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Dramatic Publishing

ARK 5



Drama by
Sandra Fenichel Asher

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ARK 5

Drama. By Sandra Fenichel Asher. *Cast: 2 to 3m., 3 to 4w., 3 or more gender neutral as desired.* The ARK System began taking control of Earth Enterprise in 2050 A.D. as a technical aid to global commerce. As the play begins in 2129, the power of its Triumvirate, and particularly of Petra, its founder, is nearly absolute. People world over enjoy “contentment”—sheltered, useful lives that are stress and disease free—except for those who are deemed “useless” and face banishment to the Wilderness, or worse. Worldwide, much has been gained, but at what price? In this futuristic re-envisioning of the Joan of Arc story, Joan is called not by saints or angels, but by an unexplained presence on her transcommunicator and a forbidden visitor to her Life/Work Station. Her mission is to fulfill an ancient prophecy and restore to power the wayward Charles, president of Earth Enterprise, thereby unifying the people of Earth Enterprise in their rebellion against Petra’s tyranny. Although the well-being of the people of Earth Enterprise and the survival of the ARK System are vitally important to Joan, her growing understanding of Petra, the mother she has served, and Catherine, the mother she has loved, drive her forward. Joan brings support to the besieged Transcommunication Center at Orleans and eventually faces interrogation and martyrdom. In the process, many questions are raised about the use and abuse of technology, individual rights and responsibilities, the role of faith and the power of music. The answers are left open to interpretation. An IRT/Bonderman semifinalist and an AATE Playwrights In Our Schools selection, *ARK 5* has generated thoughtful and enthusiastic discussion on all of these topics among its middle-school through adult audiences. *One int. set plus area staging. Approximate running time: 90 minutes. Code: AK3.*

Cover: Sasha Andersen (standing) and Linze Wallman in the Highland High School production in Salt Lake City.
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SANDRA FENICHEL ASHER



Dramatic Publishing Company

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Formerly titled *Joan of A.R.K.*, *ARK 5* was given a rehearsed reading in 2001 at Highland High School in Salt Lake City under the direction of John D. Newman, followed by the premier production in 2002.

CAST

Joan	Linze Wallman
Mother Petra.....	Joy Garcia
Michael	David Bruner
Margaret.....	Tammy Lambert
Catherine	Sasha Andersen
Wilderness People.....	Melissa Espinosa, Luke LeClair-Marzolf, Trishell Revie
Charles	Ryan Rasmussen
John.....	Matt Haven

PRODUCTION

Director	John D. Newman
Stage Manager	Ariel Y'rush'lme
Set and Lighting Designer	Jacob Bruner
Master Carpenter.....	Paul Cutrer
Assistant Master Carpenter.....	Russel Felt
Student Technical Director.....	David Bruner
Set Construction.....	David Bruner, Andrew Goldman, Amanda Krogh, Alex Shrank
Set Painters.....	Cast, Beth Bruner
Costumer Designer.....	Katerine Hayes
Audio Engineer	Robert Curry
Audio Coordinator	Linze Wallman
Box Office	John D. Newman
Graphic Coordinator	Pat Eddington
Poster Designer	Adam Taylor
Art Mounting	John Craigle
Sound and Light Crew	Sasha Andersen, David Bruner, Joy Garcia, Ryan Rasmussen, Ariel Y'rush'lme

The revised script of *ARK 5* was given a second production at Middleton High School in Middleton, Wisc., on April 24 and 25, 2008, directed by Lynda Sharpe.

CAST

Joan	Elizabeth Lord
Mother Petra.....	Britta Schlicht
Charles	Jack Mackie
Catherine	Lauren Matheny
Margaret.....	Alex Harper
John.....	Michael Costanzo
Michael	Neal Javenkoski
Wilderness Person 1	Katie Gee
Wilderness Person 2.....	Emily Haley
Wilderness Person 3	Anna Hoch
Wilderness Person 4.....	Emmy Roach
Child of the Wilderness.....	Olivia de Waart
Guards	Michael Craney, Evan Fellner
Wilderness Ensemble.....	Michael Craney, Katy Dallman Evan Fellner, Jack Mackie, Austin Messer, Matt Weiss
Additional Ensemble.....	Michael Costanzo, Lauren Matheny

PRODUCTION

Director	Lynda Sharpe
Assistant Director.....	Ken Urso
Set design and technical direction.....	Pat Motiff
Costume design.....	Kris Richgels
Music.....	Peter Mackie
Sound effects.....	Bill Rahko
Video design.....	Tom Mackie
Stage Managers.....	Bimpe Olaniyan, Kelly Russel
Makeup/Hair design.....	Fanny Leung

(Continued on the following page.)

