speech. No counterexamples were found in the discourse that might suggest a deviation from Universal Grammar rules. Differences were found, however, in the *frequencies* of code switches in the film and in natural speech. In film, type II intersentential switches dominate the discourse, whereas in natural discourse, type III intrasentential switches reign supreme. In addition, the type III switches that are present in the film are much less complex than in spontaneous speech. With regard to *function*, a switch to Spanish is more likely to occur at directives and expressives in planned speech due to the pre-established matrix language (English) of the script. The effect of said switches, however, is
similar to that of natural speech. In other words, directives create deference via commands and expressives create solidarity via terms of endearment.
CHAPTER 5. CONCLUSION

Although not an exact replica of natural discourse, the current study has revealed that the code-switching in planned speech via the film, *Real Women Have Curves* (Cardoso, 2003), contains many elements in its form, frequency, and function that are quite similar to that of authentic, spontaneous code-switching. There is one main criterion that is truly missing from the film that prevents its discourse from becoming an accurate depiction of natural code-switching, and that is its inclusion of complex type III intrasentential switches. Perhaps, though, there is a practical reason for its exclusion from the movie. If the film were to have included more type III switches, for example, it would have made it more difficult for monolingual viewers to follow along and “decode” the conversations. It would, thus, severely limit the movie’s audience to only bilingual Spanish-English speakers. Likewise, it would have been confusing for the movie-makers to transcribe (and for the viewers to read and comprehend) all of the mid-sentence switches in the subtitles. By including more intersentential switches, Patricia Cardoso (2003), the film’s director, was able to maintain the essence of real code-switching discourse, without having to sacrifice the film’s overall general comprehensibility. The sentence boundary shifts made it much easier to transcribe the code switches into the movie’s subtitles, which are an integral aspect of the film that helps promote complete audience understandability. Therefore, it is very possible that the lack of type III intrasentential switches was a deliberate, conscious marketing effort put forth by the producer of the film in order to reach out to a wider audience (to both monolinguals and bilinguals alike).

The results and conclusions of the current study would have been more analytically and theoretically sound had I examined two or more code-switching films instead of one. It is
difficult, if not impossible, to apply such general conclusions to all American pop culture films that depict some sort of code-switching discourse. Therefore, further research is needed in which two or more films are assigned as the subjects of investigation. Similarly, it would have been more insightful had I recorded and analyzed more hours of Raq C’s Morning Show on Latino 96.3.

Another major limitation of this study is the fact that film and radio are two very different genres. Film allows the interlocutors to participate in interpersonal, face-to-face interaction, whereas the interactions that occur on the radio are completely verbal. Reactions are spurred only by what is heard, not by what is seen. The results of the current study would have been more accurate had I analyzed an impromptu television talk show rather than a “blind” radio broadcast.

The apparent “holes” in my research, however, naturally lend themselves to interesting areas for further study. One could, for example, replicate the current study on an impromptu television talk show and two or more Spanish-English code-switching films in order to see if the results are duplicated. Doing so would give linguists a better sense of how the media goes about portraying code-switching discourse through American pop culture film or, rather, via planned speech.

**Implications of the Study for Linguists**

After completing this study, I have come to realize that language represents much more than just words on a page or spoken dialogue; language bears the beautiful weight of history, culture, and community. It is the bond that holds a people together, promotes cultural and familial unity and solidarity. The Spanish-English code switching that I have analyzed in natural and planned speech illustrates a beautiful and complex phenomenon, a verdadera
(true) linguistic fusion of two distinct tongues, drawn together by cultural assimilation; it truly symbolizes a microcosm of our ever-expanding multicultural world. I find it fascinating how Spanish-English code-switching has found its way into popular culture, first via literature, music, and, now, through film. It depicts the rapidly increasing rise of this unique Spanish-English dialect in the United States and helps bring about cultural awareness to others. It sets out to prove that code switching is not, in fact, a linguistic mess-of-a-conundrum that cannot be solved. As has been revealed throughout this study, code-switching involves amazingly complex cognitive skills and abilities—it is subconscious in form, yet entirely mappable, and it conveys definite functions/purposes. In the future, I hope to continue to observe, examine, and analyze the complexities of Spanish-English code-switching not only to better understand the dialect, but to become better acquainted with the fascinating minds behind its very creation.
REFERENCES


APPENDIX

_Raq C’s Morning Show Transcript with Form_

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Raúl- [CI] O si no ira… la alarma.

Raq C- [CI] No, if not hit the buzz, hit the snooze button one more time. I think I hit the snooze button one time before.

Raúl- Did you? Ah.. [laughs]
Raq C- On my cell! Yes, [SB] solamente una vez. [SB] I was ready to wake up and come rock this microphone.

Raúl- Right, right.

Raq C- Okay, let’s take some phone calls [AP] esta mañana. [SB] This is Eddie from Santa Ana. Eddie, [SB] Buenos días compadre. ¿Cómo andas?

Eddie- [CI] Hey! [SB] ¿Cómo andas, comadre, Roxana?

Raq C- Aquí, ay, ese no es mi nombre, [CC] but what’s up? [BR] ¿Cómo andas, Eddie?

Eddie- Aquí, no más un poquito triste si ya lo ves.

Raq C- Ay, ¿por qué? ¿Quién te rompió el corazón, Eddie?

Eddie- Pues, tienes que saber el cuento.

Raq C- A ver, pues, [SB] don’t make it that long. Make it kinda short. Sum it up in a little bit of words.

Eddie- [laughs] I will, I will. The thing is that I had a bad whole weekend cos I work [PP] en la curazao [CC] and it was packed for Labor Day. People was buying stuff…

Raq C- Uh huh.

Eddie- and then I was worried cos I also serve at Denny’s [PP] como mesero, [CC] and I…

Raq C- Uh huh. [SB] ¿Estabas trabajando?

Eddie- Sí, puro trabajo. [CC] And my lady found out, uh, I left a notebook in my, in my, in my wallet…

Raq C- Uh oh. Doesn’t sound good! Doesn’t sound good!

Eddie- And, uh, no it doesn’t sound good, it’s not good, trust me. And, uh, she found a picture of a lady, but it was my friend.

Raq C- Uh huh. That’s what they all say. [laughs]

Eddie- Ah, no, no! I say you, [SB] era una amiga! Era la, la [VO] manager at Denny’s.

Raq C- [SB] Ah, pero, ¿por qué tiene la foto de ella?

Eddie- Porque ella me dio [VO] a little notebook [RP] que uso para material.

Raq C- Uh huh.
Eddie- Entonces, mi [L2N] lady me encontró y empezó a llorar, diciendo que no la quiero. Ya me siento mal y espero que ella me esté escuchando porque yo la amo y sabe que no la he engañado.

Raúl- Oh.

Raq C- Pues, decírle… ¿Cómo se llama tu [L2N] lady? ¿Cómo se llama?

Eddie- Se llama Ángela y va a [VO] Century High School.

Raq C- Ángela, your man loves you, [CC] y y para que tu ya usaste la radio para confirmar eso [RP] that means you do love her, man.

Eddie- No, she is for sure. [SB] La conozco desde que tenía once años en El Salvador y por destino de… ya ves… nos volvimos de conocer de acá.

Raq C- [SB] Ah…wow.

Eddie- [CI] y…

Raq C- No, pero que bueno. [SB] Sometimes, sometimes us human beings [SC] porque voy a decir, voy a decir eso porque los [L2N] us hombres y mujeres… [SB] sometimes we need a little bit of a a a what, what would you call that?

Raúl- Reassurance

Raq C- Reassurance and affirmation of like… we, I love you, girl. I love you. I would never hurt you, so…

Raúl- That’s the home girl…

Raq C- [TP] Exactamente, you would never do anything to hurt her. Right, Eddie?

Eddie- Yeah, you’re right.

Raúl- Yeah, the picture is the home girl that… she’s gotta tell her mama that’s the home girl and I was gonna be rude and be like I don’t want your picture and you know…

Raq C- I would’ve, I would have been like, why are you giving me a picture of you?

Raúl- But, you know, guys are like that. We’re gentlemen. He was being a gentleman.

Raq C- Yeah, whatever. [SB] La cosa apropiada que hacer es decirle la manejadora de Denny’s que no… no te anda… que no te pone fotos allí.

Eddie- No es que (xxxxxx).
Raúl- Sí. [SB] I got it. I got it.

Raq C- Oh, okay. I get it. I get it. [TP] Va, pues, I hope your girl heard you, okay?

Eddie- Hey, thanks so much, Raq C. [SB] Pásala bien (xxxxxx) y te di muchas gracias.

Raq C- Igualmente. [SB] Thank you for calling us, Eddie. Thank you so much. [SB] A ver, vámanos con mi compadre, [NA]Mr. Pickles. What’s up, Mr. Pickles?

Mr. Pickles- Hey! [SB] ¡Buenos días, Raq C!

Raq C- Buenos días. [SB] How was your Labor Day three day holiday? [SB] Cúntamelo todo.

Mr. Pickles- [CI] What three days? I had to work!

Raq C- Oh, you had to work? Yeah! Oh, [SB] un aplauso para toda la gente que le tocó trabajar porque [SC] there was a lot of people, a lot of people working at the grocery stores all night… clerks at Seven Eleven, all the gas station clerks [TP] también.

Raúl- Sí.

Raq C- Mucha gente le tocó trabajar [AP] all three days. So uh [SB] que bueno. Qué le pasa diciendo el dinero.

Mr. Pickles- [CI] Oh, yeah, you know I got a chance to uh… your show… I got to watch your show so it was pretty good. I got to watch it, so…

Raq C- Oh, thank you, baby. You don’t forget you can also watch it online… holamundo dot com forward slash rivera, all right?

Mr. Pickles- Yeah, you got a nice dog, Terrible. He’s real nice.

Raq C- You like Terrible, huh? I took him on a roll yesterday. I kept that pit-bull busy this weekend. [laughs] Mr. Pickles, thank you for calling us this morning, okay? You have a beautiful day. [SB] Ay, vive la música [AP] everyday. This is Flo’ Rider, featuring David Guetta.

Raúl- Yeah.

Raq C- I’m sure they played this yesterday at the pool party, right?

Raúl- This is a former jump up jam.

Raq C- Yes. This is “My Club Can’t Handle Me.” For sure to energize you [AP] esta mañana. [SB] This is [VO] Latino noventa y seis tres.
SONG- (English)

Raq C- Put your hands up! [SB] ¡Buenos días! [SB] This is [VO] Latino noventa y seis tres. [SB] So, Raúl, I gotta tell you about [PP] mi nueva comadre, Yolanda Aguilar.

Raúl- [SB] Okay.

Raq C- You’re probably like, who’s Yolanda Aguilar, right?

Raúl- I think I remember you talking about her.

Raq C- Yes. Well, actually, she owns Yolanda Aguilar beauty spa.

Raúl- Yeah.

Raq C- And uh, you know me, I’ve always gone to different, different places and I’ve always especially different lotions, different creams. I’ve always tried to find different solutions to take care of my skin…

Raúl- [Yeah, yeah.]

Raq C- …because I don’t have the best skin, I don’t have perfect skin [PP] como muchas comadres [CC] and fellas out there.

Raúl- [Oh, yes]

Raq C- We all suffer from, you know, breakouts, oily skin, big pores, and uh… me, I’ve always spent almost since I was a teenager looking for new solutions on how to make me have perfect, not perfect because no one’s perfect…

Raúl- [Right]

Raq C- …but the best skin possible and uh [CC] esta comadre, Yolanda Aquilar, [SV] owns a spa in downtown L.A. and the thing I like about her [SV] es que [RP] she customizes and specializes a treatment especially for your type of skin…

Raúl- [Okay]

Raq C- …so, like, what works for you is not gonna work for me…

Raúl- [Right]

Raq C- You know what I mean?

Raúl- Of course.
Raq C: Cos some people have oily, some people have dry. So uh she’s really been able to control my breakouts and I have like, you know, dark circles underneath my eyes cos I hardly don’t sleep…

Raúl: [Mm hmm, right]

Raq C: …so she gave me some remedy to help me. It’s helping me take care of that awful…

Raúl: [It looks great]

Raq C: Right! And she has forty-five years of experience in the skin care. So, if you’re going to [VO] México pa’ (xxxxxx) comadre. [SB] So she knows exactly what she’s doing and she really believes in detoxing from the inside out…

Raúl: [Okay]

Raq C: …so before you start any treatment she’ll be like, you know what? You gotta detox and then this is gonna help you with your blood system and then this is gonna help your skin…

Raúl: [Mm]

Raq C: …so, you know, [SB] muchos, mucha gente te lo recomienda [VO] just solutions but a lot of your skin problems come from within. So, uh, since she’s celebrating forty-five years in business, she wants to give the first forty-five people a free consultation. I was like, come on, Yolanda, we gotta we gotta hook our listeners up. So [SB] las primeras cuarenta y cinco personas que llaman ahorita [SV] are gonna get a free consultation. If you’re suffering maybe from acne, oily skin, uh, big pores…maybe you’re a teenager and suffering from acne [SC] porque I did when I was a young girl and, uh, I really, really wish Yolanda Aguilar would have been around then. So forty-five years in business, Yolanda Aguilar beauty spa. Right now, the first forty-five people will get a free consultation. 213-687-6683. They’re located in downtown L.A. [CC] y una vez más 213-687-6683 [CC] and of course, you gotta let them know [RP] que la comadre Raq C te lo recomendó.

ADVERTISEMENT- (English)

Raq C: ¡Hola, soy yo! La comadre, Raq C, [CC] and usually I drink water for the most part but you know when I gotta add some flavor to my life, I pop open a Jarritos for sure. First and foremost because it has no high fructose corn syrup. [SB] Nada, absolutamente [L2N] nothing. They have lots of flavors like the [L2N] maringo, lemon lime, [L2N] piña, mango, [L2N] fruit punch, [L2N] mandarina, [CC] and trust me, the list goes on and on. And did I mention Jarritos is made with 100% natural sugar which means that Jarritos is way better than any other soda out there. So, remember, for your next family picnic, for your next
birthday party, or just something to quench your thirst, you gotta make the right decision and pick Jarritos. Remember, it has no high fructose corn syrup and it’s made with 100% natural sugar. You can't beat that with a baseball bat. So be like me and add some color in your life and drink Jarritos.

Raúl- Go to your local retailer and pick up a Jarritos today! Jarritos, drink out loud!

Raúl- Okay.

Raq C- [CI] [Ay, ¿Qué papasote?]

Raq C- …[CI] [The George Clooney] Opening up at 16.4 million. Coming in at the number two spot… I’m really proud of this… “Machete.”

Raq C- “Machete,” yeah.

Raq C- Yeah, it opened up making 14 million dollars.

Raq C- I kept hearing people saying, “Oh, I wanna go see ‘Machete!’”

Raq C- “Machete,” let’s go watch it!

Raq C- [laughs] That’s funny.
Raq C- And also uh at the number three spot, [SV] había [VO] my boy, T.I. and Chris Brown, doing it with “Takers,” making 13.5 million on its second weekend.

Raúl- Nice.

Raq C- Uh, number four, “The Last Exorcism,” which I will not see [SC] porque las películas de miedo [SV] freak me out. Like, it stays in my head for like, three, four days…

Raúl- [Yeah, I feel you. I feel you.]

Raq C- …and then I feel like there are spirits in my house. That’s why I do not like to watch scary movies.

Raúl- [laughs]

Raq C- I will once in a while just to challenge myself…

Raúl- [Yeah]

Raq C- …but for the most part, no thanks. I’d rather watch a love story. Also, at number five, “Going the Distance,” starring Drew Barrymore. [SB] Sí, sí. Una película así [VO] I would go watch.

Raúl- Okay, okay.

Raq C- And uh, Shakira! It’s official. The world loves “Waka Waka.”

Raúl- Yeah.

Raq C- Yes! It has become the best selling World Cup song ever…

Raúl- Yay, good for her!

Raq C- …with over two million copies sold.

Raúl- Nice!

Raq C- Two million!

Raúl- That’s a lot!

Raq C- I bet you she makes 99 cents off of each download.

Raúl- No.

Raq C- Hollar!
Raúl- She wishes! She’d be really rich!

Raq C- The video also did really good. Lots of people have viewed it on the Internet, on Youtube, so uh, “Waka Waka” officially the best selling World Cup song ever. But, then again, [CC] cada canción que hace Shakira [SV] is a hit.

Raúl- Yeah, yeah, yeah, you’re right. You’re totally right.

Raq C- [CI] Muchas felicidades a la colombiana, Shakira. [CC] And check this out, the Hollywood reporters are claiming that “Dancing with the Stars,” you know, “Dancing with the Stars,” the new season is about to start…

Raúl- [Of course, yeah]

Raq C- …the um, the “Stars” finalists will make three hundred and forty-five thousand dollars!

Raúl- Oh, so the finalists, if you make it to the end…

Raq C- Yeah, but just to sign up, I think they get like one hundred…yeah, yeah, it says right here. Each contestant earns 125 thousand dollars just for signing up. Three weeks of rehearsals and competing in the first two episodes is…after that, they make like, if they’re finalists, 345 thousand dollars and then uh dancers that earn… after the three weeks of survival, they make ten thousand dollars an episode, for weeks three and four, 20 thousand dollars and episode, for weeks five and six, 30 thousand dollars an episode…

Raúl- [Oh, wow.]

Raq C- …and for weeks seven and eight, 50 thousand dollars an episode and for the final two weeks, three hundred and forty-five. That’s a lot of thousands.

Raúl- Yes!

Raq C- That’s a lot of money!

Raúl- Yes!

Raq C- [CI] con razones a (xxxxxxxx)

Raúl- [CI] But very well worth it!

Raq C- Very well worth it! I think I would tear it up on “Dancing with the Stars.”

Raúl- You would! You would be a natural!
Raq C- I would be like the first [L2N] alarena to do “Dancing with the Stars,” okay! [SB] Representando la república! [Respito] [SB] Check it out! I’ve got the early morning mind bender [AJL2N] pregunta coming up. [SB] Esta pregunta [RP] que vas a pensar. [SB] I got that coming up, okay? It’s [VO] Latino noventa y seis tres. [SB] I’m gonna put that on my vision board. I wanna be on “Dancing with the Stars.”

Raúl- Ah.

SONG- (Spanish)

SONG- (Spanish)

Raq C- I love that song! Prince Royce… “Corazón sin Cara”…[SB] la única canción [SV] giving it to you like that. It’s [VO] Latino noventa y seis tres. Buenos días [PP] to everyone checking in through Twitter! Don’t forget you can hit us up through Twitter. It’s at [PP] Latino nueve seis tres.

Raúl- Sí.

Raq C- [CI] If not, you can hit me up. It’s at Raq C. R-A-Q-C. If not, you can hit up Raúl at DJ Strangelove 09.

Raúl- Yeah!

Raq C- Why Strangelove, Raúl? I’ve never figured it out.

Raúl- Well, cos back in the day I was a huge Depeche Mode fan, and Depeche Mode had a song called, uh, “Strange Love,” and this girl started calling me, “Hey, Mr. Strangelove!” and it stuck.

Raq C- I just think you’re strange when it comes to love.

Raúl- I am. For reals!

Raq C- and he’s strange when it comes to love, ladies. So..

Raúl- [laughs] Yes.

Raq C- …you have some strange tendencies.

Raúl- I do, yes.

Raq C- I don’t know [laughs]

Raúl- I definitely do. I put myself on blast.
Raq C- For real. No, but, hey, you know, [SB] cada loco con su tema.

Raúl- [CI] Yes. [laughs]

Raq C- Okay. Early morning mind bender [AJL2N] pregunta!

Raúl- Okay, I’m ready!

Raq C- [CI] Listos. [SB] I love [VO] la pregunta de la mañana para que divinan.

Raúl- Vámanos.

Raq C- [CI] Okay. Fifteen percent of couples have broken up because of this. What is it?

Raúl- Mm, I’m gonna say a girl would definitely break up with me for this cos come Thursday football season starts. [SB] Ni me mire, ni me toque. [SB] Don’t come around, don’t call me. I’m busy watching football. So I’m gonna say football.

Raq C- Football??

Raúl- They break up cos of football.

Raq C- Uh, that is not the right answer!

Raúl- No??

Raq C- Yeah, you deserve a wah, wah, wah. [laughs]

Raúl- Huh.

Raq C- Okay. I’ll say 15% of couples have broken up cos of this, [SB] ¿qué es?

Raúl- Hm.

Raq C- [CI] It has nothing to do with cheating. It is not cheating.

Raúl- It doesn’t, oh, okay.

Raq C- Okay?

Raúl- Wow.

Raq C- [CI] Quince por ciento de las parejas se quiebran por esto, ¿qué es? Y no tiene nada que ver con el engaño, [TP] okay?

Raúl- Okay.
Raq C- So put your thinking helmet on and think. 15% of couples have broken up because of this, what is it? Early morning mind bender question. Call us up 877-963-0963. [SB] Si tú piensas que tienes la respuesta correcta esta mañana, [SC] if you’re feeling lucky, thinking you know what’s up this morning, call us up! It’s a brand new Shakira! [SB] Esto se llama “Loca con tu tigre.” [SB] Another Latino [L2N fluce!] Let’s go!

SONG- (Spanish)

Raúl- Who’s taking over your L.A. radio? [AL2N] La comadre on Latino ninety-six three!

ADVERTISEMENT- (English)
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ADVERTISEMENT- (English)
ADVERTISEMENT- (Spanish)
ADVERTISEMENT- (English)
ADVERTISEMENT- (Spanish)
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ADVERTISEMENT- (English)

Raq C- We’re back to your favorite music on Latino ninety-six three!

SONG- (English)
SONG- (Spanish)

Raq C- Latino noventa y seis tres. [SB] Early morning mind bender question. One more time. 15% of couples have broken up because of this, [SB] ¿qué es? [SB] Do you think you know the correct answer? [SB] Ah, vámonos con Sergio.

Sergio- [CI] I would have to say because a man spends more time with his friends?

Raq C- Nope! That is not the correct answer!

Raúl- Nope!
Raq C- I’m sure some couples break up cos of that, but, in this case, [CC] no es la respuesta correcta. [SB] All right, let’s go to uh, this is Liliana from Huntington Park. What up, Liliana?

Liliana- Hey! What up, Raq C?

Raq C- How are you, baby girl? Do you think you have the correct answer to the early morning mind bender [AJL2N] pregunta? 15% of couples have broken up because of this, what is it?

Liliana- Money?

Raq C- [Money? No! That is a good one!]

Raúl- [Money! That’s a good one.]

Raq C- But, you know what? No, that is not the correct answer. I think, I think that that percentage would definitely be higher.

Raúl- I think it’d be higher, mm hmm.

Liliana- Yeah.

Raq C- Nice try, Liliana. Thank you, girl.

Liliana- Thank you, Raq C.

Raq C- All right. This is Noelia from L.A. Noelia!

Noelia- Yes?

Raq C- [CI] [Tú (xxxxxx) famosa, comadre]

Noelia- [Mira, tengo la respuesta]

Raq C- A ver, [SB] what do you think the correct answer is?

Noelia- It’s bad sex.

Raq C- [Bad sex! No!]

Raúl- [Bad sex! Wow!]

Noelia- [Is it?]

Raq C- No, no. That is not the correct answer! I-I’m sure a lot of couples do suffer from that. Are you actually going through that right now?
Noelia- No, I’m just giving my opinion [SC] porque te digo, Raq C, me corta mi novio.

Raúl- [CI] I was about to say, wait, is this my ex-girlfriend calling in right now?

Raq C- [laughs]

Raúl- Ah, not. It’s not.

Raq C- [All right, Noelia.]

Noelia- [CI] [Mira, Raq C, porque…]


Noelia- Okay.

Raq C- She did say, [VO] “te digo algo me corta mi novio,” [CC] so that means her man probably sucks.

Raúl- Ugh.

Raq C- Are you saying that you suck in the sack?

Raúl- Yes, I suck. I’m terrible.

Raq C- Oh my gosh!

Raúl- That’s why I need, I need a girl that can show me something.

Raq C- You need some volunteer teachers.

Raúl- Yes! For sure! For sure!

Raq C- Good one!

Raq C- [laughs]

Raq C- Nice way to try to pick up on the ladies, [L2N] Raulito.

Raúl- What? What are you talking about? I have no idea what you’re talking about.

Raq C- Don’t put yourself out there if you suck like that. Oh, my gosh!

Raúl- I don’t suck! Come on now.

Raq C- [laughs] [CI] ¡A ver!

Raúl- [CI] A gentleman don’t brag!
Raúl- Yeah, yeah. And then bam! Like this!

Raúl- Mm, did you, when you read it, did you automatically come up with the answer?

Raúl- No, no. When I read it, I didn’t come up with the answers.

Raúl- No? Oh, okay.

Raúl- So, it is a little difficult esta mañana. Quince por ciento de las parejas se han quebrado por esto, ¿qué es? Eight seven seven nine six three oh nine six three. ¡Buenos días! Latino, [L2N] DY! (54:00)

SONG- (Spanish)

ADVERTISEMENT- (English)

SONG- (Spanish)

Raúl- Good morning, Los Angeles. 7:14 a.m. Your top of the hour traffic this morning! Your 10 West, you’re gonna experience a slow down this morning from Citrus to the 605. Your 210 West, that’s gonna be slow from Sunflower over to the 605 this morning. If you’re on that 60 West, you’ll get your slow and go from the Galas over to the Hacienda. The 405 South, this morning, that’s slow from the 118 to Mulhullan. Your 405 North is gonna be slow this morning, slow and dull from the 405 North over to the 110 to Rosecrantz, all the way over to Rosecrantz. Also, the 215 South. If you’re on that 215 South to the 60 East, the, uh, transition that’s gonna be closed for CAL-TRANS work. The 215 South before Blane until 3 p.m. all three lanes closed…

Raúl- What?

