**Downstream**

**(Río Tormentoso)**

**By Ramón Griffero**

**1995 Translated by Adam Versényi © 2015**

**CHARACTERS:**

**EUGENIA 47-55 years old, Waldo’s mother**

**MARCIA 24 years old, Willy Asenjo’s daughter**

**LORENA 21 years old, and Chip, her stuffed animal**

**WALDO 25 years old, the River’s friend**

**WILLY 55 years old, Marcia’s father**

**CRISTIAN 23 years old, a photography student**

**DRUG DEALER 35 years old**

**THE WOMAN WHO OWNS THE KIOSK 44 years old, Roley’s mother**

**OTHERS: The Boy From the River—The Nouveau Riche Woman—The Young Man—The Pimp—Willy’s Woman—The Thief—Young Man at the Disco—The Detective—Drug Dealer II—Father--Girl**

**SCENIC ANTECEDENTS:**

***The play takes place in a three-story building.***

***Scenographically, this is represented as a plastic abstraction of a building, six rectangles superimposed with a stairway running through the center. (Each rectangle is an apartment, with its magnetic furniture, lighting, and other elements in bas-relief.)***

***Distribution by floor:***

***The apartment on the first floor stage right is covered with a metallic curtain that never opens. Everything that happens there is done in silence, but follows the action on the rest of the stage. For example: people get up in the morning, make love, eat meals, etc.***

***On the first floor stage left: one finds a small store or kiosk, the Woman Who Owns the Kiosk’s place.***

***On the second floor stage right: Willy and his daughter Marcia’s apartment. It’s pink, decorated with military banners and trophies, and a Chilean altarpiece.***

***Second floor stage left: Eugenia and her son’s apartment. It’s Nile green. Decorated in wicker, artisanal weavings, and pots of geraniums.***

***Third floor stage right: Cristián’s apartment. The young photographer, his apartment is gray. The walls are covered with photographs and posters.***

***Third floor stage left: Lorena’s apartment. It’s blue, antique parasols and fans with stuffed animals.***

***Moments in the stage action are shared by all of the inhabitants. That is to say, by the building as a whole—these moments will be determined by the staging. The organic life of the building is constant and parallels the actions called for by the text.***

***The location of the building is that of a city block on the outskirts, near a river.***

***The building is situated towards the back of the stage and is covered by a scrim during the first few scenes.***

***Downstage, both left and right, are oil drums and tires that represent the riverbank.***

***The lighting follows the stage action, marking the narrative progression, moving the spectator’s gaze from plane to plane.***

**FIRST SEQUENCE**

**SCENE I**

**(*Night—Waldo on the riverbank.*)**

**WALDO: Everything’s quiet, river. It’s time to smoke a cigarette and converse. Great music, great vibe. Over there they’re snoring, you’re like me, calmwithout noise. I’ll let you know something ahead of time, a full moon’s coming and you’ll reflect it. There you’ll be, all dolled up and ready to party, you don’t have a mirror to see yourself with, but believe me, it’s when I see you best . . .**

***(On the banks of the river . . . a scream is heard—The Woman Who Owns the Kiosk with packages, a silhouette in the back.)***

**THE WOMAN WHO OWNS THE KIOSK: I bet they’re there, I’m sure of it, hidden like lizards, I know they’re listening to me . . . Tell Carlos I’m going to catch him one of these days . . . he can’t keep hiding. Nelly already told me everything, be a man, come home and take responsibility for your wretch of a son . . . We’re all miserable because we’re women alone. Didn’t you have a mother? I curse you, all of you sitting on the rocks and darkening the riverbanks, all of you, you won’t amount to more than this cursed river, always carrying waste and your lives won’t be more than the mud you breathe, the same filth you contemplate . . .**

**WALDO: Go watch TV . . . At least we’re not stuck like that. Isn’t that right, river?**

***(The Woman Who Owns the Kiosk sings.)***

**“Que grande viene el río, que grande se va a la Mar.”**

**SCENE II**

**(A *motorcycle arrives upstage, a young man bringing Lorena home.*)**

**LORENA: Uyy, here at last!**

**THE YOUNG MAN: It took long enough.**

**LORENA: (*As he tries to seduce her.)* Come on, not here, take it easy . . .**

**THE YOUNG MAN: Ok, see you.**

**LORENA: You know, Leo, I really like you, ciao. (*He leaves.*) Waldo, are you there? . . . Waldy.**

**(*Waldo lights a match on the riverbank. Lorena runs to him and sits at his side.*)**

**LORENA: I had such a good time, Waldo. Such a handsome boy, and his eyes . . . I’ve arranged to call him; I hope something comes of it . . . Uy, it’s freezing here.**

**WALDO: It’s humid, not freezing . . .**

**LORENA: The night was so short, it’s morning already. What are you thinking about?**

**WALDO: About . . . How’s the little monkey? . . .**

**LORENA: He’s not a monkey, he’s my friend Chip. The stars are disappearing already. We’re so small, imagine when the aliens land, what do you think they’ll be like?**

**WALDO: They won’t come. We have such bad energy that if we ever come into contact with them we’ll destroy them.**

**LORENA: Liar! I’d love for a flying saucer to come and take me away, they must be wonderful.**

**(*A moment of silence.*)**

**LORENA: Remember the blackout? It was my first time, with tongue and all.**

**WALDO: It was Roly you wanted to do it with, we had you all primed . . .**

**LORENA: I can still feel the noises here.**

**SCENE III**

**The Night of the Protest**

**(*The noises called up by Lorena begin to invade the space, which transforms itself into a night of protest. Candles are lit, the noise of pots and pans being beaten gets louder, the sounds of helicopters and bullets inundate the night . . . Lorena kisses a young man in silhouette. Upstage several young people run from the police and shots are heard. One of them falls, wounded. His friends pick him up and carry him off announcing:*)**

**CHORUS: They killed Roly! They killed Roly!**

**LORENA: And I thought Roly was kissing me, when it was you.**

**WALDO: He was late.**

**SCENE IV**

**(*The Woman Who Owns the Kiosk, Roly’s mother.*)**

**THE WOMAN WHO: It’s past midnight, Roly. You turn twenty-one today, fifteen onearth and seven in heaven. . . . I won’t bring toys to the cemetery anymore, but I bought you this musical card, so you can hear it. . . . They didn’t even send a letter. If only I’d have fixed the pickup truck, or used my savings to pay for a garage so that they wouldn’t have destroyed your little head. . . . I should have been there . . . they would have listened to me. “Señor, don’t shoot, señor. We’ll pay you for fixing it, it’s nothing personal.” We’re always throwing rocks here, whether it’s to drive away the dogs at night, whether it’s playing hit the bull’s eye with the oil drums, of course, they say these pickup trucks are expensive and afterwards they’re left damaged. That’s life, some win, some lose. My son lost, that captain got a promotion. . . . Roly, they killed my Roly!**

**LORENA: Sleep, Lorena, the river will carry you. Now I understand what it means to take care of sleep.**

**(*Marcia arrives plastered.*)**

**MARCIA: I love him more than hell itself. What do I feel? Let’s see, am I ugly? That’s it, bitch, you’re ugly. Or maybe I don’t know how to kiss? That other one is ugly, she has cellulitis, and all those bastards line up for her. . . . Do I smell bad? No, it must be my personality. I get fed up. I need to be cool, tranquil, relaxed, talk less. . . . Make yourself two lists: on one everything good, on the other everything bad. Do something! I love him more than hell itself and the bastard gives me nothing . . .**

