

Mount Vernon Community Children's Theatre's  
Production of  
**A Wrinkle in Time**  
A Full Length Play  
Adapted by: Morgan Gould  
Book by: Madeleine L'Engle  
Directed by: Anna Theoni DiGiovanni

**Audition Information**

All auditions, rehearsals and performances will be held at: **Heritage Presbyterian Church**, located at 8503 Fort Hunt Road in Alexandria, VA 22308.

**Auditions:** Actors aged 12-18 are invited to audition on either **Sunday December 15<sup>th</sup>** **OR Monday December 16<sup>th</sup>** from **6-8:30pm**. There will be **no** callbacks.

Please arrive a few minutes early and bring a current photograph (school pictures are fine) and signed Parent Acknowledgement (below).

**Auditioners are asked to prepare one side from the list of sides below.**

Memorization is not necessary, but please be familiar and comfortable with the text. Actors may be asked to read additional sides at the audition, but there is no need to prepare more than one side ahead of time.

**Auditioners should plan on arriving at 6pm and staying the entire length of the audition (6-8:30pm), however they may be released at any point during the evening. Being released early does not mean the actor will not be cast in the show!**

**Casting:** Casting calls will be completed by Friday, December 20th. Only those cast will receive a phone call. All others who audition will receive an email notifying them that the casting decisions have been made. E-mails will be sent once all of the calls have been made.

**Rehearsals:** Rehearsals will begin Tuesday January 7<sup>th</sup> and be held **every Tuesday, Wednesday and Thursday** evening from **6pm-8pm** through February 20<sup>th</sup>. In addition, there will be a brush-up rehearsal between the two show weekends, on Thursday March 6<sup>th</sup> from 6-8pm.

Cast members are expected to attend all rehearsals for which they are called, and to be on time and prepared, unless ill. *MVCCT expects this production to be the actor's first priority after schoolwork.*

**Tech Week Rehearsals:** Tech Week is Monday Feb 24<sup>th</sup>, Tuesday Feb 25<sup>th</sup>, Wednesday Feb 26<sup>th</sup> and Thursday Feb 27<sup>th</sup> from **6pm-9pm**. **NO EXCEPTIONS** will be

made for tech week absences. Actors must be available to attend every night of tech week.

**Performances:**

- Friday February 28<sup>th</sup> at 7pm
- Saturday March 1<sup>st</sup> at 7pm
- Sunday March 2<sup>nd</sup> at 2pm
- Friday March 7<sup>th</sup> at 7pm
- Saturday March 8<sup>th</sup> at 7pm
- Sunday March 9<sup>th</sup> at 3pm

Note: Actors will need to arrive at the theatre at least one hour before show, possibly an hour and a half. The director will decide the final call time closer to the dates of the show.

Participation Fee: MVCCT is a non-profit organization and private fundraising efforts and government grants cover only a portion of our expenses. There is a participation fee of **\$325** for those cast, which is due by the first rehearsal (January 7, 2025). Other incidental expenses to anticipate may include purchasing costume shoes and socks. Need-based scholarships are available.

Parent Responsibilities: Parents are expected to volunteer with both the set build (one or two Saturdays in Jan or Feb), selling concessions at the show, planning the cast party, assisting with costume collection and design. All of these jobs will be explained further at the **Parent Meeting which will be held on Thursday January 16<sup>th</sup> from 7-8pm at Heritage**. Without your valuable help this show wouldn't happen.

NOTE: If you have any trouble registering to audition or have any questions, please reach out to us at 703-594-7466/[admin@mvcct.org](mailto:admin@mvcct.org).

# Parent Acknowledgment

My actor and I understand that MVCCT rehearsals need to have first priority, after schoolwork, for the time period January 7, 2024 to Sunday March 9, 2024.

If my child is cast, I understand there will be a participation fee of **\$325 per person**. I also understand that this fee is due by the night of the first rehearsal, January 7, 2025.

I understand that MVCCT expects **parents to volunteer** in pre-production set build and in-production activities such as selling concessions and planning the cast party, etc. These will be explained further at the parent meeting.