Raúl-… so, you’re gonna need to take the 60 West exit Main Street, then enter the 60 East from Main Street that will be your way around it and one more point 5 South past Stadium Way, a crash is blocking the middle lane so it’s gonna be slow from the 2. 5 North is slow from the Valley View to the 101. A lot of stuff going on this morning.

Raúl- Wow! Lots of uh, alternate routes esta mañana.
Raúl- [CI] Yes.

Raq C- [CI] Buenos días [PP] to you in the shoe! 7:13 [AP] esta mañana. This is [VO] Latino noventa y seis tres. [SB] We’re still on the early morning mind bender [AJL2N] pregunta porque nadie ha adivinado. [SB] All right, let’s go to the phone lines. [SB] Directamente con… [SB] this is Jackie from Whittier, where the girls are prettier.

Raúl- Yeah, yeah.

Raq C- Jackie, what’s up, girl?

Jackie- Hi!

Raq C- [CI] Ah, ponte las mujeres [PP] from Whittier [SV] son más chulas que las demás.

Jackie- [CI] No, well, some girls are, but all the girls are pretty.

Raq C- [laughs] That’s right, girl. That’s the correct answer right there. [TP] A ver, 15% of couples have been broken up because of this, have broken up because of this. What is it? And it has nothing to do with cheating.

Jackie- Okay, [SB] quiero decir que (xxxxxx). [SB] it takes a lot of love.

Raq C- Uh, that is not the correct answer!

Raúl- Probably true, though.

Raq C- Man, but all these answers coming in are good ones. Thank you, [L2N] chulita. Thanks for calling us, okay? Let’s go to um, this is Elizabeth from Pacencha. Pacencha’s in the O.C., [TP] verdad, Elizabeth?

Elizabeth- Yes!

Raq C- What’s up, home girl?

Elizabeth- Hey! I was asking you if, well, I actually called you to ask if you could sing a song for my mom for her birthday.

Raq C- [Oh!]

Raúl- [Oh, okay.]

Raq C- You’re calling for the birthday wake up call! Hold on one second, girl! We’re gonna get right to you, ok?

Elizabeth- Okay, thank you, Raq C.
Raq C- Yeah. Early morning birthday wake up call is coming up next, but we gotta get this early morning mind bender question out of the way first, okay? This is Henry from Whittier, where the men are prettier.

Raúl- [laughs] What?

Raq C- [CI] No te creo, di, Henry. [SB] How are you, baby?

Henry- I’m doing fine, and yourself?

Raq C- I’m good, baby. [SB] Aquí, mira, echando el duro.

Henry- [laughs]

Raq C- [CI] Do you have the answer? 15% of couples have broken up because of this, what is it?

Henry- I think it’s personal hygiene.

Raq C- Personal hygiene? [Oh my] [laughs]

Raúl- [A lot of this…]

Raq C- That’s gross. No, that’s not the right answer, man! [SB] Gracias, Henry, [CC] but I’m sure you would definitely break up [PP] con una comadre [SC] if she just wasn’t clean, huh?

Raúl- Yuck.

Henry- Yeah, stinky.

Raq C- [CI] Asco. Ew.

Raúl- [CI] That got you.

Raq C- All right, Henry, thanks for the call, okay? Have a beautiful day. [SB] Que te vayas muy bien.

Henry- [CI] Ah, thank you.

Raq C- Okay, bye! [TP] A ver, this is, um, Myra from Poquema. Myra!

Myra- [CI] ¿Qué?

Raq C- [CI] What’s crackin’ in Poquema, girl?

Myra- Oh, just listening to you.
Raq C- [CI] Ay, muchas gracias, mi reina. ¿Cómo hiciste? ¿Muy bien?

Myra- [CI] Yeah.

Raq C- [CI] Que bueno. [SB] Okay, what is your guess? 15% of couples have broken up because of this, what is it?

Myra- Um, because the girlfriend doesn’t get along with the boyfriend’s mom?

Raq C- [Yeah!]

Raúl- [Mm, nice!]

Raq C- 15% of couples have broken up cos the girlfriend did not get along with the boyfriend’s mother. How did you know that?

Myra- I don’t know. I just guessed.

Raq C- [CI] ¿Por qué hiciste pasó? ¿O qué?

Myra- No.

Raq C- [CI] Oh, okay. Good. Actually, that happens to a lot of couples…

Raúl- Oh, yeah.

Raq C-…well, 15% of couples, according to this study.

Raúl- A lot of (xxxxxx).

Raq C- Literally! All right, Myra, thank you for calling from Poquema, okay?

Myra- Okay.

Raq C- Thanks, baby girl. Hey! Yes! Birthday wake up calls coming up next. [SB] Ocho siete siete nueve seis tres cero nueve seis tres. [SB] If you want us to wake up maybe your girlfriend, [AL2N] tu tía, [AL2N] tu mami, [AL2N] tu papi, [AL2N] tu abuelito, it doesn’t matter as long as they pick up their phone!

Raúl- Yeah, even I have birthday shout outs today.

Raq C- Go ahead! Shout them out!

Raúl- A shout out to Lizette from Linwood, Mónica in Paloma. Uh, Lizette and Mónica are having birthdays today, so happy birthday!

Raq C- [TP] Ay, happy birthday, [L2N] comadres!
Raúl- [CI] ¡Feliz cumpleaños!

Raq C- Y también [SC] if you want a birthday shout out send me a little tweet on Twitter, and we’ll get your birthday shout out on the radio. Now you can text us at 88528. Type in KXOL [CC] y tu mensaje, [TP] okay? Good morning! Birthday wake up call! This is dedicated to all my future billionaires. Okay?

Raúl- Yeah!

SONG- (English)

SONG- (Spanish)

ADVERTISEMENT- (English)

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ADVERTISEMENT- (English)

ADVERTISEMENT- (Code-switching)

ADVERTISEMENT- (English)

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ADVERTISEMENT- (English)

Raúl- We’re back! Back to your favorite music! Latino ninety-six three!

SONG- (Spanish)

SONG- (English)

SONG- (Spanish)

SONG- (English)

Raq C- Latino ninety-six three. [SB] Buenos días. [SB] We have Elizabeth from Placencha on the phone lines. How are you doing this morning, mama?

Elizabeth- I’m good, I’m good. I’m just on my way to school.
Raq C: Cool! Where do you go to school at?

Elizabeth: Uh, Central High School in El Dorado.

Raq C: Oh, okay, and you are trying to wake up [VO] tu mamacita esta mañana. Mariana, [TP] right?

Elizabeth: Uh, she’s already awake. She’s, uh, expecting, uh, a phone call from my sister. [laughs]

Raq C: Oh, she’s expecting a phone call from your sister?

Elizabeth: Yeah, but it’s actually gonna be you guys.

Raq C: Oh, how did you set her up? What did you tell her?

Elizabeth: Ah, we told her that she was gonna get a call from the bank. [laughs]

Raq C: [laughs] You wanna play a little prank on your mom, or what?

Elizabeth: No, I just wanted to wish her a happy birthday.

Raq C: Oh, okay, for sure. Her name is Mariana, and she’s definitely awake. And how old is your mama turning this morning?

Elizabeth: Uh, to be honest, she didn’t tell me.

Raq C: To be honest…[laughs]…[SB] Hay muchas mujeres que no les gustan decir la edad que cumple. [SB] It’s crazy.

Elizabeth: Exactly.

Raq C: A lot of women don’t like to say their age.

Elizabeth: Yeah, but she’s young in spirit.

Raúl: I’ll say 21, then.

PHONE RINGS

Mariana: Hello.

Raq C: Hi! Good morning!

Mariana: Good morning.

Raq C: Is this Mariana?
Mariana- Yes, it is.

Raq C- How are you doing this morning, Mariana?

Mariana- I’m fine, thank you. And you?

Raq C- I’m great! This is Raq C from Latino 96.3 wishing you a [happy birthday!]

Raúl- [Happy Birthday!]

APPLAUSE

Raq C- Mariana!

Mariana- Yes.

Raq C- Are you like who the hell? What? What’s going on here?

Mariana- Yes, I do. I’m surprised.

Raq C- Well, we actually have your um, your daughter. Her name is Elizabeth.

Mariana- Yeah.

Raq C- On the phone line with us.

Mariana- Oh, really.

Elizabeth- Hi, mom!

Mariana- Oh, my! Thank you so much!

Elizabeth- You’re on the radio right now!

Mariana- Why did you do that?

Elizabeth- Cos I love you.

Raq C- Cos she loves you and she wanted to wish you [VO] un feliz cumpleaños!

Elizabeth- [Unintelligble] [CI] Well, we love you, mom, and happy birthday!

Mariana- I know you do, Elizabeth, and I love you too. And you know you’re my best.

Raq C- How many daughters do you have, Mariana?

Mariana- Three daughters.
Raq C- Oh, your other daughters [SV] se van a poner loca [SC] cos you told this one that she’s the best.

Mariana- I know. I know they will, but it’s okay.

Elizabeth- [Unintelligible]

Raq C- Oh, that’s awesome!

Elizabeth- I have the whole school telling you happy birthday right now.

Mariana- Oh, my gosh! You’re such a wonderful daughter.

Raq C- Aww, that’s always good, right? It makes you feel like you did a good job by raising a wonderful daughter.

Mariana Yes, it does. It does.

Raq C- All right, Mariana. Well, we wanna wish you a happy birthday. We hope you have a beautiful day. Do you have any special plans for today?

Mariana- Well, not yet! Maybe later on.

Raq C- Oh! You might, maybe you have some more surprises coming your way.

Mariana- Well, I hope! [laughs]

Raq C- [laughs]

Raúl- Well, happy twenty-two, by the way, happy twenty-two!

Mariana- Okay, thank you very much.


Mariana- Okay, thank you!

SONG- (Spanish)

ADVERTISEMENT- Latino se va por el loco de la mañana con la comadre Raq C on Latino ninety-six three!

ADVERTISEMENT- (English)

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Raúl- Oh yeah! Uh!

Raúl- Top of the hour traffic on Latino ninety-six three!

Raúl- Oh, man, I wish I had better news this morning. 8:11 a.m. Top of the hour traffic. I don’t, I don’t want people to be like, god, this guy’s a downer, but traffic is not good this morning. All right, here we go!

Raúl- Yeah, well, it’s after a three-day holiday!

Raúl- Well, what’s everybody thinking? Uh.

Raúl- Who hecha el compadre?
Raúl- Eh, vaya, vaya! [SB] Five car crash…

Raq C- What?

Raúl- …blocking two right lanes on the 22 East. It’s a five car crash. Your traffic is gonna be slow from Brokehurst to the City Drive, all right? 405 South Valley Vista, a crash with a big rig. It’s been cleared from lanes, but your traffic is slow from the 118 to Gettys Center. Uh, that’s, uh, pretty much the big news right there. That’s all for this morning. So, also the five pass, uh, the five south past Stadium Way, two car crash, that’s also been cleared, but your traffic is gonna be slow and dull from Glendale Avenue, uh, all the way back to Glendale Avenue. And 5 North, that’s slow from Valley View to the 101, so that is your top of the hour traffic this morning. Please have a safe, uh, drive.

SONG- (English)
SONG- (Spanish)

ADVERTISEMENT- (English)
ADVERTISEMENT- (Code-switching)
ADVERTISEMENT- (Code-switching)
ADVERTISEMENT- (English)
ADVERTISEMENT- (English)

Raq C- Good morning! Hey, I don’t know about you, but, to me, relaxation is a big part of my life. Raúl, you like to get massages, right?

Raúl- Of course! Who doesn’t?

Raq C- [CI] Yo sé que muchos hombres y mujeres [SV] like to get pampered, like to get massages, so, check this out! On Friday, we are gonna be giving away a $200 value massage and facial. It’s the European package from my good friends, Yolanda Aguilar beauty spa in downtown L.A. You know that new spa that I told you I’m going to? Well, they’re hookin’ it up with a $200 value European package [RP] que incluye un masaje y un facial. [SB] If you think you deserve it, maybe your mom deserves it, your girlfriend, maybe your dad, fax us right now 310-843-4961. That’s 310-843-4961. Write a couple paragraphs and let us know why you deserve this package! And on Friday, we’re choosing a grand prize winner.

SONG- (English)
SONG- (English)
Raq C- Yeah, we have some good news out there! Barak Obama plans to jumpstart the economy by spending uh, fifty billion on rebuilding 150 thousand miles of roads.

Raúl- Nice.

Raq C- A round of applause for that one! Constructing and maintaining 4,000 miles of railways and reconstructing 150 miles of airport runways. So uh, it looks like we’re gonna have some pretty good roads pretty soon. Not pretty soon. It’s gonna take, it’s gonna take [VO] un ratito pero [CC] lots of jobs are gonna be coming up. And, uh, [AP] esta mañana, there was a big alert, an 8 year old missing boy from Ontario. Authorities were asking for the public’s help finding 8 year old Anthony Leon who walked away from his home on Monday afternoon. Check out how [VO] inteligente son los niños ahora. [SB] I guess him and his mom got into a fight. A little 8 year old boy and I think this this story touched my heart [SC] porque my nephew is 9, and if he were to be missing, I would freak out. Well, police said that he was upset, called his mom at work [CC] y le dijo, [TP] you know, “Quiero vivir con mi papi,” [BR] “I wanna go live with my dad.” And she’s like, “no.” You know? So, by the time the mom [SV] llegó a la casa, [SB] the boy had already packed his things and left.

Raúl- Wow.

Raq C- So, he had been missing since yesterday. Well, thank goodness, uh, we just saw breaking news that the little boy was found in Fontana.

Raúl- Wow.

Raq C- That’s kinda far down in Ontario, Fontana. Well, nobody knows. The authorities [SV] no saben como llegó a Fontana pero el caso es que llegó [CC] and he showed up at his dad’s business. I guess he the authorities were like, “Where are you?” and he’s like, “I’m at a junk yard.” So, um, a lots of times, [AL2N] estos casos, don’t miss, uh, don’t end so positive, but he, uh, he is alive, this 8 year old little boy. Thank goodness, thank goodness.

Raúl- Yes.

Raq C- And uh, check this out! After forty-one years, [NA] una comadre, she was a nurse, she met her father she never knew. After 41 years, I guess her dad got admitted at the at the hospital she was working at in New York’s Calvary Hospital. She hadn’t seen her estranged father for more than 40 years and uh, when he was admitted… actually we have the the exact footage.

Raúl- [CI] A ver.

Raq C- [CI] Not footage. I’m sorry. The uh…[audio]
Raúl- [clip]

Raq C- the uh, clip.

AUDIO CLIP- (English)

Raq C- Oh, my god! Can you imagine [PP] después de cuarenta años? [SB] You your dad straight up abandoned her, walked out of her life and uh, she says she immediately recognized the man and cried cos she knew it was her father.

Raúl- Oh, wow.

Raq C- Talk about fate and destiny, right? Latino [L2N] lotería coming up next. It’s [VO] Latino noventa y seis tres. ¡Buenos días!

SONG- (Spanish)

SONG- (English)

SONG- (Code-switching)


Raúl- Ay, ¿Qué va?

Raq C- [CI] I have [AP] aquí, Raúl; [SB] he sampled my car screen.

Raúl- After choking?

Raq C- This is going for a pair of [L2N] boletos to the ultimate music battle grand finale featuring Daddy Yankee y Rake, Tuesday, [AP] el viente y uno de septiembre [PP] at the Hollywood Palatium.

Raúl- Yeah!

Raq C- It’s gonna be a dope event, man.

Raúl- Yes, it is.

Raq C- It’s gonna be [VO] dos grupos [NL2AI] amazing. Of course Rake and of course DY. If you’ve never seen Daddy Yankee live, [SB] mucha mucha energía. [SB] Here we go! Picking my Latino [L2N] lotería card to see… here we go, here we go! Uh, okay, got it! Ooh!
Raúl- Uh, oh!

Raq C- This is a good one for a Tuesday.

Raúl- Uh, oh!

Raq C- 877-963-0963. If you can take a wild guess on [PP] cual tarjeta yo escojí, [SB] you are gonna go see the ultimate music battle grand finale. DY and Rake, Tuesday, September 21st at the Hollywood Palatium. All right? Get ready for that. This is Katy Perry. I don’t know if you know but she used to be a Christian girl.

Raúl- What?

Raq C- She used to be a Christian girl before she turned, you know, Katy Perry. Her name was originally, uh, Katy Hudson.

Raúl- Really!

Raq C- Yeah, but now she’s a rock star, and her name is Katy Perry. [laughs]

Raq C- [laughs]

Raq C- [CI] Latino noventa y seis tres. [SB] “California Girls” featuring Snoop!

SONG- (English)

Raq C- Nothing like us California girls! Hollywood, holler! It’s about that time, man. So, uh, [SB] este fin de semana, mucha gente se fue a las películas a disfrutar una película; [SB]I have to say. [laughs] Imagine if I talked like that, and I had multiple personalities.

Raúl- It’d be weird.

Raq C- Hi, Raúl! How you doin’?

Raúl- Oh, my god.

Raq C- So, the number one movie came out, uh, “The Americans,” starring [AL2N] el Papasote, George Clooney, opened up, making, uh, 16.4 million dollars. Uh, [PP] en la posición número dos, [SB]“Machete” opened up with 14 million. Pretty damn good! “The Takers” came in the number third, in the number three spot. 13.5 million. And uh, number four, “The Last Exorcism,” 8.8 million, and uh, number 5, “Going the Distance” with Drew Barrymore…hm… that’s a love story right there. And 50 Cent is officially a [AJL2N] masa-talker on Twitter. He talks a lot of madness.

Raúl- Yeah, big time. Yeah, he does.
Raq C- Yeah, I know this for a fact [SC] porque lo sigo [CC] and uh, he actually went on Twitter saying, he tweeted, “Man, T.I. and Tiny done got picked up again for methamphetamines and ecstasy. Damn, man, Tiny gotta take that charge. Say it was yours, baby.” So he’s basically saying that [SC] que la novia de T.I., [TP] I’m sorry, la esposa de T.I., Tiny, [SV] should take the drug charges with all the stuff that was found in the car last week on Sunset Boulevard in Hollywood.

Raúl- That sounds like the hot topic to me.

Raq C- Hey! Would, would you take the, would you, you know, hand over the charges to your girl?

Raúl- No! That’s, dude, what kind of a dude are you if you let your lady take the fall?

Raq C- [CI] Pues, ahora ya te vemos el tipo donde que es 50 Cent!

Raúl- [CI] I guess so, homie!

Raq C- And, uh, with the MTV VMAs approaching, Kanye West, some other dude, he went haywire [AP] este…

Raúl- [laughs]

Raq C- …este fin de semana on Twitter, [CC] but it wasn’t, it wasn’t like anything crazy. He was actually…. You could tell he’s a different, changed Kanye West.

Raúl- We hope.

Raq C- You know, well, uh, he said he’s ready to put last year’s debacle where he insulted Taylor Swift, you know, he’s ready to put it behind him. He said, this was him, directly from his set, “I bled hard! They canceled tours with the number one uh, pop star in the world. They closed the doors on my clothing office. I wrote a song for Taylor Swift that’s so beautiful, and I want her to have it. If she won’t take it, then I’ll perform it for her.” Imagine if he performs it for her at the VMAs; [SB] me encantaría eso. “She had nothing to do with issues of the awards show. She had no idea what hit her. She’s just a little girl with dreams like the rest of us. She deserves the apology more than anyone. When I woke up from the crazy nightmare, I looked in the mirror and said, ‘Grow up Kanye.’ I take the responsibility for all my actions. I’m not a bad person. Even in that moment, I was the only, I was only trying to do good, but people don’t always need my help. Beyonce didn’t need that, MTV didn’t need that, and Taylor and her family, friends, and fans definitely didn’t want or need that.” So, I guess, the way he interpreted it, he was trying to help, but in reality, he made the situation worse.
Raúl- Right, right.

Raq C- You know, so, uh, something to look forward to [SC] porque los MTV VMAs siempre tienen sorpresitas. [SB] I have a feeling, for rating’s wise, they’re probably gonna allow Kanye to perform that song for, uh, Taylor Swift. What do you think?

Raúl- You think so? I don’t know they might be… I hope they do, I hope they do. Yes.

Raq C- I hope he does! Hey! Time for uh, let’s see, Latino [L2N] lotería. Let’s go!

OFF AIR

SONG- (Spanish)

SONG- (English)

ADVERTISEMENT- (English)

SONG- (Spanish)

Raq C- Top of the hour traffic on Latino ninety-six three!

Raúl- Good morning, Los Angeles! It is 9:07 a.m. Your top of the hour traffic. 405 North at Normandy, you have a car crash. That will be in the car pool and left lane, so you’ll get that slow from Wilmington Avenue. Your 405 South, that’s gonna be slow from Norup, this morning, over to Gettys Center. Also, that 405 North before Western, a car has been flipped over, and the three left lanes, traffic is slow and dull from the 605 to the 10. We actually saw that on the news so that’s definitely still going down. 10 West is slow from Holt over to the 710, and your 60 West is gonna be slow from Fullerton Road over to the 5. And that is your top of the hour traffic.

Raq C- I love it, man! Time for…

OFF AIR

SONG- (Spanish)

SONG- (Spanish)

SONG- (English)

SONG- (Spanish)

SONG- (English)
Raq C- Latino ninety-six three! Ninety-six minutes commercial free [L2N] música. Hot topic [PP] del día. [SB] We’re actually gonna, uh, you know, take it real easy on the hot topic [PP] del día ahora [SC] since everyone is ready getting back [PP] de vacaciones. [SB] Well, a new survey by the All Eyes Casino Mr. Green dot com revealed that 63% of women secretly like cheesy pick-up lines and appreciate questions such as, “Did it hurt when you fell out of heaven?” And, “If I told you that you had a nice body, would you hold it against me?” Those are cheesy pick-up lines!

Raúl- Yeah, those are real cheesy.

Raq C- Well, I have a list right here of the best pick-up lines in front of my face. Wanna hear some?

Raúl- I wanna hear them. Let’s hear them.

Raq C- Hold on! Before I go on to my list I have in front of my face, [SB] yo quiero saber, [SB] what are some of the pick-up lines you’ve ever used on a girl?

Raúl- Me?

Raq C- Yes.

Raúl- Um, I don’t think my pick-up line works.

Raq C- [laughs] Why?

Raúl- Cos it’s, “Hi, my name is Raúl. I may or may not have an STD.”

Raq C- [laughs] Oh, my god!

Raúl- I don’t think… it’s not really working very well.

Raq C- I would run for the mountains. Oh, my gosh!

Raúl- Yeah, I gotta change that one. It’s not really working.

Raq C- You’re making me choke and cough on that one. I would run, for real. I would not pay attention to you. Oh, my gosh. Okay, well, here’s some of the best pick-up lines. Um, it says, “Do you believe in love at first sight, or should I walk by again?” [laughs]

Raúl- Ah, good one!

Raq C- Here’s another one, “Apart from being beautiful, what do you do for a living?”

Raúl- Oh, wow. You like that one!
Raq C- Actually, these are not cheesy pick-up lines! These are the best pick-up lines que a nosotros las mujeres nos gustan.

Raúl- A ver.

Raq C- [CI] Another one. “Shall we talk or continue flirting from a distance?” Oh, I like that one!

Raúl- Mm hmm, in the club!

Raq C- How about this one. This, this is kinda like straight forward. “Nice dress! It’d look good on my bedroom floor.”

Raúl- Oh, see that’s more my style right there.

Raq C- That’s a good one! Here’s another one. “I miss my teddy bear. Would you sleep with me?”

Raúl- Okay.

Raq C- Oh, my gosh!

Raúl- That’s dumb.

Raq C- Okay, and, uh, here’s, this is the one I think that todo el mundo ha escuchado como, [PP] “Did it hurt when you fell out of heaven?” “Do you believe in helping the homeless? If yes, take me home with you.”

Raúl- Oh.

Raq C- [laughs] That’s a good one!

Raúl- That one’s probably popular in L.A.

Raq C- [CI] De eso queremos hablar esta mañana. [SB] What are some of the comadres, what are some of the cheesiest or worst or best pick-up lines that you’ve ever heard from a guy or a girl [SC] porque, you know, there’s lesbians out there. And fellas, what are some of the best, cheesiest, or worst pick-up lines you’ve ever used on a girl or a guy. [SB] Ocho siete siete nueve seis tres cero nueve seis tres. [SB] I’ll tell you mine if you tell me yours cos I have this really good one that a guy used on me and it was the best. Like I think it’s better than all the ones that I just said.

Raúl- Really! I’m excited.
Raq C- Yes! I’m gonna tell you, I’m gonna tell you once you share yours with me. I’m gonna tell you which one was used on me that I loved. Totally broke the ice, totally made me laugh, and I was like, “Wowzers, this guy’s got my attention!” 877-963-0963. Call me and share your cheesiest, worst, or best pick-up line that somebody has used on you, okay? [SB] Latino noventa y seis tres. Hombres, mujeres, ¡abórtanse!

SONG- (Spanish)

SONG- (Spanish)

SONG- (English)

Raq C- Hey! [SB] Latino noventa y seis tres! [SB] Ninety-six minutes commercial free [L2N] música. We’re talking about how this new survey by All Eyes Casino Mr. Green dot com revealed that 63% of women secretly like cheesy pick-up lines and appreciate questions and lines such as, “Did it hurt when you fell out of heaven?”

Raúl- [laughs]

Raq C- Or, “If I told you that you had a nice body, would you hold it against me?” I guess some [L2N] cositas pequeñas to break the ice. We have Carmen from Mid-City on the phone lines. Carmen, what’s up?

Carmen- Hey!

Raq C- Hey, give me your worst, best, or cheesiest pick-up line [RP] que un hombre ha usado en ti.

Carmen- [CI] Do you do karate? Because your body is kickin’!

Raq C- [laughs]

Raúl- Wow.

Raq C- Somebody used that one on you?

Carmen- Yeah.

Raq C- All right. I’ve got another one comin’ in right here. They, uh, this is funny. Ada, our comedian that’s gonna be in this Friday for Funny Friday, I guess somebody used this one on her. “Do you need a daddy for those babies?”’’ [laughs]

Raúl- [laughs] Okay.

Raq C- Okay!
Raúl- That’s funny.

Raq C- Hey, at least, you know, he was willing to accept her with kids, right?

Raúl- Right.

Raq C- All right. Latino. Who’s this?

Juan- This is Juan from Monterrey Park.

Raq C- Juan from Monterrey Park! What’s the cheesiest pick-up line, the worst or the best that you’ve used on a girl?

Juan- Okay, so check this out. I had a bag of those Hershey’s candies…

Raúl- Oh, Hershey’s Kisses?

Juan- Yeah, Hershey’s Kisses.

Raq C- Okay.

Juan- So I had one, had one in my pocket…

Raq C- Uh, huh.

Juan- …and I walked up to a girl and told her, hey, can I give you a kiss? She said, that’s fine. So, I was, okay! So I gave her the the pure candy and she’s like hesitant and…

Raq C- What did she say? “Oh, my god! That was so cute!”

Juan- That’s about right.

Raq C- Thank you, [L2N] compadre, thank you for calling us.

Juan- All right.

Raq C- [CI] ¡Hasta luego! A ver, vámonos con Cynthia [PP] from Pamona. Cynthia!

Cynthia- Hi!

Raq C- [TP] A ver, what cheesy pick-up line did somebody use on you, girl?

Cynthia- I lost my phone number, can I have yours?

Raq C- And how did you react to that, girl?
Cynthia- I just kinda gave him a weird look and kinda looked away, like kinda gave him the cold shoulder as I walked away.

Raq C- You’re like, okay, buddy, that one didn’t work.

Cynthia- Yeah, good try.

Raq C- Yeah, well, hey, Cynthia! What’s the best way that you like a man to approach you?

Cynthia- If he can give me a compliment and get me, well, like personality-wise, I think he’d get my attention better.

Raq C- That’s much better than using a cheesy pick-up line, for real. [SB] Los hombres que están luchando, [SB] I mean, I laughed at the real funny one where it’s gonna make you like totally break out and laugh like the one that was used on me did. All right, (Juanita), thanks for the call, okay?

Cynthia- Okay.

Raq C- Bye. All right, this is Maggie from L.A. What's up, Maggie?

Maggie- Hey, [L2N] comadre!

Raq C- [L2N] Comadre, what’s the worst pick-up line somebody has used on you, [TP] a ver.

Maggie- He told me, “Are you the one that makes Apple Bottom Jeans? Cos you’re rocking the shit out of them apples.”

Raq C- What the heck? What was that supposed to mean? I guess that was supposed to be a compliment or a pick-up line.

Raúl- (laughs) I don’t, I don’t know.

Raq C- You have one coming in on Twitter, [TP] verdad?

Raúl- Yeah, it’s uh…

Raq C- What does it say?

Raúl- …from Your Cookie and this was used on her. [SB]“Quisiera ser plátano para que me peles.” [laughs]

Raq C- (laughs) [CI] This other one, Red Cap Wisdom, uh, the cheesiest pick-up line is this. “Damn, baby girl, do you have a website?” Okay! [laughs]
Raúl- Oh, wowie. I’m sorry, but… [laughs]

Raq C- Oh, my! Come on, Red Cap Wisdom. [SB] Por la razón no tienes novia, compadre! [SB] That’s, that’s horrible! [laughs] Damn, baby girl, do you have a website? [laughs] Latino ninety-six three. I’m rollin’; I’m rollin’ hard.

SONG- (Spanish)

SONG- (Spanish)

SONG- (English)

Raq C- Latino ninety-six three. Hot topic [PP] del día. [SB] We’re talking about the cheesiest pick-up lines somebody [SV] ha usado en ti. [SB] All right, this is Grisela from South Gig. [SB] Grisela, a ver, dime, comadre, [VO] the worst pick-up line someone’s used on you, or the best.

Grisela- Well, I have two, Raq C, but let me tell you, I was going to school, and, uh, one of my classmates, he just kept staring at me, and then he finally, um, I guess came up to me, and he told me, “Hey, um, I heard your parents were (overseas).” And I said, “What?!?” You know, I was a little upset, like, what are you talking about? And he said, “Yeah, they stole all the stars and put them in your eyes.” And I was just like, “Oh, my gosh!”

Raq C- Oh, my gosh! That’s a pretty good one!

Raúl- Oh, I don’t know.

Grisela- I mean, for a pick-up line? He first pissed me off and then he said that, it’s like… [laughs]

Raq C- And then you couldn’t do nothing but smile, [TP] verdad?

Grisela- …and I was just like, “Oh, my god!” I just, I was just, I was just all smiles, but it was more like, the “Oh, my god!” Yeah, you know, it was cheesy.

Raq C- Yeah, that’s cool, but it broke the ice, right?

Grisela- Yeah, and then, um, I had a co-worker once, like I was like really sick, and I was coughing, and you know, very unattractive.

Raq C- Uh huh.

Grisela- And, and he’s like from um…I think he was from um, Puerto Rico, and he was like, [VO] “Mira mamita, ah, cómo que [xxxx] llevas por dentro.” [laughs] [SB] I was just like, “Oh, my god!” And I’m coughing and sneezing, and I was like ugh. [laughs]
Raúl- [laughs]

Raq C- Oh, my god! That’s classic, dude! Oh, my gosh. Thank you, Grisela, for sharing that with us. Okay, girl?

Grisela- Okay. [Bye, Raq C]

Raq C- [Bye, mama!]

Anonymous Girl- Hi, Raq C! How are you?

Raq C- Hi, baby! I’m good! [TP] A ver, okay, share your craziest, worst, cheesiest pick-up line that someone’s used on you.

Anonymous Girl- Oh, my god! The worst one is one time this one guy was like, “Hey, I’m glad I have my library card so I can check you out.” [laughs]

Raq C- [laughs]

Raúl- Wow.

Raq C- That’s a good one! What else?

Anonymous Girl- No, it’s horrible! I was, I was, I was like, “Oh, my god! What a nerd!” [laughs]

Raq C- [laughs]

Raúl- [laughs]

Raq C- I think more than anything, uh, pick-up lines and cheesy pick-up lines are are used just to break the ice, you know what I mean? I think you can’t do nothing else but laugh. Sandra Peña is in the building. Sandra…

Sandra- Yes.

Raq C- Has anybody ever used a cheesy pick-up line on you?

Sandra- You know what? I heard a few of them over the weekend, and I’m not trying to, you know, boost my ego. I’m just sayin’, but you know what?

Raq C- [TP] Ay! Sandra!

Sandra- When, when I lived in Phoenix, I don’t know, like sometimes, I guess I look a little [L2N] chinita, and…

Raq C- You don’t be, you do look a little [L2N] chinita.
Sandra- [laughs] Well, well, this guy, like, I don’t know at the mall, he was like, “Konnichiwa,” and I was like, “What?” and he looked at me and was all, “I don’t know what it means, but I know it’s Asian.” And I’m like, “And how am I supposed to know what the hell it means?”

Raq C- So it’s like, he tried to use Chinese on your… [laughs]

Sandra- Yeah. I was like, “What?”

Raq C- Well, this is mine, this is the the pick-up line somebody used on me.

Raúl- Yeah, what is it? Let’s see.

Raq C- They said, “If I was a booger, I’d pick you first.” [laughs]

Sandra- Ew! [laughs]

Raúl- [laughs]

Raq C- And I thought that was the cutest thing! [laughs]

Raúl- Oh, hell no! [laughs]

Raq C- So the next time you go out to the club, Raúl, to the strip club, you need to just be like, “Hey, girl, if you were a booger, I’d pick you first.”

Raúl- No! [laughs]

ADVERTISEMENT- (English)

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ADVERTISEMENT- (Code-switching)

ADVERTISEMENT- (English)

Raq C- Now, it’s time for the jump up jam! Yes, time for the jump up jam. Remember [RP] que cada día tocamos [VO] a different jump up jam. One at 6:50 and one at 9:50. I’m sorry. 7:50 and 9:50. One in English, one in Spanish. [CC] y ésta es en español. [SB] This is a DJ Strangelove approved, [L2N] compadre approved, joint.
Raúl- Yeah, I love this. It’s a good song. I love Fay, and they were all, it reminds me of good times, and everybody’s looking for their [L2N] media naranja, [BR] their other half of the orange.

Raq C- Aww.

Raúl- Right?

Raq C- I think you are.

Raúl- And Sandra loves this song, too, so…

Sandra- I love this song!

Raúl- Woo hoo hoo!

Raq C- Ah, yes! [SB] Usado todos se reportó. Ahora todo el día [PP] through the text messages, through Twitter. We love you! Sandra Peña’s coming up next. She has [VO] más boletos [PP] to go see Rake and Daddy Yankee.

Raúl- Woo!

Raq C- September 21st at the Hollywood Palatium, okay?

Raúl- Woo woo!

Raq C- Oh, my gosh! You’re taking me back with this one.

Raúl- Fay! Fay’s hot!

Raq C- You’re gonna make me wanna jump on my chair master. Okay! Have a good Tuesday! Wow, you took it back, Raúl!

Raúl- Yeah, I knew, I knew it.

Raq C- Woo!

SONG- (Spanish)

SONG- (English)
Raúl- O si no ira… la alarma.

Raq C- [**DE**] No, if not hit the buzz, hit the snooze button one more time. I think I hit the snooze button one time before.

Raúl- Did you? Ah.. [laughs]

Raq C- On my cell! Yes, solamente una vez. I was ready to wake up and come rock this microphone.

Raúl- Right, right.

Raq C- Okay, let’s take some phone calls esta mañana. This is Eddie from Santa Ana. Eddie, [**ES**] Buenos días compadre. ¿Cómo andas?

Eddie- Hey! [**ES**] ¿Cómo andas, comadre, Roxana?

Raq C- Aquí, ay, ese no es mi nombre, [**EE**] but what’s up? [**ES**] ¿Cómo andas, Eddie?

Eddie- Aquí, no más un poquito triste si ya lo ves.

Raq C- Ay, ¿por qué? ¿Quién te rompió el corazón, Eddie?

Eddie- Pues, tienes que saber el cuento.

Raq C- A ver, pues, [**DE**] don’t make it that long. Make it kinda short. Sum it up in a little bit of words.

Eddie- [laughs] I will, I will. The thing is that I had a bad whole weekend cos I work en la curazao and it was packed for Labor Day. People was buying stuff…

Raq C- Uh huh.
Eddie- and then I was worried cos I also serve at Denny’s como mesero, and I…

Raq C- Uh huh. ¿Estabas trabajando?

Eddie- Sí, puro trabajo. And my lady found out, uh, I left a notebook in my, in my, in my wallet…

Raq C- Uh oh. Doesn’t sound good! Doesn’t sound good!

Eddie- And, uh, no it doesn’t sound good, it’s not good, trust me. And, uh, she found a picture of a lady, but it was my friend.

Raq C- Uh huh. That’s what they all say. [laughs]

Eddie- Ah, no, no! I say you, [ES] era una amiga! Era la, la manager at Denny’s.

Raq C- [ES] Ah, pero, ¿por qué tiene la foto de ella?

Eddie- Porque ella me dio a little notebook que uso para material.

Raq C- Uh huh.

Eddie- Entonces, mi lady me encontró y empezó a llorar, diciendo que no la quiero. Ya me siento mal y espero que ella me esté escuchando porque yo la amo y sabe que no la he engañado.

Raúl- Oh.

Raq C- Pues, decirle… ¿Cómo se llama tu lady? ¿Cómo se llama?

Eddie- Se llama Ángela y va a Century High School.

Raq C- Ángela, your man loves you, y y para que tu ya usaste la radio para confirmar eso [EE] that means you do love her, man.

Eddie- No, she is for sure. [ES] La conozco desde que tenía once años en El Salvador y por destino de… ya ves… nos volvimos de conocer de acá.

Raq C- [EE] Ah…wow.

Eddie- y…

Raq C- No, pero que bueno. Sometimes, sometimes us human beings porque voy a decir, voy a decir eso porque los us hombres y mujeres… sometimes we need a little bit of a a a what, what would you call that?
Raúl- Reassurance

Raq C- Reassurance and affirmation of like… we, I love you, girl. I love you. I would never hurt you, so…

Raúl- That’s the home girl…

Raq C- [ES] Exactamente, you would never do anything to hurt her. Right, Eddie?

Eddie- Yeah, you’re right.

Raúl- Yeah, the picture is the home girl that… she’s gotta tell her mama that’s the home girl and I was gonna be rude and be like I don’t want your picture and you know…

Raq C- I would’ve, I would have been like, why are you giving me a picture of you?

Raúl- But, you know, guys are like that. We’re gentlemen. He was being a gentleman.

Raq C- Yeah, whatever. [DS] La cosa apropiada que hacer es decirle la manejadora de Denny’s que no… no te anda… que no te pone fotos allí.

Eddie- No es que (xxxxxx).

Raúl- Sí. I got it. I got it.

Raq C- Oh, okay. I get it. I get it. Va, pues, I hope your girl heard you, okay?

Eddie- Hey, thanks so much, Raq C. [ES] Pásala bien y te di muchas gracias.

Raq C- Igualmente. [EE] Thank you for calling us, Eddie. Thank you so much. [DS] A ver, vámanos con mi compadre, Mr. Pickles. What's up, Mr. Pickles?

Mr. Pickles- [EE] ¡Buenos días, Raq C!

Raq C- Buenos días. [EE] How was your Labor Day three day holiday? [DS] Cúntamelo todo.

Mr. Pickles- [EE] What three days? I had to work!

Raq C- Oh, you had to work? Yeah! Oh, [ES] un aplauso para toda la gente que le tocó trabajar porque there was a lot of people, a lot of people working at the grocery stores all night… clerks at Seven Eleven, all the gas station clerks también.

Raúl- Sí.
Raq C- Mucha gente le tocó trabajar all three days. So uh [ES] que bueno. Que le pasa diciendo el dinero.

Mr. Pickles- Oh, yeah, you know I got a chance to uh… your show… I got to watch your show so it was pretty good. I got to watch it, so…

Raq C- Oh, thank you, baby. You don’t forget you can also watch it online… holamundo dot com forward slash rivera, all right?

Mr. Pickles- Yeah, you got a nice dog, Terrible. He’s real nice.

Raq C- You like Terrible, huh? I took him on a roll yesterday. I kept that pit-bull busy this weekend. [laughs] Mr. Pickles, thank you for calling us this morning, okay? You have a beautiful day. [DS] Ay, vive la música everyday. This is Flo’ Rider, featuring David Guetta.

Raúl- Yeah.

Raq C- I’m sure they played this yesterday at the pool party, right?

Raúl- This is a former jump up jam.

Raq C- Yes. This is “My Club Can’t Handle Me.” For sure to energize you esta mañana. This is Latino noventa y seis tres.

SONG- (English)

Raq C- Put your hands up! [ES] ¡Buenos días! This is Latino noventa y seis tres. So, Raúl, I gotta tell you about mi nueva comadre, Yolanda Aguilar.

Raúl- Okay.

Raq C- You’re probably like, who’s Yolanda Aguilar, right?

Raúl- I think I remember you talking about her.

Raq C- Yes. Well, actually, she owns Yolanda Aguilar beauty spa.

Raúl- Yeah.

Raq C- And uh, you know me, I’ve always gone to different, different places and I’ve always especially different lotions, different creams. I’ve always tried to find different solutions to take care of my skin…

Raúl- [Yeah, yeah.]
Raúl - [Oh, yes]

Raúl - [Right]

Raúl - [Okay]

Raúl - [Right]

Raúl - Of course.

Raúl - [Mm hmm, right]

Raúl - [It looks great]

Raúl - [Okay]

Raúl - [Mm]
Raq C- …so, you know, muchos, mucha gente te lo recomienda just solutions but a lot of your skin problems come from within. So, uh, since she’s celebrating forty-five years in business, she wants to give the first forty-five people a free consultation. I was like, come on, Yolanda, we gotta we gotta hook our listeners up. So las primeras cuarenta y cinco personas que llaman ahorita are gonna get a free consultation. If you’re suffering maybe from acne, oily skin, uh, big pores…maybe you’re a teenager and suffering from acne because I did when I was a young girl and, uh, I really, really wish Yolanda Aguilar would have been around then. So forty-five years in business, Yolanda Aguilar beauty spa. Right now, the first forty-five people will get a free consultation. 213-687-6683. They’re located in downtown L.A. y una vez más 213-687-6683 [DE] and of course, you gotta let them know que la comadre Raq C te lo recomendó.

ADVERTISEMENT- (English)

Raq C- ¡Hola, soy yo! La comadre, Raq C, and usually I drink water for the most part but you know when I gotta add some flavor to my life, I pop open a Jarritos for sure. First and foremost because it has no high fructose corn syrup. Nada, absolutamente nothing. They have lots of flavors like the maringa, lemon lime, piña, mango, fruit punch, mandarina, [DE] and trust me, the list goes on and on. And did I mention Jarritos is made with 100% natural sugar which means that Jarritos is way better than any other soda out there. So, remember, for your next family picnic, for your next birthday party, or just something to quench your thirst, you gotta make the right decision and pick Jarritos. Remember, it has no high fructose corn syrup and it’s made with 100% natural sugar. You can’t beat that with a baseball bat. So be like me and add some color in your life and drink Jarritos.

Raúl- Go to your local retailer and pick up a Jarritos today! Jarritos, drink out loud!

ADVERTISEMENT- (English)

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ADVERTISEMENT- (English)

ADVERTISEMENT- (Spanish)

ADVERTISEMENT- (Spanish)

Raq C- Now let’s get to it! Commercial free music. Here comes the music! Latino ninety-six three!

SONG- (Spanish) (19:30)
Raúl- Okay.

Raúl- [Ay, ¿Qué papasote?]

Raúl- [laughs] That’s funny.

Raúl- [Yeah, I feel you. I feel you.]

Raúl- Okay, okay.

Raúl- [Yeah]

Raúl- [Yeah]

Raúl- [Yeah]
Raúl- Yeah.

Raq C- Yes! It has become the best selling World Cup song ever…

Raúl- Yay, good for her!

Raq C- …with over two million copies sold.

Raúl- Nice!

Raq C- Two million!

Raúl- That’s a lot!

Raq C- I bet you she makes 99 cents off of each download.

Raúl- No.

Raq C- Hollar!

Raúl- She wishes! She’d be really rich!

Raq C- The video also did really good. Lots of people have viewed it on the Internet, on Youtube, so uh, “Waka Waka” officially the best selling World Cup song ever. But, then again, cada canción que hace Shakira [EE] is a hit.

Raúl- Yeah, yeah, yeah, you’re right. You’re totally right.

Raq C- [ES] Muchas felicidades a la colombiana, Shakira. [DE] And check this out, the Hollywood reporters are claiming that “Dancing with the Stars,” you know, “Dancing with the Stars,” the new season is about to start…

Raúl- [Of course, yeah]

Raq C- …the um, the “Stars” finalists will make three hundred and forty-five thousand dollars!

Raúl- Oh, so the finalists, if you make it to the end…

Raq C- Yeah, but just to sign up, I think they get like one hundred…yeah, yeah, it says right here. Each contestant earns 125 thousand dollars just for signing up. Three weeks of rehearsals and competing in the first two episodes is…after that, they make like, if they’re finalists, 345 thousand dollars and then uh dancers that earn… after the three weeks of survival, they make ten thousand dollars an episode, for weeks three and four, 20 thousand dollars and episode, for weeks five and six, 30 thousand dollars an episode…
Raúl- [Oh, wow.]

Raq C- …and for weeks seven and eight, 50 thousand dollars an episode and for the final two weeks, three hundred and forty-five. That's a lot of thousands.

Raúl- Yes!

Raq C- That's a lot of money!

Raúl- Yes!

Raq C- con razones a (xxxxxx)

Raúl- [EE] But very well worth it!

Raq C- Very well worth it! I think I would tear it up on “Dancing with the Stars.”

Raúl- You would! You would be a natural!

Raq C- I would be like the first alarena to do “Dancing with the Stars,” okay! [ES] Representando la república. !Respito! [DE] Check it out! I’ve got the early morning mind bender pregunta coming up. Esta pregunta that in the morning que vas a pensar. I got that coming up, okay? It’s Latino noventa y seis tres. I’m gonna put that on my vision board. I wanna be on “Dancing with the Stars.”

Raúl- Ah.

SONG- (Spanish)

SONG- (Spanish)

Raq C- I love that song! Prince Royce… “Corazón sin Cara”… la única canción giving it to you like that. It’s Latino noventa y seis tres. Buenos días to everyone checking in through Twitter! Don’t forget you can hit us up through Twitter. It’s at Latino nueve seis tres.

Raúl- Sí.

Raq C- [DE] If not, you can hit me up. It’s at Raq C. R-A-Q-C. If not, you can hit up Raúl at DJ Strangelove 09.

Raúl- Yeah!

Raq C- Why Strangelove, Raúl? I’ve never figured it out.
Raúl- Well, cos back in the day I was a huge Depeche Mode fan, and Depeche Mode had a song called, uh, “Strange Love,” and this girl started calling me, “Hey, Mr. Strangelove!” and it stuck.

Raq C- I just think you’re strange when it comes to love.

Raúl- I am. For reals!

Raq C- and he’s strange when it comes to love, ladies. So..

Raúl- [laughs] Yes.

Raq C- …you have some strange tendencies.

Raúl- I do, yes.

Raq C- I don’t know [laughs]

Raúl- I definitely do. I put myself on blast.

Raq C- For real. No, but, hey, you know, [ES] cada loco con su tema.

Raúl- Yes. [laughs]

Raq C- Okay. Early morning mind bender pregunta!

Raúl- Okay, I’m ready!

Raq C- Listos. [EE] I love la pregunta de la mañana para que divinan.

Raúl- Vámanos.

Raq C- Okay. Fifteen percent of couples have broken up because of this. What is it?

Raúl- Mm, I’m gonna say a girl would definitely break up with me for this cos come Thursday football season starts. [DS] Ni me mire, ni me toque. [DE] Don’t come around, don’t call me. I’m busy watching football. So I’m gonna say football.

Raq C- Football?!!

Raúl- They break up cos of football.

Raq C- Uh, that is not the right answer!

Raúl- No?!!

Raq C- Yeah, you deserve a wah, wah, wah. [laughs]
Raúl- Huh.

Raq C- Okay. I’ll say 15% of couples have broken up cos of this, ¿qué es?

Raúl- Hm.

Raq C- It has nothing to do with cheating. It is not cheating.

Raúl- It doesn’t, oh, okay.

Raq C- Okay?

Raúl- Wow.

Raq C- Quince por ciento de las parejas se quiebran por esto, ¿qué es? Y no tiene nada que ver con el engaño, okay?

Raúl- Okay.

Raq C- So put your thinking helmet on and think. 15% of couples have broken up because of this, what is it? Early morning mind bender question. Call us up 877-963-0963. Si tú piensas que tienes la respuesta correcta esta mañana, [DE] if you’re feeling lucky, thinking you know what’s up this morning, call us up! It’s a brand new Shakira! Esto se llama “Loca con tu tigre.” Another Latino fluce! Let’s go! (34:20)

SONG- (Spanish)

Raúl- Who’s taking over your L.A. radio? La comadre on Latino ninety-six three!

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ADVERTISEMENT- (English)

ADVERTISEMENT- (Spanish)

ADVERTISEMENT- (English)

ADVERTISEMENT- (Spanish)

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ADVERTISEMENT- (English)
Raq C- We’re back to your favorite music on Latino ninety-six three!

SONG- (Spanish)

Raúl- Nope!

Raq C- I’m sure some couples break up cos of that, but, in this case, no es la respuesta correcta. [DE] All right, let’s go to uh, this is Liliana from Huntington Park. What up, Liliana?

Liliana- Hey! What up, Raq C?

Raq C- How are you, baby girl? Do you think you have the correct answer to the early morning mind bender pregunta? 15% of couples have broken up because of this, what is it?

Liliana- Money?

Raq C- [Money? No! That is a good one!]

Raúl- [Money! That’s a good one.]

Raq C- But, you know what? No, that is not the correct answer. I think, I think that that percentage would definitely be higher.

Raúl- I think it’d be higher, mm hmm.

Liliana- Yeah.

Raq C- Nice try, Liliana. Thank you, girl.

Liliana- Thank you, Raq C.

Raq C- All right. This is Noelia from L.A. Noelia!

Noelia- Yes?
Raq C- [ES] [Tú (xxxxxx) famosa, comadre]

Noelia- [Mira, tengo la respuesta]

Raq C- A ver, what do you think the correct answer is?

Noelia- It’s bad sex.

Raq C- [Bad sex! No!]

Raúl- [Bad sex! Wow!]

Noelia- [Is it?]

Raq C- No, no. That is not the correct answer! I-I’m sure a lot of couples do suffer from that. Are you actually going through that right now?

Noelia- No, I’m just giving my opinion [ES] porque te digo, Raq C, me corta mi novio.

Raúl- I was about to say, wait, is this my ex-girlfriend calling in right now?

