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# ***El Grande de Coca-Cola***

A MUSICAL REVUE

***By***

***Ron House, John Neville-Andrews,  
Alan Shearman, Diz White  
and Sally Willis***

*From An Idea by*  
**RON HOUSE and DIZ WHITE**



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EL GRANDE DE COCA-COLA was presented at the Mercer Arts Center, New York City. The production was designed by Mischa Petrow; musical arrangements by Alan Shearman and John Neville-Andrews; choreography by Anna Nygh, with the following cast:

SEÑOR DON PEPE HERNANDEZ  
(*el compere extraordinario*) .....Ron House

MIGUEL HERNANDEZ  
(*his nephew*) .....Alan Shearman

JUAN RODRIGUEZ  
(*his cousin*) .....John Neville-Andrews

CONSUELA HERNANDEZ  
(*his step-daughter*) .....Diz White

MARIA HERNANDEZ  
(*his daughter*) .....Sally Willis

The action of EL GRANDE DE COCA-COLA takes place in the present in a nightclub in a run-down section of Trujillo, Honduras. Pepe Hernandez, a third-rate impresario, has boasted in the local press that he is bringing a group of famous international cabaret stars to Trujillo and has persuaded his uncle, manager of the local Coca-Cola bottling plant, to advance him enough money to rent the nightclub for one month. It is show-time for Pepe Hernandez's production of Parada de Estrellas (Parade of Stars).





## El Grande de Coca-Cola

JUAN enters from behind right portal [R. P.]. He walks very stiffly to center stage, giving impression that he is following the spotlight and not vice versa. JUAN, who is petrified, takes a quick bow center stage and moves stage left to his drums. He takes another bow and hits his head on a cymbal. He falls back in great pain, as MIGUEL makes his entrance from R. P. As soon as spot hits him, he blooms like a flower. He takes a huge, confident bow, struts center, another bow, then moves to JUAN, shakes his hand, and goes to piano where he takes another bow. JUAN and MIGUEL play opening flourish and MIGUEL shouts:)

MIGUEL. (Standing.) Ahora, senores y senoras, el Maestro magnifico—Papa Pepe Hernandez. (Music. PEPE enters from center curtain [C. C.] followed by CONSUELA [left portal] [L. P.] and MARIA [right portal] [R. P.] )

PEPE. Bueno, bueno. Ahora, senores y senoras, es tiempo para el Cabaret Hernandez. Vamos a presentar para su placer el grand cabaret internacional. Actos con mucho talento en nuestra grand funcion "Parada de Estrellas." (Flourish.) Ahora, senores y senoras, la familia Hernandez presenta el espectaculo baila—La Bamba! (Music. After first verse and chorus.) Buenas noches, mi hija que canta!

MARIA. Buenas noches, papa!  
(Sings. PEPE dances behind MARIA.)  
Ay, ay, bamba!  
Ay, ay, bamba!  
Yo no soy marinero,

Yo no soy mariner,  
Soy capitan, soy capitan, soy capitan.  
Ay, ay, bamba!  
Ay, ay, bamba!

PEPE. Buenas noches, mi hija que baila!

CONSUELA. Buenas noches, papa! (*Dances one verse.*)

PEPE *dances behind* CONSUELA.)

PEPE. Buenas noches, Juan y Miguel!

MIGUEL. Buenas noches, papa! (*After MIGUEL's glissando:*)

PEPE, CONSUELA, MARIA.

Ay, ay, bamba!  
Ay, ay, bamba!  
Ay, ay, bamba!  
. . . La BAMBA!

(*JUAN exits c. c. and returns immediately in different jacket with marraccas.*)

PEPE. Muchas gracias, senores y senoras. Yo soy Pepe Hernandez, el maestro de ceremonias extraordinario. Quiero presentar mi familia, la familia Hernandez!

ALL. (*Wave.*) Buenos noches!

PEPE. (*Spotting "TOURISTS."*) Tengo entendido aqui en este seccion tenemos un grupo de turistas directamente de [Hoboken, Nuevo Jersey. Verdad? Viva Mister Cahill]. (*Refer to local area and personalities.*) Ahora, senoras y senores, antes de "Parada de Estrellas" vamos a escuchar unas palabras de nuestro sponsor— (*Pulls out Coke bottle.*) Coca-Cola! (*The whole FAMILY dances coke commercial #1.*) Refresco!

