



A WRINKLE IN TIME

A NEW MUSICAL

ON THE **KREEGER THEATER** STAGE
JUNE 12 — JULY 20, 2025

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BOOK BY **LAUREN YEE**
MUSIC AND LYRICS BY **HEATHER CHRISTIAN**
BASED ON THE NOVEL WRITTEN BY **MADELEINE L'ENGLE**
DIRECTED BY **LEE SUNDAY EVANS**
CHOREOGRAPHED BY **ANI TAJ**
BY SPECIAL ARRANGEMENT WITH
PLATE SPINNER PRODUCTIONS AND DIANA DIMENNA,
AARON GLICK, AND CHARLOTTE JONES VOIKLIS



A QUOTE FROM THE DIRECTOR, Lee Sunday Evans

"Theater is so much about being able to see and sit with the human experience, in whatever fashion a play or project is inviting you into that world. This story in particular is about how people show up for each other...There's so much, at the core of the story, about how much people can find in themselves to show up for other people, and that is a really deep thing to be sitting with right now, in this moment."

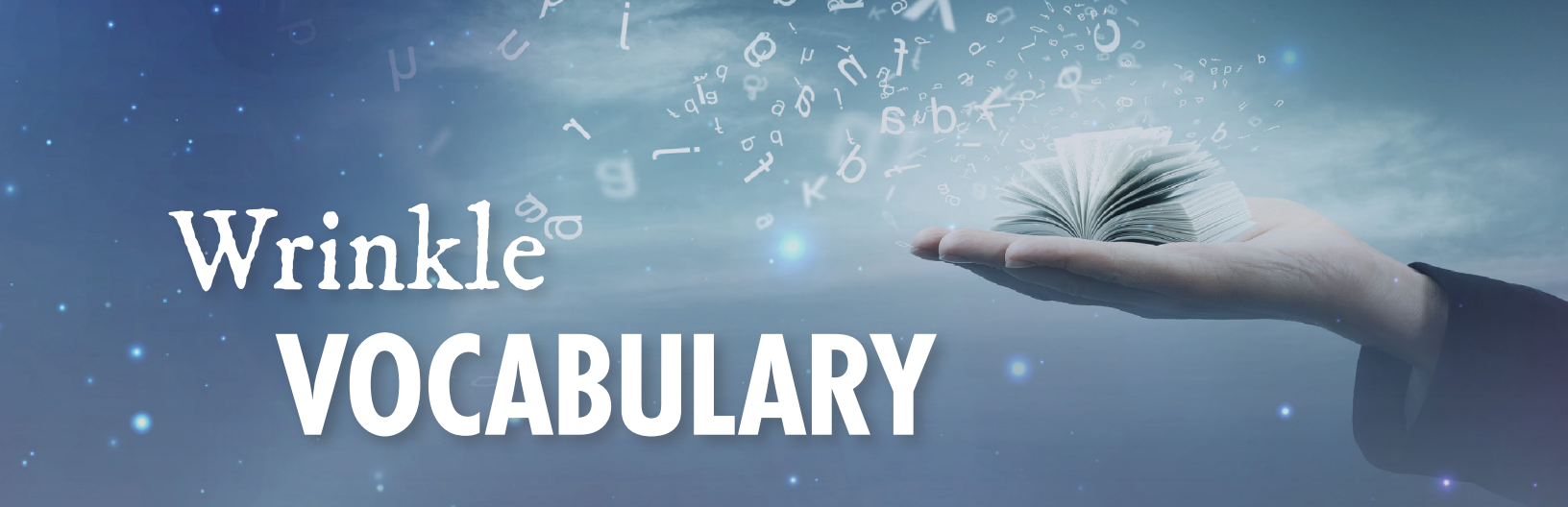


The Play

Meg Murry, her younger brother **Charles Wallace**, and their new friend **Calvin O'Keefe** are on an extraordinary adventure through space and time. Their mission is to rescue Meg and Charles Wallace's father, a physicist who was experimenting with time travel and the fifth dimension when he mysteriously disappeared.