Parent Name (please print): \_\_\_\_\_

Parent Signature: \_\_\_\_\_

Your Actor's Name (please print): \_\_\_\_\_

Date: \_\_\_\_\_

## **CAST OF CHARACTERS**

### **Meg Murry**

The book's heroine and protagonist, a homely, awkward, but loving adolescent who is sent on an adventure through time and space with her brother and her friend Calvin to rescue her father from the evil force that is attempting to take over the universe. Meg's greatest faults are her anger, impatience, and lack of self-confidence, but she channels and overcomes them, ultimately emerging victorious.

### **Charles Wallace Murry**

Meg's extraordinarily intelligent five-year-old younger brother who is capable of reading minds and understanding other creatures in a way that none of the other Murry children can.

### **Calvin O'Keefe**

A popular boy and talented athlete in Meg's high school who accompanies the Murry children on their adventure. Calvin comes from a large family that does not really care about him, but he nonetheless demonstrates a strong capacity for love and affection, and shows a burgeoning romantic interest in Meg.

### **Mrs. Whatsit**

The youngest of the three celestial beings who accompany the children on their adventure. Meg initially comes to know Mrs. Whatsit as the tramp who stole bed-sheets from their neighbors and then sought shelter from a storm in the Murrays' warm kitchen. She later learns that Mrs. Whatsit gave up her existence as a star in order to fight the Dark Thing.

### **Aunt Beast**

This tall, furry, many-tentacled inhabitant of the planet Ixchel cares lovingly for Meg after she is nearly destroyed by the Black Thing. Aunt Beast, like all the creatures on Ixchel, lacks eyes and has no concept of light or vision.

### **Father (Mr. Murry)**

Meg's father and a physicist who works for a top-secret government agency on experiments with travel through space-time in the fifth dimension. In trying to tesser to Mars (i.e., travel through a tesseract, or wrinkle in time), he is captured and imprisoned on the dark planet of Camazotz. When the plot begins, no one on Earth has heard from him for over a year.

### **Mother (Mrs. Murry)**

Meg's mother and an experimental biologist who works out of a lab in the Murry home. She is at once a brilliant scientist and a loving mother who cooks meals for her family on her Bunsen burner. She also writes loving letters to her absent husband every night.

**Mrs. Who**

The second of the three celestial beings who accompany the children on their adventure. She usually speaks in quotations from famous thinkers and writers because she finds it too difficult to craft her own sentences. When the children first meet Mrs. Who, she is sewing sheets in the haunted house in their neighborhood.

**Mrs. Which**

The oldest of the three celestial beings who accompany the children on their adventure. Mrs. Which has difficulty materializing and is usually just a shimmering gleam. Her unconventional speech is usually rendered in capitalized words, with the first consonants repeated several times.

**Red-Eyed Man**

A robot-like inhabitant of Camazotz who tries to hypnotize Meg, Charles Wallace, and Calvin in the CENTRAL Central Intelligence building. The Man, like all of Camazotz, is totally controlled by the power of IT.

**Happy Medium**

A jolly, clairvoyant woman in a silk turban and satin gown who shows the children a vision of Earth through her crystal ball. The Medium is reluctant to show them anything unpleasant, but the Mrs. W's insist that they see what they are up against.

**Principal (Mr. Jenkins)**

Meg's cold and unfeeling high-school principal who calls her "belligerent and uncooperative" and implies that her family is in denial about Mr. Murry's true whereabouts.

**Sandy and Dennys Murry**

Meg's athletic and socially successful ten-year-old twin brothers who encourage her to let them fight off the bullies who make fun of Charles Wallace. The twins do not accompany Meg and Charles Wallace on their interplanetary adventure.

**Bully****Teacher****Postal Worker****Camazotz Mother****Little Boy****Newspaper Boy**

## SIDES

Auditioners are asked to prepare one side from the list of sides below. Memorization is not necessary, but please be familiar and comfortable with the text. Actors may be asked to read additional sides at the audition, but there is no need to prepare more than one side ahead of time.

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### MEG

*If you choose to read for Meg, please prep **both** of the sides below.*

#### **MEG: SIDE #1**

MEG: Why won't she tell me?