PRODUCTION CREW

Light design	Shayne Stewart
ASM	Paula Kivolowitz
Light crew	Aubrey Neumann
Dramaturg	Charles Stone
Sound	Peter Mackie, Karrah Messer, Sally Haskins
Costume crew.....	Rachel Garnett, Natalie Hinahara
Properties chair	Stephanie Hu
Properties crew.....	Taylor Goodine, Drew Hilgers, Neal Javenkoski, Sean Mettel, Bimpe Olaniyan, Kevin Roland, Kelly Russell, Charles Stone
Rail.....	Cole Neumann
Makeup crew.....	Laura Athas, Hailey Groth, Rachel Gizenia, Ashley Leung
French language consultant.....	Adriana Rankin
Transcommunicator	Patrick Stewart, Shayne Stewart
Historical research	Charles Stone
Joan's Banner	Janet Lord
Program.....	Sandy Harper
Playwright's Donor Reception.....	Rob & Erin Gee
Student suppers	Janet Lord
Publicity	Velerie Hoch, Sandy Harper, Pam Mackie, Beth Rahko

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“Information is not knowledge. Knowledge is not wisdom. Wisdom is not truth. Truth is not beauty. Beauty is not love. Love is not music.”

—*Frank Zappa, “Packard Goose” on the album Joe’s Garage: Acts I, II & III*

ARK 5

CHARACTERS

(3m., 4w., 3 or more m. or w., extras as desired.)

JOAN: 17, Information Analyst for Allied Resources and Knowledge (ARK, pronounced as the word “ark”). Bright and spirited; has been raised to idolize Petra and to emulate her apparently perfect balance of efficiency and composure, but harbors a secret longing for the warmth and affection of Catherine, her childhood mentor. Joan’s perception of Petra changes, but her dedication to the ARK System remains absolute.

PETRA: Founder and Director of the ARK System, also called “Mother Petra.” She is attractive, 143 years old but looks mid-40s, with strikingly white hair. Brilliant, intense, passionate; driven by and genuine in her belief that she is doing good in the world. Her love for Joan is real, but narcissistic. Joan is an extension of herself and her vision.

MICHAEL: Wilderness elder. Frail and blind, he is still an inspiring figure with a commanding voice, in person and through Joan’s transcommunicator. His spiritual leadership has kept hope and faith alive among people banished from the System.

MARGARET: 14, apprentice to Joan, newly arrived from the Area Training Facility, smart, enthusiastic and full of questions.

CATHERINE: 128, looks mid-40s, former Parisian cabaret singer, now an Infant Development Specialist; dark-haired, strong-willed, kind-hearted and nurturing.

CHARLES: 130, looks early 30s, duly elected President of Earth Enterprise; a puppet leader; comforted by wine and tranquilizers, but still charming and charismatic.

JOHN: 140, looks early 40s, Chief Counsel; a levelheaded and practical statesman committed to the ARK System and Petra’s leadership, although aware of the shortcomings of both.

WILDERNESS PEOPLE: Three or more, extras as desired. Outcasts clinging to life and hope through faith, ritual and scavenging for nutrients.

GUARDS: Two, nonspeaking, may be played by Wilderness People.

CHARACTER NOTES

For a smaller cast, the actress playing Petra may also play Catherine; the actor playing Michael may also play John. All but Joan may double as Wilderness People or Guards.

For a larger cast, the lines of the Wilderness People may be divided among more actors.

NOTE: For the Middleton High School production in Middleton, Wis., a child was added to the cast and made a very effective and touching Wilderness Person, especially in her mimed interactions with Catherine.

TIME

The year is 2129 A.D. The action begins on the first day of ARK 5.

Playing time: Act I is approximately 50 minutes; Act II is approximately 45 minutes. The play may be performed without an intermission.

SETTING

Areas within and outside of the ARK System, in what was once France. One set, plus area staging. The set, raised at center, serves as both Joan's Life/Work Station and, with the addition of props in Act II, Scene 1, Charles' Life/Work Station. Everywhere outside of this area—left, right, underneath, as well as downstage with or without a curtain or scrim—is the barren Wilderness.

AUTHOR'S NOTES

Scenes flow into one another, bound together by sound, light and, only when indicated, music.

Costumes are futuristic but resemble 15th-century tunics, tights, cloaks and boots. Hairstyles are simple, practical and in no way alluring. There is a notable lack of texture and color in settings within the ARK System, except in Charles's Life/Work Station, which he has bedecked with mementos of other eras. The Wilderness, on the other hand, is rough-hewn but rich in earthy colors and textures.

On each character's left thumb, except for those of the Wilderness People, is a silver band—a vocal communications device. It is held in the same position for both speaking and listening—about 10 inches from the face—and spoken into in a normal tone of voice.

Within the ARK System, signal bells, buzzers or beeps are monotonal and in no way musical.

Lighting is highly dramatic: stark artificial light for interiors and weirdly distorted sunlight for exteriors.

Unless specifically mentioned, there is no physical contact between characters within the ARK System. Direct conversation is formal and somewhat awkward, since face-to-face encounters are rare. The exceptions are Margaret and Catherine, who have not lost and do not hide their instinctive need for human companionship. Wilderness People do touch, aggressively at the beginning and affectionately later.

Certain gestures are used in common:

The transcommunicator is controlled with a keypad operated by one hand while, periodically, the other hand is held in a slightly cupped position with fingers together and extended toward the audience, raised and lowered in small, careful increments along the “screen.”

On meeting, the person initiating contact or entering another's space stands at attention, forms an inverted triangle with his or her hands at chest level and says, “Order out of chaos.” The other person stands at attention, forms a similar triangle, but with point upward, in response. The first person then turns his or her triangle point upward.

Together they say, “Out of chaos, order.” That done, they are free to lower their hands and assume a more relaxed posture. If the person entering fails to initiate the greeting, the other will attempt to do so, as noted.

The connecting of thumb rings is done by two people holding out their left hands, fingers extended and slightly spread apart, thumbs up, until the tips of their fingers touch. A magnetic field then takes hold. It slowly draws the backs of their left hands across one another until their thumbs lock. They hold this position for a slow count of three and then, as they are released by the magnetic field, slowly slide their hands back and away from each other. A soft tone sounds while thumbs are locked.

When characters speak of the “chaos” of emotion, they make a tight fist with their right hands and repeatedly tap their chests just below the center of the collar bone in a penitent *mea culpa* manner, as if trying to control their feelings by beating them back.

At the opening of Act I, Scene 5, Wilderness People observe a solemn ritual consisting of kneeling on one knee beside the book in Michael’s hands, fists clenched and crossed over their chests with their heads bowed. Leaving their left hands in place with the fingers of their right hands extended, they touch their foreheads, their hearts, the book and their lips. Recrossing their fists over their chests, they bow their heads momentarily, then rise and move away.

The world of the play:

Earth Enterprise is an international organization created to facilitate cooperation and trade among its member nations. It was developed among a few nations at first and eventually became a global government focused both on promoting world trade and eliminating any and all impediments to it. The ARK System of transcommunication was adopted early on as a highly efficient method of sharing information among Earth Enterprise members, who soon became dependent on its technology. Rapidly growing efficiency and indispensability allowed the ARK System to take control of Earth Enterprise, aided by the election of Charles—an ARK System enthusiast—as Earth Enterprise’s youngest and most charismatic chief executive.

No further elections were held as they were soon declared “useless.”

At the time of this play, 2129 A.D., the power of the ARK System’s Triumvirate, and particularly of ARK System founder Petra, is nearly absolute. Within the ARK System, people world over enjoy lives that are stress and disease free well past their hundredth year. There is no war, crime or public violence of any kind. Vestiges of national and ethnic heritage still exist, but there are no cultural differences. American English has long been the official language worldwide, spoken in a slightly heightened manner without the use of contractions. There are no countries, no religions and no families. Pets, plants, theatre, art, books and music are useless relics of the past and officially forbidden.

Outside of the ARK System’s protected domain lies the Wilderness, also known as the Useless Area, scorched and barren. Populated by those who have been banished from the ARK System, or who chose not to enter it, it has become fertile ground for fiercely observed ritual and for rebellion.

For Lynda Sharpe, nurturer of students and playwrights.

ARK 5

ACT I

Scene 1: The Wilderness

BEFORE RISE: *A moaning WIND is heard, much like the sound of anguished human voices.*

AT RISE: *The WIND continues as lights come up on the Wilderness area, bathing it in a ruddy glow. The effect is of an earth scorched dry by sun and wind, lying exhausted beneath a pollution-heavy sky. Hidden in semidarkness, WILDERNESS PEOPLE sleep at the edges of the stage. Chronically weary and starved, they've come to resemble members of an ascetic religious order draped in faded, ragged robes.*

CATHERINE hurries onstage, wearing a hooded robe, plain but obviously of better quality and in better condition than those of the WILDERNESS PEOPLE. As she is about to leave nutrients in a hiding place, PERSON #1 awakens. CATHERINE and PERSON #1 freeze, wary of each other. Then CATHERINE lowers her hood, revealing her face and dark hair, and holds out her nutrients as an offering. PERSON #1 is tempted, but doesn't approach. CATHERINE again shows the nutrients and indicates the hiding place where she places them.

Suddenly, they both hear something offstage and are afraid. PERSON #1 exits quickly. CATHERINE raises her hood and retreats into the shadows. MARGARET enters, dressed like CATHERINE. CATHERINE steps forward. They eye

each other suspiciously for a moment, then CATHERINE lowers her hood. MARGARET hesitates, then lowers hers as well. She shows CATHERINE that she's carrying nutrients. CATHERINE smiles and shows MARGARET the hiding place. MARGARET hides what she's brought and smiles at CATHERINE, who signals her to remain silent and go. MARGARET nods, raises her hood and hurries offstage. CATHERINE looks after her with interest for a moment, then raises her hood and exits in a different direction. PERSON #2, who has been secretly watching, gets up and heads for the hiding place. PERSON #1 enters, sees this and a struggle over the nutrients breaks out. PERSON #3 joins in, as do other WILDERNESS PEOPLE, if desired. ALL voice their anger wordlessly, in soft moans and growls—too hungry and weak for effective aggression.

A distant, ritual DRUMMING begins and rises over the sound of the WIND. WILDERNESS PEOPLE take notice, leave off their argument and—as the DRUMMING is joined by other primitive, make-shift instruments creating MUSIC—move slowly toward the front of the stage, their fear tempered by curiosity, their eyes raised as if toward a distant place beyond the audience. They listen, transfixed, as the offstage voices of MICHAEL and other WILDERNESS PEOPLE are heard in amplified but hushed tones, the call-and-response of a secret, urgent, ritual chant, accompanied by rhythmic, primitive MUSIC. Lines assigned to WILDERNESS PEOPLE may be spoken by one or more voices.

MICHAEL. Remember—

WILDERNESS PEOPLE. A white dove rose from the flames that consumed her.

MICHAEL. Remember—

WILDERNESS PEOPLE. Her heart was found whole in the ashes.

MICHAEL. Remember—

WILDERNESS PEOPLE. When we need her most, she will return.

MICHAEL. Those betrayed by a woman will be saved by a girl.

WILDERNESS PEOPLE. All this, our ancestors knew and remembered.

MICHAEL. All this, we, too, will remember!

(As the MUSIC continues, onstage WILDERNESS PEOPLE find themselves looking at one another for the first time, wordlessly sharing this extraordinary and strangely pleasant experience. They nod to one another and exit to find the place of MUSIC and chanting. MUSIC fades. WIND and light fade.)

Scene 2: Joan's Life/Work Station

(The stage is dark except for soft, pulsating light emanating from a large triangular space high above the stage. A repetitive SOUND, a womb-like muffled heartbeat, can be heard. After a moment, the SOUND slowly fades while the light brightens, illuminating the room in something akin to sunrise, but artificial.)

Light reveals JOAN's Individual Life/Work Station, stark, monochromatic and designed to serve its occupant efficiently without distracting her from her work. At C is a control panel equipped with a keypad and microphone. A chair on rollers faces the audience, as if facing a large transcommunicator screen located in the "fourth wall."

The upstage wall consists of a series of compartments with sliding doors of various sizes, each equipped with a signal light. Also upstage, at R, is a sliding door that leads out of the Station. When it opens, it reveals the artificial light of an enclosed passageway. Downstage of this, along the right wall, are other compartments with sliding doors. A table is folded down from this wall and near it is another chair on rollers.

Set into the wall at L is a horizontal sleep environment, not unlike an open coffin. JOAN lies inside on her back, asleep. She stirs as the "sun" rises. Beside the bed stands PETRA, wearing a hooded robe similar to that worn by CATHERINE. The hood is pushed off her head, revealing her face and distinctive white hair. PETRA is watching over JOAN, a soft, maternal expression on her face. As the Station is fully lit, a series of low, not unpleasant, but mono-sounds and increasingly insistent tones begins, further altering JOAN's sleep. As JOAN stirs, PETRA lingers a moment too long, forming an upright triangle with her hands over JOAN's head, and then has to hurry to the door to avoid being seen. As she crosses to the door, she covers her head with the hood. Once there, she turns back for a last look at JOAN, then faces the door and, raising her thumb ring to a point several inches in front of her mouth, speaks into it softly.)

PETRA. Open!

(The door slides open and she exits. Before door slides shut, JOAN awakens and catches a glimpse of the departing figure.)

JOAN. Wait! Stop!

(The door shuts)

JOAN (*cont'd*). Why do you never stay?

(She ponders this for a beat, longingly, then shakes it off as if it were the last vestige of a dream. She rises from the sleep environment and its door slides shut behind her. She crosses to the transcommunicator and taps a key on the keyboard. Light from this fourth-wall "screen" pulses strongly, indicating that something is being transmitted. A moment later, an image of PETRA appears in the triangle above JOAN's head. JOAN faces forward, head raised as if looking up at an identical triangle looming high in front of her, above her transcommunicator screen, which stops pulsing. Within the triangle upstage, PETRA does not look directly at JOAN, but straight ahead. Her hands form an inverted triangle in front of her chest. Her voice has a mechanized, otherworldly tone that is obviously different from the warmer tone she uses when she speaks directly to JOAN later.)

PETRA. Order out of chaos!

(PETRA turns her hands so that the triangle points upward. JOAN forms this second triangle with her own hands.)

JOAN & PETRA. Out of chaos, order!

(Both keep their hands in the upright triangle position as PETRA speaks, still facing forward.)

PETRA. Good morning, citizens of Earth Enterprise.

JOAN (*earnestly, even though PETRA's image does not relate directly to her*). Good morning, Mother Petra.

PETRA. Our completely updated ARK 5 System is now fully installed. Health screening will proceed normally.

JOAN. Thank you, Mother Petra.

PETRA. We work in the present to create the future.

JOAN & PETRA. We fill our days with usefulness and contentment.

(PETRA's image fades. JOAN lowers her hands and sits before the transcommunicator. The screen resumes pulsing. Although JOAN tries to remain formal, she cannot help but smile slightly as PETRA's image now appears on her transcommunicator screen, unseen by the audience. PETRA now greets JOAN warmly, with genuine, but contained, pleasure.)

PETRA. You slept well, Joan?

JOAN. Yes, Mother Petra. Always.

(She touches her right index finger to a key on her keyboard and winces slightly as if burned. She pulls finger back and sucks it for a moment.)

PETRA. All vital signs normal. Continue your present routine as prescribed by Personal Management.

JOAN *(regarding her throbbing finger)*. I will, Mother Petra.

PETRA. Is something wrong?

JOAN. No ... it is just ... throbbing.

PETRA. I am sorry, Joan. There is some discomfort with the new examining apparatus—a minor systemic glitch that will soon be corrected. But our ability to predict and prevent disease has been greatly enhanced.

JOAN. I appreciate that, Mother Petra.

(A light on one of the smaller compartments along the wall flashes, accompanied by sounds of soft BEEPS.)

PETRA. Ah, your morning nutrients have arrived. Feel free to accept them.

JOAN. Thank you. (*Stands and motions toward the key-board.*) Shall I discontinue?

PETRA. Not yet. I have other news to share.

JOAN. Very well. (*Turning toward a compartment door, she raises her thumb ring and speaks into it.*) Open.

(The door opens. Light and BEEPS stop. JOAN retrieves nutrients and a goblet. She eats, drinks and takes pills at the table, still watching the screen while PETRA continues.)

PETRA. You will soon discover, Joan, that the installation of ARK 5 has greatly increased the speed of data transmission throughout Earth Enterprise. As a result, we need three times as many Information Analysts.

JOAN. Three times! It was not so very long ago that the number doubled! I remember—

PETRA (*interrupts with a gentle but firm reprimand*). The past is useless, Joan. We work in the present to create the future.

JOAN. I was merely observing our rapid progress, Mother Petra. Forgive?

PETRA. Forgotten. But we have made great advances, and in support of those advances, you are being assigned your first apprentice.

JOAN. An apprentice!

PETRA. Her name is Margaret. She will arrive from the Area Training Facility later this morning. You will train her in all aspects of Level 3 information analysis, as you yourself were trained.

JOAN. This is a huge responsibility. And so soon!

PETRA. A warning, Joan: Margaret has earned high recommendations for this work. Yet, she is in real danger of rendering herself useless to the System.

JOAN. Useless?

PETRA. She is too easily distracted from the task at hand.

JOAN. Surely that can be corrected?

PETRA. Perhaps, but mood alteration is never risk-free in one of her youth and intelligence.

JOAN. I see.

PETRA. You will have the maximum interactive allowance.

JOAN. Three days?

PETRA. Three days. (*Beat.*) I have personally selected you for this task, Joan.

JOAN. Thank you, Mother Petra. I am honored.

PETRA. Your service has always been exemplary. You will help Margaret focus her considerable energy on the needs of the System.

JOAN. My only wish is to serve the ARK System well.

PETRA. Stay alert. If at any time you feel it necessary to abort this assignment, do so. You will not be blamed if Margaret fails to meet ARK performance criteria.

JOAN. I understand.

PETRA. Good. Plot your work assignment for the day. When Margaret arrives, bring her into it.

JOAN. I will, Mother Petra.

PETRA. Order out of chaos.

JOAN (*forming the upright triangle with her hands*). Out of chaos, order.

(JOAN taps the keyboard. Light changes, pulsing with the transmission of data, accompanied by a low-level SOUND. JOAN watches the screen intently for a moment, then taps the keypad.)

JOAN (*cont'd, to herself*). This is quite an upgrade! Incredible speed!

(JOAN continues tapping keys and zig-zagging her hand along the screen confidently. After a moment, she pauses, eyes the equipment, then resumes tapping quickly, surreptitiously trying something new. Suddenly, there's a different kind of SOUND from the screen: the moaning WIND of the play's opening. The triangle above the stage begins to glow the ruddy color seen at the play's opening.)

JOAN (*cont'd*). What have I done?

(WILDERNESS PEOPLE appear outside JOAN's Station, moaning, arms outstretched, pleading. Alarmed by what she sees in the triangle, JOAN speaks into microphone.)

JOAN (*cont'd*). Petra? Mother Petra!

(MICHAEL's image appears in the triangle. He does not look directly at JOAN, but straight ahead. He is blind. His electronically-enhanced voice—elderly, commanding and otherworldly—emerges from the WIND and moaning. Restless movement of the WILDERNESS PEOPLE continues throughout MICHAEL's scene. JOAN is not aware of them, nor are they aware of her. Their murmured echoing of MICHAEL's words fades in and out of the dialogue between MICHAEL and JOAN. It may be spoken in unison or divided among voices and staggered. There is a subtle but distinct, almost worshipful reaction among them to the names "Joan," "Michael," "Catherine" and "Margaret," and a negative reaction to "Petra.")

MICHAEL. Joan.

WILDERNESS PEOPLE. Joan ... Joan ...

(JOAN jumps up from her chair and backs away in surprise. She looks up at the triangle above her transcommunicator screen in the fourth wall.)

JOAN. What is happening?

MICHAEL. Do not touch anything. Only listen.

WILDERNESS PEOPLE. Listen ... listen ...

JOAN (*calling into the microphone*). Mother Petra!

MICHAEL (*calmly, in spite of her alarm*). She cannot hear you, Joan.

WILDERNESS PEOPLE. Joan ... Joan ...

JOAN (*to MICHAEL*). Who are you?

MICHAEL. My name is Michael.

WILDERNESS PEOPLE. Michael ... Michael ...

JOAN. I am not aware of anyone named Michael.

MICHAEL. The woman you call “Mother” has corrupted the ARK System.

JOAN. What are you talking about?

MICHAEL. She must be stripped of her power.

JOAN. Mother Petra has brought only good to the people of Earth Enterprise!

WILDERNESS PEOPLE. Petra ... Petra ...

MICHAEL (*still calm, but with urgency*). Many have worked to deceive you. Only one has proven worthy of your trust. That one is Catherine.

WILDERNESS PEOPLE. Catherine ... Catherine ...

JOAN (*hearing the name evokes a disconcerting memory*). What do you know of Catherine?

MICHAEL. You have been searching for her.

JOAN. What do you know of Catherine?

MICHAEL. She and Margaret will bring you the truth.

WILDERNESS PEOPLE. Margaret ... Margaret ...

JOAN. You know of Margaret as well? The truth about what?

MICHAEL. You have been chosen.