

JOAN

A full-length dramedy by
Donna Kaz

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CAST OF CHARACTERS

JOAN of Arc/Ensemble.

ACTRESS 1, French History Professor/St. Margaret/French Notary/Ensemble.

ACTRESS 2, St. Catherine/Theologian/Prelate/Ensemble.

ACTRESS 3, Joan's mother/The Dauphin, Charles VII, Earl of Warwick/Ensemble.

ACTOR 1, Joan's Father/Medieval Weapons Expert/Bishop Pierre Cauchon/Ensemble.

ACTOR 2, St. Michael/French Soldier/Inquisitor of the Faith/Ensemble.

AUTHOR'S NOTES

The movement is an intrinsic part of this play and helps to tell the story and move the action forward. It is important to establish an ensemble during rehearsals that will work together to create the scenes of this piece that do not contain text. Slow, almost dance-like movement, combined with music and lighting are essential ways the actors establish mood and telegraph the story prior to each written scene. It is important to balance the use of this technique between dramatic battle scenes and the other dramatic scenes of Joan's life with the element of joy and fun within the play. While the movement can be an honest way to portray battles, it should also be used to tap into the comedy and bliss that Joan must have felt as a teen who fully embraced what she became when she listened to her heart.

(An empty space with audience seated on three sides. The playing area is defined with a rope placed on the floor. Inside the square there are 6 large, heavy duty black rubber containers that will be moved by the actors and used for all set pieces.)

(MUSIC: Stravinsky's Symphony of Psalms. The ENSEMBLE walks slowly into the playing space. In slow movement they circle each other. Soon they begin to bump into each other and this leads to fighting. They form a circle and one by one, each actor is thrust into the center while the others taunt them. Eventually one actor cannot escape, is pounded to the ground and raised up by the others. All let out a sound as they collapse onto the floor. Lights change. The SOUND OF BELLS. The ensemble begins to slowly come back to life, each whispering one of their lines from the play. They rise and search the playing area while their voices get louder and louder. Eventually they are shouting one sustained vowel sound together. Lights change. MUSIC: French. The ensemble changes the set into a class room.)

ACTRESS 1/FRENCH HISTORY PROFESSOR: A brief history of France! *(The ensemble creates a class of third graders. They react joyously when they hear what their lesson will be:)* The Kings of England have always claimed France. In 1337 the Hundred Years' War begins. Now the Hundred Years' War means that for a hundred years the Kings of England attempt to unite France and England under one crown—their own. In May 1420 a treaty between the French and the English is signed. The treaty states that 1) Henry V of England will take the title of regent and heir of France. 2) Henry V will marry Catherine, the daughter of the French King Charles VI. And 3) the son of King Charles, the Dauphin, will have no say at all in the affairs of France and be declared a bastard. *(All react with shock. They rise and act out the following:)* June 1420. Henry V marries Catherine of France.

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August 1422. Henry dies.

October 1422. Charles VI dies as well.

Henry V and Charles VI each leave a son. Henry VI, a baby 9 months old and Charles, the Dauphin, now 19.

According to the treaty, Henry VI, an infant, is recognized as King of France and England and the Dauphin is excluded from his succession to the French throne.

France divides into two parties—The Burgundians and the Armagnacs. The Burgundians support the English. (*BURGUNDIANS improv some "English" lines such as "Would you like a cooked breakfast?"*;) The Armagnacs become the Nationalist Party. (*ARMAGNACS improv some "French" such as "Oui, oui!"*;))

The French fight the English! (*MUSIC: Praetorius. French and English battle/dance as PROFESSOR holds up cards which denote the passage of time*;) 2 years! 14 years! 53 years! 87 years!

(*Eventually All are exhausted and die*;) June 1424. Joan, a peasant girl, hears her voices for the first time. She is told that she will solve the problem between the French and the English. She is 13 years old.

(*LIGHTS CHANGE.*)

ST. CATHERINE: Joan! This is Saint Catherine speaking. You are destined to lead a different kind of life!

ST. MICHAEL: Joan! Your main man Saint Michael is speaking to you! You will accomplish miracles!