MARIA. Muy bueno!

JUAN. Coca-cola!

CONSUELA. Nonalcoholico!

ALL. (*Lining up one behind the other, singing one by one.*)

PEPE.	MARIA.	JUAN.	CONSUELA.
Coca-cola,	Coca-cola,	Coca-cola,	Coca-cola!

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(*ALL dance off except PEPE. MIGUEL bows and exits L. P.*)

PEPE. (*Putting away coke bottle.*) Coca-Cola. Ahora, quiero, presentar unas personas en la compania. Para comenzar, mi bellissima hija, Maria. Pase, Maria, por favor. (*MARIA enters L. P.*) Muy linda, no? Muy linda. Y Maria para nosotros siempre al piano. (*She plays on piano, a simple scale, painfully slowly.*) Mucho talento, no? Talento. Aqui yo tambien presento . . . (*JUAN enters L. P. to drums.*) Juan Rodrigues de Hernandez, decimos siempre "Mr. Stoney-Face"—Cara de piedra—que toca . . . (*Drum rolls.*) percusiones! Gracias! Y ahora senoras y senores, un acto directamente (*He rolls the "r."*) repito, directamente de Buenos Aires, Argentina—Jorge y Consuela con su Tango! (*PEPE exits c. c.*)

(*Tango number, using only the first line of Blue Tango—JORGE has a rose in his teeth. JORGE and CONSUELA make a giant leap from behind the L. and R. portals. They hit the stage together. They approach one another back to back until they meet center stage. They move, back to back, a few paces stage left and right, then whirl and face one another. JORGE slaps CONSUELA to his chest. They do a loose, giant stepped tango that ends in slips, trips, scuffling and unrhythmic prat falls. Exit JORGE L. P. and CONSUELA R. P. Exit MARIA and JUAN L. P. Enter PEPE C. C.*)

PEPE. Y muchas gracias Jorge y Consuela las dos Argentinos. Ahora senores y senoras para mi es un honor de presentar . . . (*Follow spot moves off and he follows it.*) Bien. Este es un honor (*Follow spot moves again.*) de presentar una persona directamente. (*Follow spot keeps moving, staying just ahead of him—finally flying across the stage. To follow spot operator.*) Oye! Estoy aqui, eh!

FOLLOW SPOT. Lo siento.

PEPE. Lo siento mas chingada! Idioto, dame le lue—  
(*The spot hits him. To audience—a broad smile.*) Siempre problemas con lo tecnico . . . (MIGUEL *enters* L. P. *to piano.*) Ahora, senores y senoras, es un honor de presentar una persona directamente de los Estados Unidos, del estado de Mississippi, el famoso blues cantante—Mister Blind Joe Jackson! (*Exits* L. P.)

(*Honkey Tonk music. MARIA enters* U. R. *and starts doing a strip followed by* BLIND JOE *stumbling about.*)

PEPE. (*After exit and return* L. P.) Eh. Oyes, Maria, Mr. Blind Joe Jackson no hages striptease. Quita. Ah, ah, ah. (*Embarrassed, she bows, leads* BLIND JOE *in front of* C. C. *She exits* L. P.—*pushes his arm to turn him upstage. MIGUEL exits* L. P.)

BLIND JOE. I'm mighty proud to be here tonight. Thank you! Eee! (PEPE *enters* R. P. *and pulls* BLIND JOE *off.*)

PEPE. Muchas gracias, Mr. Blind Joe Jackson. Gracias para todo. Un poco de aplauso para Mr. Blind Joe Jackson. (BLIND JOE *is stumbling around* L. P.) Consuela, por favor. (CONSUELA *enters and leads* BLIND JOE *off* L. P.) Ahora, senores y senoras hay muchos historias de Mr. Blind Joe Jackson. Todo el mundo cree que Mr. Blind Joe Jackson es un ciego, pero no, no es un ciego. Es un sordo como Beethoven! He, he, he! Bien. (JUAN *goes to drums from* L. P.) Ahora, senores y senoras, directamente de la Paz, Bolivia, el famoso magico . . . Ramon el magnifico! (PEPE *exits* L. P.)

