

# **WITCH!**

A Multi-Media Play

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For the real ones

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The author welcomes correspondence regarding this and her other work.

## CAST OF CHARACTERS:

Violet	Middle-aged Professor of Women's Studies
Tod	Son of Violet, 29 years old
Rachel	Tod's partner, 20; also plays Dean von Witter
Richard	Older man, right-wing activist
Professor Alexander	Male, also plays Frank (Rachel's father)
Anna	High Priestess and EMT; also plays student; member of press
Kristin mother)	Coven member; student; member of press; and Frances (Rachel's
Nora	Coven member; student; member of press; interviewer
Opal	Coven member and EMT; student; member of press; interviewer,
Elaine	Coven member; student; member of press; interviewer

## AUTHORS' NOTES:

Witch! is a multi-media play running about ninety minutes. It requires a cast of 7F, 3M with five multiple castings. The unit set should have three areas, including a screen for viewing projections.

TIME: Now

PLACE: Anywhere USA and upstate New York, USA

SCENE ONE

VI IN PROFESSOR ATTIRE, CROSSES STAGE, TAKES HER PLACE BEHIND THE PODIUM.

VI

Good afternoon class, my name is Violet Savant. No, I'm not related to Marilyn vos Savant, the person with the highest IQ in the world. I am a full professor here, for those of you who want to know how long to wait for me when I'm delayed. I'm also the head of this department. Please, call me Vi. Did everyone pick up a copy of the syllabus when you walked in? Good. Then you know this is Women's Studies 119 – The Evolution of Goddess Worship. We will cover from ancient times to modern day in 14 weeks.

You will be expected to read at least five of the books recommended ... oh, stop groaning, they're not hard books! This is one of your easy classes! (STUDENTS LAUGH) You'll write three papers of five to eight pages in length, and complete both mid-term and final exams. For one of the papers, you can either design a ritual, write a song, paint a picture, sculpt a goddess figure or whatever creative art form is your pleasure. Any questions so far? Yes, you, state your name and question.

NORA

My name is Nora. Will this course satisfy a religious requirement? I'm a theology major.

VI

Yep. Anyone else? You. State your name and question.

ELAINE

I thought this was about witches.

VI

What is your name, and what is your question?

ELAINE

Oh, sorry. My name is Elaine. I guess my question is, isn't this about witches?

## VI

Well, it's about goddess worship, sometimes known as Wicca. Some people call goddess worshippers witches although there is a difference between being a witch and being a Wiccan. We'll get into that later. Anyone else? Okay, before we start today's lecture, I want to say that I view this classroom as a learning community. Each one of you has ideas, opinions, experiences and feelings that will contribute to the creation of knowledge. We often learn the most from people who are willing to take the risk of sounding stupid. If you don't ask, if you don't contribute, you are robbing all of us of what we might learn from you.

Now about this room. I consider the classroom sacred, a safe space. In here, you will stay open and consider each other's viewpoints, or you will leave the space. Other than that, I expect you to stay here until the end of class.

Here's the most important thing: lighten up people! This should be fun. In any case, witchcraft and the Wiccan religion are not grim practices, they celebrate life and laughter and generally consider humor as good soul food.

I suggest we follow suit! Any questions?

Okay, today we begin with the Minoan civilization. Here were some folks who knew how to have fun. Ever hear of the bull dancers? Check this out.

LIGHTS CROSS-FADE TO UP ON SLIDE SHOW ONE: OF MINOAN PALACE,  
ARTIFACTS

SOUND: UPBEAT, FUN MUSIC

ENTER BULL DANCERS AND BULLS, WHO DANCE. VI JOINS THE DANCING. ONE BY ONE THE STUDENTS LEAVE THE CLASSROOM, TAKING THE FURNITURE WITH THEM.

ALTERNATIVELY, THE STUDENTS BECOME THE BULL DANCERS, VI JOINS IN, AND THEY ALL REMOVE FURNITURE AS THE LIGHTS FADE.

