



Disney

A

WRINKLE  
IN TIME

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WRINKLE  
IN TIME

PARENTAL GUIDANCE  
SUGGESTED  
**PG**  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN  
THEMATIC  
ELEMENTS AND  
SOME PERIL  
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## CAST

DISNEY  
presents

Disney A  
**WRINKLE  
IN  
TIME**

A  
WHITAKER ENTERTAINMENT  
Production

An  
AVA DUVERNAY  
Film

Directed by ..... AVA DUVERNAY  
Screenplay by ..... JENNIFER LEE  
and JEFF STOCKWELL  
Based Upon the Novel by ..... MADELEINE L'ENGLE  
Produced by ..... JIM WHITAKER, p.g.a.  
CATHERINE HAND  
Executive Producers ..... DOUG MERRIFIELD  
ADAM BORBA  
Director of Photography ..... TOBIAS SCHLIESSLER, ASC  
Production Designer ..... NAOMI SHOHAN  
Film Editor ..... SPENCER AVERICK, ACE  
Costume Designer ..... PACO DELGADO  
Visual Effects Supervisor ..... RICH MCBRIDE  
Music by ..... RAMIN DJAWADI  
Casting by ..... AISHA COLEY, CSA  
  
Unit Production Manager ..... DOUG MERRIFIELD  
First Assistant Director ..... MICHAEL J. MOORE  
Second Assistant Director ..... RHYS SUMMERHAYES  
Visual Effects Producers ..... TAMARA WATTS KENT  
SEAN SANTIAGO

Meg ..... STORM REID  
Mrs. Which ..... OPRAH WINFREY  
Mrs. Whatsit ..... REESE WITHERSPOON  
Mrs. Who ..... MINDY KALING  
Calvin ..... LEVI MILLER  
Charles Wallace ..... DERIC MCCABE  
Mr. Murry ..... CHRIS PINE  
Mrs. Murry ..... GUGU MBATHA-RAW  
Happy Medium ..... ZACH GALIFIANAKIS  
Red ..... MICHAEL PEÑA  
Principal Jenkins ..... ANDRÉ HOLLAND  
Veronica Kiley ..... ROWAN BLANCHARD  
Camazotz Woman ..... BELLAMY YOUNG  
The It ..... DAVID OYELOWO  
Elegant Man ..... CONRAD ROBERTS  
Mrs. Teacher ..... YVETTE CASON  
Mr. Teacher ..... WILL MCCORMACK  
Calvin's Father ..... DANIEL MACPHERSON  
Air Force Officer ..... AKEMI LOOK  
School Superintendent ..... TIM KANG  
Young Meg ..... LYRIC WILSON  
Radio News Broadcaster ..... MICHELE NORRIS  
Student ..... CLAIRE MONTWILL  
Meg Doubles ..... CATELYNN BROWN  
ARIYAH BROWN  
LOSA FIFITA (NZ)  
Mrs. Who Double ..... JOYCE LARKIN  
Mrs. Which Double ..... TEONEE MOTLEY  
Mrs. Whatsit Double ..... JESSICA ROCKWELL  
Charles Wallace Doubles ..... OZ KALVAN  
ISAAC ORDONEZ  
KAI MILLER  
LEIGHTON LEEVARD (NZ)  
Calvin Double ..... GUILLAUME SEELEUTHNER  
JACOB EDDINGTON  
Baby Charles Wallace ..... EASTON TATH  
GISELLE PAREDES  
  
Stunt Coordinator ..... STEPHEN A. POPE  
Rigging Stunt Coordinator ..... JAKE LOMBARD  
Meg Stunt Double ..... TARA MACKEN  
Mrs. Whatsit Stunt Double ..... HEIDI PASCOE  
Mrs. Which Stunt Double ..... LAVERN WHITT  
Mrs. Who Stunt Double ..... NITASHA BHAMBREE  
Calvin Stunt Double ..... SIERRA HOYLE  
Mr. Murry Stunt Double ..... ANTAL KALIK  
Happy Medium Stunt Double ..... STEPHEN W. SCHRIVER  
Stunt Utility/Beach Goers ..... MONICA LOPEZ ALEMAN  
BRYAN CARTAGO  
KOFI ELAM  
SHANE M. HABBERSTAD  
ANDREA KINSKY  
BETHANY LEVY  
CASEY O'NEILL

