

A WRINKLE IN TIME

COUNT BASIE CENTER ACADEMY OF THE ARTS

AUDITION PACKET

We are so excited you have signed up to audition for A Wrinkle in Time. We cannot wait to see you do what you love in your video audition! This document will give you all of the details you will need to succeed in your upcoming audition! Please submit your audition videos through the google form on the website.

WHAT TO EXPECT ...

The performance of A Wrinkle in Time is currently planned to be LIVE on the Basie stage on March 1st, 2021. However, we have decided to accept video submissions for the initial round of auditions to make the process easier during this time of year. Each actor will need to prepare TWO scenes from the audition packet. The scenes need to be filmed and uploaded to the google audition form. You will be notified via email if you are needed for callbacks, which will be held via Zoom.

WHAT TO WEAR ...

We want you to feel as comfortable, yet professional, as possible during your audition. Dress like it is picture day at your school to truly put your best foot forward!

HOW TO PREPARE ...

1. Read through all possible audition scene options, and decide which TWO scenes you connect to most.
2. Once you have chosen your TWO scenes, decide which character you will read for in each one. You will need to ask a member of your family to read for the other role(s) off-camera. You do not need to memorize, but should be very familiar with the material.
3. Once you have rehearsed your scenes with your scene partner (again, who is off-camera), film each scene SEPARATELY.
4. Before you begin to film each scene, we ask that you slate before each performance. For example, "Hi, my name is _____, and I will be performing the role of Meg in the Meg/Calvin scene on pages 19-21."
5. After you have filmed each scene separately, you will upload the audition videos to this audition form.
6. Audition forms and videos are due by FRIDAY, DECEMBER 18th at 5:00 pm

IMPORTANT TO REMEMBER ...

Auditions are always our favorite! The audition team is excited to see your talent and we want you to have fun and be fearless in your audition videos! Don't be nervous, enjoy it, and have a great time! We look forward to seeing your videos! Break-a-leg!

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Cast of Characters

MEG
CHARLES WALLACE
CALVIN
MRS WHATSIT
MRS WHO
MRS WHICH

ENSEMBLE MEMBERS (1-5 or more) could also play:

MOTHER
FATHER
SANDY
DENNY
TEACHER
POSTALWORKER
BULLY
CAMAZOTZ MOTHER
LITTLE BOY
NEWSPAPER BOY
LOBBY GUARD
RED-EYED MAN

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(The ENSEMBLE moves around them, and CHARLES WALLACE is whisked away.)

MEG: Charles! CHARLESSSSSS!! Charles! We're supposed to stay together! Where are you going?

(And suddenly...)

Scene 3: The Haunted House

(MEG and CALVIN arrive in front of a large decrepit house, perhaps formed by the ENSEMBLE. One of them makes a noise like a spooky owl.)

START

CALVIN: Are you sure Charles Wallace went in here?

MEG: He must've. He's been talking about this old house for days.

CALVIN: Is he all right by himself in there?

MEG: I bet he's fine. He's hard-headed. Likes to run off sometimes. Somehow, I always bring him back. Let's go in.

CALVIN: *(Hesitating:)* Do you think it's really haunted? *(Off MEG's look:)* Not that I'm afraid but... I should probably get going. I have a bunch of homework to finish up.

MEG: Homework, huh?

CALVIN: I'm not lying. It's Math. The one thing I have a hard time keeping up in. Words I'm fine but *numbers*. Ugh.

MEG: Give it to me, then. I'll help you.

CALVIN: I don't think so. I'm several grades above you, Meg.

MEG: Hand it over. *Trust me.*

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CALVIN: If you say so. But it's pretty complicated. Here.

(He hands her a notebook from his bookbag. She scans it quickly.)

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

CALVIN: Sure if I get the answers right. But we don't have to do this now.

MEG: Well, you said you wouldn't go in 'til your "homework" was done.

ENSEMBLE: Oooooooo....

(CALVIN makes a face—did he hear something?)

CALVIN: Okay, fine.

MEG: Now look, Calvin. Dimensions are easy. A simple line squared is a flat square, squared is the third dimension: a box. For the fourth dimension you'd square the square, technically. You can't *draw* that, exactly, but it'd be something to do with Einstein and time...

CALVIN: I suppose I should stop being surprised by now, but you're supposed to be dumb in school.

MEG: My father taught me some shortcuts, that's all. The teachers don't like it because they want me to do the problems the long way around. But who has time for that?

(CALVIN takes the notebook back, looks at the answers, amazed.)

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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! Do you realize what that means to me? There hasn't been anybody, anybody in the WORLD I could talk to! Sure I can function on the same level as everybody else, I can hold myself down, but it isn't me. How did all this happen? Isn't it wonderful? I don't understand it but I feel as though I were just being born!

(MEG shyly turns away.)

CALVIN: What's wrong? Sorry, was that too much?

MEG: Do you think all this stuff with you and Charles and Mrs Whatsit and the tesseract all has something to do with my father?

CALVIN: I'm not sure. But I think it must.

MEG: Do you think things always have an explanation?

CALVIN: Yes, I believe they do.

MEG: My mother says we're limited as humans in that we're not always able to understand the explanation, even if there is one. But just because we don't understand doesn't mean that the explanation doesn't exist.

CALVIN: Charles Wallace understands more than the rest of us, doesn't he?