(RAMON *enters* C. C. *followed by* MARIA *from* R. P.)

RAMON. Muchas gracias, senores y senoras, muchisimas gracias. Para su placer una demonstracion del arte de magica. Al primero senores y senoras, presento

la pelota. (*He takes ball from under his hat.*) Aquí la pelota. Por favor, Juan. Uno, dos, tres! (*Drum beats. He throws ball which is on a string, around his back. Drum crashes.*) Muchas gracias, senores y senoras. Ahora, segundo en mi acto presento un cigarillo, aquí un cigarillo. (*Pulls a cigarette from behind his ear.*) Maria, por favor! (*He puts cigarette in her mouth.*) Y los fosfores. (*Produces box of matches from his pocket.*) También fuego. (*Produces a lighter from inside box and lights cigarette.*) Ahora, senores y senoras, mucho tencion. (*Drum rolls. He turns and takes cigarette, puts lighted end into his mouth, holds it in his mouth a few seconds, then gives it back to MARIA. His voice is scorched and very high pitched.*) Muchísimas gracias, senores y senoras. Ahora es el momento en mi acto mas peligroso—con la pistola! (*Takes gun from pocket.*) Aquí la pistola. Ahora, Consuela, por favor. Pase Usted. (*CONSUELA enters L. P. with frying pan, and balloon, which she gives to MARIA. Note that CONSUELA already has the bullet in her mouth, takes her position stage left, in line with MIGUEL and MARIA.*) Voy a fusilar los pistola—y el buleto pasa la balona (*Indicates balloon.*) aquí y entra los dientes de Consuela. Bien, distancia por favor! (*They space themselves with a flourish and a little march up and down stage and arrive back at their original positions. The balloon is between RAMON and CONSUELA. He takes aim, then, stopping the drum roll.*) Pero no! Mas difícil—con el espejo! Si, el espejo. (*Takes out mirror. Faces backwards.*)

JUAN. (*Standing up, pointing to his head.*) No! Cabeza. Muy peligroso! No! (*Slaps down drumsticks and starts to leave.*)

PEPE. (*Enters L. P. eating a sandwich, and forcibly seating JUAN.*) Eso es tu trabajo quedese aquí! (*Sees audience, smiles, hides sandwich, exits L. P. RAMON fires gun, MARIA breaks balloon with cigarette and CONSUELA*

*reels, finally spitting bullet into frying pan. ALL embrace, CONSUELA and MARIA and JUAN exit L. P.)*

RAMON. Finalmente en mi acto presento mi sombrero, aqui mi sombrero. (PEPE enters R. P.)

PEPE. Verdaderamente Roman el Magnifico!

RAMON. No he terminado, señor.

PEPE. Si, terminado.

RAMON. En mi contracto son quatro actos.

PEPE. Son tres, Adios. Ahora, senores y senoras . . .

RAMON. (*Magic sign with his hands.*) Abracadabra! (*He causes PEPE's toupee to fall off. RAMON exits L. P. taking toupee with him.*)

PEPE. (*Horrified, to audience.*) Un joke! Hay un explanation. Normalmente tengo pelo como Meek Jagger, pero estuve in el barbero, y este barbero es un maniaco, y corte corte corte, mi pelo un espejo . . . ahhh! Que pasa con me pelo . . . en todas partes . . . es la explanation para este horror. (*He covers his bald head with his hand.*) Bien, ahora senores y senoras quiero presentar dos personnas (MIGUEL enters L. P.) de Caracas Venezuela. Este acto tiene un estilo de musica tan diferente y tan distinto. Presentamos, Los Dos Golpeyados!

(*Golpeyados [JUAN L. P. and CONSUELA R. P.] enter, PEPE exits. With a flourish, JUAN and CONSUELA do a pass, with arms extended, around one another twice, meet and position themselves center stage. This gives the impression of a Fred Astaire-Ginger Rogers dance routine. Instead, on MIGUEL's "uno, dos, tres," they begin to hit or slap each other in rhythm to the music.*)

MIGUEL. (*At piano.*) Uno, dos, tres, quatro!