	Stunt Utility		2nd Gang Boss.....	DAVID AGAJANIAN
HANNAH BETTS		MATT BERBERI	Set Dec Buyers.....	LIANIR "LIA" BURROWS
PETER CROFT		CONNER DEADRICK		PAIGE AUGUSTINE
JOEY DICKEY		ROCKEY DICKEY		HEIDI PIEH
TRAVIS FIENHAGE		WILLIAM GREENBURG	Drapery Foreman .....	RUBEN ABARCA
BRIAN HEWITT		JESSE JACOBS		Swing Gang
MICHAEL SHAWN MCGUIRE		NOELLE T. MULLIGAN	CHRISTIAN NWANISOBI	WILLIAM SENDER
DAVID POPE		JC ROBAINA	BRANT BOLING	SEAN JACKSON
ERIC SALAS		DAVE SCHULTZ	SARAI SOSA	SCOTT LESLIE
LARRY SHORTS			HOWARD MILLER	RAFAEL SOMARRIBA
Stunt Coordinator (NZ) .....	MIN WINDLE		On-Set Dresser.....	REGANA REDD
Stunt Rigger/Utility (NZ).....	HAYLEY STENT			
Stunt Consultant.....	GARRETT WARREN		Assistant Costume Designer.....	AMY PARRIS
			Asst. Costume Designer/Costume Supervisor ....	STACY M. HORN
Production Supervisor .....	ROBERT MAZARAKI		Key Costumer.....	CAROL QUIROZ
			Costumer.....	NATASHA ROMANOW
Production Controller .....	JASON BOGARD		Fabric Buyer .....	LAURA WONG
			On-Set Costumers.....	LORI D. HARRIS
2nd 2nd Assistant Director .....	LISA ZUGSCHWERDT			MUSTAPHA MIMIS
DGA Trainee .....	LATRISA "L.J." JACKSON		Specialty Costumers .....	CLAUDIA HARDY
Additional 2nd Assistant Directors.....	CHRIS AGUILAR			BRENDA JEAN SCAGLIONE
	LISA CHU		Cutter .....	CLEOTILDE H. AVILA
	DEBORAH CHUNG		Stitcher.....	HORTENCIA HARO
	DIXON MCPHILLIPS		Textile Artist .....	CAROL DEMARTI
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Art Director .....	GREGORY HOOPER		Costumer for Ms. Witherspoon .....	ANNIE LAOPARADONCHAI
Assistant Art Directors.....	SAMANTHA AVILA		Costumer for Ms. Kaling .....	GLINDA SUAREZ
	ANDREA ONORATO			
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	Storyboard Artists		Key Makeup Artist .....	JOANETTA STOWERS
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DANELLE DAVENPORT		WARREN DRUMMOND		TRACEY LEVY
JOHN FOX		BENTON JEW	Makeup for Ms. Winfrey .....	DERRICK RUTLEDGE
JAMES MAGDALENO			Makeup for Ms. Kaling.....	CINDY WILLIAMS
	Set Designers		Makeup for Mr. Pine.....	JANEEN SCHREYER
ALLEN COULTER		DEAN WOLCOTT		WHITNEY JAMES
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JANE WUU			Key Hairstylists.....	JASMINE KIMBLE
Graphic Designer .....	MARTIN T. CHARLES			COLLEEN LABAFF
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THE AARON SIMS COMPANY		BEN WOOTEN	Camera Operator .....	LUKASZ BIELAN
HOWARD SWINDELL		VICTOR MARTINEZ	"B" Camera Operator/Steadicam.....	KIRK R. GARDNER
DEAN SHERRIFF		MICHAEL KUTSCHE	First Assistant Camera.....	PAUL SANTONI
CRASH MCCREERY				KEITH B. DAVIS
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	TANI KUNITAKE		Second Assistant Camera.....	DAN SCHROER
Art Assistants .....	AARON FAIRBANKS			MELISSA FISHER
	SAM VILLEGAS			SUSAN FERNANDEZ
Concept Design by.....	WETA WORKSHOP LIMITED		Artemis Tech.....	TOBIN OLDACH
Concept Designers.....	ADAM MIDDLETON		DIT .....	MANINDER "INDY" SAINI
	DANE MADGWICK		Camera Loader.....	FARISAI BRUCE KAMBARAMI
	JEREMY HANNA			
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Assistant Set Decorator.....	SARA GARDNER GAIL		Set Lighting Best Boy.....	JAMES GINN
Leadman .....	JOEL PRIHODA		Lighting Console Programmer.....	JOSHUA THATCHER
Set Dec Coordinator .....	MELANI PETRUSHKIN			
Gang Boss .....	JOHN MILLARD			

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Fixtures Best Boy.....	GREG MAYER	Location Manager.....	NEAL PROSANSKY
DMX/Fixture Technician .....	BRIAN CRANE	Key Assistant Location Managers .....	SAMUEL GOMEZ PEDRO MATA BRITTANY PETROS
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DMX Technician.....	LORNE MACDOUGALL	Special Effects On-Set Coordinator.....	ANDY WEDER
Rigging Chief Lighting Technician .....	RODGER MEILINK	Special Effects Purchaser .....	LESLIE COOGAN HAWKER
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		Rehearsal Reader . . . . .	TONI TRUCKS
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Music Consultant .....	TRACY MCKNIGHT	Costume Runner .....	ROSIE REMMERSWAAL
Score Conductor .....	RAMIN DJAWADI	Makeup & Hair Artist .....	STEFAN KNIGHT
Additional Music .....	BRANDON CAMPBELL	"C" Camera Operator .....	PETER FIELD
Score Orchestrators .....	STEPHEN COLEMAN ANDREW KINNEY	First Assistant Camera .....	BRENDEN HOLSTER GEORGE HENNAH BEN ROWSELL
Score Recorded & Mixed by .....	CHRIS FOGEL	Second Assistant "B" Camera .....	LAETITIA BELEN GARY MATTHEWS
Music Preparation .....	BOOKER WHITE, WALT DISNEY MUSIC	Truck Loader/Data Wrangler .....	WILL EDMUNDS
Orchestra Contractor .....	PETER ROTTER	Camera Assistant/PA .....	JONATHAN BOWES-ONIONS
Choir Contractor .....	JASPER RANDALL	Aerial DOP/Camera Operator .....	ROGER FEENSTRA
Score Recordist .....	LARRY MAH	Aerial Pilot .....	ALFIE SPEIGHT
Technical Score Advisors .....	WILLIAM MARRIOTT OMER BENYAMIN	Shotover Technician .....	JOHN COYLE
Score Production .....	TORI FILLAT	Aerial Coordinator .....	JANE MCCURDY
Score Mix Assistant .....	JOHN WITT CHAPMAN	Boom Operator .....	CORRIN ELLINGFORD
Score Recorded at .....	EASTWOOD SCORING STAGE, WARNER BROS. STUDIOS	Sound Utility .....	STEVEN HARRIS
Score Mixed at .....	ELBO STUDIOS	Location Manager .....	CLAYTON TIKAO
Eastwood Stage Recordist .....	TOM HARDISTY	Location Coordinator .....	DESRAY ARMSTRONG
Eastwood Stage Technical Engineer .....	RYAN ROBINSON	Assistant Location Manager - Offset .....	HARRY WHITEHURST
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Orchestra Leader .....	BELINDA BROUGHTON	Site Supervisor - Aoraki, Mt Cook .....	HELEN IVEY
Additional Music Editors .....	JOE E. RAND DEL SPIVA	Key Location Assistant - Offset .....	RYAN FREEMAN
Assistant Music Editor .....	NEVIN SEUS	Key Location Assistant - Onset .....	SARAH ALLMAN
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Post Finishing Color Assist. ....	JOEL MCWILLIAMS	Chief Lighting Rigger .....	ALAN WILSON
Post Finishing Assistant Project Manager .....	LUANA HAKES	Lighting Best Boy - Onset .....	BYRON SPARROW
Editing Systems .....	HULA POST	Lighting Best Boy - Offset .....	MAX CATTERICK
		Lighting Technicians .....	CHRIS EMERRE CRAIG FARRAND POSS HOGAN BLAIR TEESDALE
	SPLINTER UNIT	Board Operator .....	CHRIS CHANDLER
First Assistant Director .....	STEVE LOVE	Generator Operator .....	SAM FORDHAM
Production Supervisor .....	CARL HAMPE	Lighting Rigger Best Boy .....	JAMIE COUPER
Director of Photography/"C" Camera Operator .....	DINO PARKS	Senior Lighting Rigger .....	BEN VERE JONES
Phantom Operator .....	ANDREW BETHKE	Lighting Rigger .....	MARCUS UPTON
		Electrician .....	NIALL MUELLER
	NEW ZEALAND UNIT	Lighting & Rigging Assistant .....	JARED O'NEALE
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Art Director .....	KEN TURNER	Best Boy Grip - Onset .....	LUKE SAULBREY
Art Department Coordinators .....	ANGE VAN DER LAAN SARAH HINCH	Best Boy Grip - Offset .....	DEREK SLADE
Costume Supervisor .....	AMANDA NEALE	"A" Dolly Grip .....	DAMIEN KWOCKSUN
Costumers .....	JENNY RUSHTON JESS NOAKES SAASCHA KESSELL REWA LEWIS	"B" Dolly Grip .....	WINSTON HARRIS
Assistant Costumer .....	SARAH GOODHUE	Remote Head Operator .....	WILL MATHEWS
Specialty Costumer .....	MATT APPLETON	Technocrane Operator .....	ED BURGE
		Grips .....	CONRAD HAWKINS NATHAN PETERS QUINN ROBERTS RAJIV RAJ MARC SIM
		Standby Props .....	ALEX TURNER
		Standby Props Assistant .....	GRACE ACHESON
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		Special Effects Supervisor .....	DEAN CLARKE







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Visual Effects Producer ..... SIMON KENNY  
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SHERRY HITCH  
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			TOM WOOD
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		Compositing Supervisor.....	GABRIEL REICHLER
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2D Supervisor.....	TYSON DONNELLY		
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Visual Effects Producer .....	ERIC KIMELTON		
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Visual Effects by  
Rodeo

Visual Effects by  
Lola

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Stereo Supervisor ..... TONY BALDRIDGE  
Stereo Producer ..... CAPRICE PAXTON  
Depth Supervisors ..... VINCE NIEBLA  
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BRET WATKINS  
SUBHOD SHIVDAS NARWADE  
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BHAVANI SHANKAR  
GOKUL MAHAJAN

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MARC BRZEZICKI  
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PAUL BECKER  
Stereoscopic Producer ..... MONIKA HADA  
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Stereo Line Producer ..... RESHMA JHANGIMAL  
Stereo Production  
Manager - Elements ..... FRANKLIN MASCARENHAS

#### Lead Stereo Artists

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NISHANT NARANG

DHIRAJ SUKHEJA  
MANU JAIN  
SK SAHANAWAZ  
DEEPALI KATEKAR  
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VINAY GAUTAM

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Motion Control & Robotics by ..... ROBOMOCO, INC

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Texture Services ..... CAPTURED DIMENSIONS, LLC

Fluid Effects by ..... CHRIS PARKS ART LTD

## SONGS

### "Let Me Live"

Written by Denisia "Blu June" Andrews, Brittany "Chi" Coney,  
Ali Payami and Kehlani Parrish  
Produced by Nova Wav and Ali Payami  
Performed by Kehlani  
Courtesy of Tsunami Mob/Atlantic Recording Corp.

### "Park Bench People"

Written by Matthew R. Griffith, Osagyefu N. Kennedy,  
Darryl (JMD) Moore, