Acting Edition

One of the Good Ones

by Gloria Calderón Kellett

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SAMUEL FRENCH

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ONE OF THE GOOD ONES was first produced by Pasadena Playhouse (Danny Feldman, Producing Artistic Director) in Los Angeles, California, and premiered there on March 17, 2024. The production was directed by Kimberly Senior, with scenic design by Tanya Orellana, costume design by Denitsa Bliznakova, lighting design by Jaymi Lee Smith, and sound design by Jeff Gardner and Andrea Allmond. The production stage manager was David S. Franklin. The cast was as follows:

ILANA . . . . . Lana Parrilla
PEDRO . . . . . Santino Jimenez
YOLI . . . . . Isabella Gomez
ENRIQUE . . . . . Carlos Gomez
MARCOS . . . . . Nico Greetham

ONE OF THE GOOD ONES was subsequently produced by the Old Globe Theater (Barry Edelstein, Erna Finci Viterbi Artistic Director; Timothy J. Shields, Audrey S. Geisel Managing Director) in San Diego, California, opening on May 24th, 2025. The production was directed by Kimberly Senior, with scenic design by Takeshi Kata, costume design by Sarita Fellows, lighting design by Jaymi Lee Smith, and sound design by Jeff Gardner and Andrea Allmond. Casting was by Joe Gery with Caparelliotis Casting. The production stage manager was Chandra R.M. Anthenill, the assistant stage manager was Karla Garcia, and the stage management swing was Amanda Salmons. The cast was as follows:

ILANA . . . . . Angelique Cabral
PEDRO . . . . . Santino Jimenez
YOLI . . . . . Cree
ENRIQUE . . . . . Benito Martinez
MARCOS . . . . . Nico Greetham

CHARACTERS

ILANA – Late 40s+, Mexican American and Puerto Rican, a successful businesswoman.

PEDRO – 20s–40s, Latino man.

YOLI – 22, Latina, recent college graduate, Ilana and Enrique's daughter.

ENRIQUE – Late 40s+, Latino, a successful businessman.

MARCOS – 24, White, Yoli's boyfriend.

SETTING

Enrique and Ilana's living room and dining room in a beautiful, upscale home in Pasadena, California.

TIME

Summer of 2024.

AUTHOR'S NOTES

Note On Character Identity

Disclaimer: Ilana is written as Mexican and Puerto Rican to serve the story, with a focus on her Mexican heritage. However, we encourage producers to adapt the character's background to align with the authentic heritage of the actress cast in the role. For example, if the actress is Dominican, Ilana can be portrayed as Mexican and Dominican. Identity is complex – and that complexity is at the heart of this play. Our hope is to reflect that nuance by honoring the lived experience of the performer. Thank you for helping us tell this story with both integrity and care.

Note On Production

As the audience leaves the theater, they should be offered candy.

(An old fashioned Spanish love song like "Quizás, Quizás, Quizás" by Trio Los Panchos plays. As the song ends the lights begin to fade to black.)*

(Lights up on an opulent, open plan home. On the right is the living room and on the left is the dining room – there is a pass-through to the left of the dining room that goes into a kitchen but not much can be seen through the pass-through of the kitchen itself. The decor is modern but expensive with a hint of Latino influence but nothing over the top. There is original art, there are sculptures. Money lives here.)

(The doorbell rings. Nothing.)

(It rings again.)

ILANA. *(Offstage.)* Coming!

(A woman, **ILANA GOMEZ***, Latina, rushes to the table, which is beautifully set, and places a pitcher of water on it. She then runs across the stage to the door on the far right. She*

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checks her makeup in a mirror to the right of the door before opening it. There stands a Latino man, **PEDRO**, *holding a large floral arrangement.)*

ILANA. The flowers! Perfect timing. These are beautiful! My daughter is introducing us to a boy for the first time tonight. Ah!

*(***PEDRO** *just stares at* **ILANA**. **ILANA** *puts two and two together.)*

Oh, lo siento. Uh – No hablo Español.

PEDRO. *No hay problema.*

(Panic starts to set in.)

ILANA. Uh… *Me llamo Ilana.*

PEDRO. *Me llamo Pedro.*

ILANA. Pedro! Great. Wait. Uh…*un*…uh, minute-o?

(Wait, she got it right!)

Minuto! Sometimes it's right there.

(Nothing from **PEDRO**.*)*

(Yelling off.) YOLI!

(Then.)

Mi, uh, daughter *hable Español. Yo tengo que* – learn. *Soy Latina*. I know I look like a white girl.

PEDRO. Uh ha.

ILANA. Heard it my whole life. But *soy* Mexican *y* Puerto Rican. Me. *Yo*. We didn't cross the border, the border crossed us!

(She laughs. He isn't amused.)

