

The two headed horse  
Reenactment in ten acts

by Mariela Sancari

Balance is about to be shattered into pieces.  
A family tragedy. The two sisters embark on a quest  
to reconcile the forces that define their lives. They  
will put all of their efforts towards trying to restore  
the peace, facing numerous obstacles and mishaps.

This will take a very long time to be achieved, if ever.

We will witness their rumblings and hesitations  
when trying to understand their past and settle into  
a new order.

Notes:

Two actresses and actors on stage playing sisters for  
a seemingly absent audience. Recreations of past  
scenes, scenes they already played some time ago.

The body. Parliaments and actions.

Golden lighter on table with thick blue tablecloth.  
Behind, heavy blue curtain as backdrop.  
(The lighter should be open.)

Artificial light, side shadow on tablecloth coming from  
the left.

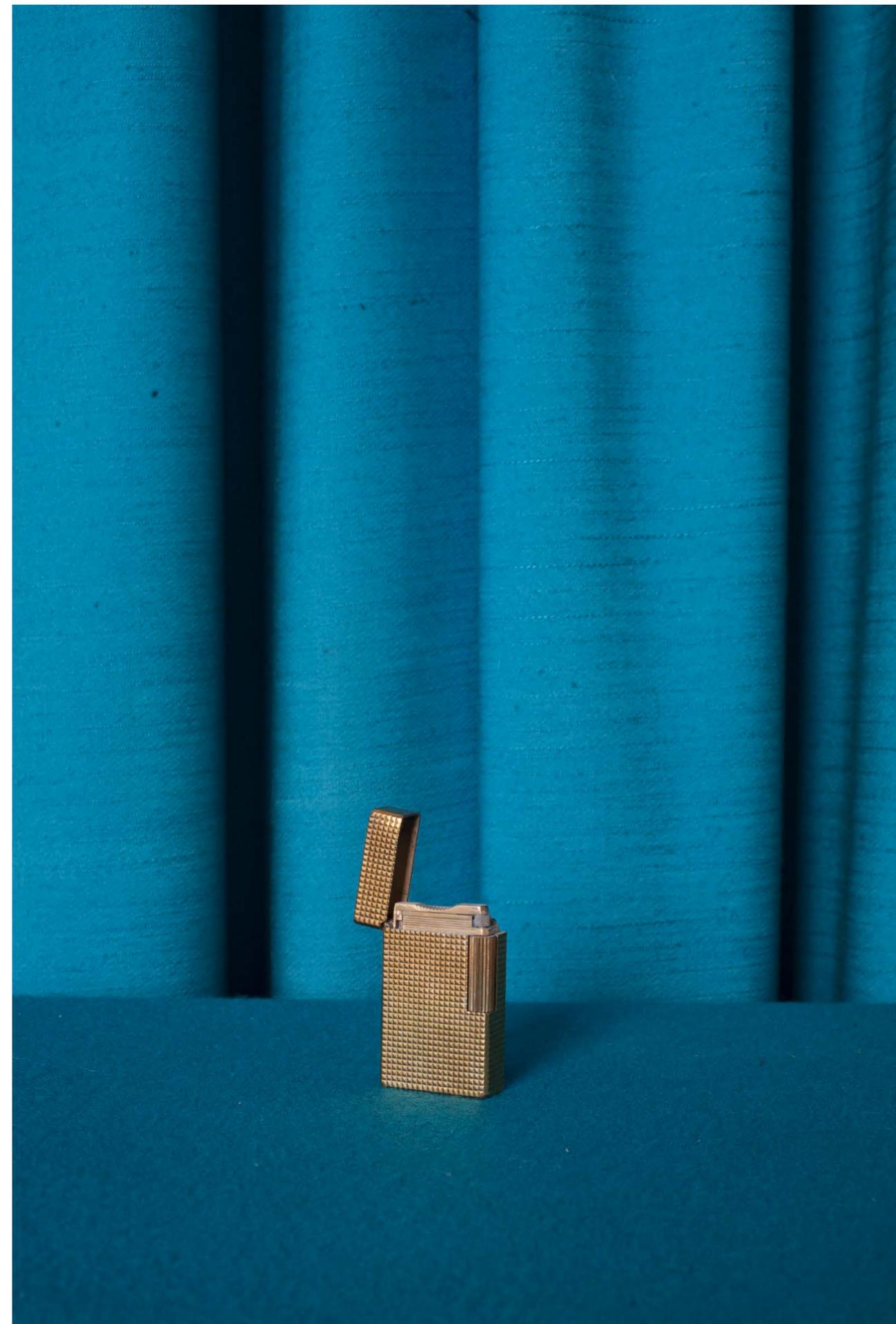
(Voice over)