ST. MARGARET: Saint Margaret here, Joan! You have been chosen by the King of Heaven to restore Charles to the throne of France!

CATHERINE: You shall put on masculine clothes.

MICHAEL: You shall bear arms and become the head of the army.

MARGARET: France shall be guided by your counsel.

MICHAEL: Give me a J!

CATHERINE & MARGARET: J!

MICHAEL: Give me an O!

CATHERINE & MARGARET: O!

MICHAEL: Give me an A!

CATHERINE & MARGARET: A!

MICHAEL: Give me an N!

CATHERINE & MARGARET: N!

MICHAEL: What's that spell?

CATHERINE/MARGARET/MICHAEL: Joan! Joan? Joan?
Joan?! JOAN!? JOAN!? JOOOOOAAAN!

JOAN: Yes?

MARGARET: You have been chosen by the King of Heaven to restore Charles to the throne of France.

JOAN: What?

CATHERINE: You shall put on masculine clothes!

MICHAEL: You shall lead an army.

JOAN: Are you sure you have the right person?

(Lights change. MUSIC: The Can Can. MOVEMENT: The joy of country life. Joan's country home.)

MOTHER: Joan! Joan, come home this instant! Joan, if you are not here by the time I count to ten you are grounded young lady. And don't think I won't do it. One. Two. Three. Four. Don't push me. You know not to push me. Five. Six.

You're pushing. Seven. Eight. Joan, I'm getting a headache. Nine. JOOOOAAAANNNNN!

JOAN: I'm here mother.

MOTHER: Just in the nick of time, as always. Where have you been?

JOAN: In the woods.

MOTHER: What? I told you never to go in those wood. Last year they found a dead dog in there. You don't know what's in those woods...

JOAN: Mother, I heard voices. Saint Michael, Saint Catherine and Saint Margaret spoke to me. They told me that God wants me to help save the Kingdom of France.

MOTHER: What kind of books are they making you read in school?

JOAN: I heard the voice of God, Mother.

MOTHER: Yes? Did He tell you that you should milk the cow?

JOAN: I don't know what to do!

MOTHER: I'll tell you what to do. Go and milk the cow. And don't tell you father you were in the woods. You know how he...

(FATHER enters.)

FATHER: Joan! Where have you been? You're always going off somewhere. Last night I dreamt that you ran off with a band of soldiers.

JOAN: Father, I have been in the woods. And there I heard the voice of God. He wants me to put on men's clothes and restore Charles to the throne.

FATHER: That's very nice, Joan, but did God happen to tell you how we are to escape being attacked by the Burgundians?

JOAN: No.

FATHER: Then what good is he? Next time tell him to tell you something useful.

MOTHER: You didn't really hear anything did you, Joan.

JOAN: I did! I heard the voices of the saints. They told me that I must lead an army!

FATHER: That's enough! You keep talking like that and you won't be allowed out of this house!

ST. MICHAEL: Don't listen to him, Joan.

JOAN: Did you hear that?

MOTHER: Now listen to me. Go milk the cow right now young lady.

ST CATHERINE: Forget the cow. Listen to us!

JOAN: I am listening to you.

MOTHER: Good.

ST. MARGARET: You must leave home. You must save France.

JOAN: I must save France!

FATHER: Fine, fine. Just do it after you milk the cow.

CATHERINE: Go to France, Joan.

MOTHER: Set the table. Supper will be ready soon.

FATHER: Milk the cow. And don't run off again.

CATHERINE: Run, Joan.

MARGARET: Go to France.

JOAN: Now?

FATHER: Now, tomorrow and the next day! See that you do your chores and don't be late for supper.

(Joan, Mother, and Father freeze.)

CATHERINE: Her father and mother watched her closely after that day.

MICHAEL: She did not go to France for three years.

MARGARET: Finally, she could not put it off any longer.

(Lights change. The woods.)

CATHERINE: Come on Joan.

MICHAEL: Let's go Joan.

MARGARET: Move it Joan!

JOAN: Shut up!

MICHAEL/CATHERINE/MARGARET: What?