CALVIN: Maybe she doesn't have all the answers.

MEG: She thinks Charles Wallace and Mrs Whatsit and this tesseract thing has something to do with my father.

CALVIN: You haven't heard anything from him at all? (MEG looks down/away.)

ENSEMBLE: Nothing.

CALVIN: Do you think he could be...?

MEG: No! I mean they'd have told us. Mother's tried to find out. She's been down to Washington and everything. ...All they say is that he's on a secret and dangerous mission—

ENSEMBLE: Shhhhh. It's classified.

MEG: We can be very proud of him, but he won't be able to... To communicate with us for awhile.

CALVIN: Meg, don't get mad, but do you think maybe they don't know?

MEG: (Tearing up:) That's what I'm afraid of. (She sniffles a little.) I'm sorry. I cry too much. I should be able to control myself. I should be more like my mother.

CALVIN: Your mother is a completely different person than you are, and older. Go ahead and cry. You love your father, you're crazy about him. Crying might do you some good. (MEG takes off her glasses to wipe her eyes. He takes out a handkerchief and wipes away a tear.)

ENSEMBLE MEMBER: And with that gesture of tenderness, she was undone completely.

CALVIN: This is the first time I've seen you without your glasses.

MEG: I'm blind as a bat without them. Now you'll hate me. If Charles Wallace is a sport, I'm a biological mistake. I'm sorry...I'm just—

CALVIN: Oh, Meg. You are a moron. Don't you know you're the nicest thing that's happened to me in a long time? And listen, you go right on wearing your glasses. I like 'em.

(MEG smiles. After a moment, she puts back on her glasses. CALVIN takes her hand just as CHARLES WALLACE runs into the room and MEG quickly takes her hand back from CALVIN. The rest of the ENSEMBLE enters and excitedly starts to quiver.)

**MEG: SIDE #2**

CHARLES WALLACE: How nice to have you back, dear sister. Did Mrs Whatsit convince you? She is IT's friend, you know.

ENSEMBLE: IT IT IT IT

MEG: No. You lie.

ENSEMBLE: IT IT IT IT

CHARLES WALLACE: Sticks and stones may break my bones but you can never hurt me! (CHARLES WALLACE laughs as he waves his hand and the ENSEMBLE as IT rushes towards MEG, grabbing her.)

MEG: NO! LET GO! You're lying about Mrs Whatsit.

CHARLES WALLACE: Mrs Whatsit hates you.

ENSEMBLE: HATE HATE HATE HATE

MEG: Mrs Whatsit loves me. I know it. You LIE. Liar.

ENSEMBLE: HATE HATE HATE HATE

CHARLES WALLACE: She lied. Just like Mother lied that she knew where Father was.

MEG: She didn't lie! She had hope—

CHARLES WALLACE: Just like Father lied about coming back—

MEG: Charles, he IS back!

CHARLES WALLACE: Just like you lied and Calvin lies and everyone lies!

MEG: CHARLES WALLACE! Stop! You're wrong! I know the truth. I will always remember. The truth.

CHARLES WALLACE: I'm right. IT told me. IT told me.

MEG: IT is not your friend. IT is the liar here. Please, Charles, it's ME. Look at me. IT'S ME. I would never lie to you.

CHARLES WALLACE: But you did. You did lie. Because Mrs Whatsit doesn't love you.

MEG: Yes she does! And Father loves me! And Mother ! And Sandy and Dennys and Calvin and—

CHARLES WALLACE: NO. They don't love you. THEY DON'T. NO ONE LOVES YOU.

MEG: That's IT. That's IT lying to you.

CHARLES WALLACE: And no one loves me—

MEG: (Breaking free of the ENSEMBLE who lunge after her:) NO. That's the biggest lie of all! I love you! I love you Charles! You're my baby brother but you always take care of me. Come back to me, Charles Wallace, come away from IT, come back, come home!

(IT begins to suffer from her love, but there is still a fight. The ENSEMBLE, as IT, chases MEG, trying to get to her before she gets to CHARLES WALLACE. MEG reaches CHARLES WALLACE wrapping her arms around him, holding him tightly. He is still in his trance.)