Actress 1:

-Dad buying and selling gold pieces at his store.

Actress 2:

-Dad's fancy lighter.



Metalic grey fountain pen on table with thick blue tablecloth. Behind, heavy blue curtain as backdrop.

Artificial light, side shadow on tablecloth coming from the left.

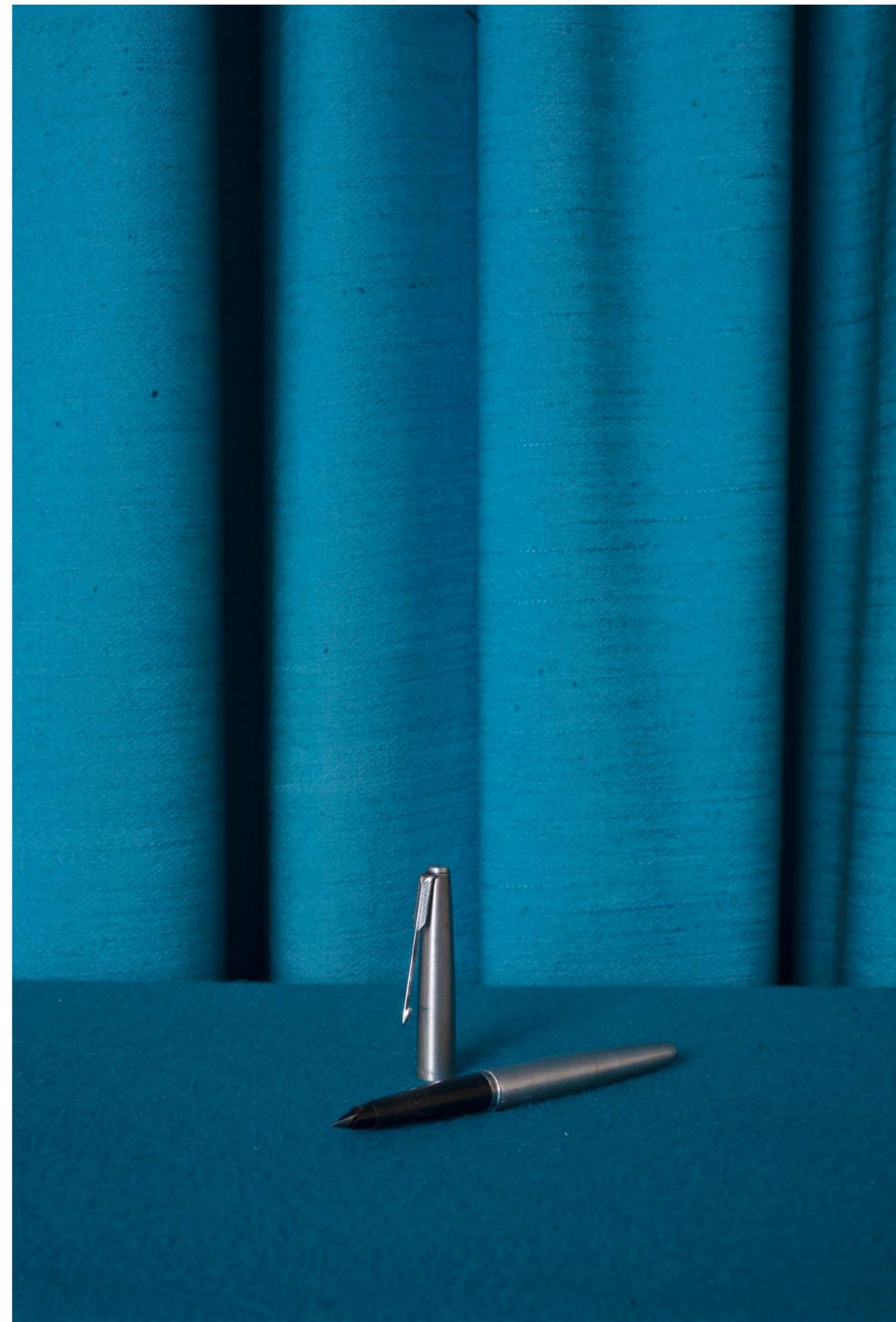
(Voice over)

Actress 1:

—One of our childhood's fountain pens. Mariela kept it as if it was made out of gold.

Actress 2:

—My sister's fountain pen. One of our most valuable treasures.



Golden wedding ring with plastic square case on table with blue thick tablecloth. Behind, heavy blue curtain as backdrop.

Artificial light, side shadow on tablecloth coming from the left.

(Voice over)

Actress 1:

-Dad's wedding ring. Something that belonged to him. A real connection.

Actress 2:

-Dad's wedding ring.



Captatio  
(or the pursuit for the empathy of the audience from  
the beginning):

(Voice over) Actresses 1 and 2:  
–What you will see here is not me, it is not my father,  
it is not my sister and it is not my mother.



ACT I  
Companionship and love for each other saved  
their lives.



Small green bench. Daylight fills the room.

Actress 1 wearing robe.

Actress 2 wearing wool jacket.

The two actresses sit together on the bench facing the wall and embrace, their heads gently touching.



Note for the actresses:

Desire vs. Obstacle:  
what you long for vs. what you have to overcome.

(think of how to translate your idea into an action and then into an image).

What do I want? What am I looking for? What do I need?

Longing. Anger. Fear. Confusion. They have been through a lot and have always remained together.

Actress 1 (monologue):

–Whom will I find? Is there anyone concealed in the shadows?

Come out, show yourself!

Nobody else but me, my own reflection everywhere. My true self, my hidden self, my frightened self, my younger self.



Note for the actresses:

When Actress 1 talks, Actress 2 listens to her with heartfelt attention.

Actress 2:

—Dear sister, did you call me? I believe I heard you call my name.

Actress 1:

—I was just talking to myself.

Lately, strange questions beset me. And suddenly I find myself speaking out loud, as if I was talking to someone.

(long silence)

The past has caught up with us now.



Actress 1:  
*–I am looking for the face I had before the world  
was made.*





ACT II  
Emotions will keep you safe.

Daylight fills the room.

Actor 2 wearing wool jacket, standing, looking fiercely at the audience.

Note for the actor:

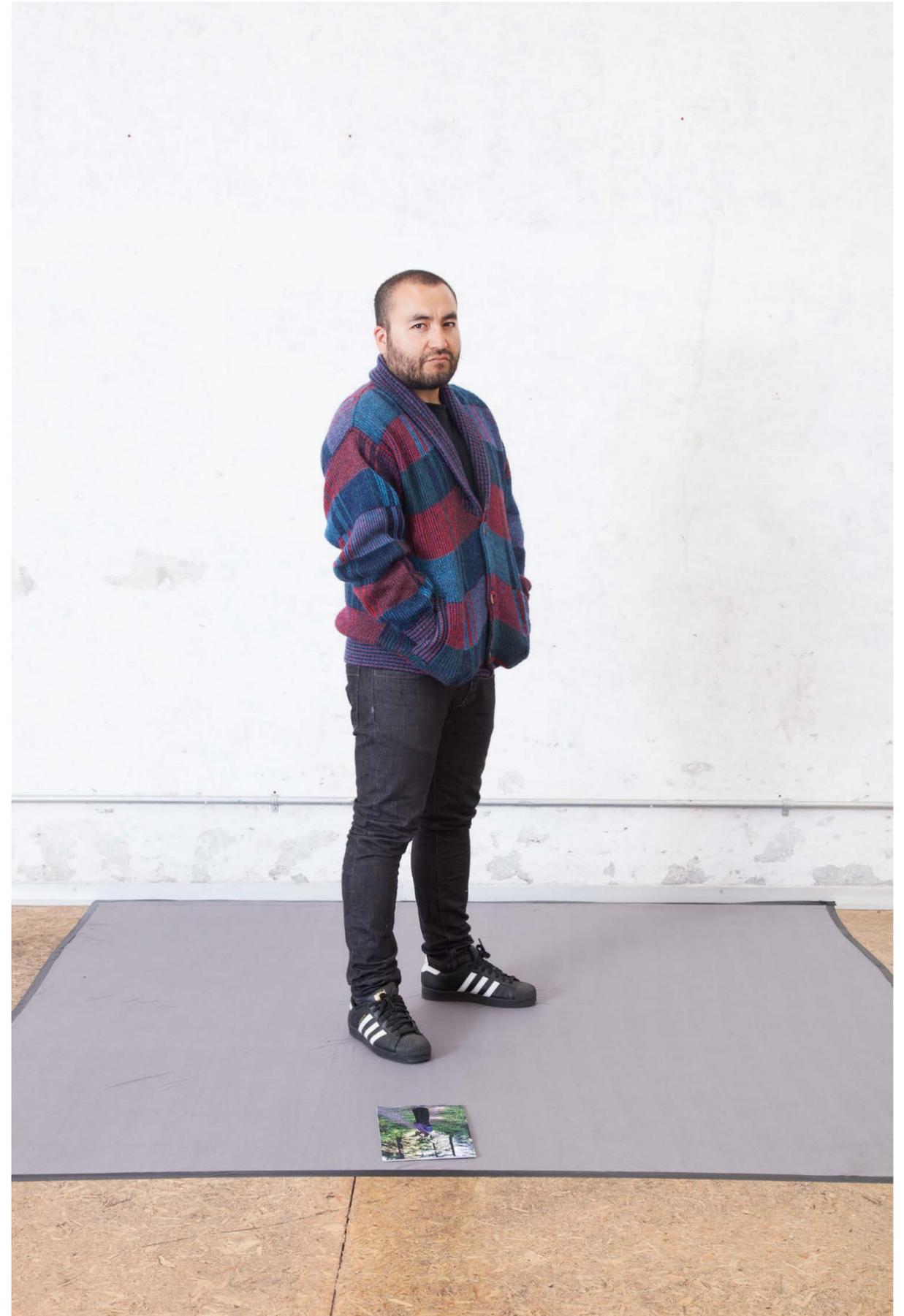
Tired voice. It feels like he is dragging the words out of his mouth, out of the darkness inside him. Nevertheless, he is angry. He has many reasons to be.

Actor 2, as he enters the scene (monologue):

–This dark, jaded cave. I can see myself projected in the dripping walls of this cave, everywhere I turn. I don't hate it, it has been my shelter for so long. But it does frighten me. Too high of a price to pay for its warmth and favors.

(Shouting, with a recriminating tone):

–What would you know? You were never there for us.



Same directions and parliaments.







ACT IV  
Confrontation manifests itself.



Daylight fills the room.

Actress 1 wearing robe.

Actress 2 wearing wool jacket.



Note for the actresses:

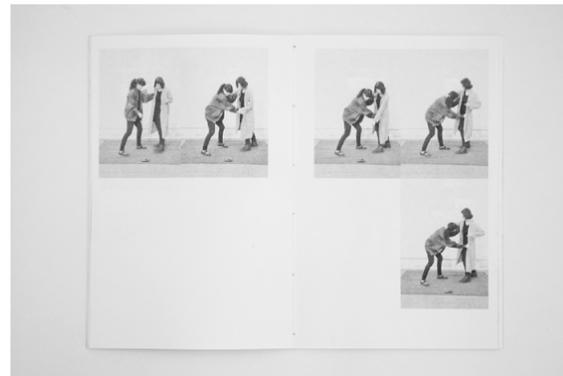
The body as tool, setting, method and space.

Tense, heavy breathing. Alert, remembering and trying not to despair.

Inspiration:

*But anyone who ever had a heart  
Oh, they wouldn't turn around and break it  
And anyone who's ever played a part  
Oh, they wouldn't turn around and hate it*

Actresses 1 and 2:  
(internal dialogue)







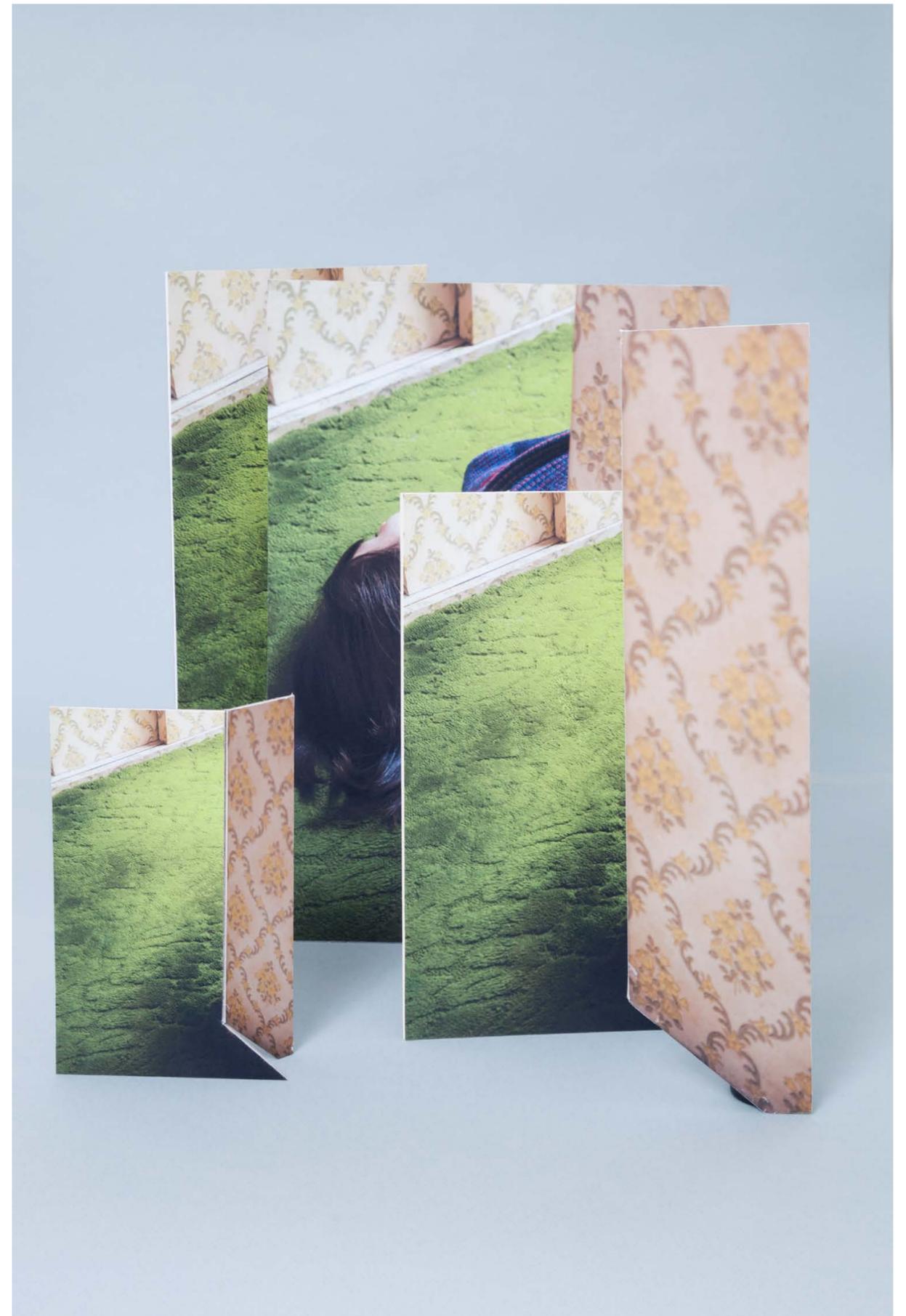
ACT VI  
An action of the past has consequences in the present and future.

Plain background. De-constructed replica of the stage –carpet, walls, characters. Soft artificial light.

Note for the actress:

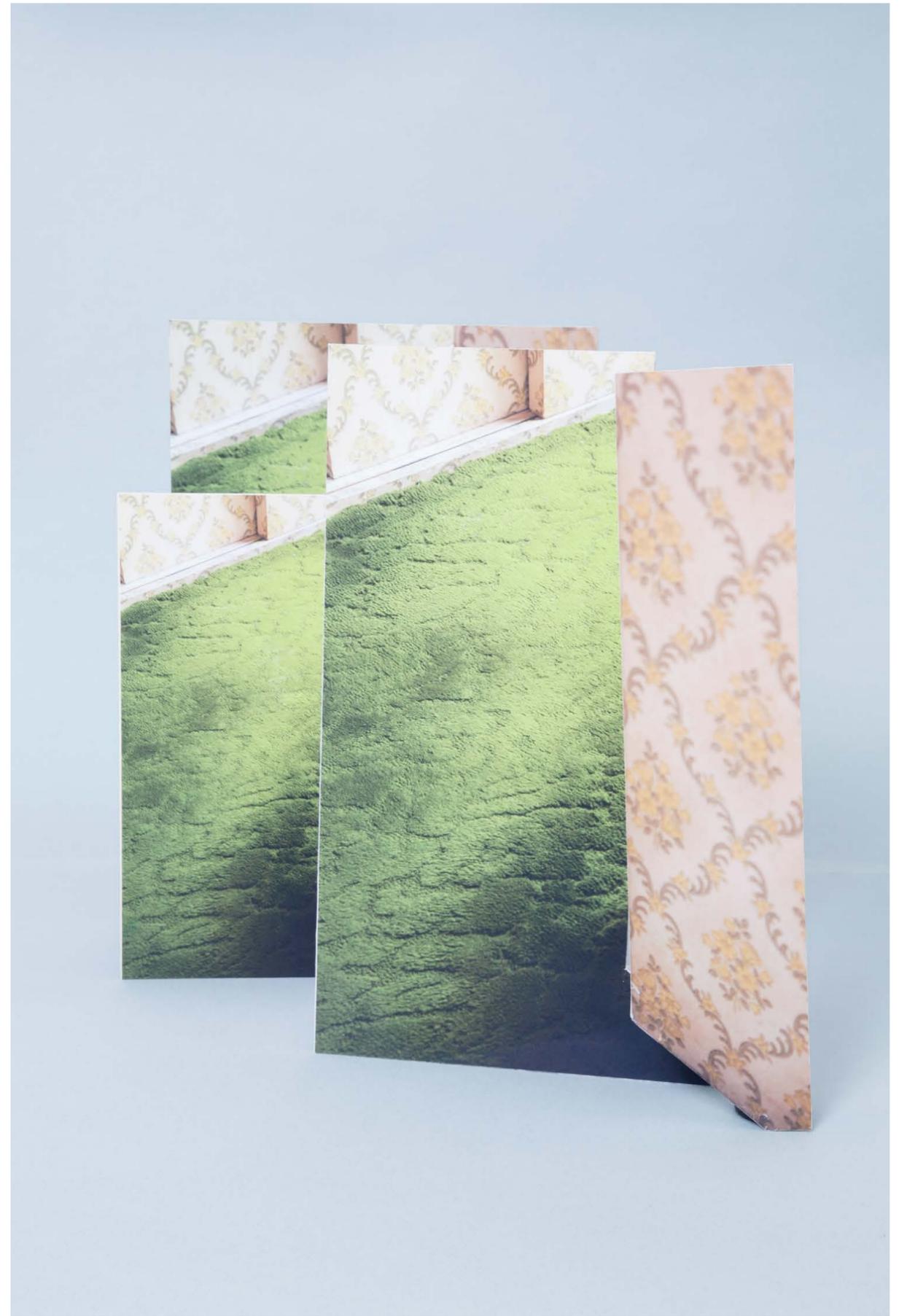
(meditation on the stage and its potential)

Don't discard hesitations and trials. Look for different points of view and consider them as an altogether substantial part of the work.