JOAN: I'm sixteen. Leave me alone.

CATHERINE: Oh no, no, no, no, no. Vaucoulers is the nearest town held in the name of the Dauphin.

MARGARET: Go and visit your uncle there.

MICHAEL: From there find an escort into France.

JOAN: You've got the wrong person.

MICHAEL/CATHERINE/MARGARET: We've got the wrong person not!

CATHERINE: You are destined to lead a different kind of life.

MARGARET: Listen up, girlfriend.

JOAN: Me?

MARGARET: You see anybody else here? Yoo hoo! Focus!

JOAN: But I'm a peasant girl!

MICHAEL: Yeah, so? You will accomplish miracles!

MARGARET: You have been chosen by the King of Heaven to restore Charles to the throne of France.

JOAN: You've made a big mistake.

CATHERINE: You shall put on masculine clothes.

MICHAEL: You shall bear arms and be the head of the French Army!

JOAN: Please go away.

CATHERINE: You shall put on masculine clothes.

MARGARET: France shall be guided by your council.

JOAN: This is a mistake!

CATHERINE: You shall put on masculine clothes!

MICHAEL: Check this out. You shall lead an army.

JOAN: But I don't want to lead an army!

MARGARET: You have been chosen by God, honey!

JOAN: Guess he's got to choose somebody else.

MARGARET: Wake UP! Do you want to stay here and milk the cows?

MICHAEL: Or do you want to do something!

CATHERINE: You shall put on masculine clothes!

MICHAEL: You will, like, be remembered for all time.

CATHERINE: You shall put on masculine clothes...clothes of masculinity!

JOAN: Stop saying that!

MARGARET: Wake UP! WAKE UP! Do you really, really want to stay here and milk the cows?

MICHAEL: You will, like, really, really be remembered for all time.

CATHERINE: You shall put on... COMFORTABLE clothes!

(Joan's Mother and Father enter.)

FATHER: Joan? Where are you? Did you milk the cow?

MARGARET: You could stay in these totally boring fields forever.

MOTHER: Joan? Joan? JOOOOOOOAAAAAANNNN!

MICHAEL: Or you could accomplish something really cool.

FATHER: Joan, I've been thinking. Soon you'll be at the age where most young girls get married.

CATHERINE: Choose, Joan. Marriage?

MOTHER: Joan, did you milk the cow?

MICHAEL: Choose, Joan. Cows!? Or action!

(Saints urge Joan to choose. Mother and Father urge her to milk the cow and get married until...)

JOAN: ALRIGHT! I'll do it! I'll save France!

(Saints celebrate. Mother and Father turn away.)

MICHAEL/CATHERINE/MARGARET: We shall be with you to help you.

JOAN: What do I do? How do I begin? When do I go?

MICHAEL/CATHERINE/MARGARET: You. You. You. You go now!

(Lights change. MUSIC: Medieval chanting. Women change into male clothing. MUSIC: Hildegard Von Bingen. MOVEMENT: The walk to Vaucouleurs.)

JOAN: Stop! Is this Vaucouleurs?

ALL: Yes!

JOAN: The Kingdom of France is not the Dauphin's but my Lord's. My Lord wills that the Dauphin be made King of France. Though I wear my legs to the knees on the road, I shall see the king crowned.

(Lights change. Dramatic MUSIC plays under MOVEMENT: a battle scene. Lights restore.)

ACTRESS 3: In 1428 the English began to lay siege to Orleans. The war was deadlocked. Charles held France south of the Loire River, while Henry held the north.

ACTOR 1: There is no record of what Joan looked like. The only certain aspect of her physical being is that she was a virgin.

JOAN: My voices instructed me. I must remain a maid.

ACTOR 2: January, 1429. Joan, aged 17, leaves her home town forever.

ACTOR 1: She arrives at Vaucouleurs and asks the commander of the army to send her to the king.

JOAN: I am Joan the maid. Send me to the King.

ACTOR 1: At first he laughs. Until he recalls the prophecy that said that France would be saved by a virgin.

ACTOR 2: He give her a sword, a horse and an escort.