**(*Cristián talks to a sex chat line on the public telephone.*)**

**CRISTIAN: I’m Cristián, you? Yes, it’s late. Me? 1 meter 75 tall, thin, 24, and you? . . . I don’t know, I’ve never measured myself. Top or bottom? If you wanna go that way . . . depends with who . . . okay . . . I don’t have one, only the public phone. Okay, give it to me. Yes, I’ll call you, ciao . . .**

**SCENE V**

**The Boy From the River—Waldo**

**(*A boy appears in a school uniform, short pants, school bag full of mud and water.*)**

**BOY: What time is it? Where am I?**

**WALDO: Hey, what happened to you? This is not time to go swimming. Besides the beach here’s no good.**

**BOY: I’d promised to do it and I did, but it looks like I slipped on the rocks.**

**WALDO: How many bridges did you pass?**

**BOY: I didn’t count them, but where I began there were only rocks and willows, then I crossed gardens, buildings, highways and then I ran aground here.**

**WALDO: Are you in one piece? Let me look.**

**BOY: I thought it would taste like chocolate milk.**

**WALDO: Christ, are you stupid.**

**BOY: I wanted them to find me, the police. I wanted them to carry me off in the ambulance so my mother would worry about me, but it got dark and only you appeared.**

**WALDO: You’re weird! Don’t you have any consideration? I’d never make my mother suffer like that; she’s already had it up to here. I want her happy, smiling, I want to buy her a house, take her traveling. You can do what you want to everyone else, they aren’t worth shit, but not to your mother.**

**BOY: I want them to realize what they’re missing; I want them to believe that I’m dead. I want to see her regretful, lying over the casket, and all my schoolmates, especially the ones who stole my pencils, having to carry me. And the church full of parents and tutors . . . I can’t go back now.**

**WALDO: I’m beginning to like you.**

**BOY: I don’t have any friends. We met and you talked to me and I said to myself: whoever finds me is destined to do so; he’ll by my true friend. Hi, I’m Raúl. How are you, my friend?**

**WALDO: Waldo, friend.**

**BOY: What’s she doing here?**

**WALDO: She’s dreaming. I’m stuck here in my place. People don’t fish this river, they don’t see the snow it brings or the sea it’s going to be. Besides, I’ve known it since I was a kid. Here’s where I first masturbated, that’s where I got knifed, it’s all crazy, all . . .**

**BOY: It looks like I have to go back. I feel my mother’s wails. Waldo, friend forever . . . When you see a lot, you see the future and the future looks at you . . .**

**WALDO: You just got heavy.**

**BOY: No, the future’s right in front of you. This river, these stones, there where it turns, look at it. A hundred years from now whoever sits where you are Waldo will see the same thing, but you’ll have already seen it.**

**SCENE VI**

**In the Building**

**(*Shadow play behind the scrim from Willy’s apartment.*)**

**WILLY: You’d think I was just anybody. I had responsibilities, they gave me I important operations. I carried out that undercover operation—what did they call it—Eagle Four, without a trace, two stars on the board . . . That didn’t come out in the papers. How do you think I bought you the washing machine? Stole it? Never, on my merits, my own merits. “Yo tenía un compañero otro igual yo no tendré”, etc.**

**WOMAN: Come to bed, Willy. I’m tired.**

**WILLY: The night . . . You don’t know how to enjoy the night . . .**

**SECOND SEQUENCE**

**SCENE I**

**Dawn**

**LORENA: What a beautiful dream.**

**WALDO: You feel asleep.**

**LORENA: Chip was partying it up.**

**WALDO: Let’s go.**

**SCENE II**

**Scene: The Wall**

**(*Choreography of waking up. The scrim rises. Alarms sound in the building’s***

***apartments. The inhabitants get dressed, brush their teeth, The Woman Who Owns the Kiosk arrives, a woman and the inhabitant of the mysterious apartment leave. . . .*)**

**LORENA: Waldo, do you know what I imagine each time I hear the alarm clocks? I see everyone as if they were in the video for “The Wall”. Get it? “We don’t need no education”. . .**

**(*The whole building does the choreography for “The Wall” by Pink Floyd.***

***Then everything returns to normal.*)**

**SCENE III**

**In Eugenia’s Apartment**

**EUGENIA: (*Singing with a feather duster.*) “Se va enredando, enredando, como el muro la hiedra”. . . (Violeta Parra). You have to clean, Manuel! So that everything’s in its place. That way, if they come, they’ll see that we are honest people—“they treat you the way they see you”. Did you come from the river? They’ve been down there early, snooping around, they say they pulled out a boy, in a uniform and everything . . . I would have taken care of him . . .**

**WALDO: Mama, wouldn’t you like to have a friend? Instead of spending the whole day alone . . .**

**EUGENIA: And if your father returns?**

**WALDO: Mama, he’s not going to return.**

**EUGENIA: Who told you that nonsense? They’re brainwashing you. How can you even think such a thing. They’d have notified me, by mail, from the court, by means of a legal medical document, by . . .**

**WALDO: Mama, no one will ever notify you.**

**(*Eugenia goes out to sweep in front of the building.*)**

**EUGENIA: “Se va enredando, enredando, como en el muro la hiedra” Manuel, do you remember when you took me to the Municipal and there he was singing “Suena la sirena son cinco minutos y dónde está . . . con él . . . con él” (Victor Jara). And the tears fell from my eyes and you said to me: “the compañera’s turned cry baby on me”. But no, that wasn’t it. It was a premonition. “Suena la sirena son cinco minutos . . .” And where are you Manuel . . . Manuel! You saw that I wasn’t a cry baby.**

**THE WOMAN WHO: Señora Eugenia, remember that you owe me for a quarter kilo of sugar, half a bottle of oil, and half a kilo of rice. . . . Oh, and Waldo asked for two sticks of gum, it’s all written down.**

**SCENE IV**

**In Lorena’s Apartment**

**LORENA: Marcia, I met a great guy, he gave me his number and everything.**

**MARCIA: I did it with Dano!**

**LORENA: You did it!**

**MARCIA: Yes, girl.**

**LORENA: And what did you feel?**

**MARCIA: I don’t know, I was too plastered.**

**LORENA: Maybe he was just small.**

**MARCIA: Dano? Shh, Lory, he split my lips open at the clit. I nearly died, girl, I nearly died.**

**LORENA: But then . . .**

**MARCIA: It was wonderful; I seem to have fallen in love. I see him all day long, I want him now, I want to kiss him all over, understand? I want to feel his smell . . . I fell in love.**

**LORENA: I don’t understand you, Marcia. How can you be so crazy? You fall in love every time you go out. For me there’ll only be one.**

**MARCIA: Look, Lorena, what I’m looking for is someone who’ll treat me like a queen, understand? And if someone comes along who’ll treat me better, I’ll drop him. I want to have a great time for the rest of my life.**

**LORENA: Ay, Marcia, how can you be like that? I’m going to find someone who writes me poems that say: “Lorena, my flower, I will never let you wither, I will nurture you with the water of my love.”**

**MARCIA: If you find him, let me know, I’ll take him from you. I’d cut my wrists for Waldo, but the nut’s so stuck.**

**LORENA: Marcia, hush, you’re upsetting me. Don’t you have anything to eat? I’m so hungry . . .**

**SCENE V**

**Willy with the Drug Dealer**

**(*In Willy’s apartment. They play dominoes.*)**

**DRUG DEALER: Yes, Willyto. Things are hard . . .**

**WILLY: Not at all, you’ve just got to apply the same treatment to these delinquents as to the others. You saw the results. Nobody ever thinks about running around shouting and painting slogans now. It was harsh, but effective. I bet three.**