Raq C- [laughs]

Raúl- Ah, not. It’s not.

Raq C- [All right, Noelia.]

Noelia- [Mira, Raq C, porque…]

Raq C- [EE] Take care, novecita.

Noelia- Okay.

Raq C- She did say, “te digo algo me corta mi novio,” so that means her man probably sucks.

Raúl- Ugh.

Raq C- Are you saying that you suck in the sack?

Raúl- Yes, I suck. I’m terrible.

Raq C- Oh my gosh!

Raúl- That’s why I need, I need a girl that can show me something.

Raq C- You need some volunteer teachers.

Raúl- Yes! For sure! For sure!
Raq C- Good one!

Raúl- [laughs]

Raq C- Nice way to try to pick up on the ladies, Raulito.

Raúl- What? What are you talking about? I have no idea what you’re talking about.

Raq C- Don’t put yourself out there if you suck like that. Oh, my gosh!

Raúl- I don’t suck! Come on now.

Raq C- [laughs]; A ver!

Raúl- A gentleman don’t brag!

Raq C- Exacta… well… [ES] ¡exactamente! ¡Exactamente! You were using reverse psychology. I suck, girl, I need a teacher. I need a personal coach.

Raúl- Yeah, yeah. And then bam! Like this!

Raq C- Hey! 15% of couples have broken up because of this, ¿qué es? So far nobody has guessed the correct answer. Uh, I’m looking at the phone screen right here and nobody has the right answer.

Raúl- Mm, did you, when you read it, did you automatically come up with the answer?

Raq C- No, no. When I read it, I didn’t come up with the answers.

Raúl- No? Oh, okay.

Raq C- So, it is a little difficult esta mañana. Quince por ciento de las parejas se han quebrado por esto, ¿quién es? Eight seven seven nine six three oh nine six three. [ES] ¡Buenos días! Latino, DY!

SONG- (Spanish)

ADVERTISEMENT- (English)

SONG- (Spanish)

Raq C- Top of the hour traffic on Latino ninety-six three!

Raúl- Good morning, Los Angeles. 7:14 a.m. Your top of the hour traffic this morning! Your 10 West, you’re gonna experience a slow down this morning from Citrus to the 605. Your 210 West, that’s gonna be slow from Sunflower over to the 605 this morning. If you’re on
that 60 West, you’ll get your slow and go from the Galas over to the Hacienda. The 405 South, this morning, that’s slow from the 118 to Mulhullen. Your 405 North is gonna be slow this morning, slow and dull from the 405 North over to the 110 to Rosecrantz, all the way over to Rosecrantz. Also, the 215 South. If you’re on that 215 South to the 60 East, the, uh, transition that’s gonna be closed for CAL-TRANS work. The 215 South before Blane until 3 p.m. all three lanes closed…

Raq C- What?

Raúl-… so, you’re gonna need to take the 60 West exit Main Street, then enter the 60 East from Main Street that will be your way around it and one more point 5 South past Stadium Way, a crash is blocking the middle lane so it’s gonna be slow from the 2. 5 North is slow from the Valley View to the 101. A lot of stuff going on this morning.

Raq C- Wow! Lots of uh, alternate routes esta mañana.

Raúl- Yes.

Raq C- [ES] Buenos días to you in the shoe! 7:13 esta mañana. This is Latino noventa y seis tres. We’re still on the early morning mind bender pregunta porque nadie ha adivinado. [DE] All right, let’s go to the phone lines. Directamente con… this is Jackie from Whittier, where the girls are prettier.

Raúl- Yeah, yeah.

Raq C- Jackie, what’s up, girl?

Jackie- Hi!

Raq C- [DS] Ah, ponte las mujeres from Whittier [ES] son más chulas que las demás.

Jackie- [EE] No, well, some girls are, but all the girls are pretty.

Raq C- [laughs] That’s right, girl. That’s the correct answer right there. A ver, 15% of couples have been broken up because of this, have broken up because of this. What is it? And it has nothing to do with cheating.

Jackie- Okay, quiero decir que (xxxxxx). [EE] it takes a lot of love.

Raq C- Uh, that is not the correct answer!

Raúl- Probably true, though.
Raq C- Man, but all these answers coming in are good ones. Thank you, chulita. Thanks for calling us, okay? Let’s go to um, this is Elizabeth from Pacencha. Pacencha’s in the O.C., verdad, Elizabeth?

Elizabeth- Yes!

Raq C- What’s up, home girl?

Elizabeth- Hey! I was asking you if, well, I actually called you to ask if you could sing a song for my mom for her birthday.

Raq C- [Oh!]

Raúl- [Oh, okay.]

Raq C- You’re calling for the birthday wake up call! Hold on one second, girl! We’re gonna get right to you, ok?

Elizabeth- Okay, thank you, Raq C.

Raq C- Yeah. Early morning birthday wake up call is coming up next, but we gotta get this early morning mind bender question out of the way first, okay? This is Henry from Whittier, where the men are prettier.

Raúl- [laughs] What?

Raq C- No te creo, di, Henry. [EE] How are you, baby?

Henry- I’m doing fine, and yourself?

Raq C- I’m good, baby. Aquí, mira, echando el duro.

Henry- [laughs]

Raq C- Do you have the answer? 15% of couples have broken up because of this, what is it?

Henry- I think it’s personal hygiene.

Raq C- Personal hygiene? [Oh my] [laughs]

Raúl- [A lot of this…]

Raq C- That’s gross. No, that’s not the right answer, man! [ES] Gracias, Henry, but I’m sure you would definitely break up con una comadre if she just wasn’t clean, huh?

Raúl- Yuck.
Henry- Yeah, stinky.

Raq C- [ES] Asco. Ew.

Raúl- That got you.

Raq C- All right, Henry, thanks for the call, okay? Have a beautiful day. [ES] Que te vayas muy bien.

Henry- [EE] Ah, thank you.

Raq C- Okay, bye! A ver, this is, um, Myra from Poquema. Myra!

Myra- ¿Qué?

Raq C- [EE] What’s crackin’ in Poquema, girl?

Myra- Oh, just listening to you.

Raq C- [ES] Ay, muchas gracias, mi reina. ¿Cómo hiciste? ¿Muy bien?

Myra- Yeah.

Raq C- [ES] Que bueno. Okay, what is your guess? 15% of couples have broken up because of this, what is it?

Myra- Um, because the girlfriend doesn’t get along with the boyfriend’s mom?

Raq C- [Yeah!]

Raúl- [Mm, nice!]

Raq C- 15% of couples have broken up cos the girlfriend did not get along with the boyfriend’s mother. How did you know that?

Myra- I don’t know. I just guessed.

Raq C- ¿Por qué hiciste pasó? ¿O qué?

Myra- No.

Raq C- [EE] Oh, okay. Good. Actually, that happens to a lot of couples…

Raúl- Oh, yeah.

Raq C- …well, 15% of couples, according to this study.
Raúl- A lot of (xxxxxx).

 Raq C- Literally! All right, Myra, thank you for calling from Poquema, okay?

 Myra- Okay.

 Raq C- Thanks, baby girl. Hey! Yes! Birthday wake up calls coming up next. Ocho siete siete nueve seis tres cero nueve seis tres. If you want us to wake up maybe your girlfriend, tu tía, tu mami, tu papi, tu abuelito, it doesn’t matter as long as they pick up their phone!

 Raúl- Yeah, even I have birthday shout outs today.

 Raq C- Go ahead! Shout them out!

 Raúl- A shout out to Lizette from Linwood, Mónica in Paloma. Uh, Lizette and Mónica are having birthdays today, so happy birthday!

 Raq C- Ay, happy birthday, comadres!

 Raúl- [ES] ¡Feliz cumpleaños!

 Raq C- Y también [DE] if you want a birthday shout out send me a little tweet on Twitter, and we’ll get your birthday shout out on the radio. Now you can text us at 88528. Type in KXOL y tu mensaje, okay? Good morning! Birthday wake up call! This is dedicated to all my future billionaires. Okay?

 Raúl- Yeah!

 SONG- (English)

 SONG- (Spanish)

 ADVERTISEMENT- (English)

 ADVERTISEMENT- (English)

 ADVERTISEMENT- (English)

 ADVERTISEMENT- (English)

 ADVERTISEMENT- (English)

 ADVERTISEMENT- (Code-switching)

 ADVERTISEMENT- (English)
Raq C- We’re back! Back to your favorite music! Latino ninety-six three!

SONG- (Spanish)

SONG- (English)

SONG- (Spanish)

SONG- (English)

Raq C- Latino ninety-six three. [ES] Buenos días. We have Elizabeth from Placencha on the phone lines. How are you doing this morning, mama?

Elizabeth- I’m good, I’m good. I’m just on my way to school.

Raq C- Cool! Where do you go to school at?

Elizabeth- Uh, Central High School in El Dorado.

Raq C- Oh, okay, and you are trying to wake up tu mamacita esta mañana. Mariana, right?

Elizabeth- Uh, she’s already awake. She’s, uh, expecting, uh, a phone call from my sister. [laughs]

Raq C- Oh, she’s expecting a phone call from your sister?

Elizabeth- Yeah, but it’s actually gonna be you guys.

Raq C- Oh, how did you set her up? What did you tell her?

Elizabeth- Ah, we told her that she was gonna get a call from the bank. [laughs]

Raq C- [laughs] You wanna play a little prank on your mom, or what?

Elizabeth- No, I just wanted to wish her a happy birthday.

Raq C- Oh, okay, for sure. Her name is Mariana, and she’s definitely awake. And how old is your mama turning this morning?

Elizabeth- Uh, to be honest, she didn’t tell me.

Raq C- To be honest…[laughs]… Hay muchas mujeres que no les gustan decir la edad que cumple. [EE] It’s crazy.
Elizabeth- Exactly.

Raúl- A lot of women don’t like to say their age.

Elizabeth- Yeah, but she’s young in spirit.

Raúl- I’ll say 21, then.

PHONE RINGS

Mariana- Hello.

Raq C- Hi! Good morning!

Mariana- Good morning.

Raq C- Is this Mariana?

Mariana- Yes, it is.

Raq C- How are you doing this morning, Mariana?

Mariana- I’m fine, thank you. And you?

Raq C- I’m great! This is Raq C from Latino 96.3 wishing you a [happy birthday!]

Raúl- [Happy Birthday!]

APPLAUSE

Raq C- Mariana!

Mariana- Yes.

Raq C- Are you like who the hell? What? What’s going on here?

Mariana- Yes, I do. I’m surprised.

Raq C- Well, we actually have your um, your daughter. Her name is Elizabeth.

Mariana- Yeah.

Raq C- On the phone line with us.

Mariana- Oh, really.

Elizabeth- Hi, mom!
Mariana- Oh, my! Thank you so much!

Elizabeth- You’re on the radio right now!

Mariana- Why did you do that?

Elizabeth- Cos I love you.

Raq C- Cos she loves you and she wanted to wish you [ES] un feliz cumpleaños!

Elizabeth- [Unintelligible] [EE] Well, we love you, mom, and happy birthday!

Mariana- I know you do, Elizabeth, and I love you too. And you know you’re my best.

Raq C- How many daughters do you have, Mariana?

Mariana- Three daughters.

Raq C- Oh, your other daughters [ES] se van a poner loca cos you told this one that she’s the best.

Mariana- I know. I know they will, but it’s okay.

Elizabeth- [Unintelligible]

Raq C- Oh, that’s awesome!

Elizabeth- I have the whole school telling you happy birthday right now.

Mariana- Oh, my gosh! You’re such a wonderful daughter.

Raq C- Aww, that’s always good, right? It makes you feel like you did a good job by raising a wonderful daughter.

Mariana Yes, it does. It does.

Raq C- All right, Mariana. Well, we wanna wish you a happy birthday. We hope you have a beautiful day. Do you have any special plans for today?

Mariana- Well, not yet! Maybe later on.

Raq C- Oh! You might, maybe you have some more surprises coming your way.

Mariana- Well, I hope! [laughs]

Raq C- [laughs]
Raúl- Well, happy twenty-two, by the way, happy twenty-two!

Mariana- Okay, thank you very much.


Mariana- Okay, thank you!

SONG- (Spanish)

ADVERTISEMENT- Latino se va por el loco de la mañana con la comadre Raq C on Latino ninety-six three!

ADVERTISEMENT- (English)

ADVERTISEMENT- (English)

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ADVERTISEMENT- (English)

ADVERTISEMENT- (Code-switching)

ADVERTISEMENT- (English)

ADVERTISEMENT- (English)

SONG- (English)

Raq C- Now, it’s time for the jump up jam! Aww, yeah, buddy! Latino noventa y seis tres! Time for the jump up jam! Lots of people checkin’ in, uh, through Twitter. My boy, Renee K NY 89, Loca Leti Avelito 218 from HP, Brenda La Secia checkin’ in, uh, DJ Tribal, Sweet Moni, Ruby Drinks, I’m just shouting out the display names, okay? Iris G 84, y también, uh, I can’t pronounce that one [laughs] [ES] pero gracias por el amor. Time to drop the jump up jam on your lap. [DS] Vámonos. This is “De la Soul!” You it! We got somethin’ now! Takin’ you back with this one!

Raúl- Oh yeah! Uh!

Raq C- [DS] Si estás en tu carro o estás durmiendo sube el volumen [DE] and just party! Takin’ you back! You tell them what it’s about, man! Just me, myself, and I. Good morning! It’s just me, myself, and I. What!??
Raúl- Oh, man, I wish I had better news this morning. 8:11 a.m. Top of the hour traffic. I don’t, I don’t want people to be like, god, this guy’s a downer, but traffic is not good this morning. All right, here we go!

Raq C- Yeah, well, it’s after a three-day holiday!

Raúl- Well, what’s everybody thinking? Uh.

Raq C- Who hecha el compadre?

Raúl- Eh, vaya, vaya! Five car crash…

Raq C- What?

Raúl- …blocking two right lanes on the 22 East. It’s a five car crash. Your traffic is gonna be slow from Brokehurst to the City Drive, all right? 405 South Valley Vista, a crash with a big rig. It’s been cleared from lanes, but your traffic is slow from the 118 to Gettys Center. Uh, that’s, uh, pretty much the big news right there. That’s all for this morning. So, also the five pass, uh, the five south past Stadium Way, two car crash, that’s also been cleared, but your traffic is gonna be slow and dull from Glendale Avenue, uh, all the way back to Glendale Avenue. And 5 North, that’s slow from Valley View to the 101, so that is your top of the hour traffic this morning. Please have a safe, uh, drive.
Raq C- Good morning! Hey, I don’t know about you, but, to me, relaxation is a big part of my life. Raúl, you like to get massages, right?

Raúl- Of course! Who doesn’t?

Raq C- Yo sé que muchos hombres y mujeres like to get pampered, like to get massages, so, check this out! On Friday, we are gonna be giving away a $200 value massage and facial. It’s the European package from my good friends, Yolanda Aguilar beauty spa in downtown L.A. You know that new spa that I told you I’m going to? Well, they’re hookin’ it up with a $200 value European package que incluye un masaje y un facial. [DE] If you think you deserve it, maybe your mom deserves it, your girlfriend, maybe your dad, fax us right now 310-843-4961. That’s 310-843-4961. Write a couple paragraphs and let us know why you deserve this package! And on Friday, we’re choosing a grand prize winner.

SONG- (English)

SONG- (English)

Raq C- Yeah, we have some good news out there! Barak Obama plans to jumpstart the economy by spending uh, fifty billion on rebuilding 150 thousand miles of roads.

Raúl- Nice.

Raq C- A round of applause for that one! Constructing and maintaining 4,000 miles of railways and reconstructing 150 miles of airport runways. So uh, it looks like we’re gonna have some pretty good roads pretty soon. Not pretty soon. It’s gonna take, it’s gonna take un ratito pero lots of jobs are gonna be coming up. And, uh, esta mañana, there was a big alert, an 8 year old missing boy from Ontario. Authorities were asking for the public’s help finding 8 year old Anthony Leon who walked away from his home on Monday afternoon. Check out how [ES] inteligente son los niños ahora. I guess him and his mom got into a fight. A little 8 year old boy and I think this this story touched my heart porque my nephew is 9, and if he were to be missing, I would freak out. Well, police said that he was upset, called his mom at work y le dijo, you know, “Quiero vivir con mi papi,” “I wanna go live with my dad.” And she’s like, “no.” You know? So, by the time the mom llegó a la casa, the boy had already packed his things and left.

Raúl- Wow.

Raq C- So, he had been missing since yesterday. Well, thank goodness, uh, we just saw breaking news that the little boy was found in Fontana.

Raúl- Wow.
Raq C- That’s kinda far down in Ontario, Fontana. Well, nobody knows. The authorities no saben como llegó a Fontana pero el caso es que llegó and he showed up at his dad’s business. I guess he the authorities were like, “Where are you?” and he’s like, “I’m at a junk yard.” So, um, a lots of times, estos casos, don’t miss, uh, don’t end so positive, but he, uh, he is alive, this 8 year old little boy. Thank goodness, thank goodness.

Raúl- Yes.

Raq C- And uh, check this out! After forty-one years, una comadre, she was a nurse, she met her father she never knew. After 41 years, I guess her dad got admitted at the at the hospital she was working at in New York’s Calvary Hospital. She hadn’t seen her estranged father for more than 40 years and uh, when he was admitted… actually we have the the exact footage.

Raúl- A ver.

Raq C- [EE] Not footage. I’m sorry. The uh…[audio]

Raúl- [clip]

Raq C- the uh, clip.

AUDIO CLIP- (English)

Raq C- Oh, my god! Can you imagine después de cuarenta años? You your dad straight up abandoned her, walked out of her life and uh, she says she immediately recognized the man and cried cos she knew it was her father.

Raúl- Oh, wow.

Raq C- Talk about fate and destiny, right? Latino lotería coming up next. It’s Latino noventa y seis tres. ¡Buenos días!

SONG- (Spanish)

SONG- (English)

SONG- (Code-switching)

Raq C- Latino ninety-six three. Ninety-six minutes commercial free música. ¡Buenos días! ¡Buenos días! ¿Cómo entierran esta mañana? Hey, it’s time to play Latino lotería.

Raúl- Ay, ¿Qué va?

Raq C- I have aquí, Raúl; he sampled my car screen.
Raúl- After choking?

Raq C- This is going for a pair of boletos to the ultimate music battle grand finale featuring Daddy Yankee y Rake, Tuesday, el viente y uno de septiembre at the Hollywood Palatium.

Raúl- Yeah!

Raq C- It’s gonna be a dope event, man.

Raúl- Yes, it is.

Raq C- It’s gonna be dos grupos amazing. Of course Rake and of course DY. If you’ve never seen Daddy Yankee live, mucha mucha energía. Here we go! Picking my Latino lotería card to see… here we go, here we go! Uh, okay, got it! Ooh!

Raúl- Uh, oh!

Raq C- This is a good one for a Tuesday.

Raúl- Uh, oh!

Raq C- 877-963-0963. If you can take a wild guess on cual tarjeta yo escojí, you are gonna go see the ultimate music battle grand finale. DY and Rake, Tuesday, September 21st at the Hollywood Palatium. All right? Get ready for that. This is Katy Perry. I don’t know if you know but she used to be a Christian girl.

Raúl- What?

Raq C- She used to be a Christian girl before she turned, you know, Katy Perry. Her name was originally, uh, Katy Hudson.

Raúl- Really!

Raq C- Yeah, but now she’s a rock star, and her name is Katy Perry. [laughs]

Raúl- [laughs]

Raq C- Latino noventa y seis tres. “California Girls” featuring Snoop!

SONG- (English)

Raq C- Nothing like us California girls! Hollywood, holler! It’s about that time, man. So, uh, este fin de semana, mucha gente se fue a las películas a disfrutar una película; I have to say. [laughs] Imagine if I talked like that, and I had multiple personalities.

Raúl- It’d be weird.
Raq C- Hi, Raúl! How you doin’?

Raúl- Oh, my god.

Raq C- So, the number one movie came out, uh, “The Americans,” starring el papasote, George Clooney, opened up, making, uh, 16.4 million dollars. Uh, en la posición número dos, “Machete” opened up with 14 million. Pretty damn good! “The Takers” came in the number third, in the number three spot. 13.5 million. And uh, number four, “The Last Exorcism,” 8.8 million, and uh, number 5, “Going the Distance” with Drew Barrymore…hm… that’s a love story right there. And 50 Cent is officially a masa-talker on Twitter. He talks a lot of madness.

Raúl- Yeah, big time. Yeah, he does.

Raq C- Yeah, I know this for a fact porque lo sigo and uh, he actually went on Twitter saying, he tweeted, “Man, T.I. and Tiny done got picked up again for methamphetamines and ecstasy. Damn, man, Tiny gotta take that charge. Say it was yours, baby.” So he’s basically saying that que la novia de T.I., [EE] I’m sorry, la esposa de T.I., Tiny, should take the drug charges with all the stuff that was found in the car last week on Sunset Boulevard in Hollywood.

Raúl- That sounds like the hot topic to me.

Raq C- Hey! Would, would you take the, would you, you know, hand over the charges to your girl?

Raúl- No! That’s, dude, what kind of a dude are you if you let your lady take the fall?

Raq C- [ES] Pues, ahora ya te vemos el tipo donde que es 50 Cent!

Raúl- [EE] I guess so, homie!

Raq C- And, uh, with the MTV VMAs approaching, Kanye West, some other dude, he went haywire este…

Raúl- [laughs]

Raq C- …este fin de semana on Twitter, [EE] but it wasn’t, it wasn’t like anything crazy. He was actually…. You could tell he’s a different, changed Kanye West.

Raúl- We hope.

Raq C- You know, well, uh, he said he’s ready to put last year’s debacle where he insulted Taylor Swift, you know, he’s ready to put it behind him. He said, this was him, directly from his set, “I bled hard! They canceled tours with the number one uh, pop star in the world.
They closed the doors on my clothing office. I wrote a song for Taylor Swift that’s so beautiful, and I want her to have it. If she won’t take it, then I’ll perform it for her.” Imagine if he performs it for her at the VMAs; [ES] me encantaría eso. “She had nothing to do with issues of the awards show. She had no idea what hit her. She’s just a little girl with dreams like the rest of us. She deserves the apology more than anyone. When I woke up from the crazy nightmare, I looked in the mirror and said, ‘Grow up Kanye.’ I take the responsibility for all my actions. I’m not a bad person. Even in that moment, I was the only, I was only trying to do good, but people don’t always need my help. Beyonce didn’t need that, MTV didn’t need that, and Taylor and her family, friends, and fans definitely didn’t want or need that.” So, I guess, the way he interpreted it, he was trying to help, but in reality, he made the situation worse.

Raúl- Right, right.

Raq C- You know, so, uh, something to look forward to porque los MTV VMAs siempre tienen sorpresitas. [EE] I have a feeling, for rating’s wise, they’re probably gonna allow Kanye to perform that song for, uh, Taylor Swift. What do you think?

Raúl- You think so? I don’t know they might be… I hope they do, I hope they do. Yes.

Raq C- I hope he does! Hey! Time for uh, let’s see, Latino lotería. Let’s go!

OFF AIR

SONG- (Spanish)

SONG- (English)

ADVERTISEMENT- (English)

SONG- (Spanish)

Raq C- Top of the hour traffic on Latino ninety-six three!

Raúl- Good morning, Los Angeles! It is 9:07 a.m. Your top of the hour traffic. 405 North at Normandy, you have a car crash. That will be in the car pool and left lane, so you’ll get that slow from Wilmington Avenue. Your 405 South, that’s gonna be slow from Norup, this morning, over to Gettys Center. Also, that 405 North before Western, a car has been flipped over, and the three left lanes, traffic is slow and dull from the 605 to the 10. We actually saw that on the news so that’s definitely still going down. 10 West is slow from Holt over to the 710, and your 60 West is gonna be slow from Fullerton Road over to the 5. And that is your top of the hour traffic.

Raq C- I love it, man! Time for…
OFF AIR

SONG- (Spanish)

SONG- (Spanish)

SONG- (English)

SONG- (Spanish)

SONG- (English)

Raq C- Latino ninety-six three! Ninety-six minutes commercial free música. Hot topic del día. We’re actually gonna, uh, you know, take it real easy on the hot topic del día ahora since everyone is ready getting back de vacaciones. Well, a new survey by the All Eyes Casino Mr. Green dot com revealed that 63% of women secretly like cheesy pick-up lines and appreciate questions such as, “Did it hurt when you fell out of heaven?” And, “If I told you that you had a nice body, would you hold it against me?” Those are cheesy pick-up lines!

Raúl- Yeah, those are real cheesy.

Raq C- Well, I have a list right here of the best pick-up lines in front of my face. Wanna hear some?

Raúl- I wanna hear them. Let’s hear them.

Raq C- Hold on! Before I go on to my list I have in front of my face, yo quiero saber, what are some of the pick-up lines you’ve ever used on a girl?

Raúl- Me?

Raq C- Yes.

Raúl- Um, I don’t think my pick-up line works.

Raq C- [laughs] Why?

Raúl- Cos it’s, “Hi, my name is Raúl. I may or may not have an STD.”

Raq C- [laughs] Oh, my god!

Raúl- I don’t think… it’s not really working very well.

Raq C- I would run for the mountains. Oh, my gosh!

Raúl- Yeah, I gotta change that one. It’s not really working.
Raq C- You’re making me choke and cough on that one. I would run, for real. I would not pay attention to you. Oh, my gosh. Okay, well, here’s some of the best pick-up lines. Um, it says, “Do you believe in love at first sight, or should I walk by again?” [laughs]

Raúl- Ah, good one!