END

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START

MEG: FATHER!

CALVIN: *(Feeling the invisible wall:)* Whoa! It's transparent like glass—we can't go through it.

(CALVIN walks around the edge of the light. He can't cross into it.)

MEG: Oh father!

CHARLES WALLACE: My, he looks a mess, doesn't he?

MEG: Charles, that's father! We're saved! *(Calling to him, waving her arms:)* Father!

(MR. MURRY doesn't move. The ENSEMBLE begins to cackle.)

MEG: Why can't he see us?! Let me to him!

CHARLES WALLACE: Why? You say you want to help father?

MEG: Yes, don't you?

CHARLES WALLACE: You must do as I have done and go into IT.

ENSEMBLE: IT IT IT

MEG: No!

CHARLES WALLACE: Well then, I can see you don't really want to save Father. Don't forget that I too am part of IT now.

MEG: *(Pulling CALVIN aside:)* Calvin, remember, Mrs Whatsit said your gift was communication and that's what she was giving you. Can you try to communicate with Charles? Can

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you try to get into him and let my Father out? If we can get him out, everything will be ok. He'll know what to do.

CALVIN: You're right, but... I don't know...

MEG: *(Takes his hand.)* You need to try.

ENSEMBLE: It It It It

(CALVIN nods and advances towards CHARLES WALLACE.)

CHARLES WALLACE: What are you doing?

CALVIN: I'm not gonna hurt you, old sport. I'm just trying to be friendly, I'm just wanting to make up.

CHARLES WALLACE: You're coming around?

CALVIN: Sure. We're responsible people after all. Just look at me for a minute.

(CHARLES WALLACE turns to CALVIN. CALVIN stares into CHARLES' eyes, and the ENSEMBLE stops in its tracks, whining softly—thwarted.)

CALVIN: I can let you out. Look at me. Come back to us. If you want a witch Charles, IT's the witch, not our ladies.

ENSEMBLE: IT IT IT

CALVIN: Come back, Charles. You can do it. COME ON. COME. BACK. **END**

(CALVIN grips him by the shoulders, staring him in the eyes. CHARLES twitches, with the ENSEMBLE reaching a fevered pitch. CHARLES breaks away and motions for the ENSEMBLE to turn towards CALVIN. They chant as they close in.)

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START

CHARLES WALLACE: Are you afraid for us?

MRS WHATSIT: A little. And I wish I could help you but all I can leave you with is this: ...Calvin. Your great gift is your ability to communicate. To communicate with all kinds of people. So for you, I will strengthen this gift. ...And Meg. I give you your faults.

MEG: *My faults?! But I'm always trying to get rid of those!*

MRS WHATSIT: I understand. However, I think you'll find they come in handy here.

CHARLES WALLACE: What about me?

MRS WHATSIT: To you, my dear, I can only give you the resilience of your childhood.

(MRS WHO turns to MEG and gives her her glasses. MEG doesn't understand.)

MRS WHATSIT: Take them, Meg. They've got great magic to see what cannot be seen. But only use them as a last resort. Save them for the final moment of peril.

(MRS WHO begins to back away to the wings. She is disappearing. MRS WHICH does the same.)

CHARLES WALLACE: Where are you, Mrs Who? Where is Mrs Which?

(The ENSEMBLE enters. Their faces are blank. They walk stiffly, surrounding the stage. They are the catatonic inhabitants of this planet. CHARLES WALLACE sees them. CALVIN shivers.)

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MRS WHICH: Tttttoooo aalllll offff youuu lllll onnnllyyy
sssaayyyy wwhherreeevvver you gooooo, gooooo to-
getttheerrr. Doooo nooootttt letttt themmmm sepppparate
yooouuu. BEEEE STTTTRRRRONNNGGG!

MRS WHATSIT: *(To CALVIN:)* Take care of Meg.

CHARLES WALLACE: I can take care of Meg, I always have.

MRS WHATSIT: Charles Wallace, the danger here is greatest for
you.

*(The ENSEMBLE moves in on the CHILDREN, slowly, very
slowly creeping into the space.)*

MRS WHATSIT: Because of what you are, you will be the most
vulnerable. Beware of pride and arrogance, for they may
betray you.

CHARLES WALLACE: Now I think I know what you meant
about being afraid.

MRS WHATSIT: Only a fool is not afraid. Now go. **END**

*(The ENSEMBLE breathes together once—singular in unison.
MRS WHATSIT and the other ladies are gone. There is a
pause. Then. Footsteps. The ENSEMBLE is walking in place.
In perfect sync. The ENSEMBLE begins to softly chant “IT” in
rhythm as they walk in place—it’s barely discernable.)*

MEG: What does it mean?

ENSEMBLE: It It It It

*(The ENSEMBLE begins to mime bouncing a ball as they
change positions to surround MEG, CALVIN, and CHARLES*

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ENSEMBLE: It It It It

CALVIN (*Sensing the ENSEMBLE:*) Let's go back—

CHARLES WALLACE: No. I have to go on, we have to make decisions. And we can't make them if they're based on fear.

(An ENSEMBLE MEMBER dons a mask with glowing red eyes: RED-EYED MAN. The rest of the ENSEMBLE quietly chants "It" under the scene. CHARLES, MEG, and CALVIN are startled by his appearance.)

START

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.

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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 or grimace.*)

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

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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 our father is here. 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. **END**