



A WRINKLE IN TIME

by **Madeleine L'Engle** adapted by **Tracy Young**

directed by **Jeff Mills**

April 13 – May 20, 2023

At DePaul's historic **Merle Reskin Theatre** | theatre.depaul.edu

**THE
THEATRE
SCHOOL**

AT DePaul University

AVIS THEATRE \$ 2.9

a LOOK INTO THE THEATRE SCHOOL OF DEPAUL

KEEP THE TICKETS IN THE MOUNTAIN C. 14820 2

THE THEATRE SCHOOL OF DEPAUL UNIVERSITY (TSD) educates, trains, and inspires students of theater in a conservatory setting that is rigorous, disciplined, culturally diverse, and that strives for the highest level of professional skill and artistry. A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances at a wide repertoire of plays—classic, contemporary, and of great—that challenge, entertain, stimulate the imagination. We seek to enhance a intellectual and cultural literacy community, our city, and our profession.

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- Foundation of, and commitment to, excellence and highest quality in the country
- Complete offering of all program disciplines
- Individualized training
- Highly specialized BFA program (Acting and Arts Leadership)
- Flexible admission within the university (1,000+ applicants)
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- Hands-on production experience

Mission Statement

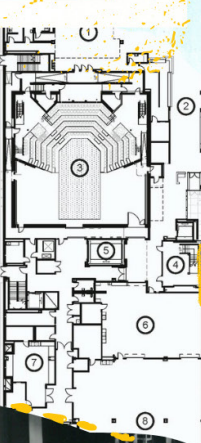
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The Theatre School DEPAUL UNIVERSITY

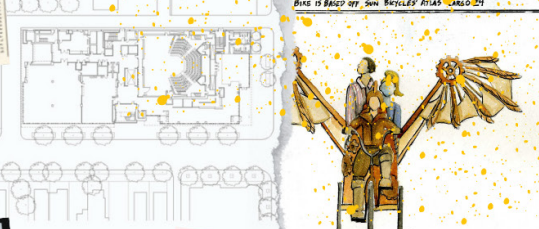


- 1 THEATRE
- 2 MONUMENTAL STAIR
- 3 FREIGHT ELEVATOR ACCESS TO BLACK BOX THEATER
- 4 PAINT SHOP
- 5 PROP SHOP
- 6 SCENE SHOP

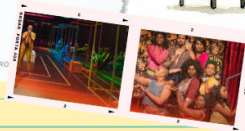
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TO OPEN BE A PROVISION THE BACK AND TWO PERSONS ARE CONTROLLED BY TWO PROSESSORS. SHOULD BE ABLE TO MOVE AT TWO POINTS UNLESS SHOWN AT THE "ELEVATOR" AND A FULL WALL PHOTO AT 15 TO BE AS LIGHT AND ALTERNATEABLE AS POSSIBLE. THIS IS BASED OFF SUN BICYCLES ATLAS (LARGO 24)



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRG



P-3 HERMAN AND THE SEX OF DEPAUL UNIVERSITY PERKS DISSEMINATED BY C. GILMAN MARCH 2010

Chicago Playworks for Families and Young Audiences presents

A WRINKLE IN TIME

by Madeleine L'Engle
adapted by Tracy Young

Director - Jeff Mills
Scenic Designer - Caitlyn Girten
Costume Designer - Joeffrey Wenderlich
Wig & Makeup Designer - Hannah Andruss
Lighting Designer - Ellie Fey
Sound Designer/Composer - Ethan Korvne
Projection Designer - Dwight Bellisimo
Technical Director - Sara Johnson
Dramaturgs - LeeAnne Nakamura & Joan Starkey
Production Stage Manager - Rachel Silver
Stage Manager - Alix MacDonald

April 13 - May 20, 2023

The Theatre School at DePaul University
DePaul's Historic Merle Reskin Theatre
60 E. Balbo Dr. Chicago, IL 60605



theatre.depaul.edu

CAST

Calvin/Reader 11	Mark Bellemare
Meg Murry	Cian Evans-Grayson
Aunt Beast/Reader 8	Cate Heybrock
Mrs. Murry/Reader 9	Jordyn Jenkins
Mrs. Who/Reader 3	Bella Kelso
Mrs. Whatsit/Reader 5	Veronique Le
Mr. Murry/Reader 2	Brady Magruder
Charles Wallace/Reader 7	Josh Nett
Mrs. Which/Reader 12	Kelly Simmons
Happy Medium/Reader 1	Hallie Snowday
Sandy/Reader 6/Charles Wallace Puppet	Daniel Suarez Velez
Man with Red Eyes/Fortinbras/Reader 4	Danny Tramontana
Dennys/Paperboy/Reader 10	Thomas B. Tran