MEG: I love you! I LOVE YOU SO MUCH! (She keeps repeating "I love you" as the ENSEMBLE cries out in pain each time. They try to grab at CHARLES WALLACE, but to them, he is 1,000 degrees and burning them. They scream in an angry, resentful howl, sinking to the floor. Over the din of their pain, we hear CHARLES WALLACE, finally back as himself.)

CHARLES WALLACE: (As himself again:) Meg, Meg! Oh Meg! You saved me! I love you! I love you!

MEG: I love you, Charles. I love you. I will always love you.

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### **CHARLES WALLACE**

*If you chose to read for Charles Wallace, please prep **both** of the sides below.*



**CHARLES WALLACE: SIDE #1**

CHARLES WALLACE: This must be it. Central CENTRAL intelligence.

CALVIN: Or whatever it is. I guess we should go in.

MEG: But if Father's in some kind of trouble with this planet, isn't that exactly where we shouldn't go?

CHARLES WALLACE: We aren't going to have the faintest idea where or how to begin to look for him until we find out something more about this place. And I have a hunch, that this is the place to start.

CALVIN: What if we need passports or something?

CHARLES WALLACE: If we needed passports or papers, Mrs Whatsit would have told us so.

CALVIN: Now look here old sport, I love those three old ladies just as much as you do, but I'm not sure they know everything.

CHARLES WALLACE: They know a lot more than we do.

CALVIN: I'm not so sure. These people here seem to be people but...they aren't like us.

MEG: Do you suppose they're robots?

CHARLES WALLACE: I'm not sure what they are, but they're not robots. I can feel minds there. I can't get at them. But I know they're there—I can feel a sort of pulsing. Let me listen for a minute. (CHARLES WALLACE goes into a bit of a trance. The ENSEMBLE begins to chant quietly.)

MEG: Listen to what?!

ENSEMBLE: It It It It

CHARLES WALLACE: Shhhhh! (He listens.)

ENSEMBLE: It It It It

CHARLES WALLACE: (Snapping out of it:) I'm scared. I can't reach them at all, I'm completely shut out.

MEG: We have to find Father. Let's go in. (As MEG and CHARLES WALLACE start to walk in, CALVIN pulls MEG back.)

CALVIN: Remember when we met, and I told you I had a compulsion? That I had just come to that particular place and that particular moment?

MEG: Yes, sure.

CALVIN: I've got another feeling. Not the same kind. A different one. Like if we go into that building, we're going to be in terrible, terrible danger. (Aside to her:) "There is nothing to fear except fear itself." I'm quoting like Mrs Who. Meg. I'm scared.

MEG: So am I. But come on.

### **CHARLES WALLACE: SIDE #2**

CHARLES WALLACE: How nice to have you back, dear sister. Did Mrs Whatsit convince you? She is IT's friend, you know.

ENSEMBLE: IT IT IT IT

MEG: No. You lie.

ENSEMBLE: IT IT IT IT

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MEG: I love you, Charles. I love you. I will always love you.

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### CALVIN

MOTHER: Hello, Calvin. (Taking off a glove and shaking his hand:) Sorry. Nice to meet you. We aren't having anything but stew tonight, but it's a good thick one.

CALVIN: (A nice joke:) And with no chemicals.

MOTHER: Ha, that's right.

CALVIN: Sounds wonderful to me.

MOTHER: I'll be a few more minutes, if you want to tackle your homework, Meg? I'm sure Calvin won't mind if you finish before dinner.

(MOTHER stares. MEG sighs and the ENSEMBLE groans.)

CALVIN: Oh. Um. Sure, go ahead. (He pulls out a wad of folder paper from his pocket.) Actually, I have some of mine to finish up. Math. That's the one thing I have a hard time keeping up in. I'm okay on anything to do with words, but I don't do as well with numbers.

MOTHER: Why don't you get Meg to help you?

CALVIN: But, see, I'm several grades above Meg.

MOTHER: Try asking her to help you with your math, anyhow.

