DANIEL CATÁN
MARCELA FUENTES-BERAIN
Florencia
en el
Amazonas
Houston
Grand
Opera
Houston Grand Opera
Patrick Summers,
Conductor

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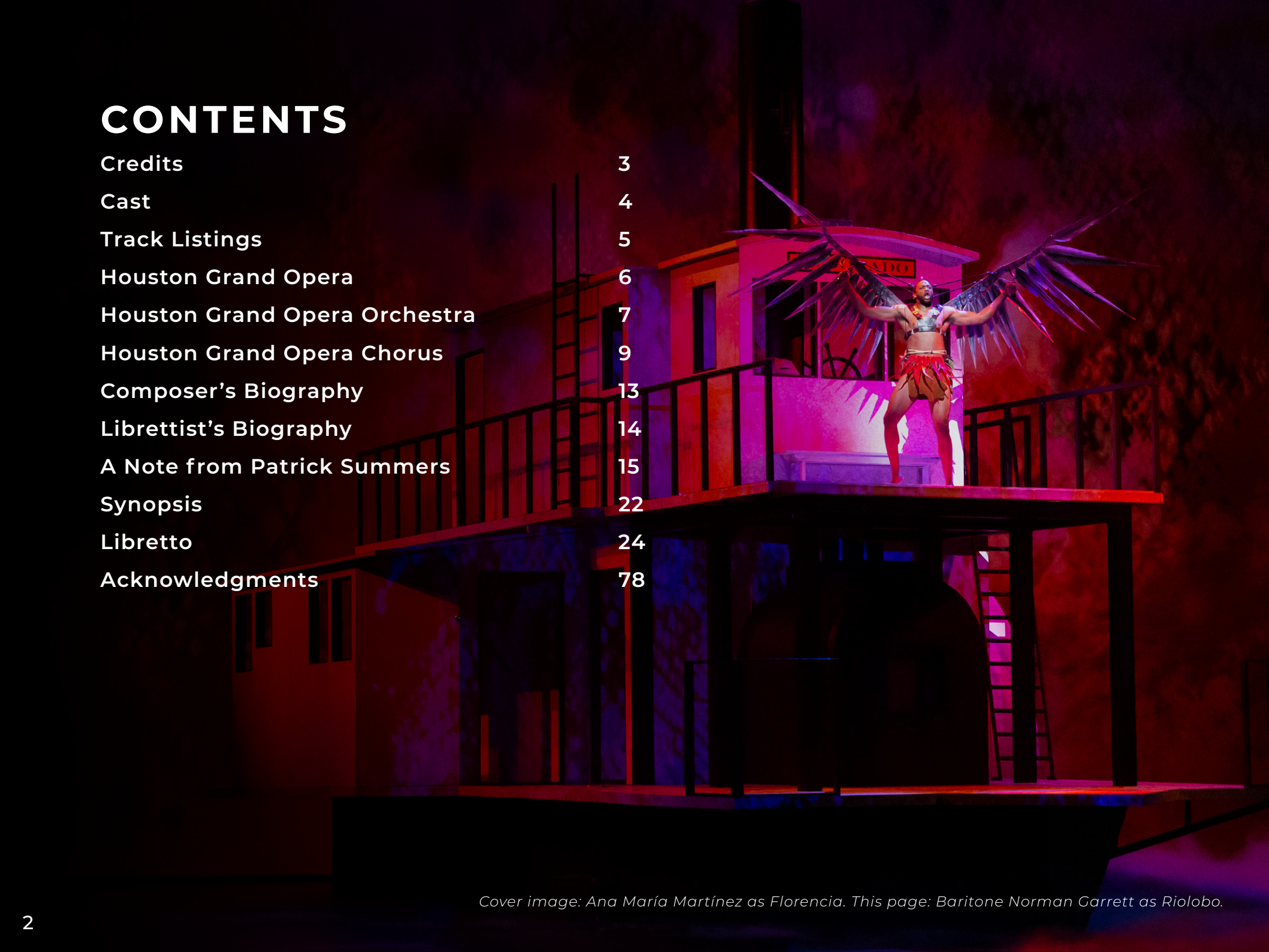

Cover image: Ana María Martínez as Florencia. This page: Baritone Norman Garrett as Riolobo.

FLORENCIA EN EL AMAZONAS

An Opera in Two Acts
Music by Daniel Catán
Libretto by Marcela Fuentes-Berain

Co-commissioned by Houston Grand Opera, Los Angeles Opera, and Seattle Opera

Patrick Summers, Conductor
Francesca Zambello, Director
E. Loren Meeker, Associate Director
Robert Israel, Set Designer
Catherine Zuber, Costume Designer
Mark McCullough, Lighting Designer
S. Katy Tucker, Projection/Video Designer
Eric Sean Fogel, Choreographer
Richard Bado, Chorus Director
Nicolas Shumway, Diction Coach

Kirill Kuzmin, Musical Preparation
Kyle Naig, Musical Preparation
Blair Salter, Musical Preparation
Damien Sneed, Musical Preparation
Christopher Staub, Stage Manager
Joshua Horowitz, Assistant Director

Houston Grand Opera thanks the supporters who made this recording possible.

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The opera was recorded thanks to the generosity of Marion Cameron-Gray, Robert and Kellie Collier, Monica Fulton, Gabriel Loperena, Beth Madison, James and Andrea Maher, Sara and Bill Morgan, Allyn and Jill Risley, Marc and Eva Stern, Milton Townsend, and the late Jackson Hicks.

CAST

Florencia Grimaldi	Ana María Martínez
Rosalba	Alicia Gianni
Arcadio	Joshua Guerrero
Riolobo	Norman Garrett
Paula	Nancy Fabiola Herrera
Alvaro	Thomas Glass
Capitán	David Pittsinger

Houston Grand Opera Chorus

Houston Grand Opera Orchestra

Joined by Maestro Patrick Summers (center), the cast takes a bow.

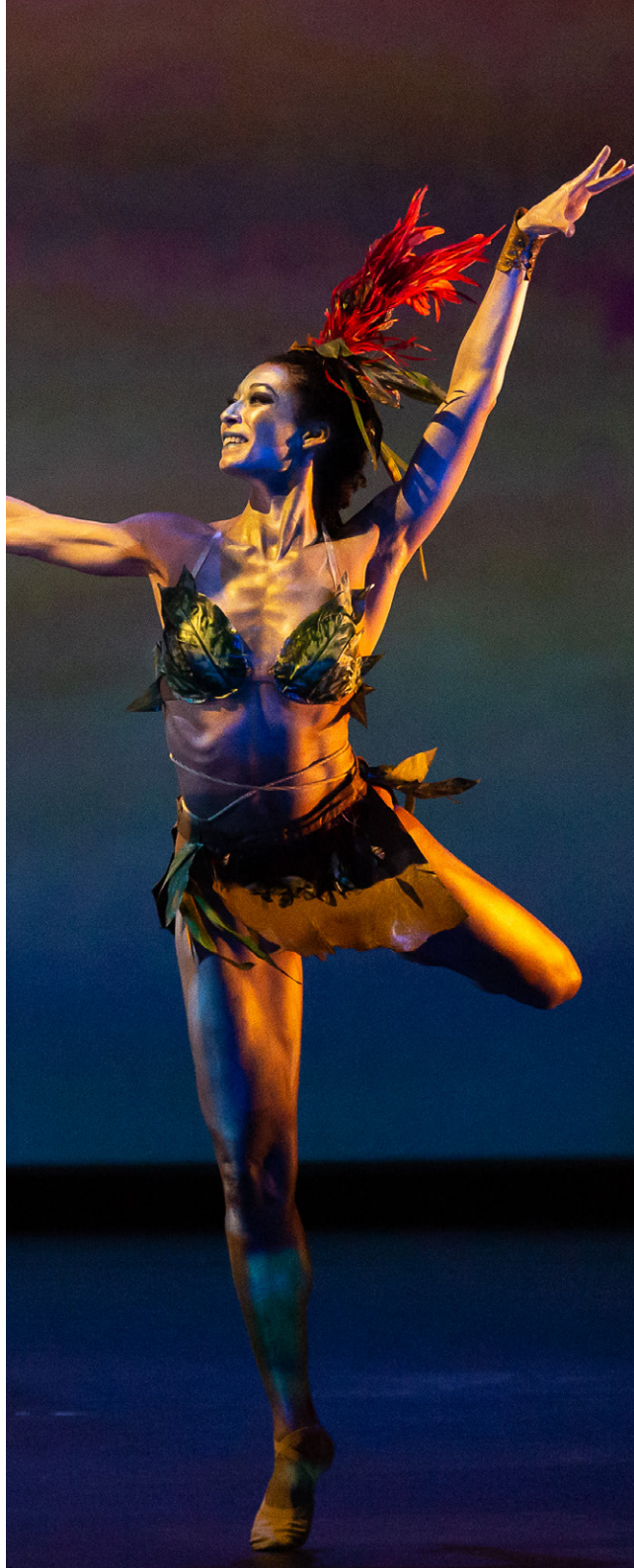
FLORENCIA EN EL AMAZONAS

CD 1 / ACT ONE

1	Scene 1, ¡Eh! ¡Jarabe para el amor!	9:27
2	Scene 2, ¡Qué bueno que llegó!	7:29
3	Scene 3, ¡Mi vida debe cambiar!	4:31
4	Scene 4, Londres, Tahití, Sierra Nevada	7:15
5	Scene 5, ¿Dónde deseas sentarte?	5:49
6	Interludio	2:22
7	Scene 6, Buenos días. Despierta usted temprano	5:59
8	Scene 7, ¡Un as de corazones!	5:56
9	Scene 8, ¡Riolobo! ¡Riolobo!	4:30
10	Scene 9, ¡Amazonas de este río!	2:18
11	Scene 10, ¡Mantengan la calma!	0:41

CD 2 / ACT TWO

1	Scene 11, Cristóbal, Cristóbal	5:53
2	Scene 12, ¿Arcadio? ¿Arcadio?	4:56
3	Scene 13, ¡Alvaro! ¡Dios!	4:06
4	Scene 14, Interludio	0:41
5	Scene 15, ¡Amazonas!	7:11
6	Interludio	1:15
7	Scene 16, ¡Ya! ¡Quite esa cara!	4:35
8	Interludio – Scene 17, ¿Lo ves, Rosalba?	4:58
9	Scene 17, ¿Dónde estás, Cristóbal?	7:30
	Total run time	97:22



The Wortham Theater Center in Houston.

HOUSTON GRAND OPERA

Khori Dastoor, General Director and CEO
Margaret Alkek Williams Chair
Patrick Summers, Artistic and Music Director

Houston Grand Opera (HGO) is one of the most innovative, most highly acclaimed opera companies in the United States. Khori Dastoor assumed leadership as the company's fourth General Director in 2021. In 2025, HGO launched the Houston Grand Opera label in partnership with LSO Live, London Symphony Orchestra's pioneering label, to share American operatic works with a broad international audience. The company's first recording on its new label—of Jake Heggie, Gene Scheer, and Jawole Willa Jo Zollar's HGO-commissioned opera *Intelligence*—was released in August 2025 and subsequently won the 2026 Grammy Award for Best Opera Recording. Following the spring 2026 release of Daniel Catán and Marcela Fuentes-Berain's beloved HGO-commissioned opera, *Florencia en el Amazonas*, the company will release the first-ever recording of Missy Mazzoli and Royce Vavrek's *Breaking the Waves*.

With an artistic legacy dating to 1955, HGO stands as a leader in the operatic world. The company was the only American finalist for Opera Company of the Year in the 2025 International Opera Awards, and the only American company to be nominated three times. Committed to advancing the art form, serving the Houston community, and shaping the future of opera, HGO has commissioned and produced 76 world premieres as of 2025. The company is also a trailblazer in nurturing the next generation of artists and administrators through acclaimed training programs. HGO has toured extensively and has won a Tony Award, three Grammy Awards, and three Emmy Awards. It is the only opera company to win all three honors.

HOUSTON GRAND OPERA **ORCHESTRA**

VIOLIN
Denise Tarrant*, *Concertmaster*
Rasa Kalesnykaite, *Acting Assistant Concertmaster*
Natalie Gaynor*, *Principal Second Violin*
Carrie Kauk, *Assistant Principal Second Violin*
Hae-a Lee Barnes*
Miriam Belyatsky*
Chavdar Parashkevov*
Anabel Ramirez*
Mary Reed*
Erica Robinson*
Linda Sanders*
Oleg Sulyga*
Sylvia VerMeulen*
Melissa Williams*
Stephanie Bork
Andrés Gonzalez
Kana Kimura
Maria Lin
Mila Neal
Sylvia Ouellette
Rachel Shepard
Emily Zelaya

VIOLA
Eliseo Rene Salazar*, *Principal*
Lorento Golofeev*, *Assistant Principal*
Erika C. Lawson*
Suzanne LeFevre*
Gayle Garcia-Shepard*
Dawson White*
Matthew Carrington
Elizabeth Golofeev

CELLO
Barrett Sills*, *Principal*
Erika Johnson*, *Assistant Principal*
Wendy Smith-Butler*
Ariana Nelson*
Steven Wiggs*
Steve Estes

DOUBLE BASS
Dennis Whittaker*, *Principal*
Erik Gronfor*, *Assistant Principal*
Carla Clark*
Deborah Dunham

HOUSTON GRAND OPERA **ORCHESTRA**

FLUTE
Susan Kang, *Acting Principal*
Henry Williford

OBOE
Elizabeth Priestly Siffert*, *Principal*
Stanley Chyi

CLARINET
Sean Krissman*, *Principal*
Eric Chi*

BASS CLARINET
Molly Mayfield

BASSOON
Amanda Swain*, *Principal*
Michael Allard*

FRENCH HORN
Sarah Cranston*, *Principal*
Kimberly Penrod Minson*
Spencer Park*

TRUMPET
Dominic Derrasse, *Acting Principal*
Randal Adams*

TROMBONE
Thomas Hultén*, *Principal*
Mark Holley*

TUBA
Mark Barton*, *Principal*

HARP
Joan Eidman*, *Principal*

TIMPANI
Nancy Nelson*, *Principal*

PERCUSSION
Richard Brown*, *Principal*
Christina Carroll
Karen Slotter

PIANO
Kyle Naig

** HGO Orchestra core musician*

HOUSTON GRAND OPERA **CHORUS**

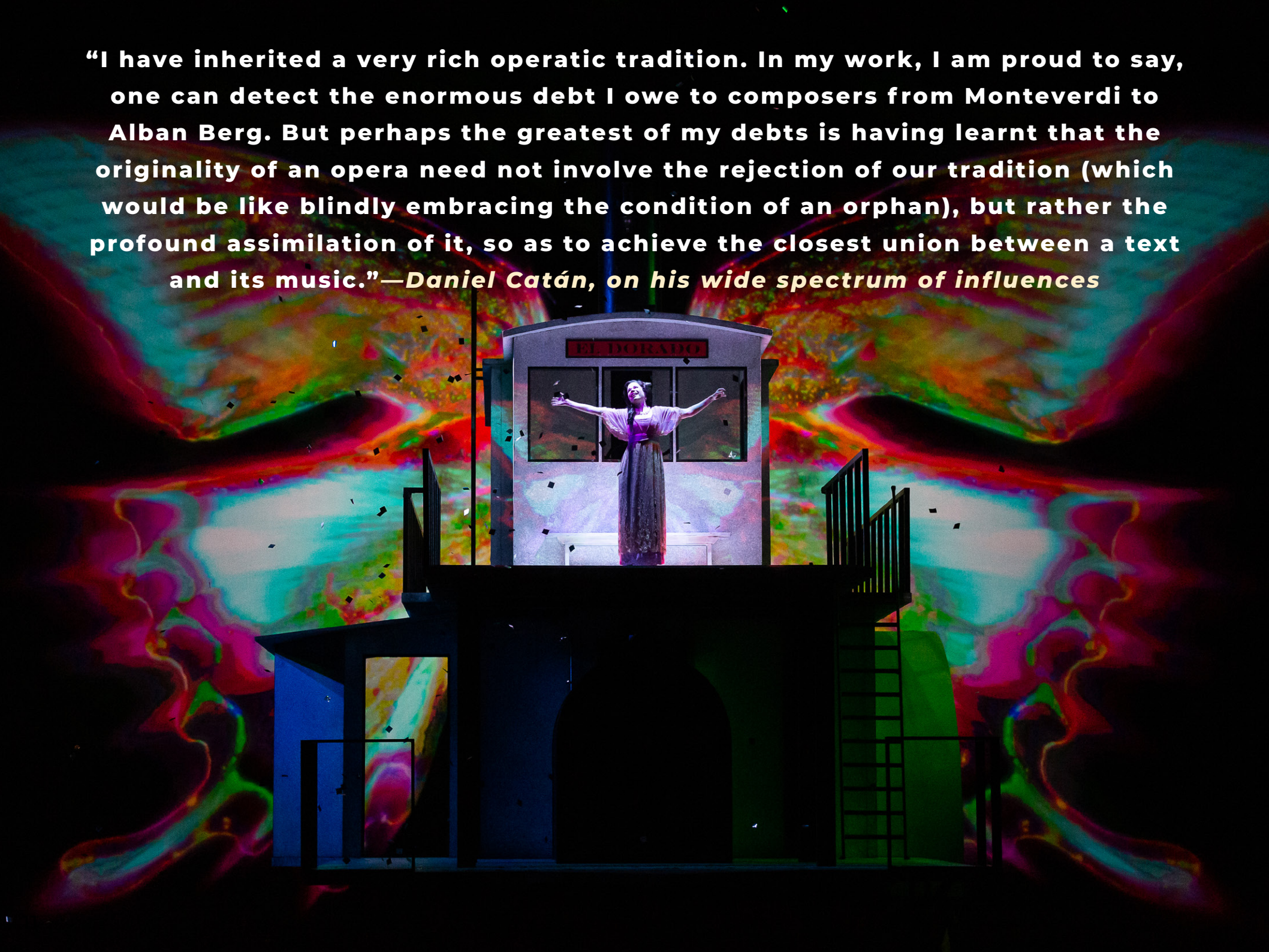
Richard Bado, Chorus Director

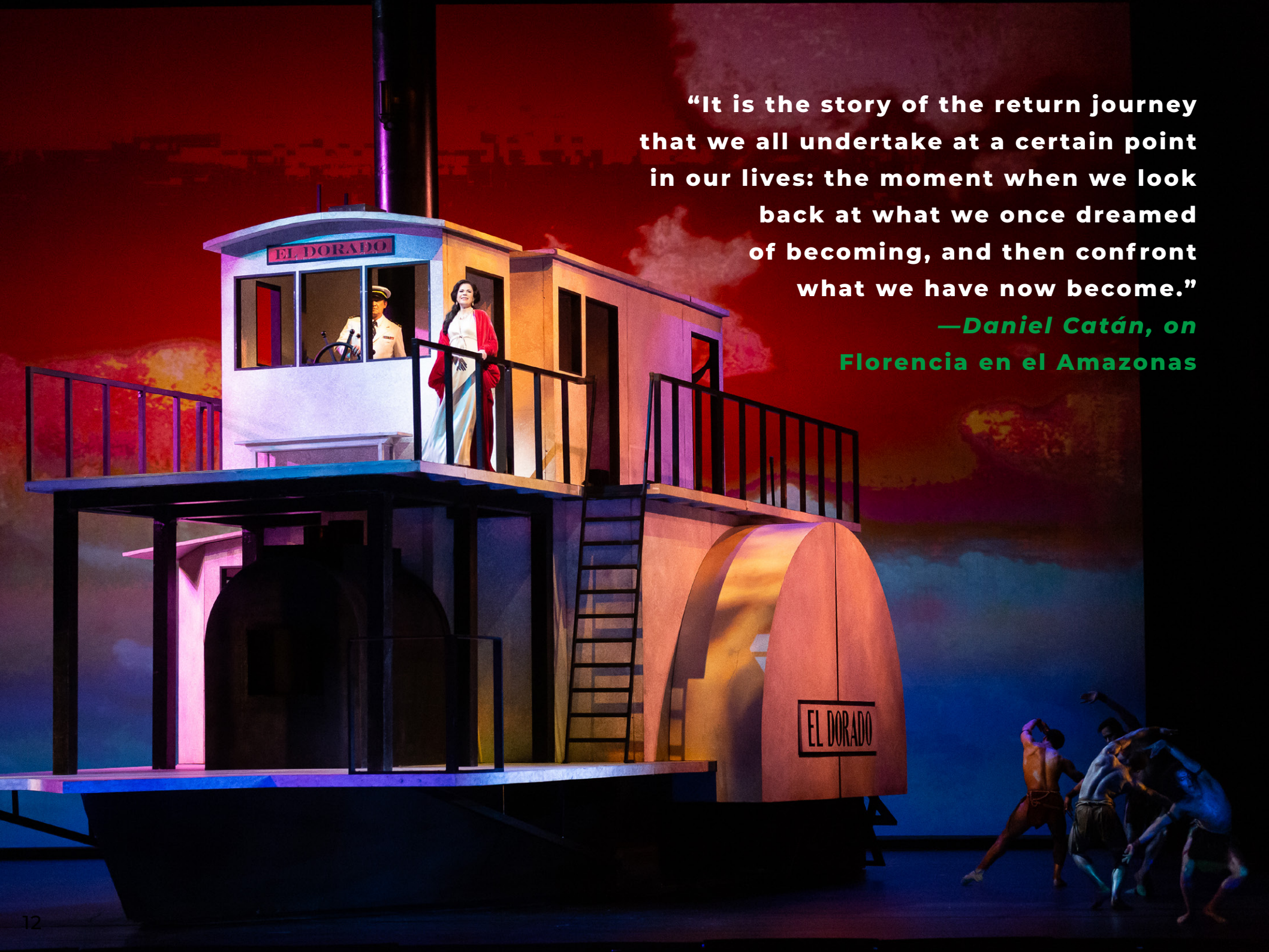
Ofelia Adame
Christopher Childress
Patrick Contreras
Esteban Cordero
Justin Dunkle
Stacia Morgan Dunn
Ashly Evans
Frankie Hickman
Austin Hoeltzel
Jon Janacek
Nicole Keeling
Wesley Landry
Lindsay Lymer
Alejandro Magallón
Alisa Magallón
Natasha Monette
Jammieca Mott
Cristino Perez
Geoffrey Peterson
Ardeen Pierre
Brian Shircliffe
Elizabeth Vickers
Riley Vogel
Jennifer Wright

“I set out to write beautiful music for a story of the journey to transcendent love; it concerns all of us who have lived love with all its intricacies, subtleties, wretchedness, and glorious happiness.”

***—Daniel Catán, on* Florencia en el Amazonas**

“I have inherited a very rich operatic tradition. In my work, I am proud to say, one can detect the enormous debt I owe to composers from Monteverdi to Alban Berg. But perhaps the greatest of my debts is having learnt that the originality of an opera need not involve the rejection of our tradition (which would be like blindly embracing the condition of an orphan), but rather the profound assimilation of it, so as to achieve the closest union between a text and its music.”—*Daniel Catán, on his wide spectrum of influences*





"It is the story of the return journey that we all undertake at a certain point in our lives: the moment when we look back at what we once dreamed of becoming, and then confront what we have now become."

—Daniel Catán, on

Florencia en el Amazonas

DANIEL CATÁN, COMPOSER

Daniel Catán, whose sudden death in April 2011 shocked the opera world, composed in a lyrical, romantic style that lends itself particularly well to the human voice, which features prominently in the majority of his works. Born in Mexico, Catán received degrees from the University of Sussex (in philosophy), University of Southampton, and Princeton University before returning to his home country to take up the post of music administrator at Mexico City's Palacio de Bellas Artes. There, apart from establishing himself as an essayist writing about music, he came to love opera. In 1994, the San Diego Opera gave the U.S. premiere of his symbolist opera, *La hija de Rappaccini (Rappaccini's Daughter)*, written in collaboration with librettist Juan Tovar. Catán wrote *Florencia en el Amazonas,* the first Spanish-language opera commissioned by a major American company, in collaboration with Colombian author Gabriel García Márquez and his protégée, Marcela Fuentes-Berain. Loosely based on García Marquez's *Love in the Time of Cholera*, *Florencia* taps deeply into the novelist's world of magical realism. Since its premiere at Houston Grand Opera in 1996, it has been performed by major companies including LA Opera, Seattle Opera, Lyric Opera of Chicago, Washington National Opera, and the Metropolitan Opera, where it was presented in a new production in 2024. *Florencia*'s European premiere took place in 2006 in Heidelberg, Germany, and was performed at the opera house in Manaus, Brazil, in 2018. Catán's HGO-commissioned opera *Salsipuedes: A Tale of Love, War, and Anchovies*, premiered in Houston in 2004, and the composer's *Il Postino*, based on the Oscar-winning film and commissioned by LA Opera, debuted in 2010 in Los Angeles with Plácido Domingo. *Il Postino* was broadcast on PBS and released on DVD with Sony Classical in 2012. At the time of his death, Catán was at work on his next opera, *Meet John Doe*, commissioned by the University of Texas at Austin. Catán is the recipient of a Plácido Domingo Award and a Guggenheim Fellowship. His music is published exclusively by Associated Music Publishers.

MARCELA FUENTES-BERAIN, LIBRETTIST

Marcela Fuentes-Berain is a screenwriter, poet, essayist, and opera librettist from Mexico. She holds a degree in Philosophy from the Universidad Nacional Autónoma de México, graduating with honors. She studied screenwriting with Syd Field and Gabriel García Márquez, eventually becoming García Márquez's assistant. In 1995, García Márquez asked her to write the libretto for *Florencia en el Amazonas*. Fuentes-Berain has written more than a dozen telenovelas and seven films, notably collaborating with Tony Scott on the movie *Man on Fire* starring Denzel Washington. She was a member of the Sundance Lab Mexico for 20 years and participated in the Huelva Co-Production Forum in Spain for 10 years. She has taught courses at the Centro de Capacitación Cinematográfica and the Televisa Writers' Center, and delivered masterclasses in Zaragoza (Spain), Seattle, Los Angeles, Bogotá, Medellín, and Cuba at the International Film School of San Antonio de los Baños, among others. In 2016, Fuentes-Berain was honored with the Luis Espinel Award in Bolivia, and since 2021, she has been a consultant at the Televisa Writers' Workshop, specializing in dramatic structure and content development. She is currently writing scripts for film, television, musical theater, and opera across various Ibero-American countries.

I AM NOT MY NAME

A REMEMBRANCE OF COMPOSER DANIEL CATÁN By Patrick Summers

On April 9, 2011, Daniel Catán, the composer of *Florencia en el Amazonas* (Florencia in the Amazon), died unexpectedly. If your life ever touched his, you know what a ray of light he was as a man and an artist, and the two were not separated in him as they so often are in others.

Daniel was both a Mexican and an American composer, and he loved all of the meanings of those distinctions. He was born in Mexico City in 1949 and died at only 62 in Austin, Texas, where he was working on a commission for the Sarah and Ernest Butler School of Music at the University of Texas.

He had been in Houston a few days earlier to attend rehearsals of his opera, *Il Postino*, an opera he had written a few years before for Plácido Domingo. He was planning a trip back to Houston for the performances, and we were meant to lunch together at Hugo's when he was discovered, the victim of a heart attack. He is so alive in his operas that it is still difficult to imagine him gone.

It is especially poignant for anyone who knew Daniel to imagine that his heart would carry him off, for he had the largest heart imaginable. You could hear it in his music, of course, but you could also hear that he started life as a philosopher. He understood the soul and the psyche as few musicians ever do.