Raq C- Here’s another one, “Apart from being beautiful, what do you do for a living?”

Raúl- Oh, wow. You like that one!

Raq C- Actually, these are not cheesy pick-up lines! These are the best pick-up lines que a nosotros las mujeres nos gustan.

Raúl- A ver.

Raq C- [EE] Another one. “Shall we talk or continue flirting from a distance?” Oh, I like that one!

Raúl- Mm hmm, in the club!

Raq C- How about this one. This, this is kinda like straight forward. “Nice dress! It’d look good on my bedroom floor.”

Raúl- Oh, see that’s more my style right there.

Raq C- That’s a good one! Here’s another one. “I miss my teddy bear. Would you sleep with me?”

Raúl- Okay.

Raq C- Oh, my gosh!

Raúl- That’s dumb.

Raq C- Okay, and, uh, here’s, this is the one I think that todo el mundo ha escuchado como, “Did it hurt when you fell out of heaven?” “Do you believe in helping the homeless? If yes, take me home with you.”

Raúl- Oh.

Raq C- [laughs] That’s a good one!

Raúl- That one’s probably popular in L.A.

Raq C- De eso queremos hablar esta mañana. What are some of the, comadres, what are some of the cheesiest or worst or best pick-up lines that you’ve ever heard from a guy or a
girl porque, you know, there’s lesbians out there. And fellas, what are some of the best, cheesiest, or worst pick-up lines you’ve ever used on a girl or a guy. Ocho siete siete nueve seis tres cero nueve seis tres. [DE] I’ll tell you mine if you tell me yours cos I have this really good one that a guy used on me and it was the best. Like I think it’s better than all the ones that I just said.

Raúl- Really! I’m excited.

Raq C- Yes! I’m gonna tell you, I’m gonna tell you once you share yours with me. I’m gonna tell you which one was used on me that I loved. Totally broke the ice, totally made me laugh, and I was like, “Wowzers, this guy’s got my attention!” 877-963-0963. Call me and share your cheesiest, worst, or best pick-up line that somebody has used on you, okay? Latino noventa y seis tres. Hombres, mujeres, ¡abórtanse!

SONG- (Spanish)
SONG- (Spanish)
SONG- (English)

Raq C- Hey! Latino noventa y seis tres! Ninety-six minutes commercial free música. We’re talking about how this new survey by All Eyes Casino Mr. Green dot com revealed that 63% of women secretly like cheesy pick-up lines and appreciate questions and lines such as, “Did it hurt when you fell out of heaven?”

Raúl- [laughs]

Raq C- Or, “If I told you that you had a nice body, would you hold it against me?” I guess some cositas pequeñas to break the ice. We have Carmen from Mid-City on the phone lines. Carmen, what’s up?

Carmen- Hey!

Raq C- Hey, give me your worst, best, or cheesiest pick-up line que un hombre ha usado en ti.

Carmen- Do you do karate? Because your body is kickin’!

Raq C- [laughs]

Raúl- Wow.

Raq C- Somebody used that one on you?

Carmen- Yeah.
Raq C- All right. I’ve got another one comin’ in right here. They, uh, this is funny. Ada, our comedian that’s gonna be in this Friday for Funny Friday, I guess somebody used this one on her. “Do you need a daddy for those babies?” [laughs]

Raúl- [laughs] Okay.

Raq C- Okay!

Raúl- That’s funny.

Raq C- Hey, at least, you know, he was willing to accept her with kids, right?

Raúl- Right.

Raq C- All right. Latino. Who’s this?

Juan- This is Juan from Monterrey Park.

Raq C- Juan from Monterrey Park! What’s the cheesiest pick-up line, the worst or the best that you’ve used on a girl?

Juan- Okay, so check this out. I had a bag of those Hershey’s candies…

Raúl- Oh, Hershey’s Kisses?

Juan- Yeah, Hershey’s Kisses.

Raq C- Okay.

Juan- So I had one, had one in my pocket…

Raq C- Uh, huh.

Juan- …and I walked up to a girl and told her, hey, can I give you a kiss? She said, that’s fine. So, I was, okay! So I gave her the the pure candy and she’s like hesitant and…

Raq C- What did she say? “Oh, my god! That was so cute!”

Juan- That’s about right.

Raq C- Thank you, compadre, thank you for calling us.

Juan- All right.

Raq C- [ES] ¡Hasta luego! A ver, vámonos con Cynthia from Pamona. Cynthia!

Cynthia- Hi!
Raq C- A ver, what cheesy pick-up line did somebody use on you, girl?

Cynthia- I lost my phone number, can I have yours?

Raq C- And how did you react to that, girl?

Cynthia- I just kinda gave him a weird look and kinda looked away, like kinda gave him the cold shoulder as I walked away.

Raq C- You’re like, okay, buddy, that one didn’t work.

Cynthia- Yeah, good try.

Raq C- Yeah, well, hey, Cynthia! What’s the best way that you like a man to approach you?

Cynthia- If he can give me a compliment and get me, well, like personality-wise, I think he’d get my attention better.

Raq C- That’s much better than using a cheesy pick-up line, for real. Los hombres que están luchando, I mean, I laughed at the real funny one where it’s gonna make you like totally break out and laugh like the one that was used on me did. All right, (Juanita), thanks for the call, okay?

Cynthia- Okay.

Raq C- Bye. All right, this is Maggie from L.A. What’s up, Maggie?

Maggie- Hey, comadre!

Raq C- Comadre, what’s the worst pick-up line somebody has used on you, a ver.

Maggie- He told me, “Are you the one that makes Apple Bottom Jeans? Cos you’re rocking the shit out of them apples.”

Raq C- What the heck? What was that supposed to mean? I guess that was supposed to be a compliment or a pick-up line.

Raúl- (laughs) I don’t, I don’t know.

Raq C- You have one coming in on Twitter, verdad?

Raúl- Yeah, it’s uh…

Raq C- What does it say?
Raúl- …from Your Cookie and this was used on her. “Quisiera ser plátano para que me peles.” [laughs]

Raq C- (laughs) This other one, Red Cap Wisdom, uh, the cheesiest pick-up line is this. “Damn, baby girl, do you have a website?” Okay! [laughs]

Raúl- Oh, wowie. I’m sorry, but… [laughs]

Raq C- Oh, my! Come on, Red Cap Wisdom. [ES] Por la razón no tienes novia, compadre! [EE] That’s, that’s horrible! [laughs] Damn, baby girl, do you have a website? [laughs] Latino ninety-six three. I’m rollin’; I’m rollin’ hard.

SONG- (Spanish)

SONG- (Spanish)

SONG- (English)

Raq C- Latino ninety-six three. Hot topic del día. We’re talking about the cheesiest pick-up lines somebody ha usado en ti. All right, this is Grisela from South Gig. [DS] Grisela, a ver, dime, comadre, the worst pick-up line someone’s used on you, or the best.

Grisela- Well, I have two, Raq C, but let me tell you, I was going to school, and, uh, one of my classmates, he just kept staring at me, and then he finally, um, I guess came up to me, and he told me, “Hey, um, I heard your parents were (overseas).” And I said, “What?!?” You know, I was a little upset, like, what are you talking about? And he said, “Yeah, they stole all the stars and put them in your eyes.” And I was just like, “Oh, my gosh!”

Raq C- Oh, my gosh! That’s a pretty good one!

Raúl- Oh, I don’t know.

Grisela- I mean, for a pick-up line? He first pissed me off and then he said that, it’s like… [laughs]

Raq C- And then you couldn’t do nothing but smile, verdad?

Grisela- …and I was just like, “Oh, my god!” I just, I was just, I was just all smiles, but it was more like, the “Oh, my god!” Yeah, you know, it was cheesy.

Raq C- Yeah, that’s cool, but it broke the ice, right?

Grisela- Yeah, and then, um, I had a co-worker once, like I was like really sick, and I was coughing, and you know, very unattractive.
Raq C- Uh huh.

Grisela- And, and he’s like from um…I think he was from um, Puerto Rico, and he was like, “Mira mamita, ah, cómo que [xxxx] llevas por dentro.” [laughs] [EE] I was just like, “Oh, my god!” And I’m coughing and sneezing, and I was like ugh. [laughs]

Raúl- [laughs]

Raq C- Oh, my god! That’s classic, dude! Oh, my gosh. Thank you, Grisela, for sharing that with us. Okay, girl?

Grisela- Okay. [Bye, Raq C]

Raq C- [Bye, mama!]

Anonymous Girl- Hi, Raq C! How are you?

Raq C- Hi, baby! I’m good! A ver, okay, share your craziest, worst, cheesiest pick-up line that someone’s used on you.

Anonymous Girl- Oh, my god! The worst one is one time this one guy was like, “Hey, I’m glad I have my library card so I can check you out.” [laughs]

Raq C- [laughs]

Raúl- Wow.

Raq C- That’s a good one! What else?

Anonymous Girl- No, it’s horrible! I was, I was, I was like, “Oh, my god! What a nerd!” [laughs]

Raúl- [laughs]

Raq C- I think more than anything, uh, pick-up lines and cheesy pick-up lines are are used just to break the ice, you know what I mean? I think you can’t do nothing else but laugh. Sandra Peña is in the building. Sandra…

Sandra- Yes.

Raq C- Has anybody ever used a cheesy pick-up line on you?

Sandra- You know what? I heard a few of them over the weekend, and I’m not trying to, you know, boost my ego. I’m just sayin’, but you know what?

Raq C- Ay! Sandra!
Sandra- When, when I lived in Phoenix, I don’t know, like sometimes, I guess I look a little chinita, and…

Raq C- You don’t be, you do look a little chinita.

Sandra- [laughs] Well, well, this guy, like, I don’t know at the mall, he was like, “Konnichiwa,” and I was like, “What?” and he looked at me and was all, “I don’t know what it means, but I know it’s Asian.” And I’m like, “And how am I supposed to know what the hell it means?”

Raq C- So it’s like, he tried to use Chinese on your… [laughs]

Sandra- Yeah. I was like, “What?”

Raq C- Well, this is mine, this is the the pick-up line somebody used on me.

Raúl- Yeah, what is it? Let’s see.

Raq C- They said, “If I was a booger, I’d pick you first.” [laughs]

Sandra- Ew! [laughs]

Raq C- [laughs]

Raúl- [laughs]

Raq C- And I thought that was the cutest thing! [laughs]

Raúl- Oh, hell no! [laughs]

Raq C- So the next time you go out to the club, Raúl, to the strip club, you need to just be like, “Hey, girl, if you were a booger, I’d pick you first.”

Raúl- No! [laughs]

ADVERTISEMENT- (English)

ADVERTISEMENT- (English)

ADVERTISEMENT- (Code-switching)

ADVERTISEMENT- (English)

ADVERTISEMENT- (Code-switching)

ADVERTISEMENT- (English)

Raq C- Now, it’s time for the jump up jam! Yes, time for the jump up jam. Remember que cada día tocamos a different jump up jam. One at 6:50 and one at 9:50. I’m sorry. 7:50 and
9:50. One in English, one in Spanish, y ésta es en español. This is a DJ Strangelove approved, compadre approved, joint.

Raúl- Yeah, I love this. It’s a good song. I love Fay, and they were all, it reminds me of good times, and everybody’s looking for their media naranja, their other half of the orange.

Raq C- Aww.

Raúl- Right?

Raq C- I think you are.

Raúl- And Sandra loves this song, too, so…

Sandra- I love this song!

Raúl- Woo hoo hoo!

Raq C- Ah, yes! Usado todos se reportó. Ahora todo el día through the text messages, through Twitter. We love you! Sandra Peña’s coming up next. She has más boletos to go see Rake and Daddy Yankee.

Raúl- Woo!

Raq C- September 21st at the Hollywood Palatium, okay?

Raúl- Woo woo!

Raq C- Oh, my gosh! You’re taking me back with this one.

Raúl- Fay! Fay’s hot!

Raq C- You’re gonna make me wanna jump on my chair master. Okay! Have a good Tuesday! Wow, you took it back, Raúl!

Raúl- Yeah, I knew, I knew it.

Raq C- Woo!

SONG- (Spanish)

SONG- (English)
Real Women Have Curves (Cardoso, 2003) Transcript with Form

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Estela- Ana, something happened to [L2N] Amá.

Ana- What happened?

Estela- I don't know, come and talk to her.

Ana- Estela, I always have to do it. You go.

Estela- She wants you, not me. (Pause) Ana’s here, [L2N] Amá.

Pause
Grandpa- Buenos días.
Ana- Buenos días, abuelito.

Pause

Estela- Say something.
Ana- Mama?
Mom- Who is it?
Ana- It's Ana.

Mom- [L2N] Mija, come closer. I'm really sick; you'll have to make breakfast for the men.
Ana- Breakfast? Mama, can't Estela do that?

Mom- Estela has a lot of work at the factory. (Pause) [L2N] Mija, I woke up in the middle of the night, soaking wet. It was like I was on fire.
Ana- Okay, Mama, what's wrong? Is it your legs?
Mom- [CI] Sí.
Ana- [CI] What about your back?
Mom- [CI] Sí.
Ana- [CI] And your head?
Mom- [CI] También.
Ana- [CI] And how's your hearing?
Mom- [CI] ¿Qué?
Ana- [CI] Today's my last day of high school, I'm not gonna miss that.
Mom- [CI] Malagradecida.
Ana- [CI] So your pain is gone?

Mom- I struggle with it, just like I struggled to give you birth... and raise you and take care of this family. [SB] ¡Sí, me duele!
Ana- [CI] I didn't ask for you to give birth to me, okay?

Dad- [CI] ¡Basta ya!

Mom- Estela, what's wrong with your sister? [SB] Ándale, ayúdame.

**NEW SCENE**- Ana is at school, sitting at her desk. Students are talking about their post-graduation plans.

Student #1- Okay, seven years at M.I.T.

Student #2- Four years at Stanford.

Jimmy- Four years of teacher's college.

Ana- I'll continue my education, too. I'll backpack through Europe, and....

**Bell rings.**

Mr. Guzman- Ana, hang on a minute. (Pause) What's happening with the college applications?

Ana- I'm not going to college.

Mr. Guzman- What do you mean? You're a smart woman with something to contribute to this world.

Ana- My family can't afford college.

Mr. Guzman- There are scholarships, grants, financial aid...everything we've been talking about all year.

Ana- Mr. Guzman, I'm really sorry to have to say this...but you should probably spend your time helping somebody else. Now, I have to go, but...you were the best. Thanks.

**NEW SCENE**- Ana goes to pick up her last paycheck at a restaurant.

Cashier/Waitress- (To customer) Thank you, come back again.

Ana- I've been waiting for this day.

Cashier/Waitress- Yeah, me, too.

Ana- Here's your uniform. Just give me my check, okay. (Pause) That's sick.
Cashier/Waitress- I was keeping it warm for you until you got here. (Pause) You know, you can always just kiss my ass to get your job back.

NEW SCENE

Cousin #1- Anita. Ven.

Ana- [CI] What?

Cousin #1- [CI] No preguntas por qué. Tú sólo ven. Te tengo que enseñar algo.

Ana- [CI] All right.

Cousin #1- [CI] Ándale, apúrale.

Ana- [CI] Coming.

Cousin #1- Okay.

NEW SCENE

Ana’s family- ¡Felicidades!

Aunt- ¡Felicidades, Anita!

Ana- Gracias, primos.

Grandpa- Muchas felicidades, Ana…

Ana- Abuelito…

Grandpa- por muchos años. Mira tu pastelote.

Mom- ¿Pastel? ¡Ay, Señor! ¿Pero es que no ve que está más grandota que el pastel? [SB] Why did you quit your job? **Topic change**

Ana- Why do you know about this?

Mom- I just know.

Ana- Okay, Mom, I quit my job.

Mom- Why?
Ana- I didn't get along with the manager.

Mom- So what?

Dad- Ana, you're just gonna have to get another job.

Ana- I know, Papa, okay? It's just something I had to do.

Mom- Tomorrow you come to work with us in the factory.

Ana- What?

Estela- No way!

Mom- Estela, we're very far behind.

Estela- We're not behind.

Mom- Yes, we are. If we don't help your sister, who else is going to?

Ana- I don't know, and really, I don't care.

Estela- Why do you have to say that?

Mom- Because it's true. Estela stays up all night trying to finish those dresses.

Estela- Papa, I can't afford any more help.

Dad- That takes care of that. If Estela cannot pay Ana, it doesn't really help us.

Mom- She'll pay.

Estela- Fine, I'll pay her. She can iron.

Mom- End of discussion, [L2N] señor. Who wants cake?

Dad- [CI] Yo quiero. ¿Y uno grande, eh?

**Mr. Guzman arrives.**

Ana- Mr. Guzman, what are you doing here?

Mr. Guzman- Are your parents here?

Ana- Yeah, but I told you...
Dad- [CI] Ana, ¿quién es?

Mr. Guzman- Buenas tardes, señor. Señora. (Pause) Soy Luis Guzman. Soy el maestro de inglés de Ana.

Dad- [CI] I speak English.

Mr. Guzman- I'm sorry. (Pause) Ana's an excellent student. I'd like to see her continue her education, go to college.

Dad- Mr. Guzman, of course we want Ana to get educated. We have already discussed that amongst our family. But we need her to work now. She can go to college later.

Mr. Guzman- [L2N] Señor Garcia, Ana's a very special young woman. She got into Beverly Hills High School...which isn't easy to do, and now she can go further. There are all kinds of scholarships.

Mom- I'm sorry, Mr. Guzman...but tomorrow morning she goes to the factory... to sew, with us.

Mr. Guzman- May I ask you, Mr. Garcia, just to please think about college.

Dad- I'll think about it. I'll talk to my wife. [SB] Vamos, Anita.

Ana- (To Mr. Guzman) I told you.

**NEW SCENE- Mom and Dad are in their bedroom, getting ready to sleep.**

Mom- No quiere hacer el quehacer… No limpia su cuarto, no lava la ropa… No hace de comer… Puros problemas me da.

Dad- Carmencita. Ana no te da tantos problemas. Mira, su maestro está bien contento con ella. Si hacemos un esfuerzo, creo que podemos ayudarla a ir a la Universidad para que se eduque.

Mom- Yo la puedo educar. Yo le enseño a coser. Le enseño a criar a sus hijos y atender a su marido. Esas cosas no le van a enseñar ahí en el colegio.

Dad- Está bien, se puede casar después.

Mom- ¿No me estás oyendo? Es cuestión de principios. No es justo. Yo trabajo desde la edad de 13 años y Ana tiene 18 años. Ahora le toca a ella. Que trabaje.

**NEW SCENE-** Ana and Estela are in their bedroom, getting ready to sleep.
Ana- My life is over.


Ana- Excuse me, but I'm nothing like Mom, okay?

Estela- Whatever you say.

NEW SCENE- At the sewing factory.

Mom- Ay, Dios mio. Ni te hagas ilusiones. [SB] You’ll never fit into that one. It’s a size 7.

Ana- Why do you always have to be like this?

Mom- I only tell you for your own good. [SB] ¡Mira no más! ¡Enormes!

Ana- [CI] Don't!

Mom- They must weigh 10 kilos each!

Ana- Mom, what do you think you're doing?

Mom- [CI] Eres tan exagerada.

Panchita and Normita enter

Panchita- Buenos días, doña Carmen.

Normita- ¡Buenos días!


Panchita- Doña Carmen, ¿cómo está usted?

Mom- Muy bien, gracias. (Pause) Ay, [SB] Normita, you must be in love, eh? You look so fancy; I hardly recognized you.

Normita- My fiance bought me this dress.

Mom- [CI] Ah, ¿Sí? Qué lindo.

Panchita- Just wait. That happened with my husband, and then he stopped buying me clothes.
Mom- Maybe it was your fault.

Panchita- Why would it be my fault?

Mom- [TP] Pues, just look at you. Maybe the material got too expensive.

Panchita- [CI] ¿Envidia o caridad? Como decía mi abuelita, “‘No hay mejor aderezo que la carne encima del hueso.” [SB] And you are not going to make me cry.

Mom- You go ahead and cry, Panchita. I'm going to the bakery.

Panchita- (To Ana) Are you a new worker?

Mom- Oh, this is my daughter, Ana.

Panchita- Are you going to be working here full-time?

Ana- No. I'm just helping out my sister until I find a better job.

Panchita- Oh, me, too. I'm just working here until I win the lottery.

Mom- [L2N] Mujeres, this is my daughter, Ana. You know, the one I always complain about.

Normita- [CI] Mami, ella es la hija de doña Carmen.

**Estela enters.**

Estela- I can't believe you finally made it to the factory.

Ana- Yeah, what took you so long?

Estela- I had a meeting with a supplier, but that's none of your business. (Pause) This is [L2N] Doña Carlota. This is an overlock, which makes hems. She's a pro.

Carlota- [CI] Bienvenida, espero que le guste el trabajo.

Estela- (To Ana) And this is Pancha and her machine.

Panchita- We already met.

Estela- Don't touch anything that belongs to Pancha.

Rosalí- She really gets upset; you'd think it was her baby.

Rosalí- It is true.

Estela- This is another overlock machine. Norma does the work, and she's very fast.

Normita- I'm Carlota's daughter… and these are my sisters, Lupita and Angelica.

Estela- And this is Rosalí, [NA] la buscapleitos. (Pause) And this is [L2N] Amá's station.

Mom- These scissors are yours. Don't lose them. Everything gets lost in this place.

Estela- Come on; let me show you your job.

Mom- Ana, pay attention.

Estela- [L2N] Amá, are you doing your work?

Mom- [CI] Sí, mi general.

Estela- (To Ana) Watch. We do high quality work here, okay? That's why I get the orders.

Ana- It's so hot in here. Can't you get a fan?

Estela- We have a fan.

Mom- You know that the fan blows dust on the dresses.

Estela- Always use the steam, okay? And please don't burn the tulle.

Ana- Okay.

Estela- Okay, it's real easy work. And always check the level of the water and let me know when it gets low, okay? So I can send you out to buy some more. When you're done, you put the dress here...on the bagger. You put a plastic bag over it...and you put it on that rack for me, okay? If we work hard today, we'll finish these. That'll be one hundred in Size 7. [SB] ¿Oyó, doña Carlota? Ya casi llegamos a los cien.

Carlota- Qué lindo vestido.

Estela- (To Ana) We take the finished dresses to the distributor and then start on Size 6.

Ana- How much do they pay us to make these dresses?

Normita- $18 for assembling each.
Ana- And how much do they sell them for at the stores?

Normita- They sell them at Bloomingdale's for $600.

Ana- We make them for $18. They sell them for $600… does this seem right to you, Estela?

Estela- Just work, okay?

Rosalí- (aside) I don't think she knows how to do anything.

Panchita- [CI] Yo no creo que la haga y menos con la mama aquí…ella es tan creída.

Pause

Mom- I have [AL2N] un chisme from the market.

Normita- [CI] Mami, doña Carmen tiene chismes.

Carlota- Me encanta el chisme.

Estela- [CI] You should be working!

Mom- [SV] El dorado Ortiz is secretly in love with Rosalí.

Rosalí- [CI] Qué horror.

Panchita- Ese viejo rabo verde parece mango chupado.

Normita- El Dorado Ortiz está enamorado de Rosalí.

Mom- [CI] He thinks you're too skinny, but he would love…to fatten you up. But don’t get as fat as Ana.

Estela- [L2N] Amá, we have to work now.

Mom- [CI] Sí, mi general.

Pause

Panchita- You burned it!

Mom- Ana, can't you do anything right! [SB] ¿Adónde vas? Desgraciada¡Aguarda¡¡Ven aquí! ¡No me hagas correr! ¡Ana!
Cop walks over to them outside on the sidewalk

Cop- What's going on here?

Ana- This is my mom.

Cop- Is this your daughter?


Cop- Knock yourself out, ladies.


Mom- [CI] ¡No me toques! ¡Lárgate! Si quieres ir, ¡lárgate! ¡Lárgate! (Pause) ¿Qué? ¿Te avergüenzas conmigo? ¿Te da vergüenza trabajar con nosotras? Tanto lomo, tanto sacrificio… ¿Y todo para qué? Para ustedes. Tú piensas que solo soy un perro para trabajar. (You only think I’m a beast of a burden.)

Ana- [CI] Mom, come on let’s go. Let’s go back, come on.

Mom- [CI] Ay, Diosito.

Ana- [CI] Hold onto me. Come on, we're gonna go back.

Mom- [CI] Tú me tienes que ayudar.

NEW SCENE- Mom is outside with a birdcage.


Mom walks into the kitchen.

Gorgonia- Buenos días.

Mom- Buenos días, Gorgonia. ¿Cómo amaneciste?

Gorgonia- Bien, ¿y tú?

Mom- ¿Cómo crees, con la artritis?
Gorgonia- [CI] I see you have a new Saint Anthony.

Mom- That's for Ana.

Gorgonia- And how many years have you had this one hanging here?

Mom- [L2N] Ese… Eleven years. I put it up on Estela's 18th birthday. I'm gonna take it down.

Gorgonia- No! Leave it there. Who knows, Estela could still get married.

Mom- It's too late for Estela to get married. Now I have to concentrate on Ana.

NEW SCENE- Grandpa, Ana, and Dad are outside sitting on the porch, eating.


Ana- Abuelito…

Grandpa- ¿Te acuerdas de nuestro oro cerca de nuestro pueblo en las sierras? Había una cueva llena de oro.

Dad- Papá, esas son puras leyendas.

Grandpa- ¿Y los hombres que vieron la cueva y el oro?

Dad- Ese oro no existe, viejito.

Ana- Abuelito, cúéntame del tesoro.