LIGHTS FADE

SOUND: FADE OUT

## SCENE TWO

AN AUTUMN FOREST SCENE, INCLUDING A LARGE TREE AND A SMALL STREAM OF WATER, IS PROJECTED ONTO THE SCREEN. A SPOT SHOULD INDICATE THE MOON. OTHER LIGHTS COME UP HALFWAY AS ALL THE FEMALE CHARACTERS FILE ONSTAGE, LED BY ANNA. THEY ARRIVE WITH A BASKET OF FOOD AND DRINKS, TWO WHITE CANDLES, A BLACK CANDLE, A SWORD, A CAULDRON, A SCRYING BOWL, BOWL OF NUTS (OR ACORNS OR SEEDS), A BOWL OF WATER AND SALT, AND OILS FOR SELF-BLESSING. THE WOMEN WEAR NOTHING BUT SATIN ROBES (WITH POCKETS), WITCH GIRDLES (BELTS MADE OF INTERTWINED RED YARN), AND AUTUMN FLOWERS IN THEIR HAIR. (EXCEPT FOR VI. SHE WEARS HER PROFESSOR COSTUME UNDER HER ROBE. SHE ALSO WEARS A PAGER AND CELL PHONE.) THEY ENTER, EMBRACE EACH OTHER THEN STAND IN A CIRCLE.

ALL

(CHANTING IN A LIVELY [NOT DRONING] TONE) We are a circle, a never-ending circle, no beginning, no end (repeating as ANNA draws the circle with her sword. (THEY continue chanting under her first line.)

ANNA

I separate the world from our sacred space. (Turns toward the East with arms held up to embrace the sky). I invoke the powers of the East by the air that I breathe.

KRISTIN

(Turns toward the South) I invoke the powers of the South by the fire of life that is in me.

VI

(Turns toward the West) I invoke the powers of the West by the waters of this planet.

OPAL

(Turns toward the North) I invoke the powers of the North by the earth that nurtures me.

THE COVEN HUMS, RAISING A CONE OF POWER.

ANNA

First (as she lights the center candle [white]), let's all welcome Nora and Elaine to our coven. They are in Vi's class at the U, and have decided to join us. Tonight, this Hallows Sabbat, is the

night of the grandmothers, Goddesses of death and immortality. We invite them into the circle. We welcome them as friends, celebrating the connection between death and life. We will banish our fears and name our hopes tonight.

KRISTIN

Blessed be! It is so!

ANNA

Kristin, you are so lovely tonight, you reflect the power of Mother Kali herself. Will you lead us?

KRISTIN

(As SHE lights first the black candle, then the other white candle.) These candles symbolize the old and the new, the banishing of fear and the invoking of hope, the harvest and the plantings to come, death and life. At hallows we turn the Wheel of the Year and death becomes new life.

ALL

Blessed be!

ANNA

(Picking up and passing around the bowl of water and salt): This is a cauldron for banishing fears. give them to Hecate, to Ceridwyn or Oya, as a purification and banishing of the ending year.

VI

I give my fear of failure to Hecate.

OPAL

I give my fear of heights to Oya.

ELAINE

I give my fear of fat to, um, whichever goddess is in charge of fat and, um, beauty stuff.

KRISTIN

(Dropping note into the fire) I give my fear of big dogs to Copper Woman.

NORA

I give my fear of death to Old Woman.

ANNA

(Dropping note into the fire) I give my fear of intimacy to Ceridwyn. Now it is the time for hoping. Take a seed (nut/acorn). In it are the beginnings and hopes for the new year, for goals and wishes coming soon to replace the fears that were banished.

ELAINE

Goddess, grant me a healthy body.

NORA

I hope I live a long, long time.

VI

Goddess, I wish and hope for a dean post.

OPAL

Goddess, grant me wealth.

KRISTIN

Goddess, grant me true purpose.

ANNA

Goddess, in order that I may continue to do your work, I wish for a day job. Now, let's dismiss the four fates.