The love of his life, Andrea, knows full well what he meant to so many. He had so much left to compose. There was the opera he left incomplete, *Meet John Doe*, based on the famous Frank Capra film, but there was so much more. His music was daring and truthful, and his imagination was cinematic and boundless—and though he was primarily interested in opera, he wrote a large amount of music for other genres and forms, and all of it has his vein of optimism and spiritual power. Daniel was an epic soul, completely unique among the many artists I've been blessed to know.

One of Daniel's most magical operas, *La hija de Rappaccini*, (*Rappaccini's Daughter*)—based on

HGO's 2019 production of Florencia en el Amazonas *was choreographed by Eric Sean Fogel.*

Octavio Paz's play, adapted from Nathaniel Hawthorne's short story—premiered 35 years ago in Mexico City. A Spanish-language play by a Mexican diplomat based on an American short story remains the perfect metaphor for Daniel himself, as he was the embodiment of both his native and adopted nations, representing the best qualities of both.

Daniel wrote two operas for Houston Grand Opera, the second of which, *Salsipuedes: A Tale of Love, War, and Anchovies*, premiered in 2004. It suffered the fate of so many new operas: too many cooks with too many points of view, and Daniel's original vision for it got subsumed in his attempts to please everyone.

His first HGO commission, *Florencia en el Amazonas*, revealed the deepest parts of him, and it is an opera of amazing depth, sonic and dramatic beauty, and endless symbolism. From its first notes to its gorgeous and ethereal finale, it sounds like Daniel's soul opening to the world. The libretto is infused with magic realism by Marcela Fuentes-Berain, who was mentored by the Colombian novelist, one of the most significant literary figures of the last century, Gabriel García Márquez.

For many patrons, opera is "about the singers," and this is as admirable as it is understandable: it is unquestionably a singer's art. But without the works of composers, singers have nothing with which to show their gifts. Every great singer who has thrilled an audience with Verdi's "Sempre libera" at the close of the first act of *La traviata*, owes their success to the notes and emotions Verdi wrote.

Maria Callas was once asked if she had researched the source materials of *La traviata*, such as the novel *La Dame aux Camélias* or Greta Garbo's performance of the great role in George Cukor's film, *Camille*. She replied that she felt no need to research anything, because whatever she needed as an actress or a singer was provided for her by Verdi. Callas would have made an extraordinary Florencia, since it is also a role in which everything you need as an actress is already there.

The opera takes place on a boat sailing down the Amazon River towards the opera house in Manaus, where the great diva Florencia Grimaldi is to return to her home to sing one final concert before retiring. We discover, though, that Florencia has another purpose for being on that boat: to find the love of her life, Cristóbal, whom she left years before to pursue her career.

In her youth she chose singing over love, but now she is moved to reverse course, another metaphor, to find

Left to right: Ana María Martínez (Florencia), Thomas Glass (Alvaro), Nancy Fabiola Herrera (Paula), Joshua Guerrero (Arcadio), and Alicia Gianni (Rosalba).

him. Her choice of career over love came at a price, but it also came with lessons, for she found that love and singing were synonymous. Where we meet her in the opera, she can no longer tell them apart.

Love hardly feels like a groundbreaking subject for an opera, does it? But *Florencia en el Amazonas* is not simply an opera about love, it is love. The surface of the plot tells one simple story, but beneath what seems superficially obvious, Daniel's opera unfolds with constant undercurrents of meaning that take us towards unseen emotional whirlpools, as deep as we are willing to go. It has magic and mystery. It isn't an opera for curmudgeons, as cynics are usually unlikely to bother searching for mysteries, while romantics won't be able to ever forget them. I know of no other opera like it.

Daniel Catán's *Florencia* was a wild departure when it was written in the last years of the 20th century, shortly before the word "Amazon" took on commercial meanings: it was the first notable opera to be commissioned by an American company in Spanish, the native language of over a third of the residents of Houston, Texas, where it premiered in 1996.

The opera is tonal, richly orchestrated, and soaringly tuneful, all qualities that had been long forbidden in modern musical circles, in which the critical lodestar for generations was solely post-WWII European modernism. *Florencia* and a handful of other works opened the floodgates for sophisticated melodic beauty to flow back into the opera house, greatly pleasing audiences, and mystifying a few definers.

The river of this opera knows all. It flowed long before us and will be flowing for millennia after we are forgotten, and the opera has that feeling of having long existed, something we simply join for a moment as it continues. Daniel's Amazon is gorgeously illuminated with one of the most colorful orchestrations you'll ever hear, and the vocal writing is infused with his musical and theatrical imagination. "Evocative," "lush," and "atmospheric"—three words most often used to describe *Florencia*—barely touch what is beneath the surface of his sound world, as you will hear.

Let your imagination run wild with its quirky set of characters. Do these seven eccentrics just happen to find themselves on a boat together sailing up the Amazon to hear the renowned Florencia Grimaldi sing one last time in Manaus? Is it a floating passionate comedy that turns magical? Is it the story of an opera singer? Is the plot real or the whole thing absurd? Are we seeing Florencia at three stages of her own life simultaneously? Florencia herself, once in each act of the opera, presciently warns us, "I am not

Paula (Nancy Fabiola Herrera) and the Capitán (David Pittsinger) watch in horror as Alvaro (Thomas Glass) is carried away by the Amazon River.

my name." Who, then, is she?

Is she, possibly, on the boat alone with the ship's captain? The young lovers Rosalba and Arcadio could simply be her remembrance of the butterfly hunter Cristóbal (a name meaning "Christ-bearer," a reminder of someone meant to show the world how to love), and they dramatize the very same conflicted passion that sent Florencia off to sing decades before. The older couple is possibly a warning, what she and Cristóbal might have become had she not given voice to her career, yet their constant bickering settles in the sweetness. Riolobo and the Capitán are opposing sides of one mysterious presence: God and guide, hunter and hunted, protector and warning, magic and pragmatism. Are they, perhaps, Cristóbal?

The answers to these questions don't matter because the journey of Florencia, not the destination, is the story. Indeed, there is danger at the destination, so Florencia transforms herself into the rarest of butterflies in order to be with Cristóbal for eternity. Is her transformation real? For that matter, was Cristóbal himself a phantom?

In this opera, the line between chrysalis and butterfly is very thin. *Florencia en el Amazonas* occupies a rare imaginative liminal space in an operatic world that seems increasingly obsessed with the literal. Every character in Florencia may or may not be who they are, but they are most certainly all versions of Daniel Catán, the man.

Daniel's too-brief life was infused with love, ignited by nature, filled with a childlike wonder of things larger than him. Ana María Martínez as Florencia is surely one of the great unions of brilliant artist to a beloved role in memory. Of the many operas I have been privileged to bring to life at Houston Grand Opera, as conductor or impresario, *Florencia* lives in a special place in my memory.

Those of us blessed enough to have known Daniel well, and Ana María and I gratefully count ourselves among them, remember a man of profoundly balanced heart and intellect, generosity and intensity. He inspired everyone he encountered. For generations ahead who make the journey into the pulsating heart of this very special opera, he will continue to do so.

SYNOPSIS

Setting: *Aboard the El Dorado, a steamboat sailing down the Amazon from Leticia, Colombia, to Manaus, Brazil, in the early 1900s.*

ACT ONE

On the riverbank, Riolobo, a mystical character who can assume many forms, excitedly announces that the El Dorado is bound for the opera house in Manaus. There, the legendary opera diva Florencia Grimaldi, who has not set foot in her native South America for 20 years, will give a concert to reopen the theater. From among the crowds lining the riverbank and selling their local wares, we glimpse the ship's passengers coming aboard: a young journalist, Rosalba, who is working on a biography about Florencia Grimaldi; Paula and Alvaro, a middle-aged couple journeying to hear Grimaldi in hopes of rekindling their marriage; and the diva herself, traveling incognito. As the Capitán steers the ship out of the busy port, Florencia reflects on the emptiness of her life and her desire to rediscover herself and find her long-lost lover, Cristóbal, a butterfly hunter in search of the rare Emerald Muse.

Rosalba accidentally drops her notebook into the river; she is distraught because it contains all her notes for the biography, but it is rescued by the Capitán's nephew, Arcadio; the two exchange confidences about their longings and desires. Alvaro and Paula attempt to dine on deck, but misunderstandings about the exotic menu lead only to bitter exchanges. Florencia, awakened by the sounds of the jungle, learns from the Capitán that the butterfly hunter disappeared into the jungle without a trace. Later, a tempestuous game of cards contrasts the growing affection between Rosalba and Arcadio and the escalating tension between Paula and Alvaro. A violent storm quickly develops, and the ship is carried helplessly in the rushing currents in a downpour of pink rain. Alvaro saves the boat from being crushed by tree trunks but is knocked overboard. With the Capitán unconscious, Riolobo appears in the guise of a river-spirit and implores the mercy of the gods of the river. Arcadio ably takes the helm but is unable to stop the forces of nature as the ship runs aground.

ACT TWO

In the quiet after the storm, Florencia wonders whether she is alive or dead. Arcadio and Rosalba rejoice to find they have survived the storm, but, frightened by the intensity of their feelings for each other, they vow not to fall in love and risk disillusionment. Paula laments the loss of Alvaro, recognizing that the wall between them was pride—not a lack of love. Riolobo once again calls upon the mystical and transformative powers of the Amazon. Suddenly Alvaro is returned to the boat, explaining that Paula's voice called him back from the brink of death. On behalf of all the passengers, Florencia thanks him for saving their lives, and they resume their journey to Manaus.

Rosalba discovers that her precious notebook has been ruined in the storm. She is distraught by the loss of two years' work, but Florencia tells her she has lost nothing irreplaceable. The two women begin to argue about the source of Grimaldi's talents, and when Florencia passionately declares that the diva's gift sprang from her love for a man, Rosalba suddenly realizes the woman standing before her is the singer herself.

Both pairs of lovers are reconciled to their need for each other by the time the ship nears Manaus, but no one is allowed to disembark because of a cholera outbreak. In despair at being unable to fulfill her search, Florencia allows her spirit to drift toward Cristóbal's in a mystical reunion.

LIBRETTO

PRIMER ACTO

1 Escena 1

(Muelle en Leticia, Colombia. Río Amazonas. Principios del siglo XX)

(Llega FLORENCIA, cubriendo su rostro con una mascada de seda)

(Los PREGONEROS ofrecen su mercancía, rica en texturas y colores; granos, frutas, verduras, animales; polvos y aceites; ópalos, esmeraldas y plata)

CORO DE PREGONEROS
¡Jarabe para el amor!
¡Compre usted este caimán!
¡Grosellas, grosellas!

¡Las cocadas de piña!
¡Dulces, dulces para la niña!
¡Aguardiente, aguardiente
para darle lustre al diente!

NAVIERO COJO
Para darle lustre al diente
para ser mas complaciente
para ver lo que se siente
¡Un traguito de aguardiente!

(Todos ríen incluyendo a RIOLOBO que ha entrado a cubierta)

RIOLOBO
¡Hace años que esperábamos este momento!
Una llave de plata: la voz luminosa de Florencia Grimaldi

ACT ONE

1 Scene 1

(A dock on the Amazon in Leticia, Colombia. Early 20th Century)

(FLORENCIA arrives, covering her face under a silk scarf)

(The STREET VENDORS offer their wares, rich in textures and colors; grains, fruits, vegetables; animals; powders and oils; opals, emeralds and silver)

CHORUS OF VENDORS
Potions! Potions! Love potions!
Buy this cayman!
Berries! Berries!

Pineapple candy!
Sweets, sweets for the little girls!
Moonshine, moonshine
come and get some toothshine!

A LAME SAILOR
To make my teeth shine
to make things more pleasant
to see what it feels like
A small sip of moonshine!

(Everyone laughs including RIOLOBO who has come on deck)

RIOLOBO
For years we have waited for this moment!
A silver key: Florencia Grimaldi's dazzling voice

reabrirá la cerradura dormida del teatro
Una llave y un canto
Aquí están sus ropajes
su manzanilla, sus perfumes
Pero cuando Florencia llegue
nadie podrá reconocerla
Dicen que sólo el escenario la materializa
Desde hace tiempo
nadie la ha visto
antes o después de que suba o caiga el telón
En cada función aparece distinta
Quimera, fantasía mujer misterio
como una Amazona de este río

(RIOLOBO gritándole al CAPITÁN desde el muelle)

¡Ea, Capitán, querido viejo!

(El CAPITÁN le responde con un gesto de la mano)

(RIOLOBO al público)

Es un amante fiel
Su novia, la vida, corresponde su amor
y se le entrega en cada viaje
en juego de sol, salto de pez que goza la corriente

(ARCADIO, el sobrino del CAPITÁN, entra a escena)

Arcadio: ¡un hombre condenado!

El sobrino del capitán siempre desea estar en otra parte, otro sitio, otro lugar, otro sino familiar

(Entra ROSALBA. Abraza contra sí una libreta. Ve el cartel que anuncia "Florencia Grimaldi en Manaos")

will reopen the theater's dormant lock
A key and a song
Here is her wardrobe
her chamomile and her perfumes
But when Florencia arrives
no one will recognize her
They say only the stage brings her to life
It has been a long time
since anyone has seen her
before or after the curtain rises or falls
At every performance she appears different
A fantasy, an illusion? a mystery woman
like an Amazon of this river

(RIOLOBO shouting to the CAPTAIN from the dock)

Hey, Captain, old friend!

(The CAPTAIN waves back at RIOLOBO)

(RIOLOBO to the audience)

He is a faithful lover
Life, his bride, returns his affections
She gives herself to him on each and every voyage the glitter of sun, the leaping fish enjoying the current

(ARCADIO, the CAPTAIN'S nephew, enters the scene)

Arcadio: a man condemned!

The captain's nephew, always wishing he were elsewhere in another spot, another place, with a different fate

(ROSALBA enters, clutching a notebook. She sees a billboard that announces "Florencia Grimaldi in Manaus")

ROSALBA
Florencia Grimaldi: una mujer libre

(A RIOLOBO)
¿El vapor a Manaos?