Grandpa- Mira, hace muchos años, durante la Revolución, la gente escondía su oro en las cuevas de las montañas. Después de la Revolución, corrió un rumor de que había una cueva llena de oro cerca de nuestro pueblo. Dentro de la cueva, había en la pared un letrero pintado que decía, “Este oro no podrá ser entregado sino a un hombre de corazón puro.” Yo siempre quise encontrar ese oro.

Ana- Abuelito, estoy segura que lo vas a encontrar.

Grandpa- Mira, yo ya lo encontré; tú eres mi oro. Ahora yo quiero que tu encuentres el tuyo.

NEW SCENE- Ana is rushing to Mr. Guzman’s classroom and passes Jimmy on the way.

Ana- Jimmy.

Jimmy- What's up?
In Mr. Guzman’s classroom.

Mr. Guzman- Ana, how's it going?

Ana- Mr. Guzman, I did it. I filled out the applications.

Mr. Guzman- Look at that, Ana, way to go. Is it the truth?

Ana- Of course it is. I don't lie on applications. Except about my weight.

Mr. Guzman- Where's the personal statement?

Ana- I didn't think it was necessary.

Mr. Guzman- You didn't write one? (Pause) You have to write one. (Pause) I'm friendly with the Dean of Admissions at Columbia. If you write it immediately I can get it to him and get you in for the September semester.

Ana- Really?

Mr. Guzman- But look, you need to write an essay.

Ana- About what?

Mr. Guzman- Write about something you know. You can write about yourself.

Ana- Myself?

Mr. Guzman- Why not? You can do this. I'll hang onto this until you bring me the essay. Go, write. Bye.

Ana leaves and meets Jimmy outside.

Jimmy- When are you going to Europe?

Ana- Hey, Jimmy. I don't know if I'm going anymore. My sister needs me to stay and help her with her fashion boutique.

Jimmy- I was thinking about joining you, but you're not going anymore?

Ana- No.

Jimmy- Europe is so cool. You'll get a whole new perspective.
Ana- What kind of perspective?

Jimmy- It's different in Europe. Things are too easy here. Like you're handed everything... from school to a car. That's why I want to teach... do something different, you know? I'm doing some assistant work for Mr. Guzman this summer. What are you doing?

Ana- I have to go, so I'll see you later. (Pause. Jimmy writes his phone number on her hand.) Your number?

Jimmy- Maybe we could hang out.


**NEW SCENE**- Mom is in the living room watching a soap opera with Grandpa.

Mom- Se acabó. Y con esa música quieren salir en la televisión.

Grandpa- Necesitan mejorar un poquito.

Mom- Sí, yo diría.

Dad- [CI] Carmencita, your back hurting again?

Mom- After 38 years of sewing, what else do you expect?

**Estela and Ana walk in.**

Mom- Ay, Estela, Ana, de la que se perdieron en la novela, Los Pobres Lloran Más.

Ana- [CI] Mom, I don't watch Spanish soap operas.

Mom- It's not a regular [L2N] novela; it's a Brazilian. [SB] Esos son mejores. ¿Verdad, don Miguel?

Grandpa- Mucho mejores.

Estela- [CI] What happened?

Mom- You remember Juanita, the cross-eyed daughter?

Estela- Yes, I remember.

Mom- [TP] Bueno, this handsome, dark stranger comes to visit the fishing village. And she meets him, and he told her that he didn't care what she looked like... that he loves her, that he
wants her...but of course we know what he wanted, no? One night, without telling her parents, Juanita goes out with the stranger.

Ana- Mom, let me guess, she gets pregnant?

Mom- Ana, don't spoil the story.

Estela- What happened?

Mom- She gets pregnant. And worse, he asks her to run away with him. Of course that means that she has to betray her mother's wishes.

Estela- And then?

Mom- [TP] Entonces, they're on the bus to Rio and she sticks out her head to say goodbye [PP] a la madre que estaba ahí llorando. [CC] And all of a sudden this bus comes by [CC] y le cortó la cabeza!

Ana- [CI] Mom, that's the stupidest thing I've ever heard.

Mom- Ana, you better listen. That's what happens to people who don't listen to their mother.

Ana- Okay.

Mom- And all you had was the headless body.

NEW SCENE- Ana is in her bedroom and calls up Jimmy on the phone.

Jimmy- Hello?

Ana- Hi, Jimmy, it's Ana.

Jimmy- Hey, Ana!

Ana- Are you busy? Is this a bad time? I can call you back later. I mean, I'm just calling to say hi.

Jimmy- No, it's a good time, actually. Listen to this insane computer program I found on the web.

Computer- "Mierda." "Shit."

Jimmy- It's curse words in Spanish.

Ana- Really?
Computer- "Ya la cague." "I screwed up."

Ana- Where did you get this?


Ana- All right, okay, Jimmy, I get it.

**Ana hangs up the phone because her mom walks in.**

Jimmy- Hello?

Mom- Do you think I'm your maid? You left dishes in the sink.

**NEW SCENE-** At the sewing factory.

Rosalí- Aguas, la quemadora.

Panchita- [CI] Shut up, she's coming.

Mom- We almost finished pinning the pattern. [SB] A ver. ¿Qué te parece?

Estela- [CI] Okay. Just a few little adjustments here and then we can get started. Aren't we supposed to be working? We're already behind schedule. Why isn't everyone here? Norma, why are you late? Where's your mother and your sisters?

Normita- Estela, I need to talk to you.

Estela- Okay.

Normita- Estela, I'm sorry. [SB] Te lo digo de mi corazón.

Estela- [CI] Why are you sorry?

Normita- I wanted to tell you earlier, but I didn't know how to tell you.

Estela- [CI] Dímelo. ¿Qué?

Normita- [CI] I'm getting married sooner than I thought. (Distances herself)

Estela- When's the wedding?

Normita- Next month.
Estela- I'm so happy for you.

Normita- In Mexico. (Pause) I have to leave tomorrow. My fiancé wants me to move with him to Mexico.

Estela- Norma, you're my fastest employee. I need you.

Normita- I know. I'm so proud of the work that I've done for you. I'm sorry that I have to leave.
And you're my best boss. (Pause) Estela, my mother and my sisters are moving with us.

Estela- You're all leaving me? [SB] ¡No, Norma, por favor!

Normita- [CI] It's always been my mother's dream to go back to her village in Mexico. I'm sorry. [BR] Perdóname.

Estela- Don't be sorry, I'm happy for you. I just can't pay you right now, okay? [SB] Lo siento.

Normita- [CI] Give my check to my cousin at the Chapala Market.


Normita- Doña Carmen, gracias por todo.

Mom- Qué Dios te bendiga.

Estela- [CI] We need those four seamstresses to finish this work. I mean, we never finish on time. You know the Glitz company. They don't pay me until we do. I have no money to pay any of you. I should just close the factory.

Panchita- No, you can't close the factory.

Rosalí- I can't believe you're paying us late again.

Estela- I just lost four seamstresses. How are we gonna finish this order?

Rosalí- I can wait a little bit, but not too long.

Estela- [CI] Gracias, Rosalí. ¿Y tú, Pancha?

Panchita- [CI] I'll charge you interest.

Estela- Are you serious?
Panchita- No. But let's get back to work before I change my mind.

Estela- [CI] Gracias.

Rosalí- ¿Y usted, doña Carmen?

Mom- [CI] What kind of a mother would I be if I didn't help my daughter, eh? [SB] Y dices que no te quiero. [SB] It's because I love you that I make your life so miserable.

Estela- Don't love me so much.

Rosalí- [CI] ¿Y tú, niña?

Ana- [CI] Estela, if you don't pay me, how am I gonna save up any money?

Mom- For what?

Ana- Forget it.

Mom- [TP] Ay, Ana, you're so selfish.

Ana- You expect me to do this dirty work for nothing?

Estela- This is dirty work?

Ana- This is a sweatshop. Don't you get it? You're all cheap labor for Bloomingdale's!

Estela- We are not cheap labor. How would you know what hard work is? All you've done is flip burgers! I'm grateful for what [L2N] Amá has taught me. And I'm proud of what I do! [SB] ¡Mocosa!

Ana- I never wanted to work here in the first place. Much less for nothing.

Mom- See the trouble you cause?

NEW SCENE- Ana walks into Estela’s office.


Estela- Can you work until I can pay you?

Ana- Yeah.

Estela- Thanks. Let's get back to work.

NEW SCENE- Ana is ironing.
Ana- Ow!

Mom- [CI] Ay, ¡Te quemaste, mija! “Sana, sana, colita de rana/ Si no sana ahora, sanará mañana.”

**NEW SCENE**- Mom sneaks into Ana’s bedroom at night. Ana is sleeping.

Mom- Gordita, despíértate.

Ana- [CI] What time is it?

Mom- It's still night.

Ana- Then why are you waking me up?

Mom- I have a secret. I'm telling it only to you.

Ana- Mom, I'm sleeping.

Mom- You're not gonna believe this, but I'm pregnant.

Ana- What?

Mom- I'm pregnant.

Ana- How could you be pregnant?

Mom- A woman knows these things. But don't tell anybody.

Ana- Mom, you're imagining things, ok?

Mom- Ana, I need you more than ever now, [L2N] mija.

Ana- It's probably just gas. Eat less beans.

**NEW SCENE**- At the sewing factory.

Estela- Why did Norma and the others have to leave?

Rosalí- That doesn't look that bad.

Mom- [L2N] Mujeres, you are not going to believe this. I heard gossip at the Chapala Market.
Estela- No food in the work place.

Panchita- It's our break time.

Estela- Then you take a break, because I can't afford one.

Mom- Ana, [SV] ven. Our Normita...ate the cake before the wedding. I heard that Norma's fiancé convinced her to have sex with him the night before, and after he had a taste...100 people at the church, the priest waiting... and he never showed up for the ceremony.

Panchita- [CI] Qué maldito.

Mom- Norma's mother never approved of the man [CC] pero Norma insistió. No, no. [SB] A mother knows the right man for her daughter.

Ana- Mom, you're so old-fashioned.

Mom- Can you believe her? Girls nowadays think they know so much. That's why they end up [L2N] panzonas.

Ana- No, the reason they end up pregnant...is 'cause they don't know how to use contraceptives.

Panchita- Look at her, Miss Know-It-All.

Mom- Your husband won't like you knowing so much.

Ana- Why?

Mom- A man wants a virgin.

Ana- Why is a woman's virginity the only thing that matters? A woman has thoughts, ideas, a mind of her own.

Mom- A mind and thoughts?

Estela- No more stories, [L2N] Amá!


**NEW SCENE-** Ana goes into Estela’s office and sits down. Estela is on the computer, working.

Ana- Sorry. (Pause). What are you writing?
Estela- I'm writing a letter to Mrs. Glass.

Ana- Who's that?

Estela- She's the owner of the manufacturing company.

Ana- Oh, she's the one who pays us to make these dresses.

Estela- Yeah, I'm asking for an advance on the dress order. I need to pay the electricity and the monthly bills. I'm late on the rent.

Ana- Estela, that's serious.

Estela- I know.

Ana- If you really need this money, you should go and talk to her in person. A letter's not gonna do anything.

Estela- She's too busy, she won't see me.

Ana- I'll go with you.

Estela- She's too busy.

Ana- Estela, you're not afraid of her, are you?

Estela- Why should I be afraid of her?

**NEW SCENE**- At Mrs. Glass’s office.

Estela- Ana, please don't say anything, okay?

Ana- I can try.

Estela- (To receptionist) Hi, is Mrs. Glass here?

Receptionist- Who are you?

Estela- I'm a contractor for Mrs. Glass. My name is Estela Garcia.

Receptionist- Do you have an appointment?

Estela- No.

Receptionist- You need an appointment.
Estela- (To Ana) Okay, we don't have an appointment; let's go.

**Mrs. Glass walks by.**

Estela- Oh! Hello, Mrs. Glass.

Mrs. Glass- Estela.

Estela- Hi.

Mrs. Glass- What can I do for you?

Estela- Well, um, I know that last month we were a couple of days late...but...um...we were hoping that...um...that you....

Ana- We need an advance. Money... to pay the bills...the electricity, so that we can work...and get you your dresses on time when you need them.

Mrs. Glass- And who are you?

Ana- I'm Estela's business partner, Ana.

Mrs. Glass- Well, Ana, Estela knows the rules. I can't pay advances. I went out on a limb to hire you in the first place... because I believe a woman like me should help one like you... but I can only help you so much. You have to help yourself and meet your deadlines. You have until the end of the month, when the order has to be shipped. You have 10 days, honey. 10 days, that's it. (To receptionist) I'll be back at 3:00.

Ana- [aside] [CI] Es peor que lo que dijiste.

Mrs. Glass- ¿Dijiste algo, Estela?

Estela- No.

Mrs. Glass- [CI] Because it sounded like you did.

Estela- Um, I didn't say anything.

Mrs. Glass- I see. Well, you ladies have a nice day.

**NEW SCENE-** At home, Estela and Ana are getting out of the car.

Estela- Can't you keep your mouth shut?
Ana- I was just trying to help, Estela.

Estela- I'm trying to keep the factory open for all of us. You know, people depend on me.

The two enter the house. Grandpa, Dad, and the cousins are playing a game at the table.

Grandpa- Tu mama está preguntando por ti, mija.

Mom- Ana!

Cousin #1- Tu mama está un poco zafada.

Ana- [CI] You're just figuring this out?

Cousin #2- [CI] Está preguntando por su niñita. ¿Quién sabe que tendrá?

Estela- Buenas.

Boys at table- Buenas.

Ana enters into Mom’s bedroom.

Ana- What?

Mom- Shut the door. I have morning sickness.

Ana- Mom, it's not morning, it's evening.

Mom- Ana, be serious. Comfort me.

Ana- Mom, did you ever think that maybe you're not pregnant... and you're just imagining all of this?

Mom- I am pregnant. A woman knows. I haven't had my period for three months.

Ana- Then why don't you go talk to the doctor, not me.

NEW SCENE- Grandpa goes over to Ana’s bedroom door and knocks.

Grandpa- Ana, ¿Estás lista para irnos?

Ana- Ya voy, abuelito!
Grandpa- Vámanos.

Dad- ¿Y ustedes dos adónde van?

Grandpa- Ana me invitó a ver una película esta noche.

Dad- Me parece muy Buena idea.

Ana- [CI] Bye, Dad.

Gramps- [CI] No nos esperen.

Dad- Qué se diviertan, eh?

Grandpa- Gracias, buenas noches.

**Outside—in front of a bar.**


Grandpa- Tú, también.

**At restaurant—Ana walks up to Jimmy.**

Ana- Hi.

Jimmy- Hey! This is a great place.

Ana- Yeah. (Pause) Are you staring at my boobs?

Jimmy- Um..no. (Pause) Yes, no.

Ana- Okay. I mean, they're so big, why wouldn't you, right?

Jimmy- I'm a guy, I guess I kind of have to. Can we change the subject?

Ana- Yes, hi.

Jimmy- Hi.

Ana- Um, I made this list of topics to talk about... so that we wouldn't run out of things to talk about.

Jimmy- Okay. Can I see the list?
Ana shakes her head no.

Jimmy- You have a really beautiful face.
Ana- Just my face? I'm sorry.
Jimmy- You don't take compliments well?
Ana- No. Compliments…that's not one of the topics on my list.
Jimmy- And you don't want to show me the list?
Ana- No.
Jimmy- No. (Pause) Are big breasts on the list?

Waiter arrives.
Ana- Hi.
Jimmy- Let's order.

NEW SCENE- Jimmy and Ana are walking hand-in-hand back to the bar where Ana left Grandpa.
Jimmy- I had a nice night tonight.
Ana- Me, too. (Pause) That's where I have to meet my grandpa. I guess this is good night.

They kiss.
Ana- Okay, bye.
Jimmy- Bye.

NEW SCENE- At sewing factory.
Mom- It's that time again, eh, Panchita?
Panchita- Yes. Today's the anniversary of my father's death.
Rosalí- He was so handsome.
Panchita- Yes. He was a very elegant man. The day he died...I couldn't pay the hospital...so I pretended...that he was still alive...and I put him in a wheelchair...and I took him home in a taxi.
Mom- You were a good daughter, Panchita.

Panchita- I tried.

**NEW SCENE**- Mr. Hiro meets up with Estela, outside.

Mr. Hiro- Hola, Estela.

Estela- [CI] Oh, hi, Mr. Hiro.

Mr. Hiro- The rent is three weeks late.

Estela- I'm so sorry.

Mr. Hiro- Will you be able to pay rent by the end of the month?

Estela- Yes, of course.

Mr. Hiro- Good. I like having you as a tenant and I'd hate to have to kick you out.

Estela- No.

Mr. Hiro- Say hi to Rosalí for me.

Estela- I will. Bye.

**NEW SCENE**- Dad is outside, blowing leaves from the yard.

Ana- Papa!

Dad- Anita. What are you doing here?

Ana- [L2N] Papi, I need some help.

Dad- I told Estela this many times. "If you do not have the cash up front...do not do it."

Ana- Papa, yes, I know, but she's working hard...and it's just not working out.

Dad- She still has to pay the rent.

Ana- I know, Papa, but it's not her fault. I mean, I never realized how hard she works.

Dad- (Pause). [CI] Está bien. [SB] I will lend Estela the money.
Ana- Thank you, Papa.

NEW SCENE- At the factory.

Panchita- Estela, let me see. It's beautiful. Did you draw it yourself?

Estela- Yes.

Panchita- You're lying. You probably copied it from a magazine.

Estela- No, I did it. I'm working on my own line. Would you buy a dress like this?

Panchita- Of course I would buy a dress like this. (Pause) If it would fit me.

Estela- This gray dress is the biggest order I've ever had. It won't be easy. If we don't finish it by the end of the month the manufacturer won't pay us. Let's prove to them that we can do it. Let's make 150 gray dresses of better quality than anyone else.

Ana- Estela, maybe we can turn on the fan in here.

Estela- The fan blows dust on the dresses. (Pause) Can you iron a little faster? I need help with the hems, we won't make the deadline.

Ana- Estela, it's not that I don't iron fast enough. Every time I finish ironing, I stop for a minute to really look at the dress. I never realized how much work, [NA] "puro lomo," as mom says...is put into it. And then I wake up, and I remind myself that it's not for me. So I put that plastic bag over it, and stick it on the rack...push it away.

Panchita- She got a point.

NEW SCENE- Ana and Mom are walking outside.

Mom- Ándale, date prisa. [SB] Straighten up, walk like a lady. Even I, in my condition, walk like a lady.

NEW SCENE- Inside the house. The phone rings.


Jimmy- Uh, bueno. [SB] Is Ana there?

Mom- Who is this?

Jimmy- This is Cecilia.
Mom- Yes. I will call her for you. Ana, [L2N] teléfono!

NEW SCENE- Jimmy is waiting for Ana outside. He is leaning up against his car. A Mariachi group approaches him.

Mariachi Man- Do you want to hear music tonight?

Jimmy- No, thank you.

Mariachi Man- [CI] Vamos, muchachos.

Ana- (To Mariachi group)- Buenas noches.

Jimmy sees Ana.

Jimmy- Hey!

Ana- Hi.

Jimmy- Ready to go? (Pause) What's wrong?

Ana- Jimmy, does your mom understand you?

Jimmy- Most of the time. Does your mom?

Ana- No. I don't know, it's like she hates me. She thinks I'm fat and I'm ugly and God knows what...

Jimmy- You're not fat. You're beautiful. (Pause) Where did you tell your mom you were tonight?

Ana- She thinks I'm at Mass again.

Jimmy- So, is this a sin?

They kiss.


They kiss again.

Jimmy- I can't believe I'm leaving in two weeks to go to teacher's college. (Pause) Ana, don't worry. You're gonna get accepted to college, too.
They kiss again.

NEW SCENE- At the factory.
Ana- Are we done?
Estela- You have one more dress to iron.
Ana- Estela, this is beautiful. Did you make this? What's it for?
Estela- It's for you.
Ana- Come on, you know I can't fit into this.
Estela- I cut this especially for your body, okay? Pretty dresses aren't just for skinny girls. This one's yours. I spent a lot of money on this material.
Ana- Shut up!
NEW SCENE- At home, playing dominoes.
Ana- Your turn.

Mom brings Dad some food.
Dad- [CI] Gracias, mi amor. (Pause) ¿A quién le toca?
Grandpa- A mí. Aquí tienes mi ficha.

Doorbell rings. Mom answers the door.
Mom- What do you want?
Mr. Guzman- [L2N] Señora, can I please speak to your daughter?
Mom- No, she's not here.
Ana- Mama, what are you talking about? I'm right here, open the door.
Dad- What's going on now?
Mom- [CI] Es ese hombre que anda siempre buscando a Ana.
Dad- Está bien, déjame ver.
Dad- Buenas tardes.
Mr. Guzman- Buenas tardes.

Dad- Pase.

Mr. Guzman- Gracias. (To Ana) [SB] You did it.

Ana- What?

Mr. Guzman- You got in.

Ana- What?

Mr. Guzman- The Dean called me personally with the news.

Ana- Oh, my God, are you serious?

Mr. Guzman- Your daughter's been accepted for admission to Columbia University with a full scholarship.

Dad- Please, come in, sit down.

Ana- I got accepted with a scholarship?

Dad- So, where is this Columbia University?

Mr. Guzman- It's in New York City.

Mom- New York?

Ana- What's wrong with that?

Dad- Look, Mr. Guzman, it isn't that we don't want Ana to go to college...but all the way to New York? I'm sure there must be wonderful colleges in this area.

Mr. Guzman- But none of them is Columbia University.

Ana- Papa, you don't understand; it's one of the best schools in the nation.

Mr. Guzman- Sir, you left your country for a better opportunity...and now, it's Ana's turn.

Dad- Look, Mr. Guzman...

Mom- Raúl! [L2N] Señor Guzman, we are a family, and we intend to stay that way.
Ana- Mama, it's not gonna change anything.

Dad- [CI] Por favor. Está bien, Carmencita. [SB] Mr. Guzman, Ana is going to go to college. But not now. I didn’t come this far to see my family break apart.

Ana- Papa, I don't understand. How is this breaking us apart?

Mom- What about Estela and the factory?

Estela- [L2N] Amá, what about it?

Mom- What about [AL2N] tu abuelo? You want to abandon him?

Ana- No.

Mom- [TP] Bueno, thank you very much, [L2N] Señor Guzman, but this is a family matter.

Dad- Thank you very much for coming all the way here to tell us.

NEW SCENE- Mom is in the kitchen with Gorgonia.

Gorgonia- Carmen, no le pongas chile a los nopalitos porque me hacen mal.

Mom- Pues no comas. Oye. [SB] Have you heard that if you take the baby away from [PP] San Antonio [RP] that he’ll work faster?

Gorgonia- [CI] Pues, Sí. [SB] Didn't you know that?

NEW SCENE- Ana walks into a convenient store and goes over to the front counter.

Cashier- Hi.

Ana- Hi. A cigar for my grandpa, please.

Cashier- I know what kind he likes.

Ana- Um…can I get some condoms, too?

Cashier- What kind do you want?

Ana- Um…I don't know, what do you recommend?

Cashier- Uh…These are kind of fun.

Ana- All right. Yeah?
Cashier- Yeah.

**NEW SCENE**- Ana enter Jimmy’s bedroom. They kiss.

Ana- The door. (Pause). Let's do it.

Jimmy- Are you sure?

Ana- I'm ready.

Ana- Hold on, damn this shirt!

Jimmy- How do you say "damn" in Spanish?

Ana- Pinche.

Jimmy- [VO] Pinche the shirt. What are you laughing at?

Ana- Hold on.

Jimmy- [CI] Pinche.

**Pause**

Ana- Wait. Turn the lights on. I want you to see me. (Pause) See, this is what I look like.

Jimmy- [CI] Qué bonita.

**NEW SCENE**- Ana is getting ready to leave Jimmy’s bedroom.

Jimmy- I'll write to you.

Ana- No.

Jimmy- I'll e-mail you.

Ana- No. Jimmy, really. Don't worry about me anymore, okay? I mean, once you get to college, we won't have anything to talk about, anyway... and I don't know, you'll probably end up meeting some skinny girl, right?

Jimmy- I'm really gonna miss you.

**NEW SCENE**- The following day. Ana is in the bathroom, looking at herself in the mirror.
Mom- You tramp.

Ana- What?

Mom- You lost your virginity, didn't you?

Ana- Mom, you're imagining things.

Mom- I can tell! You're not only fat, now you're [AL2N] una puta!

Ana- You would say that, wouldn't you?

Mom- [CI] ¿Por qué no te diste tu valor?

Ana- [CI] Because there's more to me than what's in between my legs!

**Mom slaps Ana.**

Mom- You better not get pregnant and embarrass me.

Ana- Me, embarrass you? Come on, Mom. You're the one pretending to be pregnant for attention.

Mom- I am pregnant.

Ana- You're not pregnant!

Mom- Yes, I am!

Ana- You're not pregnant, Mom! You're only pretending because you want a baby in the house. But you can't have a baby. I'm not your baby anymore!

**NEW SCENE-** Mom and Ana are at the doctor’s office.

Doctor- No, [L2N] señora, you're not pregnant.

Mom- Of course I am.

Doctor- [L2N] Doña Carmen, don't you think I know a thing or two about this?

Mom- I haven't had a period in four months.

Doctor- [L2N] Doña Carmen, that's not unusual for a woman your age. I think it's about time you and I had a little conversation about menopause, [CC] o sea,“el cambio de vida.”
**NEW SCENE**- Mom and Ana are at a restaurant. Mom is eating flan.

Ana- Mom, the doctor said no sugar. Why are you eating a flan?

Mom- I'm having a craving.

Ana- But you're not pregnant, Mom.