ACTRESS 2: Joan, who never rode a horse before, rides like a master.

(Joan gets on her horse, All follow on their own mounts. She skillfully gallops to the King while All try to keep up. MUSIC: Uptempo 15th century.)

ACTOR 2: She arrives at the King's castle in Chinon.

ACTRESS 3: She has gained the confidence of the men in her company.

ACTRESS 1: Not one of them lays a finger on her.

ACTRESS 2: She is talked about in the towns.

ACTOR 1: So far she has accomplished...nothing! Joan requests a meeting with the Dauphin. For two days he sends messengers to interview her.

JOAN: I shall only speak to the Dauphin.

ACTRESS: Finally, the Dauphin agrees to see her. On her way into the castle a man yells out...

ACTRESS 2/MAN: Is that not the maid? Why if I had her for one night she wouldn't be the same! Ha!

JOAN: Why do you deny God when you are so near death?

ACTRESS 2/MAN: Near death. Why I'm just a young lad...

(Man dies.)

ACTRESS 3: Joan enters the castle. The Dauphin attempts to conceal himself.

(Dauphin puts the crown on someone else and seats her on the throne. Joan knocks on the door.)

ALL: Who eez it?

JOAN: I am Joan the Maid. I am here to see the King!

ALL: Entres!

(At first Joan kneels at the feet of the imposter but suddenly gets up and picks the Dauphin out of the laughing crowd. She kneels at the Dauphin's feet.)

JOAN: The King of Heaven sends me to you with the message that you will be crowned King in the town of Reims.

ACTRESS 3/DAUPHIN: It is not I who is King.

JOAN: I know it is you.

DAUPHIN: Leave us! *(All but Joan and Dauphin sit on the side:)*
Why are you here?

JOAN: I come directed by God.

DAUPHIN: How do you know it is God who directs you?

JOAN: He told me.

DAUPHIN: When?

JOAN: When I was thirteen.

DAUPHIN: How old are you now?

JOAN: Seventeen.

DAUPHIN: And you still believe it?

JOAN: Yes.

DAUPHIN: Good for you.

JOAN: God will give you back your kingdom. You will be crowned at Reims.

DAUPHIN: Prove it.

JOAN: Give me an army and I shall.

DAUPHIN: How do I know you won't turn on me? How do I know you will not use the army against me.

JOAN: Charles, you must put your faith in God.

DAUPHIN: Who are you to tell me such a thing? I'll tell you who you are. You're nothing. A peasant girl! You don't know how to read or write. You have no money. You're a girl dressed up to look like a boy. You have no strength for battle. Quite frankly, you're weird.

JOAN: Please listen to me. I have come to make war on the English. I will lead the battle of Orleans.

DAUPHIN: That is the most ridiculous thing I have ever heard.

JOAN: I need soldiers.

DAUPHIN: Why don't you ask God for them?

JOAN: God would give them to me, if this were his kingdom. But is your kingdom.

DAUPHIN: It is not mine, it is Henry's Kingdom!

JOAN: It is the Lord's and the Lord wishes you to be made King.

DAUPHIN: You just said that it is not God's.

JOAN: It is one and the same. God is for you Charles.

DAUPHIN: Why can't he tell me that himself? Why does he need you to come here and tell me?

JOAN: I do not question. I only do as I'm told.

DAUPHIN: Then go away.

JOAN: I cannot. I must lead your army and drive the English out of France. I must bring you to be crowned at Reims.

DAUPHIN: You expect me to trust you just like that? Did you trust your voices from the very beginning?

JOAN: Yes.

DAUPHIN: Why?

JOAN: I did not trust them at first. I did not do what they told me right away. But I always knew that they were from God.

DAUPHIN: How?

JOAN: I don't know. You just know things like that.

DAUPHIN: I don't. I don't trust anything.

JOAN: You believe in God.

DAUPHIN: Of course I do.

JOAN: Then give me your army.

DAUPHIN: Let me think about it. Go away.