A Wrinkle in Time is produced by special arrangement with Crosswicks, Ltd. and Stage Partners.
(www.yourstagepartners.com)

A Wrinkle in Time by Madeleine L'Engle © 1962 Crosswicks, Ltd. All rights Reserved.

The videotaping or other video or audio recording of this production is strictly prohibited.

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Assistant Costume Designer	Anika Splettstoerzer
Assistant Costume Shop Manager	Juno Pacheco
Assistant Director	Nico Roy
Assistant Lighting Designer	Chase Barron
Assistant Props Director	Mick Marcotte
Assistant Scenic Designer	Shokie Tseumah, Rachael Johnston
Assistant Stage Manager	Hazel Matteson
Assistant Technical Director	Grace Adams, Kirsten Krieman
Assistant Wardrobe Supervisor	Spencer Harrigan
Associate Projection Designer	Parker Molacek
Draper	Teagan Anderson
First Hand	Abeline Glenzinski
Lead Carpenter	Nora Evison
Production Assistant	Amelia Osborn
Production Electrician	Kyle Francavilla, Maddy McKinney
Props Artisan	Faith Stevens
Scenic Painter	Olivia Volk
Sound Engineer	Oliver Scotten
Stitcher	Grace Koehler, Leo Mroczek, Lim Park, Riley Trzeciak
Wig & Makeup Technician	Lily Boyle
HPR Bus Runners	Adam Cox, Mimi Newcomb, Izzy Reyes, Emunah Zagata-Jacobson
HPR Crew	Lanae Clark, Lindsey Hockman, Nora Kenny, Rocco Meo Peyton Owen, Olivia Samford, Rachel Visser
Lighting Crew	Max Ching, Kyle Francavilla, Maddy McKinney, Liliya Viytyk
Projection Crew	Chloe Morgan
Set/Props Crew	Izaak Kary, Skyler Harts, Elizabeth Hoffhines, CJ Santana Sam Smith, Reid Stadelman
Sound Crew	Anna Jackson, Emily Lynch
Wardrobe Crew	Zach Grasee, Olivia Grishaber, Ryen Jones, Rachal Setzer
Wig & Makeup Crew	Lily Angarola, Finty Critchley, Lara Orlicek

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Costume Technology Advisor	Maggie Hofmann
Dramaturgy Advisor	Matt Randle-Bent
Theatre Technology Advisor	Ethan Gill
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Stage Management Advisor	Caitlin Body
Projection Design Advisor	Mike Tutaj

DRAMATURGY NOTE

When Madeleine L'Engle wrote *A Wrinkle in Time* in 1962, the medium of a novel allowed her to create five wondrous and imaginative worlds. In our production, we face the challenge of adapting these planets into reality onstage. Each of the worlds Meg, Calvin, and Charles Wallace travel to are vastly different from one another. Therefore, we have imagined an ensemble of librarians to help recreate each world and portray their inhabitants. These librarians embody the 1962 setting through their movements, dances, hair, costumes, and sometimes, even scenic elements. Before the internet and smart phones allowed us to instantly access information and stories, librarians were there to offer their guidance as to where information about a specific subject could be found. Or they helped to guide people to a book or story that could change their life — like in our production.

Despite winning numerous awards for children's literature, *A Wrinkle in Time* has been challenged since the rise of censorship in public schools and libraries in the mid-1970s, which was likely a reaction to the perceived permissiveness of the 60s. It was first challenged by a parent in a Florida elementary school in 1985 for promoting witchcraft, crystal balls, and demons. It was similarly challenged in Alabama in 1990 and in North Carolina in 1996 for supposedly undermining religious beliefs. These challenges solidified *A Wrinkle in Time* as a banned book and it held the #23 spot on the American Library Association's Most Frequently Challenged Books list from 1990-1999.

You will notice that Charles Wallace has a proclivity for Bible study, an alien song is translated into a Bible verse, and Mrs. Who confirms that Jesus worked alongside figures like Buddha and Ghandi to fight the Black Thing, the symbol of great evil. Christian and conservative parents and school administrators felt that L'Engle was disrespectfully equating these figures with Jesus. Additionally, Meg's Guides—Mrs. Who, Mrs. Whatsit, and Mrs. Which—are witch-like figures, thus raising some concerns about an occult presence in this story. What these readings fail to understand is that L'Engle, a devout Christian, is emphasizing the all-encompassing nature of God's Love. As our production begins, you will see some librarians come from a protest, carrying signs opposing segregation, corporal punishment, police brutality, and book banning. Though these issues are strongly rooted in the context of 1962, they are absolutely relevant to the cultural and political landscape of 2023, which is surely concerned with educational reform and violent law enforcement. There is also a contemporary trend to question the validity of scientific fact, which is crucial in this story. We encourage you to consider the similarities between Meg's world and our own.

We begin on Earth, and Meg Murry is lost. Her father is missing, she has trouble at school, and she cannot seem to control her emotions. As the years pass since her father's disappearance, Meg tries to find emotional outlets to little success. Knowingly or not, Meg employs the scientific method of trial and error to work towards understanding her emotions. Her process is full of failures and new hypotheses. Through her journey, Meg gains confidence from her incredible experiences and the love of those around her. Guided by fantastical characters, Meg learns to accept that nobody—not her, not Father, not even the Guides—has all the answers. She embraces her flaws and asks for help when she needs it. Her journey is not easy, its challenges transform her, and she learns the magical power of Love. We encourage you to consider the role that Love plays in your life journey and how it can better the greater world around us.

DIRECTOR'S NOTE

We dedicate this show to all the librarians! They are our everyday heroes and they don't get enough respect. In this theatrical version of Madeleine L'Engle's classic story, we have made librarians the true protagonists. We've imagined a chorus of twelve magical librarians who have been called to this place (this theatre) to assist and mentor Meg Murry. Through the course of the play, they help Meg face her own darkness, despair and self-loathing. As she travels through time and space to rescue her father and younger brother, she discovers her true purpose, and realizes that she is responsible for creating her own sense of meaning. As she explores the farthest reaches of the universe, she proves that nihilism, cynicism, greed, cruelty, selfishness, and everything evil can only be defeated by love. In the end she realizes how much love she has inside her and that only by expressing her love can she bring the universe back into balance. I was about Meg's age when I learned that. I learned that by reading *A Wrinkle in Time*, and it was a LIBRARIAN who gave it to me! Thank you librarians!

BIOGRAPHIES

Cian Evans-Grayson [she/her] (*Meg Murry*) BFA4/Acting. Cian is from Madison, Wisconsin. Her Theatre school credits include *Desdemona's Child* (D-child) *Eurydice* (Eurydice).

Cate Heybrock (*Aunt Beast/Reader 8*) BFA3/Acting. Cate is from Naperville, Illinois. Her Theatre School credits include *She Kills Monsters* (Agnes), *After Juliet* (Bianca), and *Moscow Moscow* (*Moscow Moscow Moscow* (Anfisa).

Jordyn Jenkins (*Mrs. Murry/Reader 9*) BFA3/Acting. Jordyn is from Louisville, Kentucky. Her previous Theatre School credits include *Three Antarcticans* (Dr. Eva Shack), *Antigone* (Antigone), and *By the Way, Meet Vera Stark* (Anna Mae/Afua).

Bella Kelso (*Mrs. Who/Reader 3*) BFA3/Acting. Bella is a Chamorro artist originally from Orange County, California and is extremely grateful to be making her mainstage debut at the Reskin! Her previous Theatre School credits include *The Madness of Heracles* (Hera/Ensemble), *Passage* (B), and *She Kills Monsters* (Evel Gabby/Vera/The Beholder).

Brady Magruder [he/him] (*Mr. Murray/Reader 2*) BFA4/Acting. Brady is an actor, writer, and vocalist, from Spokane, Washington, and he is honored to have collaborated with such a creatively bold team on *A Wrinkle in Time*. Theatre School credits include *Eurydice* (Big Stone), *Tartuffe* (Damis), *Our Lady of 121st St.* (Vic/Father Lux), and the new play *Past, Wrapped*. He extends thanks to his family and friends, his cohort, his partner, and all of his teachers who have never doubted him and always supported his decision to follow his heart.