**DRUG DEALER: You were the good element, Willy.**

**WILLY: I always think of this one young brat, the one I had to send with Lalo. The woman gave herself to me, out of pure love. I wanted to save her but she was marked. I’ve never fucked better, I can’t tell you the panic I felt upon finding myself in front of the mother, with the photo stuck right there. I won’t give her to anyone.**

**DRUG DEALER: That’s love, Willy. Pass.**

**WILLY: And you, with that faggot, the one you decided to get familiar with using the family-sized coke bottle, and then the neck broke? How the bastard howled. Christ, were we bastards! I bet five.**

**DRUG DEALER: Times past, Willy. Now you’ve got to work hard at business. Sales are down. And, you know, Willy, it’s not all about making money. Part of it is about helping out brothers with problems. You, lawyers, rents are expensive . . . And here where you live you could do good business.**

**WILLY: You’ve come far, good instincts, a good nose, no problem. A little drink?**

**SCENE VI**

**(*Musical choreography, general movement throughout the building. The Drug***

***Dealer leaves, Cristián arrives, Lorena goes to make a phone call at the same time as***

***The Woman Who Owns the Kiosk. Eugenia comes out to sweep.*)**

**CRISTIAN: Where are you going so fast?**

**LORENA: I’ll tell you in a minute.**

**(*Worrying, Lorena waits for the Woman Who Owns the Kiosk to finish her phone call.*)**

**THE WOMAN WHO: How is everyone there? We’re all well here, Juanito’s good, grandmother still has her aches and pains . . . yes, well, the third age . . . and already in day care . . . how time flies . . . And how’s Nelly? . . . that’s great, I’m so happy . . . Yes, you have to be careful when you go out, of course, only carry the money you need. Yes, the worst is the documents, plus filling out all those forms . . . yes . . . and the time you lose . . . And after all that you don’t get it.**

**(*While Eugenia cleans the Nouveau Riche Lady arrives with packages. This scene***

***parallels that between The Woman Who Owns the Kiosk and Lorena.*)**

**EUGENIA: (*Singing*) “Juntemos todos las manos los negros sus manos negras, los blancos sus blancos manos” (Quilapayún). . .**

**NOUVEAU RICHE WOMAN: New hairdo, things are going so well for Lucho, thank God. We just bought an apartment in Maipú; it’s beautiful, with an intercom, a stupendous washing machine, completely equipped.**

**EUGENIA: Different from these blocks.**

**NOUVEAU RICHE WOMAN: Yes, a great difference. And how’s everything here?**

**EUGENIA: Good, it seems.**

**NOUVEAU RICHE WOMAN: Everything’s just the same, the line for the phone, the garbage, how amusing.**

**EUGENIA: Are you here to see your sister?**

**NOUVEAU RICHE WOMAN: Yes, I brought her an electric toaster. They’re giving them away in the shops. Ciao, and, listen, that car, the red one, it’s mine. Beautiful, isn’t it? Go take a look at it . . .**

**THE WOMAN WHO: Yes, I put the other one there, of course . . . they got along so badly . . . yes, well, children are harmed the most. The bell is ringing, Laura, hello to everyone, tomorrow . . . yes . . . yes . . . Ay, we got cut off.**

**LORENA: Hello, could I please speak to Leonardo? Hi Leo, it’s me, Lorena, hello, you know something? I woke up feeling so good because I dreamed about you and that made me want to see you. It was like we were at the beach . . . Ah, a friend just arrived, well, could we . . . You call me, let me know what time. . . . At seven . . . (*He hangs up.*) . . . Kisses.**

**LORENA: (*Climbing the stairs, counting.*) He loves me, he loves me not, he loves me, he loves me not . . .**

**SCENE VII**

**NOUVEAU RICHE WOMAN: My radio, they stole my radio! Resentful little . . .**

**(*In Cristián’s apartment.*)**

**WALDO: Here, take it, it’s a gift.**

**CRISTIAN: Why’d you get it?**

**WALDO: I was interested in the cassette, listen to it . . .**

**THIRD SEQUENCE**

**Scenes of Saturday Afternoon**

**(*Brief sequences of music and action in each apartment: 1) The Woman Who Owns***

***The Kiosk arranges herself in front of the mirror, bolero 2) Marcia dances modeling in***

***her apartment, samba 3) In Cristián’s apartment he shows Waldo how they dance in the***

***discotheques, Madonna 4) A Romantic Ballad plays in Lorena’s apartment, she’s lying***

***across her bed.***

***As this survey concludes General Music plays throughout the building as each of them***

***Repeats a gesture: 1) The Woman Who Owns the Kiosk arranges her breasts and tugs at***

***her skirt 2) Eugenia cleans, then shakes out her dust cloth 3) Marcia pulls on socks and***

***does her hair 4) Cristián adjusts his pants 5) Lorena brushes her hair 6) In the***

***mysterious apartment they dry themselves off with a towel and apply deodorant.*)**

**SCENE I**

**(*Marcia calls to Waldo who is going towards the river from her apartment.*)**

**MARCIA: Hi, Waldo! Remember we’re going out . . . Don’t forget!**

**WALDO: I’ll be there . . .**

**DRUG DEALER: The chick likes you. Well, what do you say? You’ll make good money, or would you prefer to work your ass off from seven in the morning until eight at night?**

**WALDO: If you say so.**

**DRUG DEALER: I don’t say so, the facts say so. “The facts, baby. The facts.”**

**WALDO: How much?**

**DRUG DEALER: What you’d earn in a month in one day. This is serious. “Big business”. You understand English?**

**WALDO: A little bit.**

**DRUG DEALER: Look, Waldito, we’re all friends here, coin talks, but if you play us false things change. We put too much confidence in one guy. All of a sudden he took off with a kilo. On top of that he became a snitch. Know what happened to him?**

**(*Lights up on the mysterious apartment. A young man comes running and is grabbed.*)**

**DRUG DEALER II: On the ground, you piece of shit.**

**(*The shoot him in the forehead.*)**

**DRUG DEALER: Here, just to get started . . . You won’t be sorry, “see you”.**

**SCENE II**

**Photography Session**

**(*Cristián’s apartment. Lorena and Marcia arrive.*)**

**CRISTIAN: Hurry, look, a picture like that is where it’s at.**

**LORENA: No, I can’t, I’m embarrassed.**

**MARCIA: Ayy, what a picture, I love it. Take it, wrap yourself up . . .**

**CRISTIAN: That’s it, a “look”, hot and romantic.**

**MARCIA: One tit, nothing more . . . (*She exposes one of her breasts, then Lorena does the same.*)**

**LORENA: Ayy, I’m so nervous, cover your eyes, Chip . . . come on, hurry up . . .**

**CRISTIAN: That’s it, with passion, now from the other side, such sensual chicks, now with your mouths open . . .**

**MARCIA: We’re artists, bitch!**

**LORENA: Listen, Cristián, don’t you show these to anyone . . .**

**(*In the kiosk conversing with the Drug Dealer.*)**

**THE WOMAN WHO: It’s gotten to the point where I can’t even watch television. I get scared, so many maimed people, so much shock, so much disgraceful behavior. . . . that’s where we’ll end up one day . . .**

**SCENE III**

**Willy’s Apartment**

**WILLY: How touchy you both are coming from that guy’s apartment, the one who’s running out of ears for his earrings.**

**MARCIA: Cristián? He’s healthier than yogurt.**

**WILLY: That little bastard is weird.**

**MARCIA: Weird? How?**

**WILLY: That’s what civilians lack, initiative. What do you want? Do I have to draw you a little picture or should I just give you orders? Stay here, quiet in the apartment.**