PEDRO. *(Couldn't care less.)* Okay.

ILANA. But my parents *Mi padres* they told me to learn English. Because that is what they were told. This is America speak English! *Ingles!! No Español.*

(Realizing.) Not you. I'm not saying that – they said that. *Gente*, amiright? So… YOLI!

(Suddenly a woman, **YOLI***, 22, Latina, enters.)*

YOLI. Yeah?

ILANA. Oh, thank God. He doesn't speak English. Can you –

YOLI. Speak Spanish? Sure.

(To the **MAN***.) Hola. ¿Cómo puedo ayudarte?*

PEDRO. *¿Dónde quieres las flores?*

YOLI. He just wants to know where to put the flowers down.

ILANA. *(To* **YOLI***.)* Of course!

(Motions for the table and yells.)

There! On the table there!

YOLI. You're yelling. He can hear you.

(To **PEDRO***.) En la mesa allí, por favor.*

(He begins to bring the flowers to the table.)

How's that Duolingo going?

ILANA. Obviously, *no bueno*. See, this is why I forced you to learn!

*(***ILANA** *grabs cash from her nearby purse and gives* **PEDRO** *a wad of it.)*

PEDRO. *Ella ya pagó.*

YOLI. He says you already paid.

ILANA. Tell him it's my guilt and to take it, *por favor.*

YOLI. *Tómalo. Es tu propina.*

PEDRO. *Gracias.*

*(***PEDRO** *pulls a phone out of his pocket and hands it to* **ILANA**.*)*

Firma aquí con su dedo, por favor.

YOLI. He wants you to sign it. With your finger.

ILANA. Oh, fancy. Digital. You go, Pedro.

(She hands him back his phone.)

Uh, wait, wait. *Agua? Agua!*

*(***ILANA** *grabs the pitcher and pours him a glass of water.)*

PEDRO. *Eso no es necesario. Estoy bien.*

YOLI. *Es mas fácil si la dejas.*

ILANA. Drink. Hot outside! *Bebé!*

YOLI. *Bebé* means baby.

ILANA. What's "drink"?

YOLI. *Beber.*

ILANA. That's what I said.

YOLI. No, you said *Bebé*. Very different.

ILANA. Is it? See, this is why it's so hard for me to learn!

YOLI. *Se siente mal y quiere que bebas el agua. No tienes que hacerlo. Ella está un poquita loca.*

*(***ILANA** *knows the word "loca" and gives* **YOLI** *a look.* **PEDRO** *obliges.)*

PEDRO. Okay.

(He puts the cash in his pocket and the phone on the side table and takes the glass. He drinks half of it.)

Mmmmmm.

*(***ILANA** *looks encouragingly. She is desperate for his approval. He knows this so he finishes it. She is pleased and gives him a thumbs up.)*

Gracias.

ILANA. No, <u>you</u> *gracias.*

*(***PEDRO** *looks at her confused and nods as he begins to exit. Leaving the phone. No one notices.)*

PEDRO. *Que tengan un buen día.*

(When the door closes **ILANA** *exhales.)*

ILANA. God that was stressful.

YOLI. Okay Mom.

*(***YOLI** *laughs.)*

ILANA. I heard you say *loca*. I understand what *loca* means! 'Cause of Ricky Martin.

YOLI. Who's Ricky Martin?

*(***ILANA** *just shoots her a death look.)*

I'm kidding. I just like making you feel old sometimes.

ILANA. Mean! You're different since graduating from college.

YOLI. I know my social security number by heart now. Maybe it's that.

ILANA. No…something is different. Like…you carry yourself differently.

YOLI. You didn't expect to pay all of that money just for me to come out the same.

*(**ENRIQUE**, 50s, is revealed.)*

ENRIQUE. She's right, you are different.

ILANA. Wait, have you been listening this whole time?

ENRIQUE. *(To* **ILANA**.*)* What whole time?

ILANA. Since the doorbell? Since the flowers?

ENRIQUE. *(To* **ILANA**.*)* Yes.

ILANA. *(Still on* **ENRIQUE**.*)* Why didn't you help me?

ENRIQUE. You're always saying you want to practice your Spanish.

ILANA. I'm sweating here.

ENRIQUE. *Pobrecita. Ella está nerviosa porque va a conocer a tu amigo.*

YOLI. *¿Pero papi, por qué estás hablando en Español? Tú sabes que a ella no le gusta.*

ILANA. Oh, and now Spanish?

YOLI. Sorry, Mom. He's sucking me in.

(Then.)

Papi, ya.