OPAL

(Turns toward the North) Power of the North, we dismiss you. (SHE puckers up to blow out the candles)

ANNA

(Interrupting) Opal! Snuff the candles! Snuff, never blow! Blowing will blow away our power! (OPAL snuffs out the candles)

SOUND: Pager beeping

VI

Oh, sorry! I have to take this. Really! It's important.

ANNA

Vi, it will have to wait until we break the circle! You know the rules.

VI

Can we hurry? I need to make this call! (pulling her cell phone from under her robe.)

ALL WOMEN GLARE AT HER, BUT SPEED THINGS UP.

VI

(Turns toward the West) Power of the West, we dismiss you.

KRISTIN

(Turns toward the South) Power of the South, we dismiss you.

ANNA

(Turns toward the East) Power of the East, we dismiss you. Vi, we dismiss you as well.

THE WOMEN EXCEPT FOR VI spread the food and drink on the ground and begin to eat.

VI

Thanks! (Presses buttons on cell phone). Dean von Witter? Sorry to take so long getting back to you. I was in the middle ... it doesn't matter Dean. Has the committee reached a decision then? (She turns her back to both audience and the other women). I see ...

LIGHTS OUT

SCENE THREE

VI, WEARING A BATHROBE, SITS ON THE FLOOR, YOGA STYLE, WITH HER BACK TO THE AUDIENCE, MEDITATING.

LIGHTS: EARLY MORNING, NOT QUITE DAYLIGHT.

SOUND: SONGBIRDS HEARD THROUGH OPEN WINDOW.

VI

(Breathing deeply, singing the following chant) I am opening up in sweet surrender, to the luminous love light of the one. I am opening, I am opening ...

SOUND: OFFSTAGE TOD RINGS DOORBELL.

I am opening up in sweet surrender, to the luminous love light of the one. I am opening, I am opening, I am opening, I am opening ...

SOUND: OFFSTAGE TOD RINGS DOORBELL AND KNOCKS.

(to herself) I am NOT opening that door! (chanting) I am opening up in sweet surrender...

TOD

(FROM OFFSTAGE) Vi? Vi? You okay, Vi? Answer the door, Vi!

VI

I am opening, I am opening, I am opening, I am opening ...

TOD

(OFFSTAGE) I'm using my key! Don't call the cops! I'm coming in ...

SOUND: TOD OPENING DOORS UNTIL...ENTER TOD

TOD (cont'd)

Oh, there you are! Mom, guess what?

VI

Please shut the door and leave quietly, I'm meditating.

TOD

But ... It's important!

VI

Can't it wait 20 minutes?

TOD

No! I have to leave for the office ...

VI

(Relenting) Give me a hand up, will you?

TOD GIVES HER A HAND UP. VI RISES. THERE IS BLOOD ON THE SEAT OF VI'S ROBE, TOD DOES NOT SEE IT, AS HE IS FACING HER.

TOD

Oh, Mom, you'll never guess ...

VI

Let's go to the kitchen. (THEY CROSS INTO KITCHEN, SHE PUTS WATER ON FOR TEA).  
Wait... wait ...

TOD

Now?

VI

(Sipping) Okay, now.

TOD

(Seeing it for the first time) Oh, wait. You've got blood on your ...

VI

Blood? (turns and looks at her seat). Oh Christ.

TOD

It's just blood; no big deal.

VI

But I thought I was through ... Oh never mind. What is it that you're dying to tell me so early this morning?

TOD

We're pregnant!

VI

What? Who is pregnant?

TOD

Rachel and I are, we're having a baby!

VI

Oh my goddess! Oh, wow.

TOD

I, well, we wanted you to be the first to know.

VI

Oh. I'm so shocked! I mean, surprised.

TOD

Aren't you happy for us?

VI

Of course, I'm happy, it's just that ... (she sits, puts head in hands.) I mean, nothing, nothing is wrong. (She begins to cry.)

TOD

Don't you like Rachel?

VI

Rachel?

TOD

You know, the woman who is going to be the mother of my child?

VI

Isn't she the flaky one?

TOD

Mother!