**MARCIA: But, papa, we’re going out with some . . . engineers. Tell him, Lorena.**

**LORENA: Yes . . . from . . . from . . . the University.**

**MARCIA: Besides, I’ll be with Lore . . .**

**WILLY: All right, but make sure you stay in line.**

**SCENE IV**

**On the river banks**

**WALDO: River, I don’t know, but when I see you flowing down, slowly passing by, without a sound, as if you don’t want them to see you, as if you want them to forget you’re here. Christ, river, we’re the same, I’m going to sit at your side, like two friends, you’ll feel me next to you but I won’t ask you anything. This is the best:**

**(*Cristián takes his picture.*)**

**WALDO: You’re glued to that camera.**

**CRISTIAN: And you to the river.**

**WALDO: Taking photos is a way to have everything, but only on paper, nothing more.**

**CRISTIAN: I’d never thought of it like that. I used to come sit here too, to think about what to make of myself.**

**WALDO: Man, too much.**

**CRISTIAN: I’d just learned how to look in people’s eyes. I thought they’d realized, that they’d chase me. The worst was with my dad; I didn’t want them to suffer.**

**WALDO: You took a lot on yourself.**

**CRISTIAN: I thought that it would be better for me to be dead, you know? So there wouldn’t be any scandal.**

**WALDO: You love what you love. You’re neither queer nor macho; you’re just a young man, nothing more.**

**CRISTIAN: A young man? Well . . .**

**SCENE V**

**(*The scrim that covers the set is lowered. Marcia and Lorena arrive. Smoking a joint.*)**

**MARCIA: Here we are.**

**CRISTIAN: No kidding?**

**MARCIA: What a great smell.**

**LORENA: Ay, I’m so nervous.**

**WALDO: Walk away.**

**CRISTIAN: Uh-oh, Chip’s getting pale.**

**MARCIA: I’m so stoned.**

**LORENA: I feel like straw floating on air.**

**CRISTIAN: We’re on the interplanetary ship, entering the magnetic zone.**

**WALDO: It’s Tunik, the lost planet.**

**MARCIA: Let’s return to base, let’s return to base, “please” . . .**

**LORENA: I’m receiving alpha signals. Pip . . . pip . . . Let’s have a good time . . . I don’t know why, but I feel like . . . Maria in *The Sound of Music*!**

**(*The Sound of Music music, Lorena hits each of them with her teddy bear and they all get up stoned and sing 1) Cristián: “Do a deer” . . . 2) Marcia: “Re, a drop of ” . . . 3) Waldo: “Mi, a name” . . . 4) Lorena: “Fa, a long,” . . . They dance the song from the banks of the River until they get upstage.*)**

**SCENE VI**

**In the Discotheque**

**(*They advance in a line from upstage, as if they were modeling in the street. When they***

***reach the lip of the stage the music and lights change, indicating they are now in the***

***discotheque. The Young Man and The Young Man-Discotheque appear alongside them.*)**

**MARCIA: People are looking . . .**

**LORENA: Let them look.**

**MARCIA: I’m going after Waldo tonight.**

**LORENA: Didn’t you say you were in love with Dano?**

**MARCIA: That was yesterday, Lorena, don’t get yourself stuck. Go on, hit on that one . . .**

**(*Lorena goes towards the Young Man-Disco. Cristián seduces the Young Man.*)**

**MARCIA: You’ve gotten so serious as you’ve gotten older, Waldo.**

**WALDO: I’m just coked up *. . .***

**MARCIA: Give me some then . . . (*They snort.*)**

**(*Lorena dances with the Young Man-Disco. Marcia and Waldo move away. Cristián***

***retires with the Young Man.*)**

**YOUNG MAN-DISCO: I’ve got an incurable illness: progressive cirrhosis.**

**LORENA: I’m also condemned to death without a cure. I’ve got a tumor in my brain that grows everyday, it’s insufferable.**

**YOUNG MAN-DISCO: Do you believe in reincarnation?**

**LORENA: Yes.**

**YOUNG MAN-DISCO: I too will be born again. I’m sorry, I can’t hide it any longer, I love you.**

**LORENA: Why talk about love now?**

**YOUNG MAN-DISCO: Because love is life, and that’s what we need.**

**(*The Young Man-Disco disappears. Lorena realizes she’s alone, leaves. The scrim rises***

***exposing the building.*)**

**FOURTH SEQUENCE**

**SCENE I**

**Saturday Night in the Building**

**Parallel Loves**

**Waldo-Marcia**

**MARCIA: I’ve gone crazy . . . Here’s safe.**

**WALDO: Let’s go to the river.**

**MARCIA: What for? Right here . . . Come on, put this on (*Passes him a condom. They remain in the building’s stairwell.*)**

**Cristián—Young Man**

**YOUNG MAN: Your pictures are good. Artists are so sensitive. Do you want me to model for you?**

**CRISTIAN: You’re the one who offered.**

**YOUNG MAN: Well then, let me take off my shirt. . . .**

**(*Cristián takes photos.*)**

**YOUNG MAN: Christ, you’re nice. (*Embraces him, they begin to caress each other sexually . . .*)**

**Willy—Willy’s Woman**

**WOMAN: No, not that again! You’re going to tie me up.**

**WILLY: What do you want me to do, look for someone out on the street? All couples have their . . .**

**WOMAN: Just not so tight.**

**WILLY: Shut up, you bitch. Now you’ll see, you snitch. We’ll give you what you like.**

**WOMAN: Willy, they’ll hear us next door!**

**WILLY: That’s what you like. Bitches.**

**(*Throughout the building Waldo and Marcia, Cristián and the Young Man, Willy and the Woman all begin to make love at the same time. Lorena gets excited and masturbates. Eugenia gets up to see what’s happening at the sound of a collective orgasm.*)**

**YOUNG MAN: You know what? I lost control. I don’t want to have anything to do with this.**

**CRISTIAN: We were having a good time.**

**YOUNG MAN: Not at all. You know what? If we run into each other out there stay away from me, ok? . . . If I’ve seen you, I don’t remember you. Get it?**

**CRISTIAN: You wanted it.**

**YOUNG MAN: I don’t understand, I don’t recognize myself . . . Know what? I’m taking these. (*He takes the roll of film from the camera . . . runs down***

***the stairs. Cristián spits at him on the street from his apartment.*)**

**LORENA: Dear Diary: I had such a good time with Cris, Waldo and Marcia. We got so stoned! The worst thing was when I was dancing, I was so carried away, his name was Pato and he told me: “wait for me, I’m going to the bathroom” and I waited right there for like an hour and then I saw him really into some other chick. Can you believe it, Diary! Ok, that’s all, Chip.**

**FIFTH SEQUENCE**

**SCENE I**

**Sunday—Morning**

**(*The young people are sleeping. Eugenia gets up to the sound of leftist music. Willy gets up as well, but in his apartment the radio plays the tonada “Chile, Chile lindo, lindo como un sol”*. *Eugenia sweeps in front of the building.*)**

**EUGENIA: “De pie cantad que vamos a triunfar” (“El pueblo unido” de Quilapayún)(*Shifting gears*) Manuel, it was like dancing, you were so happy, you said to me, let’s do it again. I only had to look at you and I got all choked up. You took me by the hand so firmly and we shouted, laughing and we made the whole Alameda jump. You picked me up and everything was moving: “Whoever doesn’t jump is on the right”! And that’s when I realized, Manuel and I, we’re going to get married. “Because it’s not just about getting a new president this time, it’s going to be” . . .**

**(*Willy violently grabs her broom.*)**

**WILLY: Listen! You can stop singing; you’re not so refined.**

**EUGENIA: No, I wasn’t singing . . . It was the radio, I’ll turn it off. The kind of music they play these days, I like boleros.**

**WILLY: Calm down, baby, no more explanations. Show some respect, OK?**

**SCENE II**

**Cleaning the Building**

**(*Lorena and Cristián with some rags.*)**

**CRISTIAN: You know what? Today we’re going to help her.**

**LORENA: Chip brought a little rag.**

**EUGENIA: Start with the windows I can’t reach and in the corners where the spider webs form. But don’t clean that door (*indicating Willy’s door*) let the earth cover it.**

**The Evangelicals**

**(*They enter singing while the others clean the building. At the head of the column are two evangelicals with guitars, a woman with a tambourine, and behind them Willy and the Drug Dealer.*)**

**SONG: “Alabado sea el creador, que nos guía y nos conduce por la senda del perdón” (*repeat*)**

**DRUG DEALER: You’re right, Willy. Christ loves us.**

**The Building Dances**

**(*Lorena-Cristián—Eugenia—and the Woman Who Owns the Kiosk all dance. Marcia and Waldo watch from their apartments.*)**

**LORENA: You’re always singing. Look, learn this one.**

**SONG: (Rumba-Merengue) “Mi negro bonito, mueve, múevelo despacito. Vamos, vamos a la playa Chica y baila con mi Corazon.”**

**EUGENIA: That’s a pretty song, Lorena.**

**LORENA: Ayy, look at the time. He said he’d call now.**

**CRISTIAN: Good luck, Lore.**

**WOMAN WHO: Don’t forget about the three Belmont you owe me.**

**SCENE III**

**Marcia—Waldo**

**MARCIA: Waldo, what are you doing?**

**WALDO: Calm down. What’s wrong?**

**MARCIA: Nothing, it’s like I’ve got the plague, nothing ever works out for me. I believe everyone and it’s always lies and here we go again. I gave myself to you and you don’t pay me any attention, you don’t even realize that I’m happy because I’m with you.**

**WALDO: Yes, I love you, Marcia. But I feel blurry; I watch everything that goes by, like the river. Get it? Flowing, always flowing . . .**

**MARCIA: Well then, hook up with the River. Ciao, you’re on your own.**

**(*Lorena on the telephone.*)**

**LORENA: Hello, is Leonardo there? . . . Lorena . . . Ah, well, have him call me when he’s not busy.**

**SCENE IV**

**Marcia—Cristián**

**MARCIA: I’m so bummed. Throw the coins for me, tell me my fortune.**

**CRISTIAN: But you have to do what they say.**

**MARCIA: You think I’m stupid?**

**CRISTIAN: Not at all.**

**MARCIA: I understand you very well. I can’t stand chicks, so if I were a man I’d be like you. My dad finds you unbearable, but I think it’s because he’s frustrated. Maybe he even wants you, you’re all so mixed up . . .**

**(*Cristián reads the I Ching.*)**

**CRISTIAN: Crossing streams, step by step you will find the path from the swamp. Careful that the sound of the water doesn’t chase the bird away, walk the path of the seas.**

**MARCIA: Ayy, that’s just what’s happening to me . . . thanks.**

**LORENA: (*Counting off the steps on the staircase.*) He loves me, he loves me not. Do you think I’m fat?**

**CRISTIAN: Lorena, you’re divine, all the same, you could lose a few pounds.**

**MARCIA: She’s padded. Look, I’m saying this as a friend; you need to take aerobics with me. Feel me here, go on, pure fiber.**

**LORENA: You think?**

**MARCIA: These days if you don’t enter the competition you’re lost.**

**LORENA: Oh, you’re overdoing it . . . Ay, our song . . . “Amigas, Amigas, que linda esa palabra suena hoy . . . “ (“Amiga” de M. Bosé).**

**(*The three of them sit on Cristián’s bed singing and choreographing the song.*)**

**SCENE V**

**(*People come to buy cocaine from Waldo. He goes to the riverbank. Willy enters.*)**

**WILLY: You can’t sleep either.**

**WALDO: I sleep when I close my eyes.**

**WILLY: I got used to the nights. You had to stay alert, work. Now I feel them calling me, telling me we’re going out on a mission, that I need to be ready. I’m left with my reflexes, like the dogs.**

**WALDO: Dogs don’t make other dogs disappear.**

**WILLY: You were just a kid, you don’t understand.**

**WALDO: Keep your distance, please.**

**WILLY: You were a hero, they put stars on the board, and now I have to hide. Was the pilot who dropped the atom bomb guilty? He wasn’t anything more than an instrument, and the German soldiers, they’re the fathers of all the Germans that exist today, and how do they carry themselves? Chests in the air . . . Sometimes I think it would have been better to be a prisoner, explain it all on TV.**

**WALDO: Do it on public television, very educational. Chapter One: how to rip off fingernails, . . . leave me alone.**

**WILLY: You don’t understand a thing. Wait until you’re in a war, the Argentines will cut off your ears . . .**

**WALDO: Ay, river, drown this land . . . (*Snorts cocaine*).**

**SIXTH SEQUENCE**

**SCENE I**

**Doing Aerobics**

**Lorena—Marcia**

**MARCIA: You have to lie to guys.**

**LORENA: What do you say?**

**MARCIA: That I live in Nuñoa . . . that my dad’s an engineer, I’m going to start at an Institute, whatever . . .**

**LORENA: Marcia, that’s cheating, how can you?**

**MARCIA: Do you think they tell you the truth?**

**LORENA: Yes . . . or, no?**

**MARCIA: (*Applauding*) Great class, it’s great that you came.**

**(*They exit.*)**

**SCENE II**

**(*Drug Dealer counting the bills he gives to Waldo.*)**

**DRUG DEALER: What did I tell you, huh? You’ve got a big smile on that dirty face of yours . . .**

**WALDO: It’s quite a lot . . .**

**DRUG DEALER: We support the good elements. (*Gives him a package of cocaine and a pistol.*) This is for when they get heavy and tell you they’ll pay you tomorrow. Get it?**

**WALDO: And if they pull one on me?**

**DRUG DEALER: Leave them with a couple of bullets. (*Hands him two bullets.*) But at their feet, nothing more, “Understand”? Or you’re on your own.**

**SCENE III**

**Morning**

**(*Eugenia is cleaning and singing in her apartment. The Woman Who Owns the Kiosk***

***enters.*)**

**EUGENIA: You look good today, Patty.**

**THE WOMAN WHO: Yes, that’s what everybody tells me: You’re still young, so graceful. Why don’t you look for some company? And it’s not like I haven’t had any offers. But you’ve also got to see the other side, how easy it is to be single. No one asking you where you’ve been and not having to tell anyone what you’ve been doing. Suddenly I say to myself, of course, to go to the movies, but to go out you need some company, someone at your side.. But I also tell myself, if you can eat rice without salt, you can do without the other thing. Although, between us, Eugi, that’s never been my problem. What a good man your Manuel was, what nonsense, no? So, I’ll put you down for those noodles.**

**SCENE IV**

**Building Scene**

**Presents**

**(*Waldo downstage, shopping.*)**

**WALDO: Yes, the teddy bear, the biggest one, the calculator as well. And this, is it a good brand? Does it have a warranty? . . . You can send them. Yes, cash . . .**

**(*Each person in their apartment opening their presents.*)**

**LORENA: (*A Gigantic Teddy Bear.*)**

**MARCIA: (*An aerobics outfit.*)**

**CRISTIAN: (*An automatic camera.*)**

**EUGENIA: (*A pot.*)**

**THE WOMAN WHO: (*A calculator.*)**

**(*Waldo on the banks of the River.*)**

**WALDO: River, I brought you a present, so you have some company . . . (*A paper boat.*)**

**SCENE V**

**Spaghetti dinner**

**(*Happy musical choreography throughout the building, all the characters come down, showing each other their presents. First, Eugenia with her pot, everyone else follows.They serve themselves in The Woman Who Owns the Kiosk’s kiosk. Lorena, Marcia,Cristián eating spaghetti downstage. Eugenia eats with The Woman Who Owns the Kiosk. Willy eats a sandwich by himself in his apartment.*)**

**LORENA: Have you seen Chip’s little brother? Ayy, just the smell is driving me crazy . . .**

**CRISTIAN: Hungry, huh?**

**MARCIA: Lore, your diet, no more than five, count them now.**

**(*Waldo enters.*)**

**EUGENIA: My dear boy, I needed it a lot.**

**THE WOMAN WHO: Ay, Waldito, I’ll never forget the kindness you’ve shown me.**

**MARCIA: Waldo, it’s so cool, incredible . . .**

**LORENA: You’re so wonderful; Waldo, and you spent your whole salary . . .**

**WALDO: Take it easy, it’s no big deal, let’s eat . . .**

**EUGENIA: They’re just like you taught me, Manuel, “al dente”, with a little bit of Knorr’s, enough water, yes, and a little bit of salt . . .**

**(*They eat in silence. Music, thought.*)**

**CRISTIAN: You outdid yourself with the camera. I asked my dad for one but he didn’t pay me any attention. You’ve never told me anything about yours.**

**WALDO: My dad? I see it like it was in the movies. They take him away in a truck, put him up against a wall and he, erect, raises his fist and shouts, “we’ll win” . . . and there he falls, but as if it were another country. I have trouble imagining it, here, against a cement wall, between rolls of toilet paper and mosquitoes biting your neck, I don’t know, I told you I see as if it were in the movies . . .**

**CRISTIAN: That’s powerful, . . .**

**LORENA: Boys, I’m so happy, I feel like Tinkerbell. (*Music of Tinkerbell’s flight. Lorena starts dancing, the others laugh.*)**

**MARCIA: Wow . . . Ay, Lorena, it was a joke.**

**SCENE VI**

**Marcia’s Apartment**

**WILLY: I warned you not to get mixed up with that one, or do you want to give me degenerate grandchildren . . .**

**MARCIA: That’s got nothing to do with it.**

**WILLY: Nothing to do with it. Do you know how they straighten out a tree? (*Hits Marcia.*)**

**(*The Drug Dealer enters.*)**

**WILLY: She’s a good girl, a bit obsessed with a loser . . . but you’ll see. My dear, come here, I want you to meet a young man.**

**DRUG DEALER: How are you? It’s a pleasure.**

**MARCIA: Very well.**

**WILLY: He’s a friend’s son. Excuse me.**

**(*Eugenia spies on Waldo as he cuts up paper to make packets to distribute grams of***

***cocaine.*)**

**EUGENIA: You’re nervous, Waldo. What are all these little pieces of paper for?**

**WALDO: Nothing, mom. It’s for the guy upstairs, click click . . . Art . . . art.**

**DRUG DEALER: I’ve badly wanted to meet you. I’ve seen your pictures, and your father has told me a lot about you . . .**

**MARCIA: Pure lies.**

**DRUG DEALER: No, I think it’s all true. I’m very perceptive, I feel what people are like inside. I tend to spend a lot of time alone, very few people entertain me, attract me, let’s say, and when I find myself in front of someone like you, how should I put it? If you’ll permit me. . . . when I tell you that I’m not wrong, I know that we could be good friends.**

**MARCIA: I’m very sociable.**

**DRUG DEALER: Let me tell it to you straight, I was immediately attracted to you, and I’d like to demonstrate that to you, without any commitment . . . I’m a simple man. Do you like to go to the movies?**

**MARCIA: Who doesn’t?**

**DRUG DEALER: How’s tomorrow? I’ll come pick you up.**

**MARCIA: No, better if we meet each other, at the entrance to the Rex.**

**DRUG DEALER: At the Rex at 7PM on the dot.**

**SCENE VII**

**Staircase and Marcia’s Apartment**

**(*Lorena sees Marcia with the Drug Dealer.*)**

**LORENA: You know you’re my friend, that’s why I’m telling you . . . he’s bad news; I don’t want to talk shit . . .**

**MARCIA: You fat thing, you’re telling me what to do? Go back to your own place . . . do you think I want to find myself parked like you playing with stuffed animals? Are you crazy or what?**

**LORENA: You do it in bathrooms with guys at parties and you’re doing the same thing with Waldo.**

**MARCIA: Enjoy it, flabby. Tomorrow you die and what will you have tried? Enjoy it while you’ve got it, besides, there’s never . . . What do you know!**

**LORENA: You think I’m stupid, but I’m afraid I’ve lost you.**

**MARCIA: Listen; you know what your problem is? You’re jealous. You like chicks.**

**(*Lorena launches herself on top of Marcia, they fight.*)**

**MARCIA: Let go of me, you’re crazy . . . get out of here, don’t talk to me again . . . Boring blimp.**

**(*Lorena runs up the stairs, Marcia follows her.*)**

**MARCIA: Lori, let’s not fight. Damnit, you know how much I love you . . .**

**(*Music. “Amigas” by Miguel Bosé.*)**

**SCENE VIII**

**The Assault on the Nouveau Riche Woman**

**WILLY: Señora, I’ll help you, if you’ll allow me . . .**

**NOUVEAU RICHE WOMAN: (*Scared.*) Ayy, don’t worry, it’s light as a feather, some clothes, nothing more, for Laura, Don Willy, you’re always such a gentleman.**

**WILLY: Good manners, señora, good manners.**

**NOUVEAU RICHE WOMAN: My taxi will be here in a minute. This way nothing can happen to my car. Bye-bye.**

**(*The assailant drags her by her handbag, rips it from her and takes refuge in Lorena’s apartment.*)**

**SCENE IX**

**Cristián with The Pimp**

**(*In the second floor hall.*)**

**THE PIMP: I know what you like, but first, give me something for my mind.**

**CRISTIAN: I don’t have anything.**

**THE PIMP: You had me come all the way here for . . .**

**CRISTIAN: I don’t know, you followed me.**

**THE PIMP: Are you new to this or what? Come up with something, go buy a little bottle.**

**CRISTIAN: You know I don’t have one.**

**THE PIMP: Shhh, now you tell me. Hand me the camera, then.**

**(*The Pimp runs off with the automatic camera. Cristián takes out a slingshot . . . hits him offstage. Waldo and Cristián run after him, they return with the camera.*)**

**SCENE X**

**ASSAILANT: Calm down, tubby, this is for you. (*Gives her a necklace.*) This is for me. (*Takes the purse.*) Shh . . . goodbye.**

**SCENE XI**

**At the Entrance to the Building**

**MARCIA: What a great movie.**

**DRUG DEALER: You liked it? It was a bit violent.**

**MARCIA: I like it rough, if it weren’t I’d become a nun . . .**

**SCENE XII**

**LORENA: Dear Diary: I was scared, but then I felt like I was protecting Robin Hood or Zorro. He was so handsome . . .**

**SCENE XIII**

**The Woman Who Owns the Kiosk and Willy**

**THE WOMAN WHO: How happy you must be, Don Willy! No?**

**WILLY: Yes, not everything can be bitter, señora Patty.**

**THE WOMAN WHO: It seems like it was just yesterday that Marcia was dipping Oreos in milk.**

**WILLY: She was a handful, but now she’s going to have to learn.**

**THE WOMAN WHO: Her fiancé’s handsome, well built, you can tell he’s a worker. How lucky for Marcia! Above all now, when people are like they are.**

**WILLY: That’s what I tell myself.**

**THE WOMAN WHO: I can see her all in white, going into the church and then my view gets cloudy. (*Crying.*) Forgive me.**

**WILLY: Well, that’s the cycle of existence, señora Patty.**

**THE WOMAN WHO: Yes, it’s clear in your mind, Don Willy, but the heart is something else. I should cross her off then?**

**WILLY: Affirmative.**

**SCENE XIV**

**Marcia’s Farewell**

**LORENA: Chip and I are sad.**

**MARCIA: Don’t worry, silly, I’ll be back.**

**LORENA: It won’t be the same.**

**MARCIA: Friends through good and bad. What do you want me to do? Hang around here begging Waldo to notice me, or keep going out with Dano who barely has enough for candied peanuts?**

**LORENA: Does he love you?**

**MARCIA: He keeps me like a queen, buys me everything, is super respectful, treats me like a lady.**

**CRISTIAN: Some photos for you to put up in your place.**

**WALDO: Listen, all the best, a little stone . . . the river sent it for you.**

**MARCIA: Yaaa, you’re going to me cry . . .**

**(*They’re going to embrace but the Drug Dealer appears. He takesMarcia’s suitcase and she gives her final goodbye.*)**

**MARCIA: Ciao, you bastards.**

**SEVENTH SEQUENCE**

**SCENE I**

**Depressed Building**

**In Eugenia’s Apartment**

**EUGENIA: Waldo, why won’t you look at me? . . . You don’t clean your plates anymore . . . so many possibilities come to mind.**

**WALDO: Calm down, I know you well; you’re going to lose it.**

**EUGENIA: No, I wasn’t going to sing. You’re going to go, I know it, that’s the way it has to be, but it’s not that . . . you’re scuttling around like the mice, scared, going out secretly. Perhaps Manuel . . .**

**WALDO: Leave Manuel alone for once, ok?**

**EUGENIA: Is this you?**

**WALDO: It’s me, me, who else? Know what? You make exhausted, crazy, get it? Crazy . . . Understand? Well, you’re going to understand . . . I’m fucked.**

**EUGENIA: Ears, these ears aren’t mine, these words aren’t yours . . . someone’s changing things.**

**WALDO: Things change by themselves; all you have to do is understand them. Ciao . . .**

**EUGENIA: I don’t have a belt, Waldo, my voice isn’t threatening, I wear skirts. You’ve got a pistol in your room. Why, Waldo?**

**WALDO: They’re watching me. I’ll tell you once: do your own thing, nothing more, ok?**

**(*Eugenia tries to stop him when he leaves, Waldo pushes her—Eugenia sings: “Yo pisaré las calles nuevamente . . .” (Pablo Milanes)***

**Waldo’s Rage Machineguns the Building**

**(*Waldo runs to the front of the stage, lets out a scream, the sound of a machinegun, all all the inhabitants fall down dead.*)**

**SCENE II**

**DRUG DEALER: Take off my shoes.**

**MARCIA: I’m not your maid.**

**DRUG DEALER: You didn’t hear me (*pointing at her*) . . . get my shoes . . . you know what I like.**

**MARCIA: Not me.**

**DRUG DEALER: Don’t make me repeat myself, it wears me out . . . you do it on purpose. (*Violently hits her.*) You little bitch, that’s what happens when you drive me crazy, see, your nipples are hard.**

**(*Music revives the characters.*)**

**SCENE III**

**The Rape of Lorena**

**YOUNG MAN: Hey, you, girl . . .**

**LORENA: I’m in a hurry . . .**

**YOUNG MAN: Hold up, I just want to ask you something, nothing more, are you scared?**

**LORENA: No, it’s just that . . .**

**YOUNG MAN: Have you seen that nut, I don’t remember his name; he wears a black cap, like this, with a silver band . . .**

**LORENA: Waldo, he went to the river.**

**YOUNG MAN: Hard to get there. Listen, where you going? Let’s take a walk.**

**LORENA: He’s handsome, but he wants to trick me, don’t put up with it, Lorena . . . Let’s talk for a bit.**

**YOUNG MAN: Puh, what are you doing? . . .**

**LORENA: Yes, but keep it down . . .**

**YOUNG MAN: You have beautiful eyes . . .**

**LORENA: You think so?**

**YOUNG MAN: I’ve never done it with a fat one before.**

**LORENA: I better go . . .**

**YOUNG MAN: Feel it, you feel it? Big and hard, why don’t we take a look? We’re going to have a lot of fun.**

**LORENA: Hey, let me go. (*She becomes paralyzed.*)**

**(*He hits her with a rock, rapes her. Flashback—raped by her father.*)**

**FATHER: Lorenita, are you sleeping? (*Father in Lorena’s apartment.*)**

**LORENA: No, papi.**

**FATHER: Calm down, you’ll wake them up, my dear.**

**LORENA: I don’t want to do it again, papi, it hurts me, no papi, no!**

**YOUNG MAN: I’m not your father, you nut. Shh, take advantage of this . . . this is much better than doing it with those potheads you run around with . . .**

**(*Lorena is left lying on the ground. She cries.*)**

**Young Man—Waldo**

**(*On the riverbank—Night.*)**

**YOUNG MAN: There you are, Waldo, here’s two.**

**WALDO: This goes for twelve.**

**YOUNG MAN: You’ve gone up, shh.**

**WALDO: You’re sweating.**

**YOUNG MAN: Forget it, my chick always makes me crazy . . . I left her there in the jeep, she’s going to want more, come on.**

**Lorena—Cristián**

**LORENA: Cristián, Cristián . . .**

**CRISTIAN: What happened, Lori?**

**LORENA: Grab him, get him, he, he . . .**

**CRISTIAN: No, it can’t be, I swear that from now on I’ll take care of you, girl . . . I’ll kill him . . . I’ll kill him . . .**

**LORENA: I’m going to make all the stones in this river shine; perhaps it will be a magic spell . . . and when a fairy appears and says to me: “Lorena, make a wish, I’ll say, little fairy . . .” (*She cries.*)**

**SCENE IV**

**Waldo’s Robbed**

**(*The three of them in bed. In the mysterious apartment.*)**

**GIRL: I don’t want anymore. I’m spent.**

**WALDO: Leave her alone, man, I told you already, if you want I’ll do it for you, but calm down, can’t you see she wants to sleep . . .**

**YOUNG MAN: I’m going someplace better. Didn’t I tell you it was going to be fearsome?**

**GIRL: Yes, but that was yesterday . . . Don’t leave your number and don’t dare call me. Okay.**

**YOUNG MAN: Filthy . . .! (*Grabs Waldo’s jacket and leaves.*)**

**WALDO: My jacket!**

**SCENE V**

**In Eugenia’s Apartment**

**EUGENIA: “Que dirá el santo Padre que vive en Roma . . . “ Manuel, they’re going to build a park there in the garbage dump, on the riverbanks, remember what you always said: “You could fix this neighborhood with a park.” . . . They’ll be native trees like in Collipulli: Myrtles, Araucarias, Hawthorns, Laurels, Cinnamon, a Chilean park.**