ACT VII  
Focus only on the action, not the adjectives.

Four small benches, metallic cup and plastic frame.  
Behind, white curtain as backdrop. Artificial light.



Notes:

The body is both protagonist and antagonist.  
Images are not enough.



(Voice over)

Actress 1, when the action is finished:

–She fantasizes, constantly, about what can happen to her, with potential tragedies.

Actress 2:

–What led you to do this?

Actress 1:

–The hostility around us.

Actress 2:

–I see.

Some days, I don't feel quite myself. I am like a stranger in my own skin. Then, this feeling fades away and I get used to it all again. But in these black and hazy days, everything is distrust and doubt. To overcome doubt, I hide and take shelter in anger. Only then does everything falls into place again and regain that early sense, only then is the anguish momentarily eased. Until the next moment, when something, anything really, brings back the oddity.

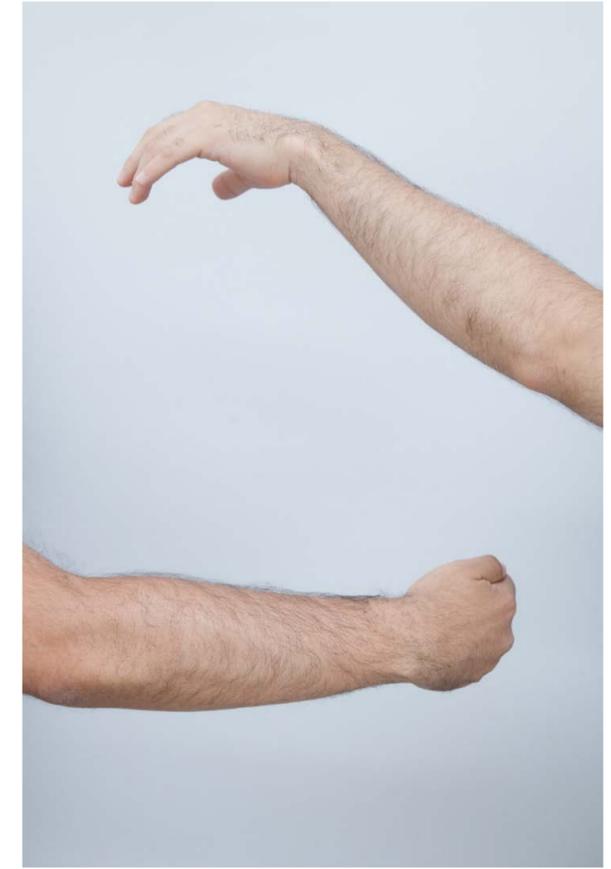
Actress 1:

–I see.



ACT VIII  
The burning house.

Plain background. Soft natural light.



Note for the actors:

Remember, we've discussed it before:  
the body as tool, setting, method and space.  
You are about to perform a dramatic moment,  
depend on gestures to deliver emotions.

Daylight fills the room.

Actor 1 wearing robe.

Actor 2 wearing wool jacket.

This does not make any sense! You need to explain to us more clearly what we are doing here. Can't you anticipate the end, the outcome of all this, instead of holding us in suspense of your decisions?

I cannot! That is actually the dilemma.  
I can only quote:

*A play is a structure. Parliaments and actions are the elements of this structure. These are spoken aloud and acted, transmitted by characters that in themselves are part of the structure. The structure has a meaning, which we can discover by adding together the different elements, actions and characters. The characters are not what they claim to be. The characters are what their function within the structure of the play tells us they are.*

Note for the actors:

I used to refer to this image as "Roles" but I have changed my mind. It is far more complex than that.

It is good to change your mind.





Note for the actresses:

*Seeking what is true is not seeking what is desirable.*