CALVIN: Well, sure. Here. But it's pretty complicated.

(He hands her the paper and MEG scans it. The ENSEMBLE swirls around MOTHER, leading her and her lab/stew table off. MEG and CALVIN are in the study, which could just be two chairs brought on by the ENSEMBLE. They take the form of various lamps, desks, portraits, etc. CALVIN wanders around, while MEG goes over the math homework.)

CALVIN: Your house is so cool. (Looking around, amazed:) So many books.

MEG: Two scientists.

CALVIN: My siblings would just destroy them. Especially the youngest ones.

MEG: I can't imagine Charles destroying anything, let alone a book.

CALVIN: Do you know how lucky you are?

MEG: (Smiling wryly:) Not most of the time.

CALVIN: A mother like that! A house like this! Your whole family!

MEG: You don't like your family?

CALVIN: No I do! That's the funny part of it. I love them all...they just don't give a hoot about me. None of them do.

MEG: Oh. (Beat.) I'm sorry, Calvin.

CALVIN: You don't know how lucky you are to be loved.

MEG: I guess I never thought of that. Maybe I take them for granted.

CALVIN: (Letting a smile take over:) Things are going to happen, Meg! Good things! I feel it! (Beat. MEG nervously returns to the paper.)

MEG: Do they care how you do it? Can you work it out your own way?

CALVIN: Sure if I get the answers right.

MEG: You're lucky. We have to do it their way. And who has time for that? Numbers are simple really. (She begins to fill out Calvin's homework, while CALVIN continues to look around.)

ENSEMBLE MEMBER: All you have to remember is that every ordinary fraction can be converted into an infinite periodic decimal fraction. So  $\frac{3}{7}$  is 0.428571.

CALVIN: Sure, simple. (Holding out the picture:) Is this your father—the one with the glasses?

MEG: Yup. (With a giggle:) The one who needs a haircut.

CALVIN: (Looking closer at the photo:) Not very handsome, but I like him.

MEG: (Taking the photo:) He is, too, handsome.

CALVIN: Nah. He's tall and skinny like me.

MEG: Well, I think you're handsome. Father's eyes are kind of like yours, too. You know. Really blue. Only you don't notice his as much because of the glasses. (CALVIN takes a step closer to her, and she puts the notebook between them.)

MEG: Here. Done.

CALVIN: Done?! (CALVIN takes the notebook back, looks at the answers, amazed.)

CALVIN: Jeez, are there any more morons like you and Charles around? If so, I should meet them! MEG: Um. Thanks?

CALVIN: (Enthusiastic gesture.) I know I just met you but for the first time in my life I feel like I'm not alone anymore... There hasn't been anybody, anybody in the WORLD I could talk to!

MEG: What are you talking about? You're popular, everyone likes you—

CALVIN: Sure I can function on the same level as everybody else, I can hold myself down, but it isn't me. (CALVIN grabs MEG's hands. She is overwhelmed.) How did all this happen? Isn't it amazing?

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**FATHER (MR. MURRY)**

CALVIN: Oh no. Her heart is beating so slowly.

FATHER: But it's beating. She's alive.

CALVIN: Barely.

FATHER: All we have to do is wait. The beats used to be very far apart. Now it's getting stronger. I can feel it. Listen. (In the darkness, the ENSEMBLE from offstage, very quietly:)

ENSEMBLE: Bum bum. Bum bum. Bum bum.

(The lights slowly come up. The darkness is lifting. We see FATHER and CALVIN crouched around MEG, who is out cold.)

CALVIN: Oh poor Charles Wallace. I'm worried sick! But thank God you got her away from IT. How did we stay out? How did we manage as long as we did?

FATHER: IT is completely used to being refused. No mind has tried to hold out on IT for so many thousands of centuries, certain centers have become soft and atrophied. That's why I held out as long as I did. But if you hadn't come to me when you did, honestly, I don't know how much longer I could have lasted. I had almost come to the conclusion that— (FATHER bows his head. Shame? Fear? Both?)

CALVIN: That what, sir?

FATHER: That IT was right. That everything I believed in most passionately was a madman's dream. When you and Meg broke through my prison, hope and faith returned. So. Thank you. Thank you, my boy.

CALVIN: Why was IT able to get to Charles Wallace before it got Meg and me?

FATHER: He must have trusted his own strength too much. He thought he could go in and get out without getting— (The ENSEMBLE chants again, a little bit louder, but still softly, from offstage.)

ENSEMBLE: Bum bum. Bum bum. Bum bum.

FATHER: Her heartbeat is getting stronger! I think I feel a pulse in her wrist now.

CALVIN: I hear it too!

FATHER: We must be patient. We must not be afraid to take our time.

ENSEMBLE: Bum bum. Bum bum. Bum bum.

CALVIN: How did you end up on Camazotz? FATHER: A complete accident! I never even intended to leave our solar system! I was headed to Mars! Tessering is far more complicated than expected. We were like children playing with dynamite.

CALVIN: We? How many— (MEG stirs, her eyelids flutter. She moans.)

FATHER: She's moving! Meg! Meg! Are you alright?

MEG: (Barely able to speak:) I...can't...move.

CALVIN: Try. Wiggle your toes. Your fingers. (She does.)

CALVIN: There you go.

MEG: Why am I so cold? Where are we?

FATHER: I don't know Meg. I don't tesser very well. I think we went through the Black Thing, and that's why you're so cold. (He rubs her to warm her.) I'm sorry. Phew, it almost ripped you away from me. I was so afraid.

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### **AUNT BEAST**

*If you choose to read for Aunt Beast, please **also** prepare the side for Mrs. Who.*

THE CREATURE: (Two ENSEMBLE MEMBERS in unison:) Who are you?

CALVIN: How do you do, sir...um...ma'am...we are from Earth...we, uh, had an accident? Meg ...this girl...she's sick. She can't move— (THE CREATURE heads for MEG.)

FATHER: Please, we mean no harm, don't hurt us! What are you doing? (THE CREATURE envelops MEG. MEG yelps.)

THE CREATURE: Taking the child.

FATHER: NO! Please! Don't!

THE CREATURE: Are you frightened?

FATHER: Just—please...leave her. (THE CREATURE releases its grip. MEG crawls over to FATHER, huddling close.)

THE CREATURE: We communicate better with the other one... (To CALVIN:) Hello. Who are you?

CALVIN: I'm. Calvin O'Keefe?

THE CREATURE: What's that?

CALVIN: It's. A boy?

THE CREATURE: And tell me, Calvin O'Keefe Boy. What would you do if we suddenly showed up on your planet?

CALVIN: Shoot you, I guess?

THE CREATURE: (With a little laugh:) Then isn't that what we should do to you?

CALVIN: I'd really rather you didn't. I mean, the Earth's my home, and I'd rather be there than anywhere else in the world—or, well, the universe. But we do make some awful choices there.

THE CREATURE: Are you not used to visitors from other planets?

CALVIN: Used to it?! We've never had any, as far as I know.

THE CREATURE: (Shivering:) You're from a dark planet, aren't you?

CALVIN: (Firmly:) NO. We're. We're shadowed. (He takes MEG and FATHER's hand.)

CALVIN: But we are fighting the shadow.

THE CREATURE: You three are fighting?

FATHER: Yes. I came from a dark planet called Camazotz. My youngest son, my baby is still imprisoned there, trapped in the mind of IT. (THE CREATURE reaches for MEG. FATHER and CALVIN step aside.)



MEG: Don't! Father! Don't let them take me. Don't leave me here like you left Charles!

THE CREATURE: Shhhhh stop fighting. Relax.

MEG: THAT IS EXACTLY WHAT "IT" SAID.

FATHER: (To MEG:) We have no alternative, Meg. (To THE CREATURE:) Do you think you can help her?

THE CREATURE: We think so. Why don't you get food, bathe, rest. And we will take care of this little...what is the word?

CALVIN: Girl.

THE CREATURE: This little girl needs care and rest. The coldness of the...what did you call it—

CALVIN: The Black Thing.