**(*Lorena talking on the public telephone.*)**

**LORENA: Hello, Marcia. How are you? It’s been so long, why don’t we get together? Why do you always hang up? . . . You can’t stop talking on the phone!**

**EIGHTH SEQUENCE**

**SCENE I**

**Waldo and the Threat**

**DRUG DEALER: You know what happened to that guy.**

**WALDO: So kill me, who cares? What’s the difference? It’s for the best. They say things happen for a reason, it’ll be a change. It’s just what you’re used to, get it? I’m used to these hands, to my voice, to eating, I’ll have to get used to something else, that’s all. Kill me; I’ll tell you something, I’m more afraid of pain than death.**

**DRUG DEALER: So brave, you want to be a man, first make those grams appear, then we’ll do you the favor!**

**WALDO: I don’t have them.**

**DRUG DEALER: Didn’t you hear me? Make them appear tomorrow, you hear? You’ve got beautiful eyes, some advice: take care of them.**

**SCENE II**

**In Eugenia’s Apartment**

**EUGENIA: Manuel, where shall we go on vacation this year? Yes, after the volunteer work. Quintero’s gotten very ugly, what do you think about going north? Sheep’s cheese, figs, maybe Waldo would like the beach. Another cup of coffee? . . .**

**SCENE III**

**Willy’s Apartment—Drug Dealer**

**(*Drug Dealer II waits in the hall.*)**

**WILLY: You know how it is, Jaime, don’t let your hand tremble. This is business, that’s all, this bastard: a lost cause.**

**DRUG DEALER: That’s clear, I respect seniority, that’s all, Willy.**

**SCENE IV**

**Marcia Arrives With Her Foot in a Cast**

**CRISTIAN: What happened to you, Marcia?**

**MARCIA: Nothing, I’m in a big hurry. Warn Waldo that Jaime’s looking for him. Lori, it’s very serious, ciao and don’t call me . . .**

**(*Lorena goes towards the building, Cristián runs offstage. Waldo enters quickly, gets to***

***the entrance to the building when The Woman Who Owns the Kiosk calls to him.*)**

**THE WOMAN WHO: Waldo, psstt, Waldito, they’re looking for you, they’re there, between the branches, sometimes they stand beneath the overpass, you know, I don’t want anything to happen to you, hide yourself for a while.**

**WALDO: Where do you want me to go? I was born here, not in China.**

**(*The Drug Dealer and Drug Dealer II follow Lorena up the stairs. Waldo hides in the***

***Kiosk.*)**

**SCENE VI**

**Interrogations**

**Lorena—Drug Dealer—Drug Dealer II**

**(*Lorena’s apartment.*)**

**DRUG DEALER: We’ve got you, tubby, give it up, now.**

**LORENA: I don’t know what you’re talking about.**

**DRUG DEALER: Where’s your little friend, you know what I mean.**

**LORENA: Don’t touch Chip.**

**DRUG DEALER II: That must be where it’s hidden, let’s open him up.**

**LORENA: Hit me but don’t do anything to Chip.**

**DRUG DEALER: You’ve got till three. . . . One, Two, Three. (*They tear the stuffed animal apart.*)**

**Persecution**

**(*Scene of music and violence. They run through the building, searching each apartment. Willy gives instructions on his cell phone. They frighten Eugenia. Waldo runs towards the river.***

***Pistols unholstered, shouts, gestures, they get to the kiosk, they attack The Woman Who Owns the Kiosk, Cristián arrives, two of them grab him, they drag him along, aim at him.*)**

**Drug Dealer—Cristián**

**DRUG DEALER: Quickly, now. Where’s Waldo hiding?**

**CRISTIAN: In his house.**

**DRUG DEALER: Look, man, do you know what we do to rice burners like you?**

**CRISTIAN: I don’t understand.**

**DRUG DEALER: You’re the neighborhood faggot!**

**CRISTIAN: No, I’m just a young man.**

**(*They beat him. The drug dealers exit, running.*)**

**NINTH SEQUENCE**

**SCENE I**

**Waldo’s Assassination**

**(*A moment of silence. Waldo runs along the riverbank, then he stops.*)**

**WALDO: I’ve got to take a new tack, new directions, other branches. You know what I mean, river, it costs you the same to make your way as it does to stake your claim, your territory, and get them to leave you alone, calm, you’ve beaten them all . . . we’ll see each other again . . . “Downstream”.**

**(*Drug Dealer and Drug Dealer II enter behind him.*)**

**DRUG DEALER: Waldo Salinas!**

**(*Waldo falls, the shots alarm Eugenia, Cristián and Lorena run towards the third floor hall.*)**

**SCENE II**

**CRISTIAN: They didn’t catch him, Lori, he got away, Waldo’s safe.**

**LORENA: Yes, he’s safe.**

**SCENE III**

**(*They arrive to tell of Waldo’s death.*)**

**EUGENIA: Don’t tell me, where’s that trickster hiding, come in, some coffee, you’ve brought me a letter, something official . . . I knew you’d come . . .**

**DETECTIVE: Does Waldo Salinas live here?**

**EUGENIA: Waldo is really Eduardo, when he was a little boy he couldn’t say Eduardo so he said Waldo.**

**DETECTIVE: You will have to go down and . . .**

**EUGENIA: No, don’t say anything, don’t you dare say it, get out . . . get out . . . Eduardo will be back at ten.**

**DETECTIVE: Señora, let me explain.**

**EUGENIA: I’ve already told you, you’re not listening to me, this is my house, I clean this building . . . and everything is all right . . . Get out . . .**

**(*The Detective leaves. Eugenia takes Waldo’s jacket and cries into it, then she goes to the bathroom, she combs her hair and, for the first time, takes off her apron, straightensa few things, picks up her broom and goes downstairs. At the same time Willy prepares to go out . . .*)**

**SCENE IV**

**(*Eugenia sweeps with rage in front of the building, Willy sees her and is about to go, but returns.*)**

**WILLY: If you had any brains you wouldn’t . . . Cretin!**

**EUGENIA: Señor Asenjo, Señor Asenjo (*Takes a revolver from her dress and points it at him.*) You realized I turned off the radio, your eyes are crying like mine, it must be the humidity. The climate is changing, they said so yesterday, the earth is warming, your eyes perspire, now, your pores can’t cope . . . it’s the water, they say, it’s full of substances, that’s why we’re saltier each day . . . (*She licks her hand.*) . . . Señor Asenjo, there isn’t any more fresh water, they can’t do baptisms, it’s in the rain, no more clear puddles. You used to be able to see snow here, remember, when you had work and could smile. (*Willy tries to take the pistol from her, Eugenia fires.*)**

**EUGENIA: I promised you, Manuel, no other man would ever put his hands on me . . . Take me to him, now I know everything . . . now I know it all . . . I’m happy . . . Am I happy?**

**(*The Boy From the River appears, goes towards Waldo.*)**

**BOY: Friend Waldo, it’s me, Raúl.**

**(*Lorena in her apartment, with her diary and a pencil.*)**

**LORENA: Dear Diary, I don’t want to write today. (*She breaks the pencil.*)**

**(*Eugenia drops the pistol center stage. The Boy From the River next to Waldo’s body—***

***Cristián flung across his bed—Lorena grasping the broken pencil . . .*)**

**THE END**