Mom- Okay, I'm not pregnant. I'm going through the change of life. It's over. I'm no longer a woman.

Ana- Mom, Mom.

Mom- A grandmother is what I should be at this age. You know, Ana...you're not bad looking. If you lost weight...

Ana- Just stop it!

Mom- You could be beautiful!

Ana- Stop it! You're overweight, too! So why should I listen to you?

Mom- Ana, don't eat the flan.

**NEW SCENE**- At the sewing factory.

Panchita- This is beautiful.


Estela- [CI] El que primero lo huele debajo lo tiene. [SB] Ana, please don't waste the distilled water, it's expensive.

Ana- Estela, it's so hot in here. Seriously, I feel like I'm in hell.

Estela- Fifteen, sixteen…

Panchita- How many more dresses to finish?

Estela- Eighteen.

Rosalí- Only 18?

Ana- Such a relief we're almost done with this.
**Ana takes off her shirt**

Mom- Ana! What are you doing?

Ana- Mama, come on. It's so hot; all the steam has me sweating like a pig.

Mom- We're sweating, too, but we're not taking our clothes off.

Ana- Why not? We're all women; we all have the same things.

Mom- [CI] Ana, póntela.

Ana- [CI] Estela, Rosalí, Pancha, please.

Ana- Aren't you hot in those clothes? I feel so sticky.

Mom- Aren't you embarrassed?

Ana- Of what?

Mom- Look at you; you look awful.

Ana- Mama, I happen to like myself.

Estela- Right on, sister!

Mom- [CI] ¿Y tú? [SB] The two of you should lose weight. You would look beautiful without all that fat!

Panchita- [TP] Ay, Mrs. Carmen, Ana and Estela are beautiful. They look good the way they are!

Estela- Thank you, Pancha.

Ana- Thank you, Pancha.

Mom- Aren't you ashamed?

Ana- Mama, you look just like us.

Mom- Yes, but I'm married.

Ana- So that's it. Make myself attractive so that I can catch a man.

Estela- Ana, listen to her. Learn now or you'll end up like Estela.
Ana- Mama, I do want to lose weight. And part of me doesn't because my weight says to everybody, fuck you!

Mom- (Uttered in the background—doesn’t affect conversation) [CI] ¡Ave María! ¿Pero qué buscas?

Ana- How dare anybody tell me what I should look like... or what I should be...when there's so much more to me than just my weight!

Rosalí- What's wrong with wanting to be thin and sexy?

Ana- Rosalí, you don't get it.

Estela- Well, I want to be taken seriously... respected for what I think, not for how I look. Ana- Exactly, thank you.

Rosalí- What if you don't think anything?

Panchita- [TP] Ay, Rosalí!

Rosalí- I look like a cow.

Ana- Rosali, shut up! Stand up, you know, look at yourself. If you're a cow, then I'm a hippo.

Estela- And I'm an elephant.

Panchita- And I'm [AL2N] una orca. Rosalí, you are so skinny in comparison to all of us.

Rosalí- No, I'm not. Look at my fat hips.

Ana- Come on.

Rosalí- And my cellulite.

Ana- You want to see cellulite? All right, here we go. You started it.

Mom- Ana!

Ana- It's not fat... cellulite. This is cellulite.

Estela- Excuse me, ladies.

Mom- Estela!
Estela- This is cellulite!

Ana- All right, Estela, it's not that bad.

Rosalí- [CI] No tiene nada [CC] but you don't understand. I got all these stretch marks in my arms and [L2N] chi-chis. Look.

Estela- That's small, honey. You want stretch marks? Here you go, okay? I have stretch marks that go from north to south.

Panchita- Ladies, ladies...let me show you stretch marks.

Mom- Pancha!

Panchita- From east to west!

Rosalí- Jesus, she wins.

Mom- [CI] Pero, ¿Se han vuelto locas?

Panchita- [CI] Ladies, look, how beautiful we are!

Estela- [CI] ¡Y qué bien se siente! ¿De verdad? [SB] To be rid of all these clothes and just let it all hang out! Okay, ladies, we have work to do. Come on.

Ana- Who cares what we look like when no one's watching us? Mama, aren't you hot?

Mom- [CI] ¡Ay, déjame!

Ana- [CI] Mama, what's that scar?

Mom- This one? This one is you.

Ana- That's a big scar.

Mom- [TP] Sí, look at you. Look at all of you.

Ana- This is who we are, Mama. Real women.

Mom- [CI] Desvergonzadas.

Panchita- ¡Doña Carmen! (Mrs. Carmen!)

**NEW SCENE**- Outside—Ana approaches Dad.

Ana- We finished the order. I wanted to repay Estela's loan.

Dad- So soon?

Ana- Papa, thank you so much for lending Estela the money.

Dad- [CI] De nada, hijita. [BR] You are very welcome.

Ana- Papa, I...I have something to tell you. I don't know how to say this.

Dad- You have my blessing.

**NEW SCENE**- At the kitchen table. Mom brings in food.

Mom- Why is everybody so quiet?

Dad- [CI] Carmen, siéntate, por favor. Ana tiene algo que decirte.

**NEW SCENE**- Ana gets ready to leave for New York. She passes by the kitchen on her way to Mom’s bedroom.

Estela- Do you want something to eat?

Ana- No, thank you.

Estela- I gotta go to work.

Ana- Estela, I thought you were going to the airport with me.

Estela- I can't.

Ana- I wanted you to be there.

Estela- I gotta go to the factory. You're gonna do great. Call me, okay?

Dad- Anita!

Estela- [CI] Ya me voy, apá.

Dad- Qué te vaya bien. (Have a nice day.) (To Ana) Vámanos, hija. [SB] You're going to be late! I'll wait for you in the truck.
Ana- Okay.

**Ana tries to open up Mom’s bedroom door, but it’s locked. She knocks.**

Ana- Mama? I'm going now. Don't you want to come out and say goodbye? Mama? Come on, open the door. Mama? Come on, open the door. Mama, come out and give me your blessing, please.

Grandpa- [CI] Vámanos, vas a perder el avión.

Cousin #1- Suerte, prima. Nos escribes de Nueva York. Okay?

Cousin #2- Te iremos a visitar.

**NEW SCENE**- Ana, Dad, and Grandpa are at the airport. They hear an announcement for Ana’s flight.

Ana- That’s me.

Grandpa- [CI] No te preocupes por mí. Tú siempre estarás dentro de mi corazón.

Ana- [CI] Thank you, Papa.

Dad- [CI] Cuídate mucho, hijita.
Estela- Ana, something happened to Amá.

Ana- What happened?

Estela- I don't know, come and talk to her.

Ana- Estela, I always have to do it. You go.

Estela- She wants you, not me. (Pause) Ana’s here, Amá.

**Pause**

Grandpa- Buenos días.

Ana- Buenos días, abuelito.

**Pause**

Estela- Say something.

Ana- Mama?

Mom- Who is it?

Ana- It's Ana.

Mom- Mija, come closer. I'm really sick; you'll have to make breakfast for the men.

Ana- Breakfast? Mama, can't Estela do that?

Mom- Estela has a lot of work at the factory. (Pause) Mija, I woke up in the middle of the night, soaking wet. It was like I was on fire.

Ana- Okay, Mama, what's wrong? Is it your legs?

Mom- Sí.
Ana- What about your back?

Mom- Sí.

Ana- And your head?

Mom- También.

Ana- And how's your hearing?

Mom- ¿Qué?

Ana- Today's my last day of high school, I'm not gonna miss that.

Mom- [ES] Malagradecida.

Ana- So your pain is gone?

Mom- I struggle with it, just like I struggled to give you birth... and raise you and take care of this family. [ES] ¡Sí, me duele!

Ana- [EE] I didn't ask for you to give birth to me, okay?

Dad- [DS] ¡Basta ya!


**NEW SCENE**- Ana is at school, sitting at her desk. Students are talking about their post-graduation plans.

Student #1- Okay, seven years at M.I.T.

Student #2- Four years at Stanford.

Jimmy- Four years of teacher's college.

Ana- I'll continue my education, too. I'll backpack through Europe, and....

**Bell rings.**

Mr. Guzman- Ana, hang on a minute. (Pause) What's happening with the college applications?

Ana- I'm not going to college.
Mr. Guzman- What do you mean? You're a smart woman with something to contribute to this world.

Ana- My family can't afford college.

Mr. Guzman- There are scholarships, grants, financial aid...everything we've been talking about all year.

Ana- Mr. Guzman, I'm really sorry to have to say this...but you should probably spend your time helping somebody else. Now, I have to go, but...you were the best. Thanks.

NEW SCENE- Ana goes to pick up her last paycheck at a restaurant.

Cashier/Waitress- (To customer) Thank you, come back again.

Ana- I've been waiting for this day.

Cashier/Waitress- Yeah, me, too.

Ana- Here's your uniform. Just give me my check, okay. (Pause) That's sick.

Cashier/Waitress- I was keeping it warm for you until you got here. (Pause) You know, you can always just kiss my ass to get your job back.

NEW SCENE

Cousin #1- Anita. Ven.

Ana- What?

Cousin #1- [DS] No preguntas por qué. Tú sólo ven. Te tengo que enseñar algo.

Ana- All right.

Cousin #1- [DS] Ándale, apúrale.

Ana- Coming.

Cousin #1- Okay.

NEW SCENE

Ana’s family- ¡Felicidades!
Aunt- ¡Felicidades, Anita!

Ana- Gracias, primos.

Grandpa- Muchas felicidades, Ana…

Ana- Abuelito…

Grandpa- por muchos años. Mira tu pastelote.

Mom- ¿Pastel? ¡Ay, Señor! ¿Pero es que no ve que está más grandota que el pastel? [DE]

Why did you quit your job?

Ana- Why do you know about this?

Mom- I just know.

Ana- Okay, Mom, I quit my job.

Mom- Why?

Ana- I didn't get along with the manager.

Mom- So what?

Dad- Ana, you're just gonna have to get another job.

Ana- I know, Papa, okay? It's just something I had to do.

Mom- Tomorrow you come to work with us in the factory.

Ana- What?

Estela- No way!

Mom- Estela, we're very far behind.

Estela- We're not behind.

Mom- Yes, we are. If we don't help your sister, who else is going to?

Ana- I don't know, and really, I don't care.

Estela- Why do you have to say that?
Mom- Because it's true. Estela stays up all night trying to finish those dresses.

Estela- Papa, I can't afford any more help.

Dad- That takes care of that. If Estela cannot pay Ana, it doesn't really help us.

Mom- She'll pay.

Estela- Fine, I'll pay her. She can iron.

Mom- End of discussion, señor. Who wants cake?

Dad- [DS] Yo quiero. ¿Y uno grande, eh?

Mr. Guzman arrives.

Ana- Mr. Guzman, what are you doing here?

Mr. Guzman- Are your parents here?

Ana- Yeah, but I told you...

Dad- [DS] Ana, ¿quién es?

Mr. Guzman- Buenas tardes, señor. Señora. (Pause) Soy Luis Guzman. Soy el maestro de ingles de Ana.

Dad- I speak English.

Mr. Guzman- I'm sorry. (Pause) Ana's an excellent student. I'd like to see her continue her education, go to college.

Dad- Mr. Guzman, of course we want Ana to get educated. We have already discussed that amongst our family. But we need her to work now. She can go to college later.

Mr. Guzman- Señor Garcia, Ana's a very special young woman. She got into Beverly Hills High School...which isn't easy to do, and now she can go further. There are all kinds of scholarships.

Mom- I'm sorry, Mr. Guzman...but tomorrow morning she goes to the factory... to sew, with us.

Mr. Guzman- May I ask you, Mr. Garcia, just to please think about college.

Dad- I'll think about it. I'll talk to my wife. [DS] Vamos, Anita.
Ana- (To Mr. Guzman) I told you.

**NEW SCENE- Mom and Dad are in their bedroom, getting ready to sleep.**

Mom- No quiere hacer el quehacer… No limpia su cuarto, no lava la ropa… No hace de comer… Puros problemas me da.

Dad- Carmencita. Ana no te da tantos problemas. Mira, su maestro está bien contento con ella. Si hacemos un esfuerzo, creo que podemos ayudarla a ir a la Universidad para que se eduque.

Mom- Yo la puedo educar. Yo le enseño a coser. Le enseño a criar a sus hijos y atender a su marido. Esas cosas no le van a enseñar ahí en el colegio.

Dad- Está bien, se puede casar después.

Mom- ¿No me estás oyendo? Es cuestión de principios. No es justo. Yo trabajo desde la edad de 13 años y Ana tiene 18 años. Ahora le toca a ella. Que trabaje.

**NEW SCENE-** Ana and Estela are in their bedroom, getting ready to sleep.

Ana- My life is over.

Estela- You're so dramatic, just like Amá.

Ana- Excuse me, but I'm nothing like Mom, okay?

Estela- Whatever you say.

**NEW SCENE-** At the sewing factory.

Mom- Ay, Dios mio. Ni te hagas ilusiones. [EE] You'll never fit into that one. It’s a size 7.

Ana- Why do you always have to be like this?

Mom- I only tell you for your own good. [ES] ¡Mira no más! ¡Enormes!

Ana- [DE] Don't!

Mom- They must weigh 10 kilos each!

Ana- Mom, what do you think you're doing?

Mom- [ES] Eres tan exagerada.
Panchita and Normita enter

Panchita- Buenos días, doña Carmen.

Normita- ¡Buenos días!


Panchita- Doña Carmen, ¿cómo está usted?

Mom- Muy bien, gracias. (Pause) Ay, [EE] Normita, you must be in love, eh? You look so fancy; I hardly recognized you.

Normita- My fiance bought me this dress.


Panchita- Just wait. That happened with my husband, and then he stopped buying me clothes.

Mom- Maybe it was your fault.

Panchita- Why would it be my fault?

Mom- Pues, just look at you. Maybe the material got too expensive.

Panchita- ¿Envidia o caridad? Como decía mi abuelita, “’’No hay mejor aderezo que la carne encima del hueso.’’ [DE] And you are not going to make me cry.

Mom- You go ahead and cry, Panchita. I'm going to the bakery.

Panchita- (To Ana) Are you a new worker?

Mom- Oh, this is my daughter, Ana.

Panchita- Are you going to be working here full-time?

Ana- No. I'm just helping out my sister until I find a better job.

Panchita- Oh, me, too. I'm just working here until I win the lottery.

Mom- Mujeres, this is my daughter, Ana. You know, the one I always complain about.

Normita- Mami, ella es la hija de doña Carmen.
Estela enters.

Estela- I can't believe you finally made it to the factory.

Ana- Yeah, what took you so long?

Estela- I had a meeting with a supplier, but that's none of your business. (Pause) This is Doña Carlota. This is an overlock, which makes hems. She's a pro.

Carlota- [ES] Bienvenida, espero que le guste el trabajo.

Estela- (To Ana) And this is Pancha and her machine.

Panchita- We already met.

Estela- Don't touch anything that belongs to Pancha.

Rosalí- She really gets upset; you'd think it was her baby.

Panchita- [ES] A ningún larga; that's not true.

Rosalí- It is true.

Estela- This is another overlock machine. Norma does the work, and she's very fast.

Normita- I'm Carlota's daughter… and these are my sisters, Lupita and Angelica.

Estela- And this is Rosalí, la buscapleitos. (Pause) And this is Amá's station.

Mom- These scissors are yours. Don't lose them. Everything gets lost in this place.

Estela- Come on; let me show you your job.

Mom- Ana, pay attention.

Estela- Amá, are you doing your work?

Mom- [ES] Sí, mi general.

Estela- (To Ana) Watch. We do high quality work here, okay? That's why I get the orders.

Ana- It's so hot in here. Can't you get a fan?

Estela- We have a fan.
Mom- You know that the fan blows dust on the dresses.

Estela- Always use the steam, okay? And please don't burn the tulle.

Ana- Okay.

Estela- Okay, it's real easy work. And always check the level of the water and let me know when it gets low, okay? So I can send you out to buy some more. When you're done, you put the dress here...on the bagger. You put a plastic bag over it...and you put it on that rack for me, okay? If we work hard today, we'll finish these. That'll be one hundred in Size 7. ¿Oyó, doña Carlota? Ya casi llegamos a los cien.

Carlota- Qué lindo vestido.

Estela- (To Ana) We take the finished dresses to the distributor and then start on Size 6.

Ana- How much do they pay us to make these dresses?

Normita- $18 for assembling each.

Ana- And how much do they sell them for at the stores?

Normita- They sell them at Bloomingdale's for $600.

Ana- We make them for $18. They sell them for $600... does this seem right to you, Estela?

Estela- Just work, okay?

Rosalí- (aside) I don't think she knows how to do anything.

Panchita- [ES] Yo no creo que la haga y menos con la mama aquí...ella es tan creída.

Pause

Mom- I have un chisme from the market.

Normita- Mami, doña Carmen tiene chismes.

Carlota- Me encanta el chisme.

Estela- [DE] You should be working!

Mom- El dorado Ortiz is secretly in love with Rosali.
Rosalí- [ES] Qué horror.

Panchita- Ese viejo rabo verde parece mango chupado.

Normita- El Dorado Ortiz está enamorado de Rosalí.

Mom- [EE] He thinks you're too skinny, but he would love...to fatten you up. But don’t get as fat as Ana.

Estela- Amá, we have to work now.

Mom- [ES] Sí, mi general.

**Pause**

Panchita- You burned it!

Mom- Ana, can't you do anything right! [DS] ¿Adónde vas? Desgraciada. ¡Aguarda! ¡Ven aquí! ¡No me hagas correr! ¡Ana!

**Cop walks over to them outside on the sidewalk**

Cop- What's going on here?

Ana- This is my mom.

Cop- Is this your daughter?

Mom- Sí, esta gordita. My daughter.

Cop- Knock yourself out, ladies.


Ana- Yeah, Mama, I know. Okay. Everybody knows.

Mom- [DS][ES] ¡No me toques! ¡Lárgate! Si quieres ir, ¡lárgate! ¡Lárgate! (Pause) ¿Qué? ¿Te avergüenzas conmigo? ¿Te da vergüenza trabajar con nosotras? Tanto lomo, tanto sacrificio… ¿Y todo para qué? Para ustedes. Tú piensas que solo soy un perro para trabajar. (You only think I’m a beast of a burden.)

Ana- [DE] Mom, come on let's go. Let's go back, come on.
Mom- [ES] Ay, Diosito.

Ana- [DE] Hold onto me. Come on, we're gonna go back.

Mom- [DS] Tú me tienes que ayudar.

NEW SCENE- Mom is outside with a birdcage.


Mom walks into the kitchen.

Gorgonia- Buenos días.

Mom- Buenos días, Gorgonia. ¿Cómo amaneciste?

Gorgonia- Bien, ¿y tú?

Mom- ¿Cómo crees, con la artritis?

Gorgonia- I see you have a new Saint Anthony.

Mom- That's for Ana.

Gorgonia- And how many years have you had this one hanging here?

Mom- Ese… Eleven years. I put it up on Estela's 18th birthday. I'm gonna take it down.

Gorgonia- No! Leave it there. Who knows, Estela could still get married.

Mom- It's too late for Estela to get married. Now I have to concentrate on Ana.

NEW SCENE- Grandpa, Ana, and Dad are outside sitting on the porch, eating.


Ana- Abuelito…

Grandpa- ¿Te acuerdas de nuestro oro cerca de nuestro pueblo en las sierras? Había una cueva llena de oro.

Dad- Papá, esas son puras leyendas.

Grandpa- ¿Y los hombres que vieron la cueva y el oro?
Dad- Ese oro no existe, viejito.

Ana- Abuelito, cúentame del tesoro.

Grandpa- Mira, hace muchos años, durante la Revolución, la gente escondía su oro en las cuevas de las montañas. Después de la Revolución, corrió un rumor de que había una cueva llena de oro cerca de nuestro pueblo. Dentro de la cueva, había en la pared un letrero pintado que decía, “Este oro no podrá ser entregado sino a un hombre de corazón puro.” Yo siempre quise encontrar ese oro.

Ana- Abuelito, estoy segura que lo vas a encontrar.

Grandpa- Mira, yo ya lo encontré; tú eres mi oro. Ahora yo quiero que tu encuentres el tuyo.

NEW SCENE- Ana is rushing to Mr. Guzman’s classroom and passes Jimmy on the way.

Ana- Jimmy.

Jimmy- What's up?

In Mr. Guzman’s classroom.

Mr. Guzman- Ana, how's it going?

Ana- Mr. Guzman, I did it. I filled out the applications.

Mr. Guzman- Look at that, Ana, way to go. Is it the truth?

Ana- Of course it is. I don't lie on applications. Except about my weight.

Mr. Guzman- Where's the personal statement?

Ana- I didn't think it was necessary.

Mr. Guzman- You didn't write one? (Pause) You have to write one. (Pause) I'm friendly with the Dean of Admissions at Columbia. If you write it immediately I can get it to him and get you in for the September semester.

Ana- Really?

Mr. Guzman- But look, you need to write an essay.

Ana- About what?

Mr. Guzman- Write about something you know. You can write about yourself.
Ana- Myself?

Mr. Guzman- Why not? You can do this. I'll hang onto this until you bring me the essay. Go, write. Bye.

**Ana leaves and meets Jimmy outside.**

Jimmy- When are you going to Europe?

Ana- Hey, Jimmy. I don't know if I'm going anymore. My sister needs me to stay and help her with her fashion boutique.

Jimmy- I was thinking about joining you, but you're not going anymore?

Ana- No.

Jimmy- Europe is so cool. You'll get a whole new perspective.

Ana- What kind of perspective?

Jimmy- It's different in Europe. Things are too easy here. Like you're handed everything… from school to a car. That's why I want to teach… do something different, you know? I'm doing some assistant work for Mr. Guzman this summer. What are you doing?

Ana- I have to go, so I'll see you later. (Pause. Jimmy writes his phone number on her hand.) Your number?

Jimmy- Maybe we could hang out.


**NEW SCENE-** Mom is in the living room watching a soap opera with Grandpa.

Mom- Se acabó. Y con esa música quieren salir en la televisión.

Grandpa- Necesitan mejorar un poquito.

Mom- Sí, yo diría.

Dad- Carmencita, your back hurting again?

Mom- After 38 years of sewing, what else do you expect?

**Estela and Ana walk in.**
Mom- Ay, Estela, Ana, de la que se perdieron en la novela, Los Pobres Lloran Más.

Ana- Mom, I don't watch Spanish soap operas.

Mom- It's not a regular novela; it's a Brazilian. [ES] Esos son mejores. ¿Verdad, don Miguel?

Grandpa- Mucho mejores.

Estela- What happened?

Mom- You remember Juanita, the cross-eyed daughter?

Estela- Yes, I remember.

Mom- Bueno, this handsome, dark stranger comes to visit the fishing village. And she meets him, and he told her that he didn't care what she looked like...that he loves her, that he wants her...but of course we know what he wanted, no? One night, without telling her parents, Juanita goes out with the stranger.

Ana- Mom, let me guess, she gets pregnant?

Mom- Ana, don't spoil the story.

Estela- What happened?

Mom- She gets pregnant. And worse, he asks her to run away with him. Of course that means that she has to betray her mother's wishes.

Estela- And then?

Mom- Entonces, they're on the bus to Rio and she sticks out her head to say goodbye a la madre que estaba ahí llorando. And all of a sudden this bus comes by y le cortó la cabeza!

Ana- [EE] Mom, that's the stupidest thing I've ever heard.

Mom- Ana, you better listen. That's what happens to people who don't listen to their mother.

Ana- Okay.

Mom- And all you had was the headless body.

**NEW SCENE**- Ana is in her bedroom and calls up Jimmy on the phone.

Jimmy- Hello?
Ana- Hi, Jimmy, it's Ana.

Jimmy- Hey, Ana!

Ana- Are you busy? Is this a bad time? I can call you back later. I mean, I'm just calling to say hi.

Jimmy- No, it's a good time, actually. Listen to this insane computer program I found on the web.

Computer- "Mierda." "Shit."

Jimmy- It's curse words in Spanish.

Ana- Really?

Computer- "Ya la cague." "I screwed up."

Ana- Where did you get this?


Ana- All right, okay, Jimmy, I get it.

Ana hangs up the phone because her mom walks in.

Jimmy- Hello?

Mom- Do you think I'm your maid? You left dishes in the sink.

NEW SCENE- At the sewing factory.

Rosalí- Aguas, la quemadora.

Panchita- [DE] Shut up, she's coming.

Mom- We almost finished pinning the pattern. A ver. ¿Qué te parece?

Estela- Okay. Just a few little adjustments here and then we can get started. Aren't we supposed to be working? We're already behind schedule. Why isn't everyone here? Norma, why are you late? Where's your mother and your sisters?

Normita- Estela, I need to talk to you.
Estela- Okay.

Normita- Estela, I'm sorry. [ES] Te lo digo de mi corazón.

Estela- [DE] Tell me, why are you sorry?

Normita- I wanted to tell you earlier, but I didn't know how to tell you.

Estela- [DS] Dímelo. ¿Qué?

Normita- I'm getting married sooner than I thought. (Distances herself)

Estela- When's the wedding?

Normita- Next month.

Estela- I'm so happy for you.

Normita- In Mexico. (Pause) I have to leave tomorrow. My fiancé wants me to move with him to Mexico.

Estela- Norma, you're my fastest employee. I need you.

Normita- I know. I'm so proud of the work that I've done for you. I'm sorry that I have to leave.

And you're my best boss. (Pause) Estela, my mother and my sisters are moving with us.

Estela- You're all leaving me? [DS] ¡No, Norma, por favor!