THE CREATURE: Yes. IT burns unless IT is counter-acted quickly and properly. So go, sleep, eat. Leave us be. We will tend to her

MEG: Wait...no....

FATHER: Meg. We will be right here. We won't leave you.

CALVIN: Get well, Meg. (MEG begins to sit up, to go after CALVIN and FATHER.)

THE CREATURE: No, no. You must stay resting. You must not even try to feed yourself. The Black Thing does not relinquish its victims willingly.

MEG: But my father, Calvin—

THE CREATURE: They are fine, they are resting.

MEG: But Charles Wallace! What are they doing about Charles Wallace! We don't know what IT's doing to him! Please! Oh please help us!

THE CREATURE: Shhhhh. It's ok, little one. Of course we will help you. A meeting is in session on our planet to study what is best to do. I must say, we have never been able to talk to ANYONE who has managed to escape from a dark planet, so although your father seems to be blaming himself for everything that has happened, we feel that he must be quite an extraordinary person to get out of there at all.

MEG: (Guilty:) Oh.

THE CREATURE: I understand the little...boy?...is very special, but ah, my child. You must accept this will not be easy. To go BACK through the Black Thing. I don't know...

MEG: But he's all alone!!! We can't just LEAVE HIM!

THE CREATURE: Hush, hush little one! No one has any intention of leaving anyone. That is not our way. But we do know that just because we want something, doesn't mean that we will get what we want. And we can't let you go back in your present state. You have to get well or you could do something that might jeopardize us all.

MEG: But—

THE CREATURE: I know you want your father to go rushing back to Camazotz, and he probably would, but then if he got stuck too, where would we be?

MEG: I—

THE CREATURE: Quiet, little one. Rest.

(As THE CREATURE begins to hum, MEG calms, letting THE CREATURE embrace her.)

MEG: (A little sleepy:) Will you stay with me?

THE CREATURE: Yes, small one, of course.

MEG: (Yawning:) I don't even know what to call you.

THE CREATURE: Hmm. I don't know your words. Perhaps let your mind think of some and they will come to me, from your own mind. Close your eyes and think. (MEG does.)

THE CREATURE: Mother? No. Mother is special, a one-of-a kind word. And a father you have here. Not your friend, or teacher, or brother. Ha! Acquaintance. What a funny, hard word. Monster! Well that is a horrid sort of word. I don't think I am a monster...Beast. Oh yes. That's nice. That will do.  
(MEG opens her eyes.)

MEG / AUNT BEAST: (In unison:) Aunt Beast

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**MRS. WHO**

*If you choose to read for Mrs. Who, please **also** prepare the side for Aunt Beast.*

MRS WHO: Why Charlsie, my pet!

CALVIN: Who the heck is that?

(The ENSEMBLE shifts, and MRS WHO appears, a crazy librarian wearing tons of layers and a huge pair of glasses. She's like a ball of different wool sweaters.)

CHARLES WALLACE: The scary owl at the entrance was really quite unnecessary.

MRS WHO: If we have to frighten anyone away, Whatsit thought we might have to do it appropriately. That's why it's so much fun to stay in a haunted house. Sorry, if we frightened you. Auf frischer Tat errtappt. German. In flagrante delicto. Latin. Caught in the act. English.

CHARLES WALLACE: Mrs Who, do you know this boy?

CALVIN: (Bowing:) Good afternoon, ma'am, I didn't quite catch your name.

MRS WHO: Mrs Who will do. (Beat, looking him over:) He wasn't my idea, Charlsie, but I must say, I think he's a good one.

CHARLES WALLACE: Where's Mrs Whatsit?

MRS WHO: She's busy. It's getting near time, Charlsie. It's getting near time. Ab honesto virum bonum nihil deterret. Seneca. "Nothing deters a good man from doing what is honorable." And he's a very good man, Charlsie, darling. And right now, he needs our help.

MEG: Who?

MRS WHO: And little Megsie! Lovely to meet you sweetheart. I'm talking about your father, of course. Now go home, loves. The time is not yet ripe. (She begins to usher them out.) Don't worry, we won't go without you. Get plenty of food and rest. You're going to need it. Now, off with you! Justitiae soror fides. Latin, again, of course. "Faith is the sister of justice." Trust in us!