(*The "Slappers" hit each other to the tune of "Golpeyados." First, CONSUELA slaps JUAN's extended*

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*derriere, JUAN showing a masochistic glee. Then JUAN slaps CONSUELA's behind. She only registers pain. They face the audience and do a slap solo—JUAN slapping his knees and face, CONSUELA imitating a chicken, placing her left fist under her right arm, which she has bent like a wing, and trying to produce a sound. Their hands meet patty-cake style and JUAN exits R. P., CONSUELA L. P. MIGUEL exits L. P., PEPE enters.)*

PEPE. Absolutamente fantastico, no? Ahora senores y senoras hemos llegado a un punto muy serio en nuestra programa. (JUAN enters L. P. and goes to drums.) Aqui en Club Pepe Hernandez tenemos la famosa mistica . . . Madame Maria. Pase, Maria, pase Maria. (MARIA enters, C. C.)

MARIA. Concentracion. (Throughout JUAN plays mood music on drums.)

PEPE. Esa mujer, Madame Maria, tiene fuerzas . . . supernaturales . . . (Goes into audience.)

MARIA. Con . . . centracion . . . Shhh . . .

PEPE. Shh . . . Madame Maria va a escoger.

MARIA. Sh!

PEPE. Madame Maria, deme el nombre . . . de la persona sentada . . . a . . . qui! (PEPE selects a man in the audience.)

MARIA. El nombre es . . .

PEPE. El nombre es . . .

MARIA. Mrs. . . . (PEPE coughs loudly) Mister . . .

PEPE. (Pointing to man.) Si . . . correcto, no? . . . Meester . . .

MARIA. Meester Isaac!

PEPE. Meester Isaac! Ahora, what es your name?

PERSON. Mister Blank (Name).

MARIA. Si! Mister Isaac Blank! (Name.) (Big drum roll.)

PEPE. Ahora, senores y senoras es tiempo para identificacion . . .



MARIA. Identificacion . . .

PEPE. Necesito la co-operacion de una senorita o una senora . . . Necesito un objeto para identificacion . . . Aha! La senorita aqui . . . (PEPE *approaches woman, pretends to take something from her.*) . . . El objeto . . . (*Holds up a boot that he has hidden under his jacket.*) Gracias. (*Returns to stage.*) Todo el mundo puede ver. Ahora, es tiempo para identificacion.

MARIA. Identificacion y examinacion! Examinacion . . . (*Holding boot.*) . . . El objeto es . . .

PEPE. El objeto es . . .

MARIA. (*Feels the boot.*) El objeto es . . . un booto!! (MARIA *exits, with boot*, C. C. JUAN *exits* L. P.)

PEPE. Un booto! Correctisimo y esplendido y estupafantassimo! Madame Maria! Y muchas gracias Mister Isaac para su cooperacion. Y gracias senorita para el booto. Bien. Ahora, senores y senoras en Club Pepe Hernandez tenemos una atraccion especial! El Internacional Song Contesto! Si. Tenemos . . . finalistas de Alemania, de Italia, de Espana y ahora senores y senoras . . . directamente del autobahn in Hamburg, Alemania, el Famoso Ernst Oppenheimer— (JUAN *enters* L. P. as ERNST *in fright wig and sun glasses.*)

JUAN. Wie geht's!

PEPE. —y su hermano Hans Scheissshausen que canto "Ein Deutsche Twister." (PEPE *exits* L. P. MIGUEL *enters* C. C. as HANS *with huge pompadour and shiny leather jacket.*)

MIGUEL. Guten abend, meine Herrn un Dames! Ich bin Hans Scheissshausen der beste Twister in granzem Deutschland! Ja, das Twist! Ja, das Twist! (JUAN and MIGUEL *together*, "Ja, das Twist!") JUAN *drums while* MIGUEL *demonstrates the twist.*) Also, Lezion ein! Eins zu rechts, eins ze links, rechts, links— (*Drums.*) Lezion zwei—die Hand schlappen machen! Alle zusammen! (MIGUEL *urges the audience to clap while he plays the piano, throwing away chair from piano. Then:*) Achtung! Was ist das daruber? Ist das ein Vogel? Nein!