Normita- It's always been my mother's dream to go back to her village in Mexico. I'm sorry. [ES] Perdóname.

Estela- Don't be sorry, I'm happy for you. I just can't pay you right now, okay? [ES] Lo siento.

Normita- [DE] Give my check to my cousin at the Chapala Market.


Normita- Doña Carmen, gracias por todo.

Mom- Qué Dios te bendiga.
Estela- We need those four seamstresses to finish this work. I mean, we never finish on time. You know the Glitz company. They don't pay me until we do. I have no money to pay any of you. I should just close the factory.

Panchita- No, you can't close the factory.

Rosalí- I can't believe you're paying us late again.

Estela- I just lost four seamstresses. How are we gonna finish this order?

Rosalí- I can wait a little bit, but not too long.

Estela- [ES] Gracias, Rosalí. ¿Y tú, Pancha?

Panchita- I'll charge you interest.

Estela- Are you serious?

Panchita- No. But let's get back to work before I change my mind.


Rosalí- ¿Y usted, doña Carmen?

Mom- What kind of a mother would I be if I didn't help my daughter, eh? [ES] Y dices que no te quiero. It's because I love you that I make your life so miserable.

Estela- Don't love me so much.

Rosalí- ¿Y tú, niña?

Ana- Estela, if you don't pay me, how am I gonna save up any money?

Mom- For what?

Ana- Forget it.

Mom- [EE] Ay, Ana, you're so selfish.

Ana- You expect me to do this dirty work for nothing?

Estela- This is dirty work?

Ana- This is a sweatshop. Don't you get it? You're all cheap labor for Bloomingdale's!
Estela- We are not cheap labor. How would you know what hard work is? All you've done is flip burgers! I'm grateful for what Amá has taught me. And I'm proud of what I do! [ES] ¡Mocosa!

Ana- I never wanted to work here in the first place. Much less for nothing.

Mom- See the trouble you cause?

NEW SCENE- Ana walks into Estela’s office.


Estela- Can you work until I can pay you?

Ana- Yeah.

Estela- Thanks. Let’s get back to work.

NEW SCENE- Ana is ironing.

Ana- Ow!

Mom- Ay, ¡Te quemaste, mija! “Sana, sana, colita de rana/ Si no sana ahora, sanará mañana.”

NEW SCENE- Mom sneaks into Ana’s bedroom at night. Ana is sleeping.

Mom- Gordita, despiértate.

Ana- What time is it?

Mom- It's still night.

Ana- Then why are you waking me up?

Mom- I have a secret. I'm telling it only to you.

Ana- Mom, I'm sleeping.

Mom- You're not gonna believe this, but I'm pregnant.

Ana- What?

Mom- I'm pregnant.
Ana- How could you be pregnant?

Mom- A woman knows these things. But don't tell anybody.

Ana- Mom, you're imagining things, ok?

Mom- Ana, I need you more than ever now, mija.

Ana- It's probably just gas. Eat less beans.

**NEW SCENE-** At the sewing factory.

Estela- Why did Norma and the others have to leave?

Rosalí- That doesn't look that bad.

Mom- Mujeres, you are not going to believe this. I heard gossip at the Chapala Market.

Estela- No food in the work place.

Panchita- It's our break time.

Estela- Then you take a break, because I can't afford one.

Mom- Ana, *[DS]* ven. Our Normita...ate the cake before the wedding. I heard that Norma's fiancé convinced her to have sex with him the night before, and after he had a taste...100 people at the church, the priest waiting... and he never showed up for the ceremony.

Panchita- *[ES]* Qué maldito.

Mom- Norma's mother never approved of the man pero Norma insistió. No, no. A mother knows the right man for her daughter.

Ana- Mom, you're so old-fashioned.

Mom- Can you believe her? Girls nowadays think they know so much. That's why they end up *[ES]* panzonas.

Ana- No, the reason they end up pregnant...is 'cause they don't know how to use contraceptives.

Panchita- Look at her, Miss Know-It-All.

Mom- Your husband won't like you knowing so much.
Ana- Why?

Mom- A man wants a virgin.

Ana- Why is a woman's virginity the only thing that matters? A woman has thoughts, ideas, a mind of her own.

Mom- A mind and thoughts?

Estela- No more stories, Amá!

Mom- Ay, Estela, that's what I do best! My reason for living.

**NEW SCENE**- Ana goes into Estela’s office and sits down. Estela is on the computer, working.

Ana- Sorry. (Pause). What are you writing?

Estela- I'm writing a letter to Mrs. Glass.

Ana- Who's that?

Estela- She's the owner of the manufacturing company.

Ana- Oh, she's the one who pays us to make these dresses.

Estela- Yeah, I'm asking for an advance on the dress order. I need to pay the electricity and the monthly bills. I'm late on the rent.

Ana- Estela, that's serious.

Estela- I know.

Ana- If you really need this money, you should go and talk to her in person. A letter's not gonna do anything.

Estela- She's too busy, she won't see me.

Ana- I'll go with you.

Estela- She's too busy.

Ana- Estela, you're not afraid of her, are you?

Estela- Why should I be afraid of her?
NEW SCENE- At Mrs. Glass’s office.

Estela- Ana, please don't say anything, okay?

Ana- I can try.

Estela- (To receptionist) Hi, is Mrs. Glass here?

Receptionist- Who are you?

Estela- I'm a contractor for Mrs. Glass. My name is Estela Garcia.

Receptionist- Do you have an appointment?

Estela- No.

Receptionist- You need an appointment.

Estela- (To Ana) Okay, we don't have an appointment; let's go.

Mrs. Glass walks by.

Estela- Oh! Hello, Mrs. Glass.

Mrs. Glass- Estela.

Estela- Hi.

Mrs. Glass- What can I do for you?

Estela- Well, um, I know that last month we were a couple of days late...but...um...we were hoping that...um...that you....

Ana- We need an advance. Money... to pay the bills...the electricity, so that we can work...and get you your dresses on time when you need them.

Mrs. Glass- And who are you?

Ana- I'm Estela's business partner, Ana.

Mrs. Glass- Well, Ana, Estela knows the rules. I can't pay advances. I went out on a limb to hire you in the first place... because I believe a woman like me should help one like you... but I can only help you so much. You have to help yourself and meet your deadlines. You have
until the end of the month, when the order has to be shipped. You have 10 days, honey. 10 days, that's it.
(To receptionist) I'll be back at 3:00.

Ana- [aside] [SE] Es peor que lo que dijiste.

Mrs. Glass- ¿Dijiste algo, Estela?

Estela- No.

Mrs. Glass- Because it sounded like you did.

Estela- Um, I didn't say anything.

Mrs. Glass- I see. Well, you ladies have a nice day.

NEW SCENE- At home, Estela and Ana are getting out of the car.

Estela- Can't you keep your mouth shut?

Ana- I was just trying to help, Estela.

Estela- I'm trying to keep the factory open for all of us. You know, people depend on me.

The two enter the house. Grandpa, Dad, and the cousins are playing a game at the table.

Grandpa- Tu mama está preguntando por ti, mija.

Mom- Ana!

Cousin #1- Tu mama está un poco zafada.

Ana- You're just figuring this out?

Cousin #2- Está preguntando por su niñita. ¿Quién sabe que tendrá?

Estela- Buenas.

Boys at table- Buenas.

Ana enters into Mom’s bedroom.

Ana- What?
Mom- Shut the door. I have morning sickness.

Ana- Mom, it's not morning, it's evening.

Mom- Ana, be serious. Comfort me.

Ana- Mom, did you ever think that maybe you're not pregnant... and you're just imagining all of this?

Mom- I am pregnant. A woman knows. I haven't had my period for three months.

Ana- Then why don't you go talk to the doctor, not me.

NEW SCENE- Grandpa goes over to Ana’s bedroom door and knocks.

Grandpa- Ana, ¿Estás lista para irnos?

Ana- Ya voy, abuelito!

Grandpa- Vámanos.

Dad- ¿Y ustedes dos adónde van?

Grandpa- Ana me invitó a ver una película esta noche.

Dad- Me parece muy Buena idea.

Ana- Bye, Dad.

Gramps- [DS] No nos esperen.

Dad- Qué se diviertan, eh?

Grandpa- Gracias, buenas noches.

Outside—in front of a bar.


Grandpa- Tú, también.

At restaurant—Ana walks up to Jimmy.

Ana- Hi.
Jimmy- Hey! This is a great place.

Ana- Yeah. (Pause) Are you staring at my boobs?

Jimmy- Um..no. (Pause) Yes, no.

Ana- Okay. I mean, they're so big, why wouldn't you, right?

Jimmy- I'm a guy, I guess I kind of have to. Can we change the subject?

Ana- Yes, hi.

Jimmy- Hi.

Ana- Um, I made this list of topics to talk about... so that we wouldn't run out of things to talk about.

Jimmy- Okay. Can I see the list?

**Ana shakes her head no.**

Jimmy- You have a really beautiful face.

Ana- Just my face? I'm sorry.

Jimmy- You don't take compliments well?

Ana- No. Compliments...that's not one of the topics on my list.

Jimmy- And you don't want to show me the list?

Ana- No.

Jimmy- No. (Pause) Are big breasts on the list?

**Waiter arrives.**

Ana- Hi.

Jimmy- Let's order.

**NEW SCENE-** Jimmy and Ana are walking hand-in-hand back to the bar where Ana left Grandpa.

Jimmy- I had a nice night tonight.
Ana- Me, too. (Pause) That's where I have to meet my grandpa. I guess this is good night.

They kiss.

Ana- Okay, bye.

Jimmy- Bye.

NEW SCENE- At sewing factory.

Mom- It's that time again, eh, Panchita?

Panchita- Yes. Today's the anniversary of my father's death.

Rosalí- He was so handsome.

Panchita- Yes. He was a very elegant man. The day he died...I couldn't pay the hospital...so I pretended...that he was still alive...and I put him in a wheelchair...and I took him home in a taxi.

Mom- You were a good daughter, Panchita.

Panchita- I tried.

NEW SCENE- Mr. Hiro meets up with Estela, outside.

Mr. Hiro- Hola, Estela.

Estela- Oh, hi, Mr. Hiro.

Mr. Hiro- The rent is three weeks late.

Estela- I'm so sorry.

Mr. Hiro- Will you be able to pay rent by the end of the month?

Estela- Yes, of course.

Mr. Hiro- Good. I like having you as a tenant and I'd hate to have to kick you out.

Estela- No.

Mr. Hiro- Say hi to Rosalí for me.

Estela- I will. Bye.
NEW SCENE- Dad is outside, blowing leaves from the yard.

Ana- Papa!

Dad- Anita. What are you doing here?

Ana- Papi, I need some help.

Dad- I told Estela this many times. "If you do not have the cash up front...do not do it."

Ana- Papa, yes, I know, but she's working hard...and it's just not working out.

Dad- She still has to pay the rent.

Ana- I know, Papa, but it's not her fault. I mean, I never realized how hard she works.

Dad- (Pause). Está bien. I will lend Estela the money.

Ana- Thank you, Papa.

NEW SCENE- At the factory.

Panchita- Estela, let me see. It's beautiful. Did you draw it yourself?

Estela- Yes.

Panchita- You're lying. You probably copied it from a magazine.

Estela- No, I did it. I'm working on my own line. Would you buy a dress like this?

Panchita- Of course I would buy a dress like this. (Pause) If it would fit me.

Estela- This gray dress is the biggest order I've ever had. It won't be easy. If we don't finish it by the end of the month the manufacturer won't pay us. Let's prove to them that we can do it. Let's make 150 gray dresses of better quality than anyone else.

Ana- Estela, maybe we can turn on the fan in here.

Estela- The fan blows dust on the dresses. (Pause) Can you iron a little faster? I need help with the hems, we won't make the deadline.

Ana- Estela, it's not that I don't iron fast enough. Every time I finish ironing, I stop for a minute to really look at the dress. I never realized how much work, "puro lomo," as mom
says...is put into it. And then I wake up, and I remind myself that it's not for me. So I put that plastic bag over it, and stick it on the rack...push it away.

Panchita- She got a point.

**NEW SCENE-** Ana and Mom are walking outside.

Mom- Ándale, date prisa. [DE] Straighten up, walk like a lady. Even I, in my condition, walk like a lady.

**NEW SCENE-** Inside the house. The phone rings.


Jimmy- Uh, bueno. Is Ana there?

Mom- Who is this?

Jimmy- This is Cecilia.

Mom- Yes. I will call her for you. Ana, teléfono!

**NEW SCENE-** Jimmy is waiting for Ana outside. He is leaning up against his car. A Mariachi group approaches him.

Mariachi Man- Do you want to hear music tonight?

Jimmy- No, thank you.

Mariachi Man- [DS] Vamos, muchachos.

Ana- (To Mariachi group)- Buenas noches.

**Jimmy sees Ana.**

Jimmy- Hey!

Ana- Hi.

Jimmy- Ready to go? (Pause) What's wrong?

Ana- Jimmy, does your mom understand you?

Jimmy- Most of the time. Does your mom?
Ana- No. I don't know, it's like she hates me. She thinks I'm fat and I'm ugly and God knows what...

Jimmy- You're not fat. You're beautiful. (Pause) Where did you tell your mom you were tonight?

Ana- She thinks I'm at Mass again.

Jimmy- So, is this a sin?

They kiss.

Ana- No, that's a beso (kiss). A kiss.

They kiss again.

Jimmy- I can't believe I'm leaving in two weeks to go to teacher's college. (Pause) Ana, don't worry. You're gonna get accepted to college, too.

They kiss again.

NEW SCENE- At the factory.

Ana- Are we done?

Estela- You have one more dress to iron.

Ana- Estela, this is beautiful. Did you make this? What's it for?

Estela- It's for you.

Ana- Come on, you know I can't fit into this.

Estela- I cut this especially for your body, okay? Pretty dresses aren't just for skinny girls. This one's yours. I spent a lot of money on this material.

Ana- Shut up!

NEW SCENE- At home, playing dominoes.

Ana- Your turn.

Mom brings Dad some food.

Dad- [ES] Gracias, mi amor. (Pause) ¿A quién le toca?
Grandpa- A mi. Aquí tienes mi ficha.

Doorbell rings. Mom answers the door.

Mom- What do you want?

Mr. Guzman- Señora, can I please speak to your daughter?

Mom- No, she's not here.

Ana- Mama, what are you talking about? I'm right here, open the door.

Dad- What's going on now?

Mom- Es ese hombre que anda siempre buscando a Ana.

Dad- Está bien, déjame ver.

Dad- Buenas tardes.

Mr. Guzman- Buenas tardes.

Dad- Pase.

Mr. Guzman- Gracias. (To Ana) You did it.

Ana- What?

Mr. Guzman- You got in.

Ana- What?

Mr. Guzman- The Dean called me personally with the news.

Ana- Oh, my God, are you serious?

Mr. Guzman- Your daughter's been accepted for admission to Columbia University with a full scholarship.

Dad- Please, come in, sit down.

Ana- I got accepted with a scholarship?

Dad- So, where is this Columbia University?
Mr. Guzman- It's in New York City.

Mom- New York?

Ana- What's wrong with that?

Dad- Look, Mr. Guzman, it isn't that we don't want Ana to go to college...but all the way to New York? I'm sure there must be wonderful colleges in this area.

Mr. Guzman- But none of them is Columbia University.

Ana- Papa, you don't understand; it's one of the best schools in the nation.

Mr. Guzman- Sir, you left your country for a better opportunity...and now, it's Ana's turn.

Dad- Look, Mr. Guzman...

Mom- Raúl! Señor Guzman, we are a family, and we intend to stay that way.

Ana- Mama, it's not gonna change anything.

Dad- [DS] Por favor. Está bien, Carmencita. Mr. Guzman, Ana is going to go to college. But not now. I didn’t come this far to see my family break apart.

Ana- Papa, I don't understand. How is this breaking us apart?

Mom- What about Estela and the factory?

Estela- Amá, what about it?

Mom- What about tu abuelo? You want to abandon him?

Ana- No.

Mom- Bueno, thank you very much, Señor Guzman, but this is a family matter.

Dad- Thank you very much for coming all the way here to tell us.

**NEW SCENE**- Mom is in the kitchen with Gorgonia.

Gorgonia- Carmen, no le pongas chile a los nopalitos porque me hacen mal.

Mom- Pues no comas. Oye. Have you heard that if you take the baby away from San Antonio that he’ll work faster?
Gorgonia- Pues, Sí. Didn't you know that?

**NEW SCENE**- Ana walks into a convenient store and goes over to the front counter.

Cashier- Hi.

Ana- Hi. A cigar for my grandpa, please.

Cashier- I know what kind he likes.

Ana- Um…can I get some condoms, too?

Cashier- What kind do you want?

Ana- Um…I don't know, what do you recommend?

Cashier- Uh…These are kind of fun.

Ana- All right. Yeah?

Cashier- Yeah.

**NEW SCENE**- Ana enter Jimmy’s bedroom. They kiss.

Ana- The door. (Pause). Let's do it.

Jimmy- Are you sure?

Ana- I'm ready.

Ana- Hold on, damn this shirt!

Jimmy- How do you say "damn" in Spanish?

Ana- Pinche.

Jimmy- [ES] Pinche the shirt. What are you laughing at?

Ana- Hold on.

Jimmy- [ES] Pinche.

**Pause**
Ana- Wait. Turn the lights on. I want you to see me. (Pause) See, this is what I look like.

Jimmy- [ES] Qué bonita.

NEW SCENE- Ana is getting ready to leave Jimmy’s bedroom.

Jimmy- I'll write to you.

Ana- No.

Jimmy- I'll e-mail you.

Ana- No. Jimmy, really. Don't worry about me anymore, okay? I mean, once you get to college, we won't have anything to talk about, anyway... and I don't know, you'll probably end up meeting some skinny girl, right?

Jimmy- I'm really gonna miss you.

NEW SCENE- The following day. Ana is in the bathroom, looking at herself in the mirror.

Mom- You tramp.

Ana- What?

Mom- You lost your virginity, didn't you?

Ana- Mom, you're imagining things.

Mom- I can tell! You're not only fat, now you're [ES] una puta!

Ana- You would say that, wouldn't you?

Mom- [ES] ¿Por qué no te diste tu valor?

Ana- Because there's more to me than what's in between my legs!

Mom slaps Ana.

Mom- You better not get pregnant and embarrass me.

Ana- Me, embarrass you? Come on, Mom. You're the one pretending to be pregnant for attention.

Mom- I am pregnant.
Ana- You're not pregnant!

Mom- Yes, I am!

Ana- You're not pregnant, Mom! You're only pretending because you want a baby in the house. But you can't have a baby. I'm not your baby anymore!

**NEW SCENE**- Mom and Ana are at the doctor’s office.

Doctor- No, señora, you're not pregnant.

Mom- Of course I am.

Doctor- Doña Carmen, don't you think I know a thing or two about this?

Mom- I haven't had a period in four months.

Doctor- Doña Carmen, that's not unusual for a woman your age. I think it's about time you and I had a little conversation about menopause, o sea,“el cambio de vida.”

**NEW SCENE**- Mom and Ana are at a restaurant. Mom is eating flan.

Ana- Mom, the doctor said no sugar. Why are you eating a flan?

Mom- I'm having a craving.

Ana- But you're not pregnant, Mom.

Mom- Okay, I'm not pregnant. I'm going through the change of life. It's over. I'm no longer a woman.

Ana- Mom, Mom.

Mom- A grandmother is what I should be at this age. You know, Ana...you're not bad looking. If you lost weight...

Ana- Just stop it!

Mom- You could be beautiful!

Ana- Stop it! You're overweight, too! So why should I listen to you?

Mom- Ana, don't eat the flan.

**NEW SCENE**- At the sewing factory.
Panchita- This is beautiful.

Mom- I stink. [ES] ¡Hijola! Who farted?

Estela- El que primero lo huele debajo lo tiene. [DE] Ana, please don't waste the distilled water, it's expensive.

Ana- Estela, it's so hot in here. Seriously, I feel like I'm in hell.

Estela- Fifteen, sixteen…

Panchita- How many more dresses to finish?

Estela- Eighteen.

Rosalí- Only 18?

Ana- Such a relief we're almost done with this.

**Ana takes off her shirt**

Mom- Ana! What are you doing?

Ana- Mama, come on. It's so hot; all the steam has me sweating like a pig.

Mom- We're sweating, too, but we're not taking our clothes off.

Ana- Why not? We're all women; we all have the same things.

Mom- [DS] Ana, póntela.

Ana- [DE] Estela, Rosalí, Pancha, please.

Ana- Aren't you hot in those clothes? I feel so sticky.

Mom- Aren't you embarrassed?

Ana- Of what?

Mom- Look at you; you look awful.

Ana- Mama, I happen to like myself.

Estela- Right on, sister!
Mom- [ES] ¿Y tú? [DE] The two of you should lose weight. You would look beautiful without all that fat!

Panchita- [EE] Ay, Mrs. Carmen, Ana and Estela are beautiful. They look good the way they are!

Estela- Thank you, Pancha.

Ana- Thank you, Pancha.

Mom- Aren't you ashamed?

Ana- Mama, you look just like us.

Mom- Yes, but I'm married.

Ana- So that's it. Make myself attractive so that I can catch a man.

Estela- Ana, listen to her. Learn now or you'll end up like Estela.

Ana- Mama, I do want to lose weight. And part of me doesn't because my weight says to everybody, fuck you!

Mom- (Uttered in the background—doesn't affect conversation) [ES] ¡Ave María! ¿Pero qué buscas?

Ana- How dare anybody tell me what I should look like... or what I should be...when there's so much more to me than just my weight!

Rosalí- What's wrong with wanting to be thin and sexy?

Ana- Rosalí, you don't get it.

Estela- Well, I want to be taken seriously... respected for what I think, not for how I look.

Ana- Exactly, thank you.

Rosalí- What if you don't think anything?

Panchita- [ES] Ay, Rosalí!

Rosalí- I look like a cow.

Ana- Rosali, shut up! Stand up, you know, look at yourself. If you're a cow, then I'm a hippo.
Estela- And I'm an elephant.

Panchita- And I'm una orca. Rosalí, you are so skinny in comparison to all of us.

Rosalí- No, I'm not. Look at my fat hips.

Ana- Come on.

Rosalí- And my cellulite.

Ana- You want to see cellulite? All right, here we go. You started it.

Mom- Ana!

Ana- It's not fat… cellulite. This is cellulite.

Estela- Excuse me, ladies.

Mom- Estela!

Estela- This is cellulite!

Ana- All right, Estela, it's not that bad.

Rosalí- [ES] No tiene nada but you don't understand. I got all these stretch marks in my arms and chi-chis. Look.

Estela- That's small, honey. You want stretch marks? Here you go, okay? I have stretch marks that go from north to south.

Panchita- Ladies, ladies…let me show you stretch marks.

Mom- Pancha!

Panchita- From east to west!

Rosalí- Jesus, she wins.

Mom- [ES] Pero, ¿Se han vuelto locas?

Panchita- [EE] Ladies, look, how beautiful we are!

Estela- [ES] ¡Y qué bien se siente! ¿De verdad? [DE] To be rid of all these clothes and just let it all hang out! Okay, ladies, we have work to do. Come on.
Ana- Who cares what we look like when no one’s watching us? Mama, aren't you hot?

Mom- [DS] ¡Ay, déjame!

Ana- Mama, what's that scar?

Mom- This one? This one is you.

Ana- That's a big scar.

Mom- Sí, look at you. Look at all of you.

Ana- This is who we are, Mama. Real women.

Mom- [ES] Desvergonzadas.

Panchita- ¡Doña Carmen!

Ana- [DE] Pancha, let her go. Goodbye, Mama! ¡Adios, Doña Carmen! Mujeres! [DE] Let's finish the order tonight!

NEW SCENE- Outside—Ana approaches Dad.

Ana- We finished the order. I wanted to repay Estela's loan.

Dad- So soon?

Ana- Papa, thank you so much for lending Estela the money.

Dad- [ES] De nada, hijita. [EE] You are very welcome.

Ana- Papa, I....I have something to tell you. I don't know how to say this.

Dad- You have my blessing.

NEW SCENE- At the kitchen table. Mom brings in food.

Mom- Why is everybody so quiet?

Dad- [DS] Carmen, siéntate, por favor. Ana tiene algo que decirte.

NEW SCENE- Ana gets ready to leave for New York. She passes by the kitchen on her way to Mom’s bedroom.
Estela- Do you want something to eat?

Ana- No, thank you.

Estela- I gotta go to work.

Ana- Estela, I thought you were going to the airport with me.

Estela- I can't.

Ana- I wanted you to be there.

Estela- I gotta go to the factory. You're gonna do great. Call me, okay?

Dad- Anita!

Estela- Ya me voy, apá.

Dad- Qué te vaya bien. (Have a nice day.) (To Ana) Vámanos, hija. [DE] You're going to be late! I'll wait for you in the truck.

Ana- Okay.

**Ana tries to open up Mom’s bedroom door, but it’s locked. She knocks.**

Ana- Mama? I'm going now. Don't you want to come out and say goodbye? Mama? Come on, open the door. Mama? Come on, open the door. Mama, come out and give me your blessing, please.

Grandpa- [DS] Vámanos, vas a perder el avión.

Cousin #1- Suerte, prima. Nos escribes de Nueva York. Okay?

Cousin #2- Te iremos a visitar.

**NEW SCENE**- Ana, Dad, and Grandpa are at the airport. They hear an announcement for Ana’s flight.

Ana- That's me.

Grandpa- [DS] No te preocupes por mí. Tú siempre estarás dentro de mi corazón.

Ana- [EE] Thank you, Papa.

Dad- [DS] Cuídate mucho, hijita.