ENRIQUE. *Creo que debemos hablar un poquito más.*

YOLI. *Y tú dices que soy yo la que causa problemas. Tú eres peor!*

ENRIQUE. *Ay, Yoli. Solo me estoy divirtiendo. Tú eres la que ha estado un poco seria desde que llegaste.*

ILANA. Enrique, I'm going to scream or cry or both if you two don't stop. I'm going through menopause. I'm hot. I'm cold. I'm horny. Mercy. Please.

ENRIQUE. When are you horny? Why am I missing out on that?

YOLI. Can you please talk about this when I'm not in the room?

ENRIQUE. Yes, 'cause parents being attracted to each other is so gross.

YOLI. It's not gross. I just don't need to hear about it.

(Then.)

Maybe it's a little gross.

ENRIQUE. I thought you wanted us all to communicate more?

YOLI. Yes, but –

ENRIQUE. No. No but. Do you want to communicate more or not? 'Cause you can't pick and choose.

YOLI. Sure you can. Mom does it all the time.

ILANA. What do I do?

YOLI. You only want to talk about happy things.

ILANA. What's wrong with that?

YOLI. Uh, things aren't always happy. Sometimes you need to talk about things that are unpleasant.

ILANA. But can't we choose to focus on the happy things?

YOLI. I mean if you want to go through the world going *(Puts fingers in ears.)* LALALA. Then, I guess you can, but I would prefer not to.

ILANA. I don't do that.

YOLI. *Mami,* you have literally said you don't watch the news 'cause it's too sad.

ILANA. Have you seen local news?

YOLI. You're only proving my point.

ILANA. What point?

YOLI. That we need to be free to talk about things! Good and bad things.

ENRIQUE. Well, now you're actually just proving my point. 'Cause if you want to be able to talk about bad things then you also have to hear about me being horny for your mom.

YOLI. You know, it might just be the word "horny." It's so ew.

ENRIQUE. Ew?

YOLI. Come on, you have words that gross you out. Like ointment.

ENRIQUE. Ew.

ILANA. This is a ridiculous conversation.

ENRIQUE. I'm not opposed to "hot for" –

(Pitching it to her.) I am hot for your mother. Does that trouble you less?

YOLI. I don't think we need to solve it right now.

ENRIQUE. You suddenly seem so desperate for us to treat you as an adult and then you keep behaving like a child. That's all.

YOLI. You say that like it's not a dig and it is such a dig.

ENRIQUE. It's not meant as a dig. It's meant as an observation. You want us to see you as an adult? Act like an adult.

YOLI. I am an adult. I've graduated from college.

(Stamping her foot.) With honors!

ENRIQUE. Yeah, that's not helping.

YOLI. Fair. I just have things – important things I want to talk to you about.

ILANA. Later. Can you help me finish setting up?

YOLI. But – **ENRIQUE**. Yep!

(They walk over to the dining room and help.)

ILANA. I want the place to look perfect when we meet your new friend.

YOLI. Boyfriend.

ILANA. Yes. That's what I meant.

YOLI. Serious boyfriend.

ENRIQUE. Serious? That's new information.

YOLI. It's not. I've said serious before.

ILANA. Mmmm? "Promising"? Yes.

ENRIQUE. "Potential"? Yes.

ILANA. "Serious" is new.

YOLI. Well, it's serious.

ILANA. Huh.

ENRIQUE. The table looks beautiful, *mi amor*.

YOLI. It always does.

ILANA. I may not be able to cook but I can make things pretty.

*(***ENRIQUE** *opens the hutch to grab the glasses. He hands some to* **YOLI** *and they finish the table over the following.)*

YOLI. You really didn't need to do all of this. Especially the extra tip you paid Pedro 'cause you always get so weird around Latino workers.

ILANA. No, I don't. That's ridiculous.

YOLI. You just did it. Dad tell her.

ILANA. What? What did I do?

YOLI. "*Hola* my best friend, Pedro! I'm so comfortable with Latinos as subordinates that I have a deep need to make them my new bestie." Totally normal.

ENRIQUE. See. That. That is new. We were having a nice moment. And you had to find something negative and poke us with it.

YOLI. I just made an observation and now we're talking about it.

ENRIQUE. You used to just enjoy when we were all peacefully talking about something.

ILANA. I am not "weird" around Latino workers.

(Then.)

Am I weird around Latino workers?

YOLI. I'm just saying a man had flowers that you ordered and you had a full freak out because you felt such guilt at not being able to speak his language to him.

ILANA. It's not just that. It's way more complicated than that.

YOLI. What then?

ILANA. Let's please just talk about something else.

YOLI. No, Mom. We can't just put off conversations because they might be unpleasant.

ILANA. Of course we can. People have been doing it for millennia!

ENRIQUE. Did your last semester of college include a class called "how to push your parents' buttons post graduation"?

YOLI. You're so dramatic.

ENRIQUE. I'm so dramatic? Listen young lady –

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