Is es Chubbisch Checker? Nein! Aber ist es ein deutsche Twister? JA! (*Dances.*) Das Twist! Gesundheit! (MIGUEL *exits* C. C., JUAN *exits* L. P., PEPE *enters* R. P.)

PEPE. Classico, no? . . . Classico! Eran Hans Scheiss-hausen y Ernst Oppenheimer con "Ich bin ein deutsche Twister," subtitulado, "Ich bin nicht Chubbisch Checker." (PEPE *picks up the chair which HANS has hurled from the piano.*) Y puedo ver que los Alemanes son personas brutales y no les gustan las sillas espanoles. (*Replaces chair under piano.*) Bien. Ahora, senores y senoras, es un honor de presentar dos jovenes de Italia, directamente de la Via Venito en Roma, Italie—los gigolos giganticos—nadamenos que Giuseppe y Giovanne. (*Exits* C. C. MIGUEL *enters* L. P., JUAN R. P., as GUISEPPE and GIOVANNE. *They meet very mincingly upstage, center.*)

MIGUEL. Giovanni . . .

JUAN. (*Bowing to audience.*) Buon giorno . . .

MIGUEL. (*Bowing to audience.*) Buon giorno . . .

BOTH. (*Turning and bowing to each other.*) Buon giorno!

MIGUEL. Prego! . . . Giovanni. (*They whirl and strut to piano, JUAN's leg practically in MIGUEL's rear.*)

JUAN. Giuseppe, il maestro.

MIGUEL. Oh! Giovanne, il supermaestro!

JUAN. Grazie!

MIGUEL. (*Trying to sit at piano but feels he must return JUAN's compliment.*) Prego!

JUAN. Grazie!

MIGUEL. (*Again, trying to sit, finally sits.*) Prego! (MIGUEL *plays the piano and sings, JUAN simply mouths the words, but gestures extravagantly as though he were really singing.*)

Arrivederci, amore, amore, amore,

Arrivederci, amore, amore, amore,

Arrivederci, amore, amore, amore, amore . . .  
AMORE!

JUAN. (*Mopping his brow.*) Grazie!

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MIGUEL. (*Rising.*) Prego! (*They strut off, JUAN's leg in MIGUEL's rear, and exit R. P.*)

PEPE. (*Enters C. C.*) Los dos Italianos inseparables. (*PEPE brings microphone U. R. down center.*) Ahora, senores y senoras, tenemos aqui en Club Pepe Hernandez algo especial—un microfono. (*JUAN and MIGUEL enter L. P., go to drums and piano. PEPE, into mike, which is live and very loud.*) UNO, DOS, TRES, TESTIS, TESTIS—la recepcion, esta bien? Bien. Ahora, senores y senoras, lo que ustedes han esperado todo lo noche, directamente de Barcelona, Espana, do chicas frivolas . . . la dos La-la-las! (*PEPE leaves the mike stand D. C. and exits U. L. carrying the mike head and trailing the cable. MARIA enters R. P., CONSUELA L. P. They come D. C. to sing at empty mike stand.*)

MARIA AND CONSUELA. (*Oblivious to lack of microphone they sing with elaborate and emotional gestures.*)

La la la la, la la,  
 La la la la, la la,  
 La la la la, la la, la!  
 La la, la la la  
 La la la, la la la, la la,  
 La la la,  
 La la la,  
 La la, la, LA, LA!