Guided by **Mrs Whatsit**, **Mrs Who**, and **Mrs Which**, the children "tesser" – wrinkling time and space – to fantastical planets like the Uriel and Camazotz. On Camazotz, they sense a powerful evil force, and Meg, armed with her love for her family and a growing understanding of her strength, must face it.





Wrinkle VOCABULARY

A **tesseract** is the central scientific concept in *A Wrinkle in Time*, representing a "wrinkle through space" that facilitates instantaneous travel across vast distances.

Camazotz is a "failed planet" that has entirely succumbed to IT's oppressive control.

IT is the malevolent, disembodied "brain" that controls Camazotz and endeavors to extend its influence across the universe. IT is presented as a "dark shadow."

An **aberration** on Camazotz refers to any deviation from the strict conformity and synchronized order imposed by IT.

THEMES TO WATCH FOR IN *A Wrinkle in Time*



As you experience this cosmic adventure, explore these ideas:

✦ **The Power of Individuality:** Discover how embracing what makes you unique can become an unexpected source of strength.

✦ **Love's Resilience:** Observe the profound impact of love as it confronts darkness and despair.

✦ **Individuality vs. Conformity:** Consider the value of personal freedom when faced with pressures to be the same.

✦ **Finding Courage:** See how ordinary people can find extraordinary bravery when facing their deepest fears.

✦ **Mysteries of Time:** Reflect on the fluid and precious nature of time as the characters journey through its very fabric.

✦ **The Strength of Family Bonds:** Witness the enduring power of family connections and the drive to protect those we love.