Kelly Simmons (*Mrs. Which/Reader 12*) BFA3/Acting. Kelly is an actor and writer from Portland, Oregon. Kelly is thrilled to make her main stage debut in *A Wrinkle In Time!* Her recent Theatre School credits include *Dog Sees God* (Marcie), *Passage* (M), and *Small Mouth Sounds* (Teacher). Shout out to her amazing family back home!

Daniel Suarez Velez [they/them] (*Sandy/Reader*

6/Charles Wallace Puppet) BFA4/Acting. Daniel is a Columbian Latinx actor who also performs in drag as Kali Kolombiana.

Danny Tramontana [he/they] (*Man with Red Eyes/Fortinbras/Reader 4*) BFA3/Acting. Danny is overjoyed to be in this ensemble of absolutely stunning creators. This will be Danny's last hurrah before taking a year off from The Theatre School to work at Walt Disney World as part of the Disney College Program. Previous Theatre School credits: *Three Antarcticans* (Thomas Feather), *Benvolio* (After Juliet), and *CB* (Dog Sees God).

Thomas B. Tran [he/him] (*Dennys/Paperboy/Reader 10*) BFA3/Acting. Thomas is from St. Louis, Missouri and is very excited to make his Merle Reskin Theatre debut. Past Theatre School credits include *The Drunken City* (Frank), *Passage* (G), and *She Kills Monsters* (Chuck). Thomas has also starred in various short films and student films throughout the Chicago community. Thomas would like to thank his loved ones for always supporting him though thick and thin.

Caitlyn Girten (*Scenic Designer*) BFA4/Scene Design. Caitlyn's credits at The Theatre School include *Three Antarcticans* (Assoc. Scenic Designer), *Much Ado About Nothing* (Props Artisan), *Tall Enough* (Scenic Artist) and *Fefu and Her Friends* (Scenic Designer). Recent outside credits include *A Christmas Story* (Scenic Artist) at Marriott Theatre; *Clue* (Scenic Artist) at Mercury Theater Chicago; and *At the Vanishing Point* (Scenic Charge Artist) at The Gift Theatre. As an artist working at the intersection of scenic design and fine art, Caitlyn's work seeks to create a transformative experience for the audience, one that allows them to be captivated and engaged in a way that is personal and profound, leaving them with a new appreciation for the influence art has to transform their perceptions of the world around them.

Ellie Fey [she/her] (*Lighting Designer*) BFA4/Lighting Design. Ellie is from Palm Beach, Florida. Her previous Theatre School design credits include *Everybody* and *Vinegar Tom*. Ellie plans to remain in Chicago after graduation and pursue a career in lighting design for theater and

BIOGRAPHIES

television.

Ethan Korvne (*Sound Designer/Composer*) BFA3/ Sound Design. *A Wrinkle in Time* is the fourth production at The Theatre School with an original score by Ethan (prev. *Exit the King*, *Meeting Points*, and *Henry IV*). He has worked as a designer and composed original music for the Ohio Shakespeare Festival and About Face Theatre, as well as virtual events such as the SMA's Del Hughes Awards and the National Collaborators Conference. Listen to his work and more at: ethankorvne.com.

Rachel Silver [she/they] (*Production Stage Manager*) BFA4/Stage Management. Rachel is from Connecticut but is now a Georgia peach! Rachel is thrilled to be back with *A Wrinkle in Time* after being an assistant stage manager for the show in 2020. Some Theatre School credits include *Three Antarticas* (Asst. Stage Manager), *Tall Enough* (Script Supervisor/ Asst. Stage Manager), and *Fefu and Her Friends* (Production Stage Manager). Rachel also served as the stage manager for *Lonely Hearts* with Birch House Immersive and as a replacement assistant stage manager for *Paris* at Steep Theatre and *Spring Awakening* at Porchlight Music Theatre. Rachel is OSHA30 certified and passionate about accessibility and advocating for safe workplaces.