(*PEPE enters R. P. near the end of the song and waits U. C. As MARIA and CONSUELA exit R. P. and L. P., PEPE comes D. C. trailing mike cord; MARIA trips over cord and falls. PEPE replaces mike stand U. R. and returns. MIGUEL exits L. P.*)

PEPE. Fabuloso y diferente, no? Ahora senores y senoras, es el momento mas importante en toda la noche: es tiempo para los resultados del Internacional Song Contesto. (*JUAN cannot control his hands and does incredibly long drum roll. He cannot stop until sticks fly out*

*of his hands. PEPE, to audience.)* Mucho entusiasmo, no? (*MIGUEL enters L. P. and gives PEPE results, and banners, and orders JUAN off-stage. MIGUEL to piano. JUAN turns back to say something very meekly.*)

PEPE AND MIGUEL. (*Shouting.*) Quita! (*JUAN exits L. P.*)

PEPE. (*To audience.*) Hay mucho suspenso, no? Muchisima anticipacion. Los ganadores son: Guiseppe y Giovanne de Roma, Italia? (*MIGUEL stands.*) No! No en sus vidas! Es Hans Scheissshausen de Hamburg, Alemania? (*PEPE cups hand behind ear and waits for audience to say: "No."*) Correcto, no! Pero los ganadores son las dos chicas frivolas, las dos La-la-las! (*MARIA sticks her head out of curtain U. R. and CONSUELA out of C. C., realizing they've won. CONSUELA enters C. C., MARIA enters U. R. curtain. They both giggle inordinately. PEPE putting banners on them—their hands get caught in them.*) Senorita Internacional Song Contesto Senorita Internacional Song Contesto. Ahora, senores y senoras es un honor de presentar el premio . . . (*MIGUEL starts playing their song and they begin singing again. PEPE tries to stop them and they begin to fight with him . . . kicking and hitting him. MIGUEL joins in saying he likes playing their song. He exits in a huff L. P. Finally PEPE pulls out a coke bottle and chases the two girls off-stage R. P., swinging his coke bottle. PEPE, appearing through C. C., after huge fight noises back stage.*) Somos Latinos personas emocionales. Ahora, senores y senoras es un honor de presentar directamente de Guadalajara, Mexico, la familia Gonzales . . . (*Enter MIGUEL to drums L. P.*) Los Acrobates! (*PEPE exits C. C.*)

(*JUAN enters with MARIA and CONSUELA in front and behind him R. P. They circle the stage with grunt and groans. MIGUEL plays the drums wildly. Finally, JUAN places himself center stage, cups his hands, and MARIA runs and places her foot in his hands.*)

*He tries to lift her, but is slammed to the ground and injures one hand. They all rise, jump in place, do a circle around the stage and once more face the audience. JUAN, in the center, gets down on hands and knees, CONSUELA jumps on his back and again he is slammed to the ground, injuring both hands. He rises. They all jump in place. MIGUEL eggs them on with his violent drum beat. JUAN, exhausted, makes a terrible face at him, and MIGUEL goes into a drum roll. JUAN turns to the audience, braces himself, as MARIA and CONSUELA try to stand on his hips as he holds them. But he cannot hold them and instead falls to the ground, the victim of a hernia. MARIA scampers off L. P., CONSUELA R. P. PEPE enters C. C., as JUAN miserably staggers off holding his crotch L. P. MIGUEL takes a bow with PEPE C. C. and disappears C. C.)*

PEPE. (To audience.) Encore? . . . Es imposible. (Each PEPE must work up his own impressions of trite types. Suggestions: Alberto Jolson, the Humpback of Notre Dame, etc.) Hey, hey! Ahora, senores y senoras, como ustedes saben you soy Pepe Hernandez, el impersonator extraordinario! Quiero presentar mis impresiones de personas famosas de Hollywood. Para comenzar, el famoso gangster . . . Jaime Cagney! (Turns round and back.) Oi game . . . ustedes hombres. Tu sabes que yo tengo una pistola . . . Gracias. Para mi segundo impresion quiero presentar el famoso bucanero—Largo Juan Silver interpretado por Robert Newton! (Turns.) Hey . . . Muchachos . . . como estan, ah? Me field pacarot "pieces of eight, pieces of eight." Ah! Jaime Hawkins, ven aqui. Si tu ves . . . Capitan Billy Bones anda con cuidado! Gracias, No, es nada, es nada. Ahora, senores y senoras, para terminar, quiero presentar le persona de terror, la persona de horror . . . nadamas que el famoso Boris Karloff como Dr. Frankenstein!! (Does the monster, finally choking a member

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