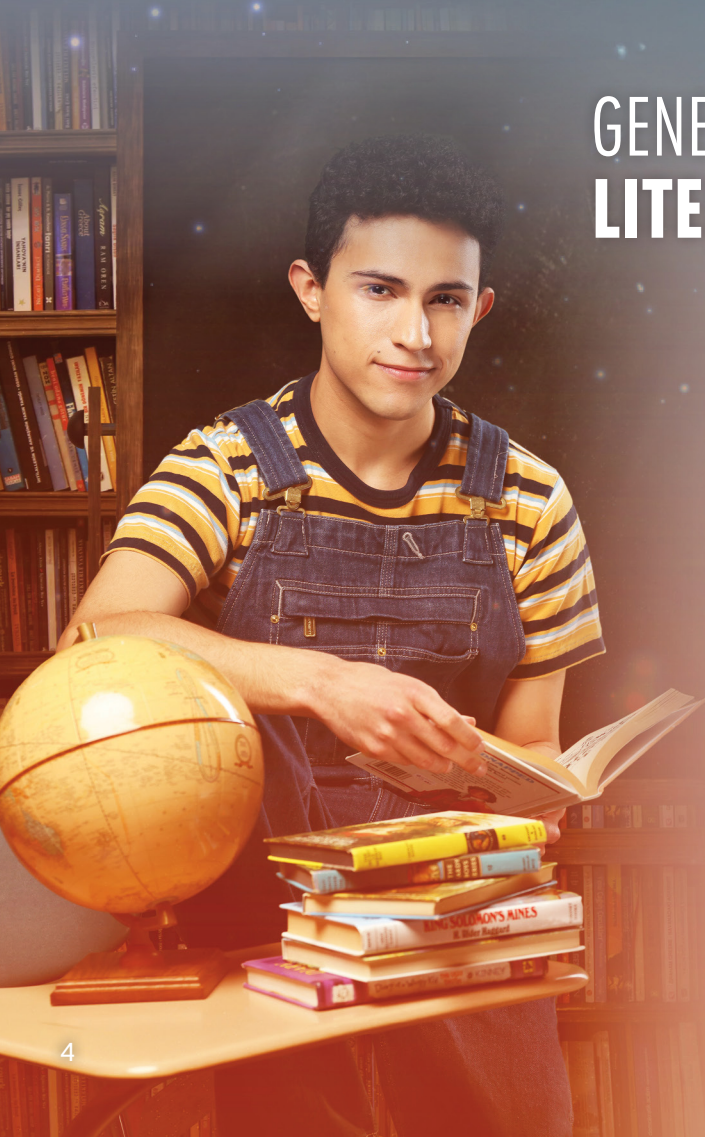


The Process of Adapting *A Wrinkle in Time* for **MUSICAL THEATER**

The adaptation of Madeleine L'Engle's 1962 novel, *A Wrinkle in Time*, into a musical involves a creative team including director Lee Sunday Evans, composer/lyricist Heather Christian, and book writer Lauren Yee. This process translates the novel's narrative, characters, and themes from a literary format into a live theatrical performance. Music, song, and dance are utilized to convey the story's scope and the characters' emotional arcs as they journey through space and time.

GENERAL OBJECTIVES IN ADAPTING LITERATURE TO MUSICALS:

- Presenting new interpretations of existing narratives
- Utilizing music to amplify or express emotional content
- Exploring character motivations and themes through song lyrics and composition
- Potentially broadening the reach of a story to audiences familiar with musical theater
- Realizing the theatrical possibilities inherent in literary imagery, conflicts, and characters



Key Considerations in the **ADAPTATION PROCESS**

Narrative Condensation

Adapters often need to select and condense plot points from a novel to fit the structural and durational conventions of a musical.

Translating Internal States

Internal monologues or narrative descriptions of characters' thoughts and feelings are typically externalized through dialogue, action, or song.

Identifying Musical Opportunities

Decisions are made regarding which moments in the narrative are best suited for musical expression to heighten emotion or advance the plot.

Source Material Integrity

Adapters navigate the balance between their creative contributions and the core elements and spirit of the original novel.

Staging Abstract Elements

Conceptual or fantastical elements from the source text require methods for theatrical representation.

HELPFUL HINTS FOR THEATER AUDIENCES

As an audience member at the theater, YOU are part of the show! Just as you see and hear the actors onstage, they can see and hear you in the audience.

To help the performers do their best, please remember the following:

- **Arrive early.**
- **Visit the restroom before the show starts.**
- **Sit in the seat indicated on your ticket.**
- **Ushers are there to help you!**
- **Before the show begins, turn off your phone, watch alarms, and any other electronic devices. If anything rings by accident, turn it off immediately.**
- **Do not use your phone for texts, calls, games, pictures, or recording.**
- **Respond to the show; you can laugh, cry, and gasp. However, don't distract the performers onstage.**
- **There is no food allowed in the theater.**
- **Intermission is the best time to discuss the show and visit the restroom.**
- **If you must leave during the show, wait for a scene change and exit quietly and quickly.**
- **Be sure to applaud at the end! During a musical, audiences sometimes clap after a song or dance. If you love the show or a performer, you can give a standing ovation. The actors bow to thank you.**

RESOURCES

Carson, Eliza M. From *Page to Stage: Adapting Literature for the Musical Theatre*. Dramatic Horizons Press, 2017.



Meg and her friends are aided in their adventure by the mysterious Mrs Whatsit, Mrs Who and Mrs Which.

CREDITS

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Support for *A Wrinkle in Time* is provided by Bonnie Feld, Linda A. Baumann, Ilene and Steven Rosenthal, and Peggy and David Shiffrin.

Visit www.arenastage.org for more information on Arena Stage productions and educational opportunities.

(Front Cover) Taylor Iman Jones (Meg) for *A Wrinkle in Time*. Photo by Tony Powell.

(Page 2) Lee Sunday Evans. Source: Brooklyn Arts Exchange.

(Page 2) Taylor Iman Jones (Meg), Mateo Lizcano (Charles Wallace), and Nicholas Barrón (Calvin) for *A Wrinkle in Time*. Photo by Tony Powell.

(Page 4) Mateo Lizcano (Charles Wallace) for *A Wrinkle in Time*. Photo by Tony Powell.

(Back Cover) Stacy Sargeant (Mrs Who), Vicki Lewis (Mrs Which), and Amber Gray (Mrs Whatsit) for *A Wrinkle in Time*. Photo by Tony Powell.



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