Alix MacDonald [she/they] (*Stage Manager*) BFA2/Stage Management. Alix is from Chicago. Previous credits include *Peerless*, *Squirrel Girl Goes to College*, *Meeting Points*, *Henry IV*, and *Do You Feel Anger?*

Roy (*Asst. Director*) BFA3/Theatre Arts. Roy is from Pompano Beach, Florida. His Theatre School credits include Mess Fest Comedy Festival and *how to clean your room* (Asst. Dramaturg). He is the show coordinator for DePaul Dance Company and was recently the production teaching artist on *Think Fast*, *Jordan Chase!* at Filament Theatre.

Hazel Matteson (*Asst. Stage Manager*) BFA1/ Stage Management. Hazel's Theatre School credits include *Three Antarticas* (Production Assistant) and *Do You Feel Anger?* (Asst. Stage Manager). Enjoy the show!

Kristen Krieman [she/her] (*Asst. Technical Director*) BFA3/Theatre Technology. Kirsten is from Wilmette, Illinois. She is very excited to show you the set she and her team built for this production. Previous Theatre School credits include *Fefu and Her Friends* (Carpenter), *Meeting Points* (Asst. Technical Director), *Henry IV* (Lead Carpenter), and *Vinegar Tom* (Asst. Technical Director). When she is not working on theatre, she is working at Molly's Cupcakes in Lincoln Park.

Teagan Anderson [she/her] (*Draper*) BFA4/ Costume Technology. Teagan is from McHenry, Illinois. She has an extensive list of credits working as a costume designer, draper, and technician throughout the Northwest Suburbs. She recently returned from a summer exploring Utah, working at the Utah Shakespeare Festival. Past Theatre School credits include Mess Fest Comedy Festival, *Fefu and Her Friends*, *Much Ado About Nothing*, and *Three Antarticas*. Regional credits include *Beauty and the Beast*, *Little Women*, *A Midsummer Night's Dream*, and *Spamalot*. Thank you Ryan, for loving and supporting me through everything.

Amelia Osborn [she/her] (*Production Assistant*) BFA2/Theatre Management. Amelia is from Lawrence, Kansas. Her recent credits at The Theatre School include *Vinegar Tom* (Production Electrician), *Henry IV* (Production Electrician/ Programmer), *Falling and Loving* (Stage Manager), and the 2021-22 Prototypes Festival (Lighting Designer). She is grateful to have been a part of the stage management team for this wonderful show and looks forward to her future production adventures next academic year.

Maddy McKinney [they/them] (*Production Electrician*) BFA1/Lighting Design. Maddy is from Albuquerque, New Mexico but more recently moved to Chicago from Champaign, Illinois in pursuit of studying lighting design here at The Theatre School! Maddy is so excited for their first production electrician experience on a wonderful show at the Reskin. Maddy wants to thank all of the other first year LD's: Kyle, Joe, Syd, Sam, and Eddie, for their help. They hope you enjoy the show!

SUPPORT OUR STUDENTS

Donations from alumni, friends, corporations and foundations fund scholarships and programs that support and enhance the mission of the school to provide the highest level of conservatory theatre training in the country to a diverse student body. Your gift is tax-deductible to the extent allowed by law. To donate, [visit this link](#).

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 Jennifer Lightfoot Wig and Makeup Supervisor
 Erin Paige-Bhamrah Sound Technologist
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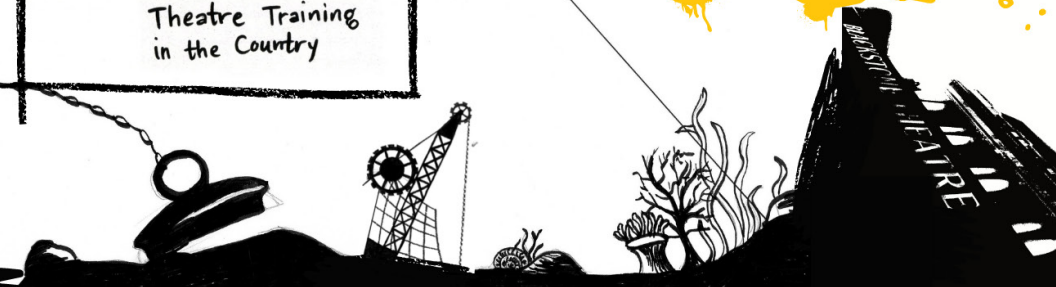
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Vision Statement

The Theatre School Provides the Best Theatre Training in the Country



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