RIOLOBO
El Dorado es su nombre
Viaja al corazón de la selva
centro del universo a la orilla de un río
Bajo el agua
una grieta profunda como una herida de amor

ROSALBA
Agradable manera de hablar
pero si quiere que le diga la verdad
creo que al amor lo invento un ocioso

RIOLOBO
Un ocioso alegre y muy creativo
¡Dios en el día de su cumpleaños!

ROSALBA
¿Llegaremos a tiempo para escuchar a la diva?

RIOLOBO
A eso vamos, allá iremos

ROSALBA
Cuestión de vida o muerte que lleguemos

RIOLOBO *(Al público)*
Rosalba Montealbán: escritora
no sabe que tiene lo que añora
¡Pero, cuidado, muchacha

ROSALBA
Florencia Grimaldi: a free woman

(To RIOLOBO)
The steamship to Manaus?

RIOLOBO
El Dorado is its name
It sails to the heart of the jungle
the center of the universe at the river's edge
Under the water
a deep crevice like a wound of love

ROSALBA
What a pleasant way of speaking
but if you want the truth,
I believe love was invented by an idler

RIOLOBO
A happy idler and a very creative one
God on his very first day!

ROSALBA
Will we arrive in time to hear the diva?

RIOLOBO
That's our goal

ROSALBA
It's a matter of life or death that we arrive

RIOLOBO *(To the audience)*
Rosalba Montealban: a writer
she doesn't realize she already has what she longs for
Beware, dear girl

porque un día encuentras lo que buscas!
La vida te concede tu deseo y hasta más
¡Cuida lo que pides a un Dios tan generoso!
¡Y ocioso también! ¡No cabe duda!

(Entran a PAULA y ALVARO)

PAULA *(A ALVARO)*
Sí o no

ALVARO
Paula, cariño, ya dije que sí

PAULA
Alvaro, cariño, yo escuché que no

ALVARO
¡Dejemos ya eso!
¡Por fin podremos oír a la Grimaldi!

PAULA
Dicen que su voz tiene poderes

ALVARO
Que convierte el cansancio ...

PAULA
... en fuerza pura

PAULA Y ALVARO
¡Arder de nuevo!

RIOLOBO *(aparte)*
Paula y Alvaro: el brillo de un amor que se opacó

PAULA
¿Te acuerdas del primer día?

because someday you'll find what you seek!
Life grants your wish and more
Beware what you ask of such a generous God!
And an idle one, too! No doubt about it!

(PAULA and ALVARO enter)

PAULA *(To ALVARO)*
Yes or no

ALVARO
Paula, dear, I already said yes

PAULA
Alvaro, dear, I heard you say no

ALVARO
Let's stop this!
At last we will be able to hear Grimaldi!

PAULA
They say her voice has magic powers ...

ALVARO
... of transforming fatigue ...

PAULA
... into pure strength

PAULA AND ALVARO
Ah! To be consumed again!

RIOLOBO *(aside)*
Paula and Alvaro: the luster of a love long since dulled

PAULA
Do you remember the first day?

ALVARO
No. Lo he olvidado

(PAULA y ALVARO abordan)

RIOLOBO *(Al público)*
Mi nombre es Riolobo
Y soy una criatura de este río

(El CAPITÁN se adelanta y grita)

CAPITÁN
¡Todos a bordo!

CORO
¡Todos a bordo!

RIOLOBO
¡La diva no ha llegado!

CAPITÁN
¡Leven las anclas!

CORO
¡Leven las anclas!

RIOLOBO
¡La diva no ha llegado!

CAPITÁN
¡Zarpamos! ¡Suelten las amarras!

CORO
¡Suelten las amarras!

RIOLOBO
¡La diva no ha llegado!

ALVARO
No. I've forgotten

(PAULA and ALVARO board the boat)

RIOLOBO *(To the audience)*
My name is Riolobo
and I am a creature of this river

(The CAPTAIN steps forward and shouts)

CAPTAIN
All aboard!

CHORUS
All aboard!

RIOLOBO
The diva has not arrived!

CAPTAIN
Weigh anchor!

CHORUS
Weigh anchor!

RIOLOBO
The diva has not arrived!

CAPTAIN
Cast off! Release the ties!

CHORUS
Release the ties!

RIOLOBO
The diva has not arrived!

(FLORENCIA corre al barco)

CAPITÁN
¡Zarpamos! ¡Leven el puente!

CORO
¡Leven el puente!

RIOLOBO
¡Espere, Capitán!

(El barco ya se ha separado unos centímetros del muelle)

(FLORENCIA toma la mano de RIOLOBO para dar el brinco hacia el barco)

CORO
¡Zarparon! ¡Ya zarparon!

2 Escena 2

(Segundos más tarde)

(El barco se aleja del muelle)

(ROSALBA se acerca a FLORENCIA)

ROSALBA
¡Qué bueno que llegó! Nos retrasaba
El tiempo apremia para llegar a ver a la Grimaldi

(FLORENCIA se aparta como si temiera)

¿Cómo? ¿No viene usted a verla?

(FLORENCIA mueve la cabeza asintiendo)

¡Para volver al teatro de Manaos

(FLORENCIA runs toward the ship)

CAPTAIN
Cast off! Raise the ramp!

CHORUS
Raise the ramp!

RIOLOBO
No, Captain, wait!

(The steamship has already pulled away a few inches from the dock)

(FLORENCIA takes RIOLOBO's hand to jump and lands on board as it leaves)

CHORUS
They're off!

2 Scene 2

(Moments later)

(The steamship leaves the dock)

(ROSALBA approaches FLORENCIA)

ROSALBA
Good thing you made it. You were delaying us.
We are pressed for time to arrive to see Grimaldi

(FLORENCIA steps away as if afraid)

What? You're not traveling to see her?

(FLORENCIA nods her head in agreement)

In order to return to the Theater of Manaus

nuestra diva canceló en La Scala de Milán!
¡Ama su tierra!
Florencia Grimaldi: una aparición
en la profana selva de apariencias

(ROSALBA sale)

FLORENCIA
Florencia Grimaldi
¡No sólo soy mi nombre!
Aquí, hace veinte años
te conocí, Cristóbal
Enseñaste a mi cuerpo a sentir la pasión
y mi alma tomó forma entre tus manos
De la pasión brotó mi voz
Cristóbal
como aquella mariposa
que buscabas en la selva

Me ofreciste esto
Lo desprecié
Quería seducir con mi canto a multitudes
Prometí volver cuando triunfara
en Europa, en América y en Asia
Eso era el mundo
Este río, un lodazal de anacondas
humedad asfixiante

Dijiste que me esperarías siempre
que el amor liberaba y no me detendrías

Me fui, triunfé
y olvidé mi promesa
Entre oropeles me perdía

our diva canceled La Scala in Milan!
She loves her homeland!
Florencia Grimaldi: an apparition
in the vulgar jungle of illusions

(ROSALBA exits)

FLORENCIA
Florencia Grimaldi
I'm more than just a name!
Here, twenty years ago,
I met you, Cristóbal
You taught my body to feel passion
and my soul took shape in your hands
From this passion, my voice was born
Cristóbal
Like that butterfly
you sought in the jungle

You offered me your life
and I scorned it
I wanted to win the crowds with my voice
I promised to return after I'd triumphed
in Europe, America and Asia
That was the world
This river was a quagmire of snakes
a suffocating atmosphere

You said you would wait for me forever
that love sets one free and you would never hold me back

I left, I triumphed
and I forgot my promises
Amongst the pretenses I started to lose myself

¡No sólo soy mi nombre!
¡No, no soy mi nombre!
La fama es un desastre
si dejas que te engañe
Yo lo permití
Ya no sabía quién era Florencia Grimaldi
si aquella que el público aclamaba
o ésta que aquí se enamoró
Y ambas soy

Traté de olvidar a la Florencia de antes
y destruí parte de mi alma

Nunca había estado tan sola
y tan rodeada de mentiras
Supe que no podía seguir
Tenía que regresar
Florencia era parte de ti
de este paisaje, de esta luz
Esta luz me hace libre
Me da alas
Me transforma en mí

3 Escena 3

(Cuarto de máquinas. Tarde)

(El CAPITÁN y ARCADIO están revisando válvulas)

ARCADIO
¡Mi vida debe cambiar!

CAPITÁN
¿Presión?

I am not just my name!
I am not just my name!
Fame is a disaster
if you allow it to deceive you
I let it happen
I no longer knew who Florencia Grimaldi was
the one who the audiences acclaimed
or this one, who fell in love here
I am both

I tried to forget the old Florencia
and I destroyed part of my soul

I had never been so alone
and so surrounded by lies
I knew I could not go on
I had to return
Florencia was part of you
of this landscape, of this light
This light makes me free
It gives me wings
This light transforms me into my true self

3 Scene 3

(The engine room. Afternoon)

(The CAPTAIN and ARCADIO are checking the valves)

ARCADIO
My life must change!

CAPTAIN
Pressure?

ARCADIO
Ciento veinte

Navegante mi padre, navegante mi abuelo
¡Navegante no sera mi hijo!

CAPITÁN
¿Cuántos nudos?

ARCADIO
¿Qué piensa, tío?

CAPITÁN
Dos o tres

ARCADIO
No, ¿que piensa de mi vida?

CAPITÁN
¿Qué pienso? Nadie puede pensar la vida de otro

ARCADIO
¿Se conforma usted con lo que tiene?

CAPITÁN
No me conformo. Soy feliz
El Dorado es el barco más leal
que jamás flotara en estas aguas

ARCADIO
Habla del barco como si estuviera vivo

CAPITÁN
Lo está ¿no lo oyes respirar?

(Se escucha el resoplido del vapor)

ARCADIO
One hundred twenty

A sailor my father, a sailor my grandfather
My son will be no sailor!

CAPTAIN
Speed?

ARCADIO
What do you think, uncle?

CAPTAIN
Two or three knots

ARCADIO
No, what do you think about my life?

CAPTAIN
What do I think? No one can think about another man's life

ARCADIO
Are you satisfied with what you have?

CAPTAIN
I am not satisfied, I am happy
El Dorado is the most loyal ship
that ever sailed on these waters

ARCADIO
You speak of the ship as if it were alive

CAPTAIN
It is, can't you hear it breathe?

(The puffing of the steam is heard)

ARCADIO
Estoy agobiado
aburrido de este ir y venir de un muelle a otro
No puedo más
Este será mi último viaje

CAPITÁN
Te equivocas, Arcadio, no hay tal ir y venir
Se avanza, siempre se avanza
En la vida no hay retorno
No hay paso que sea igual
ni vuelta que equivalga a un regreso

ARCADIO
No me entiende usted por más que le explique
Este será el último viaje que yo haga
sólo por oír a la Grimaldi

4 Escena 4

(Cubierta. Tarde)

(ARCADIO canta mientras trapea la cubierta)

ARCADIO
Londres, Tahití, Sierra Nevada

(ROSALBA está en segundo plano escribiendo en su libreta)

La nieve del Everest, las estepas argentinas, el sol de África

(ROSALBA tira accidentalmente su libreta)

ROSALBA
¡Dios mío!

ARCADIO
I feel oppressed,
fed-up of this to-ing and fro-ing from one port to another
I can't go on
This will be my final trip

CAPTAIN
You are wrong, Arcadio, there is no back and forth
Things always move forward
In life, there is no going back
No one step is ever the same
no turn ever a turn back

ARCADIO
However much I explain it, you don't understand me
This will be the final trip I make
and only to see Grimaldi

4 Scene 4

(On deck. Afternoon)

(ARCADIO sings while he mops the deck)

ARCADIO
London, Tahiti, Sierra Nevada

(ROSALBA is in the background writing in her notebook)

The snows of Everest, the plains of Argentina, the African sun

(ROSALBA accidentally drops her notebook)

ROSALBA
Dear God!

(ROSALBA, sin pensarlo, se desliza por un costado del vapor)

ARCADIO
¿Qué pasa, señorita?
¡No! ¡No haga eso!
¡Las pirañas!

ROSALBA
No temo morir más que por desesperación

ARCADIO
Ya la veo

ROSALBA
¡Mi trabajo de dos años!

ARCADIO
¿Esa libreta?

ROSALBA
¡Sí!

ARCADIO
¡Dios mío!

ROSALBA
¿Ya la tiene?

ARCADIO
Se me cae

ROSALBA
¿Qué importa morir?

ARCADIO
Ya casi … ¡no!

(ROSALBA, without thinking, reaches over the side of the steamship)

ARCADIO
What's the matter, Miss?
No! Don't do that!
The piranhas!

ROSALBA
I am not afraid of anything but despair

ARCADIO
I see it

ROSALBA
Two years' work!

ARCADIO
That notebook?

ROSALBA
Yes!

ARCADIO
My God!

ROSALBA
Do you have it?

ARCADIO
It's slipping away

ROSALBA
I'd rather die!

ARCADIO
Almost … No!

ROSALBA
¡No!

ARCADIO
Ya casi

ROSALBA
Casi

ROSALBA Y ARCADIO
¡Ya!

(ARCADIO se la entrega con una sonrisa)

ROSALBA
¡Gracias! Me ha salvado usted la vida

ARCADIO
¿No exagera?

ROSALBA
No exagero; mi sueño más preciado

ARCADIO
¿Un atado de papel?

ROSALBA
Es un libro
Muy pronto será un libro sobre la Grimaldi
Es una mujer dedicada en cuerpo y alma al canto

ARCADIO
¿La conoce?

ROSALBA
¡Como la palma de mi mano!

ROSALBA
No!

ARCADIO
Almost

ROSALBA
Almost

ROSALBA AND ARCADIO
At last!

(ARCADIO gives her the notebook with a smile)

ROSALBA
Thank you! You have saved my life

ARCADIO
Aren't you exaggerating?

ROSALBA
No, I'm not. It is my most precious dream

ARCADIO
A bundle of papers?

ROSALBA
It is a book
Soon it will be a book on Grimaldi
She is a woman dedicated in body and soul to singing

ARCADIO
Do you know her?