JOAN: I don't blame you for not trusting me. It's just that there is nobody in all the world who can recover the kingdom of France except me. Believe me, I would rather have remained at my mother's side, for it is not my nature...yet, I must go and I must do this thing because my Lord will's that I do it.

DAUPHIN: He wills you through your voices?

JOAN: Yes.

DAUPHIN: Let me hear these voices. Tell them I wish to speak to them.

JOAN: I cannot do that.

DAUPHIN: Why not? I am the King. God certainly will speak to me.

MARGARET: I'll speak to you.

MICHAEL: No.

CATHERINE: Why not? It would be cool to speak to the Dauphin.

MICHAEL: Because I said no.

CATHERINE: Oh, get over yourself already. Hey, Dauphin!

MICHAEL: Stop that.

MARGARET: Yoo! hoo! Dauphin. Can you hear us?

CATHERINE: Listen and you will hear.

MICHAEL: That's enough.

CATHERINE: Since when are you in charge?

MARGARET: Yeah, just because you're an archangel doesn't mean you can tell us what to do.

MICHAEL: Come on. Let's not get into this again.

(Saints argue loudly.)

JOAN: Please be quiet!

DAUPHIN: Who are you talking to? It's them, isn't it. Where are they? How come I can't hear them?

CATHERINE: Because you don't know how to listen.

JOAN: Let me handle this.

DAUPHIN: Where are you? Speak to me!

MARGARET: We are standing right beside you.

CATHERINE: Listen and you will hear!

MICHAEL: He can't hear you. It's no use.

DAUPHIN: I can't hear you.

MICHAEL: When I am right I am so right. Told you.

MARGARET: I can make him listen.

CATHERINE: Me too.

MICHAEL: I won't work. You cannot make anyone listen.

CATHERINE: Oh yeah? Watch this. Hey, Dauphin. Listen up.

MARGARET: Yoo Hoo! Focus, focus, focus. This way. Over here! Listen up! *(Margaret and Catherine try to make the Dauphin hear them:)* OK so I admit you were right about that.

CATHERINE: Now what do we do?

MICHAEL: We are saints, right? We show him a sign.

CATHERINE: A sign?

MARGARET: I get it. Who's got a pen. We'll make it really big. And it can say Saint Margaret...

CATHERINE: And Saint Catherine in red glitter...

MARGARET: And hearts and stars...

CATHERINE: It'll have a big arrow pointing to my name...

MARGARET: And exploding lights and confetti...

CATHERINE: We'll put it up on the side of a church...

MICHAEL: Not a sign, sign. A SIGN!

CATHERINE: We know.

MARGARET: We're on it. A sign.

MICHAEL: Just get behind me. God, I'm a Saint and people don't get what I'm doing. Joan, tell him you will be King.

JOAN: What?

MICHAEL: Just do it, alright? Tell him.

JOAN: I shall be King.

MICHAEL: Good. Now tell him that he doesn't want to be the King.

JOAN: He doesn't want to be the King. I mean, you don't want to be King.

MICHAEL: You will be King instead.

JOAN: I will be King instead.

DAUPHIN: What are you talking about?

MARGARET: Oh, I get it.

CATHERINE: Me too. You are awesome...

MARGARET: So smart...

CATHERINE: I so totally understand why you are an archangel.

MICHAEL: Shhhh...Joan, tell him to listen. (*Saints chant "Listen." MUSIC:*)

JOAN: Listen, if you will not agree to allow me to lead your army to battle, then I will be King.

DAUPHIN: You cannot be King.

JOAN: Give me the crown.

DAUPHIN: I will do no such thing.

JOAN: Give me the crown. I will be King.

DAUPHIN: You are not King.

(Saints pass the crown from Catherine to Margaret to Michael. The Dauphin turns just in time to see it float onto Joan's head.)

JOAN: I am.

DAUPHIN: How did you do that?

JOAN: As King, I shall give the Kingdom back to He who rightfully owns it.

MICHAEL: Listen.

CATHERINE: Listen.

MARGARET: Listen.

DAUPHIN: Do you hear that?

JOAN: The Kingdom of France is not mine, it is my Lord's.

MICHAEL: We shall be with you to help you.

CATHERINE: We shall be with you to help you.

MARGARET: We shall be with you to help you.

DAUPHIN: Who is that?

JOAN: Whenever I am unhappy, because men will not believe me, I pray to God. And when I have made my prayer to God, I hear voices that say...

M/C/M: We shall be with you to help you. Go, go, go...

JOAN: Listen, Charles. Listen and you shall hear. It is not I who is King. It is the Lord who is King. And the Lord says that you shall be King. *(Saints chant. Joan puts crown on Dauphin's head and leads him to the throne:)* Act, Charles and God will act. God give you life, gentle King.

(Lights change. Ensemble lines up in military formation.)

ACTOR 1: Now! A brief history of medieval weapons. There are two types of long distance weapons: arrows and great balls of stone launched by catapult. Hard stones are used to break down walls and softer stones to crack open skulls. Hand to hand combat is inevitable. Personal protection is very important. Defending your position means building high walls, digging moats and raising towers. From atop these towers men launch arrows and stones at those below. Attacking soldiers try to get over these walls using ladders. Once inside they fight with swords, lances, maces, and the

deadly battle ace which could smash through armor. The French shield is carried not in front of the body but on the back. It looks like a large barrel cut in half and has two leather straps on the inside that the arms can slip through. The wearer can run forward in a stooping position and his entire body will be shielded from attack. At this time half of all the battles are fought hand to hand in small areas. As you have probably figured out, the means of defense are far superior to the means of attack. That is why sieges last so long. Now, does anyone in the audience have a question about medieval weaponry? *(At this point Actor 1 can take questions from the audience and ad lib the answers:)* Well I see we have a bunch of medieval experts in the house. But let's get back to medieval times where the spirit of the leader...I said the spirit of the leader...is very important. Joan is not a soldier. I said Joan is not a soldier and is ignorant of war. But she believes. She believes. I said SHE BELIEVES and those around her believe because of her.

ALL: Amen!

(Lights change. MUSIC: an instrumental piece. All use slow motion movement to the music, suggesting the use of a battering ram to storm a castle. Lights restore.)

ACTRESS 2: The Dauphin decided that in view of the imminent danger to Orleans, Joan would be sent there.

ACTOR 1: Before she was allowed to go she was examined by bishops, doctors and a woman appointed to find out if she really was a virgin.

ACTOR 2: She accepted all these examinations without complaint.

ACTRESS 2: Preparations were made for her to join the army.

ACTRESS 1: She was give an page, two heralds, two servants and her own personal confessor.

ACTRESS 3: As well as a complete suit of armor, a lance, a knife, a battle-axe, a sword, a flag and a standard bearing the image of Christ.

ACTOR 1: The standard was made by Hamish Power, a Scotsman living in France at the time.

ACTOR 2: (*In a bad Scottish accent:*) "I'll make a standard for you, Lassie!"

ACTRESS 1: The standard is white satin painted with golden lilies and a representation of Christ seated on a globe.

ACTOR 2: Joan was not actually in command of the army. But she made each soldier go to confession and decreed that all their loose women should be left behind.

ACTRESS 2: By April, 1429, Orleans had been under attack for 6 months.

ACTRESS 1: The French were shut up inside the town which was entirely surrounded by walls.

ACTOR 1: The English guarded the north, west and south, but left the east unguarded.

(All create the banks of the Loire River and make sound effects of wind.)

ACTRESS 3: Orleans was to the north of the Loire river. The French army had two choices—they could approach the city on the north side, which would allow them to do so without having to cross the river; or they could approach from the south side, crossing over the river. The commander of the army chose to approach from the south. The wind was against them.

JOAN: Whose idea was this? Who was it that decided that we should come on this side of the river and not go straight to where the English are?

ACTOR 2/FRENCH SOLDIER: We shall attack from the east where the English are weak.

JOAN: But the wind! It is blowing in the wrong direction. We shall never get across! I have brought you help from the King of Heaven. You told me you were taking me to the English.

ACTOR 2: This is the best way.

JOAN: How are we to get across in this weather?

ACTOR 2: I don't know. Let me think.

JOAN: Now you want to think?! There is no time!

ACTRESS 2: Everybody at that time, or I should say almost everybody, believed in God. In a God who would intervene and make the unexpected happen.

ACTOR 2: Please God, make the unexpected happen.

ACTRESS 2: In other words, everyone believed in miracles.

ACTOR 1: Listen, the wind is dying down.

ACTOR 2: It's a miracle, praise God! Thank you, thank you, thank you.

ACTRESS 3: When the wind shifts, Joan and the army are able to cross the river and enter Orleans. The City rejoices.

ALL: Hurrah!

ACTOR 2: From that moment on the army has hope in her. We are convinced that she was not of men, but from God and it doesn't much matter that the English are in greater strength than us. The first thing Joan does in Orleans is send a letter to the English.

ACTOR 1: She takes an arrow, ties the letter to the end of the arrow and orders an archer to shoot the arrow over to the English.

(Actor 2 shoots arrow.)

JOAN: Read! It is news! I am the maid sent by God and I call on you to surrender.

ACTRESS 1: No answer. Joan sends a second letter.

(Actor 2 shoots arrow.)

JOAN: In case you didn't get my first letter I want to tell you that if you do not surrender we shall strike and it shall be seen who is right before God in Heaven!

ACTOR 1: Still no answer. Joan sends another letter.

(Actor 2 shoots arrow.)

JOAN: You Englishmen you have no right in France! Abandon your forts and go back to your country. I write to you for the third and last time. *(Pause.)* OK, you asked for it!

ACTOR 1: The Battle of Orleans! The French fight the English. Round One. DING!

(All divide up and fight. MUSIC: William Tell Overture. The following is a dance/battle in a comic style.)

ACTRESS 3: The French win round one.

FRENCH: Perrier!

ACTOR 1: The English fight the French. Round two. DING!

ACTOR 2: The English win round two.

ENGLISH: Scones!

ACTOR 1: The French fight the English again! Round three! DING

(At the end only one Englishman is standing. Joan, confused, holds her sword. The Englishman celebrates winning the battle and accidentally steps into Joan's sword, killing himself.)

JOAN: Many have been killed. The English die without the benefit of confession. My soldiers must give thanks to God for the victory won. Confess your sins immediately. If you do not do so, I shall not stay with you any longer. No man is to carry out another assault if he does not first go to confession. Take care that women of ill-fame follow not the army. It is for these sins that God allowed these English to fall. Take care, do as I say. Be always at my side, for tomorrow I shall have much to do, more than I ever had and the blood will flow out of my body above my breast.

(MUSIC: Praetorius. MOVEMENT: Joan is wounded.)

ACTRESS 3: The battle lasted from morning to sunset. Joan, as she predicted, is struck by an arrow above the breast and when she feels herself wounded, she is afraid.

ACTOR 2: A soldier tried to apply a charm to her wound but she will not have it.

JOAN: I would rather die than do a thing which I know to be a sin. I know that I must die one day but I know not when or how or at what time of day. Until then, I will not knowingly do something which I know in my heart is against what God has shown me.

ACTRESS 2: The French win the battle. The bells of Orleans ring out!

JOAN: Charles must now march to Reims to be crowned.

ACTOR 1: July 17, 1429. The coronation of Charles VII. Compared with coronations in the past, the ceremony is threadbare. *(MUSIC: PDQ Bach. MOVEMENT: The coronation:)* I now crown you Charles the VII, King of France.

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ALL: Noel! Noel!

JOAN: The will of God has been done. I have brought Charles to his coronation and he has been crowned King of France. Can I go home now?

(MUSIC: Britten. MOVEMENT: Joan lost in the woods. The other actors form a forest and Joan searches until she is exhausted and falls asleep beneath a tree.)

ACTOR 1: After being crowned Charles disbands his army.

(Saints choose which of them will bring the bad news. Then they wake Joan up.)

MARGARET: We've got some bad news, Joan.

CATHERINE: You are going to be captured.

JOAN: When?

MICHAEL: We cannot tell you.

JOAN: But I did everything you asked!

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