ENSEMBLE and MRS WHO: Now shoo!

(She gives them a final push out with the help of the ENSEMBLE. They're no match for her surprising strength. And with that, they're outside the haunted house again.)

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### **RED-EYED MAN**

RED-EYED MAN: I've been waiting for you, my dears.

MEG: How do you know who we are—

RED-EYED MAN: I was only expecting two but what a nice surprise! (RED-EYED MAN stares at CALVIN.)

CHARLES WALLACE: Close your eyes! Don't look at the light! Don't look in his eyes, he'll hypnotize you! (The ENSEMBLE begins to laugh. The RED-EYED MAN joins.)

RED-EYED MAN: Clever, aren't you? You will soon realize there's no need to fight me. Nor will you have the slightest desire to. Why would you wish to fight someone who wants to save you pain and trouble? For all the happy, useful people on this planet, I am willing to assume all the pain, all the responsibility, all the burdens of thought and decision.

CHARLES WALLACE: We will make our own decisions, thank you.

RED-EYED MAN: But of course, and our decisions will be one. Yours and mine. Don't you see how much better, and easier for you that is? Let me show you ...let us say the multiplication table together—

CHARLES WALLACE: NO.

ENSEMBLE: (Hissing:) Yesssssss

RED-EYED MAN: Once one is one, once two is two, once three is three— (The ENSEMBLE joins him.)

CHARLES WALLACE: (Fighting him off:) Mary had a little lamb, its fleece was white as snow—

RED-EYED MAN AND ENSEMBLE: Once four is four, once five is five, once six is six—

CHARLES WALLACE: (Overlapping as RED-EYED MAN and ENSEMBLE continue:) And everywhere that Mary went, the lamb was sure to go—

RED-EYED MAN AND ENSEMBLE: Once seven is seven, once eight is eight, once nine is nine...

CALVIN: Four score and seven years ago, our father's brought forth on this continent, a new nation, conceived in liberty—

MEG: FATHER! FATHER! (The ENSEMBLE stops. Some clutch their ears. Others grimace.)

CHARLES WALLACE: You didn't think we were as easy as all that? Falling for that old stuff did you?

RED-EYED MAN: I most sincerely hoped not. But you are very young and impressionable, and the younger the better my little man,

RED-EYED MAN AND ENSEMBLE: ...the younger the better.

MEG: The only reason we're here is because of our father. Please just tell us where to find him.

RED-EYED MAN: Ah, your father. Ah yes. But he hasn't been acting very much like a father lately, has he? Abandoning his wife and four little children to go gallivanting off on adventures of his own?

MEG: He was working for the government! He would never have left us otherwise and we need to see him—

RED-EYED MAN: —My, but the little miss is impatient! By the way, my children, you don't need to communicate verbally with me, you know. I can understand you quite well.

CHARLES WALLACE: The spoken word is one of the triumphs of civilization. And I intend to keep using it, particularly with people I don't trust.

ENSEMBLE: It It It It (Hearing them, the RED-EYED MAN begins to laugh.)

CHARLES WALLACE: I'm not sure what you are, but you...aren't what's talking to us. I don't think you're real. I don't feel anything coming directly from you. It's coming through you.

RED-EYED MAN: Pretty smart, aren't you? You want to know who I am? Look into my eyes I will tell you.

(CHARLES WALLACE turns to look into his eyes, but MEG charges him, knocking him to the ground, preventing the RED-EYED MAN from eye contact.)

MEG: NOOOOOO! NOOOO! NO!

ENSEMBLE: (Hissing:) You stupid girl!

RED-EYED MAN: I am losing patience with you, young lady. And that, for your information, is NOT good for your father. If you have the slightest desire to see him again, you had better cooperate

ENSEMBLE: It It It It

RED-EYED MAN: Why don't you trust me Charles? This can be the last difficult decision you ever need to make.

CHARLES WALLACE: I want to come in to find out about you. That's all. If I do that, you tell us where our Father is.

RED-EYED MAN: That's a promise. And I don't make promises lightly

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