ROSALBA
Like the palm of my hand!

ARCADIO
¡Afortunada!
¿Su izquierda o su derecha?

ROSALBA
En Manaos lograré una entrevista

ARCADIO
Nadie lo ha logrado

ROSALBA
Cuando vea este libro no se podrá negar

ARCADIO
En cambio en mi vida nada pasa

ROSALBA
¿En el Amazonas no pasa nada?

ARCADIO
Le juro que no miento, señorita
Condenado estoy

ROSALBA
¿Una enfermedad mortal?
Lo siento tanto

ARCADIO
Cadena perpetua en este laberinto

ROSALBA
¿Por qué en esta libertad se siente así?
¿Prisionero de quién?

ARCADIO
Del destino
Yo quiero ser piloto

ARCADIO
How lucky!
Your left or right?

ROSALBA
In Manaus I will get to interview her

ARCADIO
No one has managed that

ROSALBA
When she sees this book, she will not be able to refuse

ARCADIO
In my life, on the other hand, nothing happens

ROSALBA
Nothing happens in the Amazon?

ARCADIO
I swear to you I am not lying
I am condemned

ROSALBA
A terminal illness?
I am so sorry

ARCADIO
A life sentence in this labyrinth

ROSALBA
How can you feel like that in this freedom?
What holds you back?

ARCADIO
My fate
I want to be a pilot

Volar, sentir en el pecho
el empuje de los vientos
el retumbo de los truenos
Como el aura en la tormenta
En la bóveda suspensa
que cobija tierra y mar
Volar sin rumbo, volar

Volar venciendo el vértigo
Girar sobre el planeta
Vagar como una estrella fugaz

Volar sin rumbo
perderme en la noche
lanzarme al fin
y con un simple roce
el alba entera incendiar

ROSALBA
Quisiera seguir...
Pero debo volver a mi trabajo

ARCADIO *(En un tono distinto)*
Londres, Tahití...

5 Escena 5

(Cubierta. Noche)

(PAULA y ALVARO salen a cubierta elegantemente vestidos para cenar)

ALVARO
¿Dónde deseas sentarte?

To fly, to feel
the wind on my chest
and the crashing of thunder
To feel like the aura of the storm
in the dome of the sky
that cloaks the earth and sea
To fly without direction, to fly

To fly defeating vertigo
To circle the planet
and burn like a shooting star

To fly without direction
to lose myself in the night
to reach the world's edge
and with a simple touch
to set the skies on fire

ROSALBA
I would love to continue this ...
But I must return to my work

ARCADIO *(In a different tone)*
London, Tahiti

5 Scene 5

(On deck. Later that evening)

(PAULA and ALVARO appear on deck elegantly dressed to dine)

ALVARO
Where do you wish to sit?

PAULA
Escoge tú

ALVARO
Me da igual

PAULA
Todo te da igual últimamente

ALVARO
Trato de ser cortés

PAULA
Y resultas indiferente
¿Qué tienes?

ALVARO
Ya te dije que nada

PAULA
Te pedí que estuviéramos contentos

ALVARO
El Amazonas, la Grimaldi
Yo estoy muy bien

PAULA
¡Mientes!

ALVARO
¿Cómo puedes saberlo?
¿Estás dentro de mí?

PAULA
Antes decías que te leía el pensamiento
Que lo sabía todo de ti

PAULA
Why don't you choose

ALVARO
It doesn't matter to me

PAULA
Nothing matters to you lately

ALVARO
I try to be polite

PAULA
But you seem to be indifferent
What is the matter with you?

ALVARO
I've already told you: nothing

PAULA
I asked that we be happy

ALVARO
The Amazon, Grimaldi
I'm perfectly fine

PAULA
Liar!

ALVARO
How do you know?
Are you inside me?

PAULA
You used to say I could read your thoughts
That I knew everything about you

ALVARO
¿Cuándo dije eso?
(Cambia el tema)
¿Qué quieres comer?

PAULA
Me da igual

(RIOLOBO se prepara para tomar la orden)

RIOLOBO
Estoy a sus órdenes, señores
Una especialidad de la región
un platillo delicado lleno de poderes
para nuestros viajantes:
iguana expuesta innumerables días al sol
y luego marinada

PAULA
¡Qué horror! ¡Iguana!

ALVARO
¿Se bebe vino tinto o blanco?

RIOLOBO
Rosado

PAULA
¡Sólo eso me faltaba!

ALVARO
Dos órdenes, vino y más champagne

(RIOLOBO hace una inclinación y sale)

PAULA
¿No me oíste?

ALVARO
When did I say that?
(He changes the subject)
What do you want to eat?

PAULA
I don't care

(RIOLOBO prepares to take the order)

RIOLOBO
I am at your service, sir and madam
A specialty of the region
a delicate dish and full of powers
for our travelers:
iguana exposed innumerable days to the sun
and then marinated

PAULA
How awful! Iguana!

ALVARO
Does it go with red or white wine?

RIOLOBO
Rosé

PAULA
That's all I needed!

ALVARO
Bring us two orders, the wine and more champagne

(RIOLOBO bows and exits)

PAULA
Didn't you hear me?

ALVARO
¿Qué?

PAULA
¡Que no quiero eso!

ALVARO
No te alteres, no te alteres
Es un buen rosado

PAULA
No habla del vino
Escúchame, dije que no

ALVARO
Y yo escuché que sí

PAULA
¡Así somos: la mezcla amarga de un mal vino!

ALVARO
¿Cómo puedes decir eso?

PAULA
Lo digo

ALVARO
Abre los ojos. Mira el Amazonas
¿No querías esto?

PAULA
Tú lo querías

PAULA Y ALVARO
¡Cuánto hartazgo!
¡Qué desencuentro!

ALVARO
What?

PAULA
I said I didn't want that!

ALVARO
Don't get angry
It is a good rosé

PAULA
I am not speaking of the wine
Listen to me, I said no

ALVARO
And I heard yes

PAULA
That's what we are: a bitter blend of bad wine!

ALVARO
How could you say that?

PAULA
I've said it

ALVARO
Open your eyes. Admire the Amazon
Isn't this what you wanted?

PAULA
You wanted it

PAULA AND ALVARO
I'm so fed up with this argument!

PAULA Y ALVARO
¡No vinimos tan lejos a pelear!

(PAULA echa la argolla matrimonial al fondo de la botella de champagne)

ALVARO
¡No te atrevas!

PAULA
¡Ya no la quiero!

(ALVARO se quita tambien su argolla y la echa a la botella)

ALVARO
¡Yo tampoco!

PAULA
¡No te atrevas!

ALVARO
¡Estoy harto!

PAULA
No lo puedo perdonar
¿Por qué hacerme algo que no puedo perdonar?

ALVARO
No la puedo perdonar
¿Por qué hacerme algo que no puedo perdonar?

PAULA Y ALVARO
¿Por qué hacerme algo que no puedo perdonar?

(La botella se cae al río)

(Entra RIOLOBO. Ellos miran la botella flotando abajo.

PAULA and ALVARO
We didn't come this far to fight!

(PAULA throws her wedding ring to the bottom of the champagne bottle)

ALVARO
Don't you dare!

PAULA
I don't want it anymore!

(ALVARO removes his ring as well and throws it in the bottle)

ALVARO
Me neither!

PAULA
Don't you dare!

ALVARO
I am fed up!

PAULA
I can't forgive him
Why do something to me I can't forgive?

ALVARO
I cannot forgive her
Why do something to me I cannot forgive?

PAULA AND ALVARO
Why do something to me I cannot forgive?

(The bottle falls overboard)

(RIOLOBO enters. They look at the bottle as it floats away.

RIOLOBO pone los platos sobre la mesa)

RIOLOBO
Disfrutarán sus bocas de este platillo
¿Qué miran?

(RIOLOBO ve la botella)

Ah, aquí está otra

PAULA Y ALVARO
Queremos esa

RIOLOBO
Si se fue al río, se fue

6 INTERLUDIO

7 ESCENA 6

(Cabina. Amanecer)

(El CAPITÁN está frente al timón)

(FLORENCIA sale de su camarote)

CAPITÁN
Buenos días. Despierta usted temprano

FLORENCIA
Casi nunca. Pero oí el griterío de aves

CAPITÁN
Se lo dedican al sol
Dicen que es un canto de amor

FLORENCIA
No. Es seducción pura

RIOLOBO places the dishes on the table)

RIOLOBO
This dish will tickle your tastebuds
What are you looking at?

(RIOLOBO sees the bottle)

Ah, here is another

PAULA AND ALVARO
We want that one

RIOLOBO
What's gone into the river, is gone

6 INTERLUDE

7 SCENE 6

(On deck. The next morning)

(The CAPTAIN is at the helm)

(FLORENCIA comes out of her cabin)

CAPTAIN
Good morning. You rise early

FLORENCIA
I hardly ever do, but I heard the squawking birds

CAPTAIN
It is their hymn to the sun
They say it's a love song

FLORENCIA
No. It's pure seduction

CAPITÁN
¡Coincidencia!
Hace años escuché decir lo mismo a un joven cazador de mariposas

FLORENCIA
¿Cazador de mariposas?
Extraña profesión

CAPITÁN
Para mí todas lo son
menos ser navegante de un vapor

FLORENCIA
¿Y el joven cazador?

CAPITÁN
Buscaba la Musa Esmeralda
Mariposa única en el mundo

FLORENCIA
¿Y la encontró?

CAPITÁN
Encontró algo mejor:
el corazón de una joven hermosa

FLORENCIA
¿Usted la conoció?

CAPITÁN
No sé si ahora la reconocería
pero tuve el honor de llevarla en mi ruta

FLORENCIA
Aquí cualquiera se enamora

CAPTAIN
What a coincidence!
Years ago I heard a young butterfly hunter say the same

FLORENCIA
Butterfly hunter?
A strange profession

CAPTAIN
They all are to me
except being a sailor

FLORENCIA
And the young butterfly hunter?

CAPTAIN
He was in search of the Emerald Muse
The rarest butterfly in the world

FLORENCIA
And, did he find it?

CAPTAIN
He found something better:
the love of a beautiful young woman

FLORENCIA
Did you meet her?

CAPTAIN
I don’t know if I would recognize her now
but I had the honor of taking her on my route

FLORENCIA
Anyone would fall in love here

CAPITÁN
El río tuvo que ver
pero aquello era más que paisaje

FLORENCIA
¿Qué era entonces?
¿Tuvieron hijos? ¿Vivieron muy felices?

CAPITÁN
Aquel amor era otra cosa

FLORENCIA *(Trémula)*
¿Lo ha vuelto a ver?

CAPITÁN *(Señala la selva)*
Escuché decir
que Cristóbal Ribeiro da Silva
se perdió allá adentro
Ella se convirtió en la famosa Grimaldi

FLORENCIA
¿Pero hace cuánto tiempo
que no tiene noticias del cazador?

CAPITÁN
Hace mucho
Quien se interna en la selva ...

FLORENCIA *(Aterrada)*
¿Quiere decir que tal vez murió?

(FLORENCIA se desmaya)

CAPITÁN
Un desmayo de amor

El recuerdo de un amor feliz

CAPTAIN
The river had a lot to do with it
but their love was much more than just the setting

FLORENCIA
What was it, then?
Did they have children? Did they live happily?

CAPTAIN
Their love was different

FLORENCIA *(Hesitant)*
Have you seen him again?

CAPTAIN *(Pointing to the jungle)*
I heard
that Cristóbal Ribeiro Da Silva
Was lost in there
And she became the famous Grimaldi

FLORENCIA
But, how long has it been since
you have heard news of the hunter?

CAPTAIN
It has been a long time
He who goes into the jungle ...

FLORENCIA *(Terrified)*
Do you mean that he may have died?

(FLORENCIA faints)

CAPTAIN
A lover's swoon!

The recollection of a happy love

no la ha dejado en paz
Desmayo de amor: sales azules

(El CAPITÁN toma una botellita con sales azules y la pone debajo de la nariz de FLORENCIA)

FLORENCIA
¿Dónde estoy?

CAPITÁN
Despierta usted: un desvanecimiento

FLORENCIA
Ahora recuerdo

(Fingiendo)

Sufrí un mareo

(Hablado)

Estaré en mi camarote. Gracias, Capitán

(FLORENCIA sale y el CAPITÁN vuelve al timón)

CAPITÁN
¡Pobre Florencia!
Pensaste que mientras viviera en ti
como un recuerdo
existiría Cristóbal
Nadie sabe de él
Nadie lo ha vuelto a ver

8 ESCENA 7

(Cubierta. Mediodía)

(ROSALBA, ARCADIO, PAULA y ALVARO están

has given this woman no peace
A lover's swoon: Blue smelling salts

(The CAPTAIN takes a small bottle of blue smelling salts and places it under FLORENCIA'S nose)

FLORENCIA
Where am I?

CAPTAIN
You're awake. You fainted

FLORENCIA
Now I remember

(Pretending)

I had a dizzy spell

(Spoken)

I will be in my cabin. Thank you, Captain

(FLORENCIA exits and the CAPTAIN returns to his helm)

CAPTAIN
Poor Florencia!
You thought that as long as he lived in you
as a memory
Cristóbal would continue to exist
No one has seen him
for many, many years

8 SCENE 7

(On deck. Mid afternoon)

(ROSALBA, ARCADIO, PAULA and ALVARO are

frente a la mesa jugando cartas)

(ROSALBA tira una carta a ALVARO)

ARCADIO
¡Un as de corazones!
¡Qué hermosa carta!
Se parece a Rosalba

(ALVARO tira una carta a ARCADIO)

PAULA
¡Un tres de espadas!
¡Decapita a mi rey!
¿Lo hace por molestarme?

ROSALBA
La reina de diamantes
¿Cómo lo adivinó?
¿Puede leerme el pensamiento!

ARCADIO
¡Un as de corazones!

(PAULA tira a ROSALBA)

ALVARO
El seis de trébol
¿Para qué rayos un seis de trébol?
¿Cómo he podido durar casado tantos años?

