Interior, contained, constructed. No nature. An underwater container/storage space/haven. Space is functional - a workplace. Spatial divisions are prominent - airlock, audience divider space Routine . Time is filled with tasks ranging from mundane to maddening. Time is marked by ritual events climate (Dallas visits, evaluations). Time is running out sense of impending doom. The past stretches far back they have been there for years. physical world mood/tone Serious, overlaying sense of anxiety Absurd - contrast betwen the gravity of the situation and the silliness of the rituals Uncertainty - everything is up for evaluation hidden spaces violent, no place for intimacy Immediate outside - deep ocean.

under external pressure. bits of popular culture songs, movies. calm, mechanical to

Sounds: water dripping, gusshing. Clanking - the structure bending voice dynamic fluctuates between manic shouting

at the same time.

Damp

The air is artificially sustained, filtered

A small space with liveable conditions

inside a deadly environment.

probably not very warm

Food is scarce

1st image - Minna and Ari bring Dallas in through the airlock Last image: Ari walks away, the audience members holding the end of the string middle image: Expulsion of the trumpet The scene where Minna rejects the trumpet and musical is where the system and the social contract start visibly breaking down No movement in space, arc/destiny but the feeling language kone of being stuck intensifies, time with bad news from the outside world and finally losing the connection Sode to it (Dallas). Pace increases as time draws towards catastrophe what changes

action

from purpose

to despair

We stay in the same space. The presence of the evaluators/audience is constant, therefore the evaluation is applied throughout, not just at the prescribed moments

Violent tone increases:

chekhov's gun fires

(warning shots),

murder and suicide

on stage

The story refers to the myth of the flood/ark (Noah in the bible, epic of Gilgamesh); but there are no gods, and no assurance that the world will survive

myth

The audience is expected to participate. They are part of the world, and have a say, at least a theoretical one, in the decision-making process. Most addresses to the audience are humorous, until Minna's attack on the "evaluators" before her suicide, which is an indictment against the privilege of being an observer and passer of judgement, while others do the suffering. self The final moment of the play createsthrough the symbol of the string a relationship of connection and shared fate between the characters and the audience. I feel it's intended to be both comfortingand unnerving

The play wants the viewer to consciously think

about the value of the things we leave behind us,

and what sacrifices are worthwile to preserve them.

Rejected items are flushed out to the water.

Beyond - some ruined world where few

remainders of civilization

have survived. Threatening, anarchic.

Inside - the labyrinth. maze-like,

full of stuff, and an unknown mass of people.

Only one person can navigate there.

Her advantage in knowledge and power increasingly isolate her from all other humans. She finally succumbs under the paradox nature of her mission. Minna Lives in both worlds. Perceives a cognitive dissonace Sees Minna and Dallas between his feeling as her parents. that he does Accepts her situation valuable work outside, as natural. and the meaning his objects receive once inside. characters Theo His arrival sets the tragedy in motion by complicating the relationships in the group and heightening the conflict between Dallas and Minna.

> He constantly has concerns about safety but ironically he is the one who creates the cracks

Medieval-like class system, rigid. People are divided by their function (archivers, scouts, evaluators, actors, people "back there"). Limited interaction between groups There is a protocol dictated by the department, but the inhabitants ultimately make their own rules rules The main characters have created a tight group, Characters wear old clothes, they are critically dependent since none are being manufactured. on each other Clothes are baggy for physical and mental survival. since everyone The center of the group is Ari is under-nourished. Dallas and Minna fight over her, Mix-n-match /eclectic Theo's value is assemblies her attratction to him social world interaction Interactions try to follow A mix of Vernacular and a protocol - evaluations, scientific-technical language the filing system. Frequent references/quotes Games, acting out, teaching from popular, (Ari-Theo/Minna) and some high, culture **Hightened discussions** No monologues, but one-sided are emotional. conversations with Outside interactions the audience/evaluators are business-like power (trade) and sometimes violent. Minna holds the most power, coming from external authority

(the department) and from her unique knowledge. Minna has veto power over the seemingly democratic evaluation process. Others derive their power from what they have to trade. Power is used to dictate what gets preserved, and who survives

The play alludes constantly to other fictional worlds through the processes of evaulation and filing and especially through Ari's education. She consumes Hollywood myths such as Pretty Woman as prescriptions for how to live in the world, and what to hope for. Ari's character refers to the common narrative of the alien creature learning humanity through consuming television (The fifth Element, Splash) mirrors The world of the play contains a "theater"

(consisting of a few actors presumably doing readings) this is one of the key openings to interpreation that the play offers how to treat these actor moments - as farce? as sincere attempts to catch something meaningful of our heritage before it goes away?