ROSALBA
El pozo es mío

ALVARO *(A PAULA)*
¿No tenías otra carta que tirar?

at a table playing cards)

(ROSALBA discards to ALVARO)

ARCADIO
An ace of hearts!
What a beautiful card!
It looks like Rosalba

(ALVARO discards to ARCADIO)

PAULA
A three of spades!
It beats my king!
Does he do it to annoy me?

ROSALBA
The queen of diamonds
How did he guess?
He can read my mind!

ARCADIO
An ace of hearts!

(PAULA throws to ROSALBA)

ALVARO
The six of clubs
Why on earth a six of clubs?
How could I have stayed married all of these years?

ROSALBA
The pack is mine

ALVARO *(To PAULA)*
Didn’t you have anything else to discard?

PAULA
¡No y ya ganaron!

(Para sí misma)

¿Cómo tira un tres de espadas?

ROSALBA *(Para sí misma)*
¿Qué será este temblor?

ARCADIO *(Para sí mismo)*
¡Una reina!

ALVARO *(Para sí mismo)*
¡Una fiera!

PAULA *(Para sí misma)*
¡Nada más por molestarme!

ROSALBA *(Para sí misma)*
¿Es acaso luna llena?

ARCADIO *(Para sí mismo)*
¡Qué mujer!

ALVARO *(Para sí mismo)*
¡Qué mujer!

ROSALBA Y ARCADIO
La suerte está de nuestro lado

ARCADIO
¡Me mira! ¡La siento cerca de mí!

PAULA
¡Alvaro!
¡Qué día tan caluroso!

PAULA
No, and they have won

(To herself)

How could he discard a three of spades?

ROSALBA *(To herself)*
Why am I trembling?

ARCADIO *(To himself)*
A queen!

ALVARO *(To himself)*
Ferocious!

PAULA *(To herself)*
Just to annoy me!

ROSALBA *(To herself)*
Could it be a full moon?

ARCADIO *(To himself)*
What a woman!

ALVARO *(To himself)*
What a woman!

ROSALBA AND ARCADIO
Luck is on our side

ARCADIO
She's looking at me! I feel her close to me!

PAULA
Alvaro!
It is such a sweltering day!

ALVARO
¡Qué agobio! ¡Insufrible!

PAULA
¡Qué aire irrespirable!

ALVARO
¡No respires!

(PAULA ignora a ALVARO y se dirige a ROSALBA)

PAULA
Señorita Rosalba, tiene usted suerte
El sobrino del capitán es un buen jugador

(ALVARO ignora a PAULA y se dirige a ARCADIO)

ALVARO
Rosalba es una joven llena de talento
Esa es la diferencia

PAULA
Esa es la diferencia

TODOS
Esa es la diferencia

ARCADIO Y ALVARO
Esa es la diferencia

ROSALBA Y PAULA
Esa es la diferencia

TODOS
Esa es la diferencia

PAULA
¡Alvaro!

ALVARO
It is so oppressive! Insufferable!

PAULA
The air is unbreathable!

ALVARO
Well, then don't breathe!

(PAULA ignores ALVARO and she addresses ROSALBA)

PAULA
Miss Rosalba you are in luck
The Captain's nephew is a great player

(ALVARO ignores PAULA and addresses ARCADIO)

ALVARO
Rosalba is a young woman full of talent
That is the difference

PAULA
That's the difference

ALL
That's the difference

ARCADIO AND ALVARO
That's the difference

ROSALBA AND PAULA
That's the difference

ALL
That's the difference

PAULA
Alvaro!

ALVARO
¡Qué aire irrespirable!

PAULA
¡Qué agobio! ¡Qué calor!

ALVARO
¡Qué cosa insoportable!

PAULA
¡Sólo mira!

ALVARO
Me retiro. Veré el paisaje

PAULA
¿Qué paisaje?

ALVARO
¡Ese!

PAULA
¿Cuál?

ALVARO
¡Ese!

PAULA
¡Moscas!

ARCADIO *(A ROSALBA)*
Con los ojos puede uno tocar.

ROSALBA
¿Es peligroso?

ARCADIO
Sólo si nadas a contracorriente

ALVARO
The air is unbreathable!

PAULA
It is so oppressive! It is so hot!

ALVARO
It is intolerable!

PAULA
Just look!

ALVARO
I am leaving. I'm going to enjoy the scenery

PAULA
What scenery?

ALVARO
That one!

PAULA
Which one?

ALVARO
That!

PAULA
Flies!

ARCADIO *(To ROSALBA)*
You can caress with your eyes

ROSALBA
Is it dangerous?

ARCADIO
Only if you swim against the current

PAULA
Es peligrosísimo. Puedes morir ahogada

ALVARO
Atrapado para siempre

ROSALBA *(Para sí misma)*
¿Qué siento?
Peligroso no parece

ARCADIO *(Para sí mismo)*
¿Qué siento?
No parece peligroso

ROSALBA
¿Por qué me siento así?
¿Por qué siento este temblor?
¿Será el río? Esa es la diferencia

ARCADIO
Esa es la diferencia

PAULA Y ALVARO
Esa es la diferencia

TODOS
Esa es la diferencia

(Salen PAULA y ALVARO)

ARCADIO
Rosalba, yo … No sé como decirlo

ROSALBA
Quisiera detener este vaivén

PAULA
It is extremely dangerous. You can drown

ALVARO
Trapped forever

ROSALBA *(To herself)*
What's this sensation?
It does not seem dangerous

ARCADIO *(To himself)*
What's this sensation?
It does not seem dangerous

ROSALBA
Why do I feel this way!
Why do I feel this trembling?
Could it be the river? That's the difference

ARCADIO
That's the difference

PAULA AND ALVARO
That's the difference

ALL
That's the difference

(PAULA and ALVARO leave)

ARCADIO
Rosalba, I … I don't know how to say this

ROSALBA
I wish I could stop this swaying

ARCADIO
Rosalba, yo ... No sé como decirlo

ROSALBA
Arcadio, quiero detener este vaivén

(ROSALBA y ARCADIO salen)

9 ESCENA 8

(Cubierta. Tarde)

(Se ilumina la figura del CAPITÁN frente al timón)

CAPITÁN
¡Riolobo! ¡Riolobo!
¡Relámpagos en un mes seco!
¡Vivir para ver!
Pero este río nunca ha necesitado motivos ni razones

(Caen sobre el uniforme blanco del CAPITÁN goterones color cereza)

Amazonas de este río ¡guíen mis manos!
¡Tropel, tropel! ¡Sonido de tropel!
¡Riolobo! ¡Riolobo!
¡Cuánta arena carga la corriente
Espiral de presagios la crecida
y el barco sobre ella en torbellino
¡No vencerán!
¡El Dorado sabrá luchar!

(Entra ROSALBA)

ROSALBA
Perdemos velocidad, Capitán

ARCADIO
Rosalba, I ... I don't know how to say this

ROSALBA
Arcadio, I want to stop this swaying

(ROSALBA and ARCADIO exit)

9 SCENE 8

(On deck. Afternoon)

(The CAPTAIN at the helm)

CAPTAIN
Riolobo! Riolobo!
Lightning in a dry month!
I never thought I'd see it
But this river has never needed reasons

(Cherry-colored droplets of rain fall on the CAPTAIN'S white uniform)

Amazons of the river, guide my hands!
Rumbling! Rumbling! Sounds of rumbling!
Riolobo! Riolobo!
There is so much sand in the current
Like a spiral of omens
and over it, the ship in a whirlwind
They shan't defeat us!
El Dorado will make it through!

(ROSALBA enters)

ROSALBA
Captain, we're losing speed.

CAPITÁN
¡Y fuerza, que es peor!
¡Busque a Riolobo y a Arcadio!

ROSALBA
¡Arcadio! ¡Riolobo!

CAPITÁN
¡Tropel, tropel!
¡Sonido de tropel!

(Entran PAULA y ALVARO)

PAULA
¡Capitán! ¡Alvaro tiene la salud muy quebrantada!

ALVARO
¡Y a Paula le ha dado el mal del río!

CAPITÁN
Son las corrientes que se contradicen
pero ya buscarán serenarse
Del vientre de la tierra
el agua saldrá purificada

PAULA
Ven, Alvaro cariño, cúbrete

ALVARO
Paula, cariño, cúbrete

(Caen enormes relámpagos)

(Entra FLORENCIA)

FLORENCIA
¿Qué pena sufre el cielo para descargar

CAPTAIN
And power, which is worse!
Go find Riolobo and Arcadio!

ROSALBA
Arcadio! Riolobo!

CAPTAIN
Rumbling, rumbling!
Sound of rumbling!

(PAULA and ALVARO enter)

PAULA
Captain, Alvaro is very weak!

ALVARO
And Paula is seasick!

CAPTAIN
The currents fight each other
but they will simmer down
From the womb of the earth
the water will emerge purified

PAULA
Come, Alvaro dear, cover up

ALVARO
Paula, darling, cover up

(Huge lightning bolts strike)

(FLORENCIA enters)

FLORENCIA
What suffering the sky must bear to discharge its

así su furia?

CAPITÁN
Señora, no debe de estar en cubierta.
Resguárdese

FLORENCIA
Capitán, yo tengo que llegar a cantarle
a aquel cazador de mariposas
Decirle cuánto lo he amado
Quiero cantar para él
Y reencontrar la luz
Esa luz me hizo libre
Me dio alas
Esa luz iluminó mi voz

ROSALBA *(Para sí misma)*
Quisiera conocerla
Es mi ilusión escucharla
y realizar mi más preciado sueño
Escuchar su voz
Conocer la emoción
de una mujer como ella
Quisiera poderla encontrar
y escuchar su voz

PAULA *(Para sí misma)*
Cariño, Alvaro, cuídate
Quiero llegar junto a ti
Alvaro, cuídate, escucha
quiero llegar junto a ti

ALVARO *(Para sí mismo)*
Paula, cariño, cúbrete

fury in such a way?

CAPTAIN
Madam, you should not be on deck.
Take cover

FLORENCIA
Captain, I must arrive to sing to that
butterfly hunter
I want to tell him how much I've loved him
I want to sing to him
And find the light again
That light freed me
It gave me wings
That light lit up my voice

ROSALBA *(To herself)*
I wish to meet her
That is my dream
Hear her and make my greatest dream come true
Hear her voice
Understand the feelings
of a woman like her
I want to find her
and hear her voice

PAULA *(To herself)*
Dear Alvaro, take care
I want to arrive by your side
Alvaro, take care, listen to me
I want to arrive by your side

ALVARO *(To himself)*
Paula, dear, cover up

Quiero llegar junto a ti
Paula, junto a ti

CAPITÁN
¡Cuidado señora! Resguárdese
No se preocupen
¡Llegaremos con bien!
¡Llegaremos con bien!

(Entra ARCADIO)

ARCADIO
¡El fogón pierde su soplo!
¡No tenemos equilibrio!

ROSALBA
Arcadio, siento el terror ahogando mis sentidos

ARCADIO
Lo sé, Rosalba
Daría la vida por usted

CAPITÁN
¡Los troncos! ¡Alejen los troncos!

PAULA
¡Tú no, Alvaro!

ALVARO
¡Yo sí, Paula!

CAPITÁN
¡Cuidado!

(ALVARO aleja los troncos haciendo una palanca.

El barco da un giro y ALVARO cae el al río.
El agua lo cubre)

I want to arrive by your side
Paula, by your side

CAPTAIN
Be careful, Madam! Take cover
Don't worry
We will arrive unharmed!
We will arrive unharmed!

(ARCADIO enters)

ARCADIO
The furnace is losing its breath!
Can't get the ship in balance!

ROSALBA
Arcadio, fear is choking my senses

ARCADIO
I know, Rosalba
I would give my life for you

CAPTAIN
Those logs! Push the logs away!

PAULA
Not you, Alvaro!

ALVARO
Yes, me, Paula!

CAPTAIN
Be careful!

(ALVARO pushes the log away.

The ship swirls and ALVARO disappears into the water)

PAULA
¡Alvaro!

(En ese momento cae un rayo sobre el barco. El CAPITÁN, descalabrado, cae inconsciente)

10 ESCENA 9

(Aparece RIOLOBO sobre el río con alas enormes)

RIOLOBO
¡Amazonas de este río!
¡Piedad! ¡Piedad!
¡No destruyan el mundo!
¡Piedad! ¡Piedad!

(RIOLOBO está enmedio de una alucinación)

En el principio fueron el caos y la manigua
La grandeza eterna del desorden

Este río
mordedura sobre la tierra
Las serpientes lo esculpieron a su paso
Sus dientes marcaron vados y riberas
Los pantanos, la huella de su baba

¡Yorurás! ¡Yorurás!

(Se escuchan las voces del coro, como si hubieran sido invocadas por RIOLOBO)

CORO
¡Yorurás! ¡Yorurás!

RIOLOBO
¡No destruyan el mundo!

PAULA
Alvaro!

(At that moment, a bolt of lightning strikes the boat. The CAPTAIN falls unconscious)

10 SCENE 9

(RIOLOBO appears on the river. He has enormous wings)

RIOLOBO
Amazons of this river!
Have mercy, have mercy!
Do not destroy the world!
Have mercy, have mercy!

(RIOLOBO is hallucinating)

In the beginning there was chaos and delirium
The eternal greatness of natural disorder

This river
a gash on the land
carved by passing serpents
shaping fords and shores
leaving marshes in the tracks of their saliva

Yorurás! Yorurás!

(The voices of the chorus can be heard, as if called up by RIOLOBO)

CHORUS
Yorurás! Yorurás!

RIOLOBO
Don’t destroy the world!

¡Piedad! ¡Piedad!

CORO
¡No destruyan el mundo!
¡Piedad! ¡Piedad!

11 ESCENA 10
(Cubierta. Segundos después)

(ARCADIO ha saltado al timón para controlar el barco)

ARCADIO
¡Mantengan la calma!

TODOS
¡A la deriva estamos!

ARCADIO
¡Calma!

PAULA
¡Alvaro!

TODOS
¡A la deriva!
¡Estamos a la deriva!

(FIN DEL PRIMER ACTO)

Have mercy! Have mercy!

CHORUS
Don't destroy the world!
Have mercy! Have mercy!

11 SCENE 10
(On deck. Seconds later)

(ARCADIO jumps up to the helm to take over the ship)

ARCADIO
Stay calm!

ALL
We are adrift!

ARCADIO
Stay calm!

PAULA
Alvaro!

ALL
Adrift!
We are adrift!

(END OF ACT ONE)

SEGUNDO ACTO

1 ESCENA 11

(Camarote de Florencia. Noche)

(El barco aparece varado en una orilla del río con un gran mosquitero que lo cubre)

FLORENCIA
Cristóbal, Cristóbal
¿Es esta luz la muerte?
¿Estaré viva?
¿Y él? ¿Estará vivo?
Cristóbal, Cristóbal
apiádate de mi alma
Sólo he venido a cantar para ti

¿Es éste mi cuerpo
o mi espíritu que vagará eternamente solitario?
¿Dónde estoy?
¿Por qué soñé que todavía podías oírme?
¿En qué momento era ya tarde?
Cristóbal, Cristóbal
sólo deseaba que escucharas de mis labios
que tu amor fue el impulso de mi vida

Sé que estás cerca
pero no sé si en la vida o en la muerte
¿Es éste tu recuerdo o eres tú?
Por piedad, Cristóbal
muerto o vivo
¡Escúchame!

ACT TWO

1 SCENE 11

(Florencia's cabin. Night)

(The disabled ship, beached by the side of the river, is covered by a large mosquito net)

FLORENCIA
Cristóbal, Cristóbal
Is this radiance Death?
Am I alive?
And he, could he be alive?
Cristóbal, Cristóbal
have mercy on my soul
I have come only to sing to you

Is this my body
or my spirit that will forever wander in solitude?
Where am I?
Why do I dream you can still hear me?
When did it become too late?
Cristóbal, Cristóbal
I only wished that you could hear from my lips
that your love was the driving force of my life

I know you are near
but, I don't know whether in life or death
Is this a memory or is it you?
Have mercy, Cristóbal
dead or alive
Hear me!

(FLORENCIA da un golpe muy fuerte al espejo que se rompe en mil pedazos. Su mano comienza a sangrar profusamente)

FLORENCIA
¡Sangro! ¡Estoy viva!
Y mientras viva
seguiré buscándote

2 ESCENA 12

(Cubierta. Amanecer)

(ROSALBA y ARCADIO se buscan uno al otro)

ROSALBA
¿Arcadio?

(ARCADIO la escucha a lo lejos)

ARCADIO
¿Rosalba?

ROSALBA
¡Arcadio!

ARCADIO
¡Rosalba!

(Se descubren)

ROSALBA
¡Pensé que habías muerto!

ARCADIO
¡No era el momento!

ROSALBA
¡Hablaré con la Grimaldi!

(FLORENCIA strikes the mirror hard breaking it into a thousand pieces. Her hand begins to bleed profusely)

FLORENCIA
I'm bleeding! I'm alive!
And as long as I live
I will keep searching for you

2 SCENE 12

(On deck. Daybreak)

(ROSALBA and ARCADIO are on opposite sides of the boat.)

ROSALBA
Arcadio?

(ARCADIO can hear her from a distance)

ARCADIO
Rosalba?

ROSALBA
Arcadio!

ARCADIO
Rosalba!

(They find each other)

ROSALBA
I thought you had died!

ARCADIO
It wasn't yet time!

ROSALBA
I'll get to talk to Grimaldi!

ARCADIO
¡Yo sentiré lo que es volar!

ROSALBA
¡Veo en ti una pasión que desconozco!

ARCADIO
¡Tu boca, tu boca! Eres mágica

ROSALBA
¡Tus manos, tus manos!
¡Arcadio!

ARCADIO
Si alguna vez me llego a enamorar
será de ti

(ROSALBA sonríe y se separa nerviosamente)

ROSALBA
Esa vez será nunca

ARCADIO
Dije "si alguna vez"

ROSALBA
El amor es una tumba segura

ARCADIO
Tampoco subiría a ese cadalso

ROSALBA
Allí crece la mandrágora

ARCADIO
Las serpientes anidan

ARCADIO
I'll feel what it's like to fly!

ROSALBA
I see a passion in you I hadn't seen before!

ARCADIO
Your lips! Your lips! You are magical

ROSALBA
Your hands, your hands!
Arcadio!

ARCADIO
If I ever fell in love
it would be with you

(ROSALBA smiles at ARCADIO and nervously moves away)

ROSALBA
That ever will be never

ARCADIO
I said, "if ever"

ROSALBA
Love is a certain end

ARCADIO
I wouldn't climb onto that hangman's scaffold, either

ROSALBA
It's where the deadly nightshade grows

ARCADIO
Where snakes nest

ROSALBA
Una infección

ARCADIO
Incurable, incontrolable

ROSALBA
Te apresa

ARCADIO
Te atrapa

ROSALBA
¡Frío!

ARCADIO
¡Caliente!

ROSALBA
¡Ardiente!

ROSALBA Y ARCADIO
¡Ardiente como...!

ARCADIO
Si llegásemos a enamorarnos todo terminaría mal

ROSALBA
Hemos visto a los amantes arrancarse el alma

ARCADIO
Jirón a jirón

ROSALBA
Todo terminaría mal

ARCADIO
Yo no soy quien tú imaginas

ROSALBA
An infection

ARCADIO
Incurable, uncontrollable

ROSALBA
It ensnares you

ARCADIO
It traps you

ROSALBA
Cold!

ARCADIO
Hot!

ROSALBA
Scalding!

ROSALBA AND ARCADIO
Scalding like...!

ARCADIO
If we were ever to fall in love, it would all end badly

ROSALBA
We have seen lovers tear each other's souls apart

ARCADIO
Piece by piece

ROSALBA
It would all end badly

ARCADIO
I am not who you think I am

ROSALBA
Yo no soy mágica

(Con mucha fragilidad)

Hemos visto a los amantes arrancarse el alma

ARCADIO
Sí, yo también los he escuchado

ROSALBA
Yo también los he escuchado
y he tocado la piel
de quienes ya no se aman
pero duermen juntos

ARCADIO
Sí, yo también lo he visto
Finísimas navajas en su lengua

ROSALBA Y ARCADIO
¡Ay de las almas que sufren por amor!

ROSALBA
¡Dios, ayúdame!
¡No quiero la infelicidad del odio!

ROSALBA Y ARCADIO
¡Adiós para siempre!
¡Adiós a la infelicidad!

ROSALBA
¡Adiós! ¡Adiós al amor!

(ROSALBA y ARCADIO salen de escena)

ROSALBA
I am not magical

(With great fragility)

We have seen lovers tear each other's souls apart

ARCADIO
Yes, I have heard them too

ROSALBA
I too have heard them
and I have touched the skin
of those who share a bed
but no longer love each other

ARCADIO
I too have seen it
Razor blades on their tongues

ROSALBA AND ARCADIO
Oh, the souls that suffer because of love!

ROSALBA
Help me, God!
I do not want the unhappiness of hatred!

ROSALBA AND ARCADIO
Good-bye forever!
Good-bye unhappiness!

ROSALBA
Good-bye, farewell to love!

(ROSALBA and ARCADIO leave)

3 ESCENA 13

(Ribera. Día)

(PAULA busca a ALVARO)

PAULA
¡Alvaro! ¡Dios!
Lo único que pido es morir
Alvaro, cariño ¿qué haría sin ti?
Alvaro, hace cuánto que no te digo que te quiero

Cuando estamos juntos pronunciamos
sólo las palabras desdichadas
No es desamor, ahora lo sé
No es desamor, Alvaro
Se llama orgullo
Ninguna muralla es tan alta

Tuve miedo, Alvaro
Temía perderme en ti
Quise entonces controlarte

Dejé que el orgullo me venciera
Ataqué, herí
Me volví infeliz para dañarte
Oh, Alvaro, si pudiéramos salvar nuestro amor
¿Cómo podremos derribar este muro de orgullo?

Alvaro, escúchame, quiero salvar nuestro amor Alvaro,
cariño, quiero estar a tu lado
para siempre
A tu lado
para siempre

3 SCENE 13

(The river bank. Morning)

(PAULA is looking for ALVARO)

PAULA
Alvaro! Dear God!
All I ask is to die
Alvaro, my love, what would I do without you?
Alvaro, how long has it been since I told you I loved you

When we are together
we utter only angry words
It is not lack of love, I know now
It is not lack of love, Alvaro
It is pride
No other wall is so high

I was afraid, Alvaro
I feared losing myself in you
I tried to control you

I let my pride take over
I attacked; I wounded
I became unhappy just to hurt you
Oh, Alvaro, if we could only save our love
How can we tear down this wall of pride?

Alvaro, listen to me, I want to save our love
Alvaro, dear, I want to be by your side
forever
By your side
forever

4 ESCENA 14

(Interlude)

5 ESCENA 15

(Cubierta. Día)

(RIOLOBO está en cubierta)

RIOLOBO
¡Amazonas de este río!
¡Reciban mi canto en agradecimiento!

¡Salvaron al mundo de su destrucción
por millonésima vez en este día!

¡Amazonas!
¡Vírgenes morenas!
¡Tambores!
¡Hagan cimbrar de nuevo al mundo!
Este río
Serpentina de color sobre la tierra
¡Bailen, bailen, bailen!

(Entra ARCADIO)

RIOLOBO
¡Arcadio, estamos vivos!

ARCADIO
Riolobo, ¿qué te hiciste en la tormenta?

RIOLOBO
Quería que tomaras el timón

ARCADIO
¡Y lo lograste!

4 SCENE 14

(Interlude)

5 SCENE 15

(On deck. Day)

(RIOLOBO is on deck)

RIOLOBO
Amazons of this river!
I offer you my song in gratitude!

You saved the world from destruction
for the millionth time today!

Amazons!
Dark virgins!
Drums!
Make the world beat again!
This river
Serpentine of color over the land
Dance, dance, dance!

(ARCADIO appears)

RIOLOBO
Arcadio, we are alive!

ARCADIO
Riolobo, where were you during the storm?

RIOLOBO
I wanted you to take the helm

ARCADIO
And you managed it!

(Entra el CAPITÁN)

ARCADIO
Tío, ¿está usted bien?

CAPITÁN
Feliz de ver cómo controlaste el barco

(ARCADIO se enorgullece pero pronto vuelve a entristecerse)

Y dime ¿por qué sufres así?

ARCADIO
Es el mareo

CAPITÁN
Es el amor, dirás

ARCADIO
Lo que sea
Pero nunca las entrañas
me habían ardido así

CAPITÁN
Los síntornas son claros
hidrofobia, desvelo, necesidad de nada
y mucha angustia
Gusto por hablar en otras lenguas
jergas de idólatra, blasfemias

ARCADIO
No me entiende usted
por más que le explique

CAPITÁN
Arcadio, el verdadero idioma del amor es habla en señas

(The CAPTAIN enters)

ARCADIO
Uncle, are you all right?

CAPTAIN
Overjoyed to see how you handled the ship!

(At first ARCADIO is very proud of himself, but soon he returns to his sadness)

And tell me, why do you suffer so?

ARCADIO
It is seasickness

CAPTAIN
It is love, you mean

ARCADIO
Whatever
But my entrails
have never burned like this

CAPTAIN
The symptoms are clear
Hydrophobia, lack of sleep, the need for nothing
and much anguish
Desire to speak in other tongues,
idolatrous gibberish, blasphemies

ARCADIO
However much I try to explain it
you simply do not understand

CAPTAIN
The true language of love is felt, not spoken

Hay que fluir con la cadencia

ARCADIO
No me entiende usted
por más que le explique

CAPITÁN
Arcadio, recibe este amuleto

(El CAPITÁN le da el amuleto a ARCADIO)

RIOLOBO *(Aparte)*
¡Ala de ángel!

CAPITÁN
¡Zarpamos!

RIOLOBO Y EL CAPITÁN
¡Zarpamos!

(Entran a escena ROSALBA y FLORENCIA)

FLORENCIA
Capitán, ¿está usted bien?

CAPITÁN
Feliz de verla

(Entra PAULA completamente cabizbaja)

PAULA
¡Debo darles la noticia de una desgracia!

RIOLOBO
No será necesario

(ALVARO sube a cubierta)

You must flow with its rhythm

ARCADIO
However much I try to explain it,
you just don't understand

CAPTAIN
Arcadio, take this amulet

(The CAPTAIN gives an amulet to ARCADIO)

RIOLOBO *(Aside)*
An angel's wing!

CAPTAIN
We sail!

RIOLOBO AND THE CAPTAIN
We sail!

(ROSALBA and FLORENCIA enter the scene)

FLORENCIA
Captain, are you all right?

CAPTAIN
Happy to see you

(PAULA enters with her head down)

PAULA
I have terrible news to tell!

RIOLOBO
That will not be necessary

(ALVARO comes on deck)

PAULA
¡Alvaro!

TODOS
¡Alvaro!

(FLORENCIA se acerca a ALVARO)

FLORENCIA
A nombre de los viajantes de El Dorado
le agradezco la salvación de nuestras vidas

A través de su astucia renacimos de nuevo

ALVARO
Lo hice sin pensarlo

ROSALBA
Creí que estaba muerto

ALVARO
Lo estaba

RIOLOBO
Es cierto

ARCADIO
Creí que estaba muerto

ALVARO
Lo estaba

RIOLOBO
Es cierto

ROSALBA
¿Regresó de la muerte?

PAULA
Alvaro!

ALL
Alvaro!

(FLORENCIA approaches ALVARO)

FLORENCIA
On behalf of the passengers of the El Dorado
we thank you for saving our lives

Through your courage we are reborn

ALVARO
I did it without thinking

ROSALBA
I thought you were dead

ALVARO
I was

RIOLOBO
It is true

ARCADIO
I thought you were dead

ALVARO
I was

RIOLOBO
It is true

ROSALBA
Did you come back from the dead?

RIOLOBO
Así es, regresó

PAULA
¿Qué te hizo volver?

ALVARO
Una voz me llamó
Brotó del amor

PAULA
Lo hice sin pensarlo, cariño

ALVARO
Paula, cariño

PAULA
Alvaro, cariño

ALVARO
¡Era tu voz!¡Tú!

PAULA
¡Tú! ¡Yo!

(ROSALBA descubre su libreta completamente mojada en el piso)

ROSALBA
¡No!

RIOLOBO
¡La libreta de Rosalba!

ROSALBA
¡La suerte se burla de mí!

RIOLOBO
Indeed, he did

PAULA
What made you come back?

ALVARO
A voice called to me
It sprang from love

PAULA
I did it without thinking, dear

ALVARO
Paula, dear

PAULA
Alvaro, dear

ALVARO
It was your voice! You!

PAULA
You! Me!

(ROSALBA finds her ruined notebook on the ground)

ROSALBA
No!

RIOLOBO
Rosalba's notebook!

ROSALBA
Fate mocks me!

ARCADIO
¡Su trabajo de dos años!

ALVARO
¡Es una tragedia!

FLORENCIA
¡Algunas páginas aún pueden leerse!

ROSALBA
¡No se las podré enseñar!

FLORENCIA
¿A quién desea mostrarlas?

ARCADIO
Es un libro sobre la Grimaldi

FLORENCIA
¡Extraño!
Nadie conoce su historia

ROSALBA
¡Todo está perdido!

PAULA Y ALVARO
¡No se dé por vencida, señorita Rosalba!

ARCADIO
¿Y si secáramos las páginas al sol?

(ROSALBA, desolada, oculta la cabeza entre sus manos)

6 Interludio

7 ESCENA 16

(Cubierta. Mediodía)

ARCADIO
Two years' work!

ALVARO
It is a tragedy!

FLORENCIA
Some pages are still legible!

ROSALBA
I won't be able to show them to her!

FLORENCIA
Who do you want to show them to?

ARCADIO
It is a book on Grimaldi

FLORENCIA
How strange!
No one knows her story

ROSALBA
All is lost!

PAULA AND ALVARO
Don't give up, Miss Rosalba

ARCADIO
What if we were to dry the pages in the sun?

(ROSALBA, heartbroken, hides her face in her hands)

6 Interlude

7 SCENE 16

(On deck. Midday)

(Se han quedado solas FLORENCIA y ROSALBA)

FLORENCIA
¡Ya! ¡Quite esa cara!

ROSALBA
¡Si usted supiera lo que acabo de perder!

FLORENCIA *(Intrigada)*
Nada que no encuentre en su memoria
o en su experiencia
La escuché decir que conoce a la Grimaldi

ROSALBA
Soy la más fiel de sus admiradoras

Fue tan difícil
Nunca se muestra
Pregunté, hurgué, busqué

FLORENCIA
¡Inventó también!

ROSALBA
¿Qué podía hacer?
La Grimaldi tiene miedo de la gente

FLORENCIA
No de la gente
De la fama
que atrofia el alma

(Señala una línea en el texto)

Esta, por ejemplo, es verdad a medias

ROSALBA
¡Verdad absoluta y total!

(FLORENCIA and ROSALBA alone)

FLORENCIA
Come, wipe those tears from your face!

ROSALBA
If you knew what I've just lost!

FLORENCIA *(Intrigued)*
Nothing you can't recover from memory
or your own experience
I heard you say you know Grimaldi

ROSALBA
I am her most faithful admirer

It was so difficult
She never shows herself
I asked, I probed, I searched

FLORENCIA
You invented too!

ROSALBA
What else could I do?
Grimaldi is afraid of people

FLORENCIA
Not of people
Of fame
that atrophies the soul

(Pointing at a page)

This, for example, is only a half-truth

ROSALBA
Complete and absolute truth!

FLORENCIA
Sí, recibió un don
Pero fue en la intimidad con un hombre
cuando la voz creció desde su tallo
Echó ramas y hojas
Brotó del fondo

ROSALBA
Ella nunca cedió a las tentaciones del amor
¡Florencia Grimaldi es una mujer libre!

FLORENCIA
Atada de pies, manos y cabeza

al recuerdo de un amor feliz

ROSALBA
¿Lo sabe usted?

FLORENCIA
Probó el amor

ROSALBA
¡Yo acabo de salvarme!

FLORENCIA
Nadie se salva del amor
aún en el desamor...

ROSALBA
Es verdad
Yo trato de ocultarlo
pero siento que el alma se me seca
¡Quisiera amar a Arcadio!

FLORENCIA
Yes, she was gifted
But it was not until her intimacy with a man
that her voice grew from its stem
sprouted branches and leaves
It sprung from her innermost depth

ROSALBA
She never succumbed to the temptations of love
Florencia Grimaldi is a free woman!

FLORENCIA
Bound by her feet, hands and head

to the memories of a happy love

ROSALBA
You know this?

FLORENCIA
She tasted love

ROSALBA
I have just managed to escape!

FLORENCIA
Nobody escapes love
not even when out of love...

ROSALBA
It is true
I try to hide it
but I feel my soul drying up
I want to love Arcadio!

FLORENCIA
...porque un día, mucho después
estalla y nada puedes hacer

ROSALBA
Pero el amor aprisiona

FLORENCIA
El amor no aprisiona
es un inmenso mar
Nada lo contiene
Es como un fuego
que derrite las rejas del corazón
Deja que entre ese fuego
y serás la escritora

que has soñado ser

ROSALBA
¿Lo cree?

FLORENCIA
Lo sé
Para cantar
Florencia Grimaldi tuvo que olvidar
la infelicidad del miedo

ROSALBA
¿Por qué lo afirma?
¿Por qué tan segura?

FLORENCIA
Porque aún Florencia evoca con la voz
su amor por Cristóbal

FLORENCIA
...because one day, much later on
it bursts out and nothing will stop it

ROSALBA
But love is a prison

FLORENCIA
Love is not a prison
It is as immense as the ocean
Nothing will stop it
It is like a fire
that melts the iron bars of our hearts
Let that fire enter
and you will become the writer

you have dreamed of being

ROSALBA
You think so?

FLORENCIA
I know it
To sing,
Florencia Grimaldi had to forget
the unhappiness of fear

ROSALBA
How can you say that?
How can you be so sure?

FLORENCIA
Because Florencia still evokes with her voice
her love for Cristóbal

ROSALBA
¡La diva! ¡Usted es ella!

FLORENCIA
¡No sólo soy mi nombre!

(ROSALBA y FLORENCIA se abrazan)

CAPITÁN
¡Manaos! ¡Manaos!

8 Interludio

ESCENA 17

(Cubierta. Tarde)

ARCADIO
¿Lo ves, Rosalba?

Llegaremos a tiempo para ver a la Grimaldi
¿Cómo? ¿No te alegras?

(ROSALBA se aproxima a ARCADIO y lo besa)

ROSALBA
¿Y si juntos buscáramos ser libres?

ARCADIO
¿Amarnos sin temor?

ROSALBA
Le darás sentido a lo que escribo

(ARCADIO la besa)

ARCADIO
¡Guiarás mi vuelo!

PAULA *(Aparte)*

ROSALBA
The diva! You are she!

FLORENCIA
I am not just my name!

(ROSALBA and FLORENCIA embrace)

CAPTAIN
Manaus! Manaus!

8 Interlude

SCENE 17

(On deck. Afternoon)

ARCADIO
Do you see it, Rosalba?

We will arrive in time to hear Grimaldi
What? Aren't you happy?

(ROSALBA comes up to ARCADIO and kisses him)

ROSALBA
And what if we tried to be free together?

ARCADIO
To love each other without fear?

ROSALBA
You will give meaning to my writing

(ARCADIO kisses her)

ARCADIO
You will guide my flight!

PAULA *(Aside)*

¡Es el paisaje más hermoso que he visto!

ALVARO
¡Claro que recuerdo!

PAULA
¿De qué hablas?

ALVARO
Nuestro primer día
Llevabas un vestido de lino blanco
y un pañuelo azul

PAULA
Tal vez sea posible

ALVARO
Tal vez sea posible

FLORENCIA *(Aparte)*
¡Manaos!
Vengo a ti a cantarte mi verdad de amor

PAULA Y ALVARO
¡Se cumplirá nuestro sueño!

ROSALBA
Le darás sentido
Sin temor

ARCADIO
Guiarás mi vuelo
Sin temor

CAPITÁN
¡Manaos!
¡El Dorado en Manaos!

This is the most beautiful scenery I have ever seen!

ALVARO
Of course I remember!

PAULA
What are you talking about?

ALVARO
On our first day
You wore a white dress
and a blue handkerchief

PAULA
It could be possible

ALVARO
It could be possible

FLORENCIA *(Aside)*
Manaus!
I return to you to sing my true love song

PAULA AND ALVARO
Our wish will come true!

ROSALBA
You will give it meaning
without fear

ARCADIO
You will guide my flight
without fear

CAPTAIN
Manaus!
El Dorado in Manaus!

(RIOLOBO interrumpe)

RIOLOBO
¡Cólera! ¡Cólera! ¡Cólera!
¡Fiebre, delirio y condena!

CAPITÁN
¡Maldita enfermedad!

ROSALBA *(Asustada)*
¡Tengo miedo!

ARCADIO
¡Ven!

ALVARO Y PAULA *(Se abrazan asustados)*
¡Cólera! ¡Cólera!

FLORENCIA
¿Y Manaos, capitán?
¿Morirá?

RIOLOBO
La muerte intransigente
en forma de escorbuto
lepra, rabia, beriberi

¡Inmunda cólera!
Fiebres se ensañarán
con nuestros cuerpos

TODOS
¡Moriremos! ¡Moriremos!

CAPITÁN
¡Calma! ¡Calma! ¡Estaremos a salvo si no desembarcamos!

(RIOLOBO interrupts them)

RIOLOBO
Cholera! Cholera! Cholera!
Fevers, delirium and death!

CAPTAIN
Cursed disease!

ROSALBA *(Frightened)*
I am afraid!

ARCADIO
Come here!

ALVARO AND PAULA *(Afraid, they embrace)*
Cholera! Cholera!

FLORENCIA
And Manaus, Captain?
Will it die?

RIOLOBO
Intransigent death
that comes as scurvy,
leprosy, rabies, beriberi

Filthy cholera!
Fevers will ravage
our bodies!

ALL
We will die! We will die!

CAPTAIN
Stay calm! Stay calm! We will be safe if we do not disembark!

FLORENCIA
¡No!

(FLORENCIA, devastada, se retira)

TODOS
¡Cólera, cólera!

ROSALBA
¿Y la diva?
¿No la escucharemos?

ARCADIO
No la escucharemos

CAPITÁN
Lo siento

¡Miren!

(El CAPITÁN señala un punta en el río. Flotan ataúdes)

RIOLOBO
¡La muerte flota sobre el río!

CAPITÁN
¡Ataúdes!

RIOLOBO
¡El último abrazo!

(FLORENCIA aparece en la cubierta)

9 **FLORENCIA** *(En voz muy baja)*
¿Dónde estás, Cristóbal?
¿Vine hasta aquí para perderte de nuevo?
¿Te arrebató otra vez la selva voraz?

¿Por qué te siento cerca?

FLORENCIA
No!

(FLORENCIA, devastated, exits)

ALL
Cholera! Cholera!

ROSALBA
And the diva?
Will we not hear her sing?

ARCADIO
We will not hear her sing

CAPTAIN
I am sorry

Look!

(The CAPTAIN points to caskets floating down the river)

RIOLOBO
Death floats on the river!

CAPTAIN
Coffins!

RIOLOBO
The final embrace!

(FLORENCIA appears on deck)

9 **FLORENCIA** *(Very softly)*
Where are you, Cristóbal?
Did I come all this way just to lose you again?
Has the voracious jungle taken you from me once more?
Why do I feel you close?

(FLORENCIA se levanta y empieza su última aria)

Escúchame, Cristóbal
mi voz vuela hacia ti
como un ave y se cierne
sobre el amor del mundo
De ti nació mi canto
De entre tus manos
que en sueños y despiertas
veneran mariposas

Sé que estás escuchándome
porque vuela mi canto
Si tú no la escucharás
mi voz no volaría

De ti nace mi canto
por ti puede cruzar
el río tumultuoso de los días
o el río sereno de las noches
y allá, en la otra ribera
detenerse a escuchar
su propio rumor de agua enamorada
Sé que me escuchas
en la vida o la muerte
Si no lo escucharas no sonaría mi canto

Te siento palpitar
en las alas
de cada mariposa
y en cada brillo verde
en el viento
en el agua

(FLORENCIA raises herself and begins her last aria)

Hear me, Cristóbal
My voice soars toward you
like a bird and spreads its wings
sheltering the world's love
My voice was born in you
from your hands
which asleep or awake
dream of wondrous butterflies

I know you can hear me
because my song soars high
If you weren't here to cherish it
my voice would not glide

My song is born in you
because of you it can cross
the turbulent waters of the morning
or the still river of the night
And there, on the other bank
stop to listen
to its own fluid murmur
I know that you hear me
in life or in death
If you were not listening my song would cease

I hear the beating of your heart
in the wings
of every butterfly
in every green splendor
in the wind
in the water

en el fondo de la selva
en la vida o la muerte
Te siento palpitar
en el vuelo de mi canto
en el aire suave
Te siento
en el aire
¡Cristóbal! ¡Cristóbal!
Te siento palpitar
en el aire suave
de mi canción

Aquí, aquí, aquí
en mi canto

in the depths of the jungle
in life or in death
I hear your pulse
In my song's soaring flight
In the soothing skies
I feel you
In the air
Cristóbal! Cristóbal!
I feel the beating of your heart
In the gentle air
of my song

In here
In my song

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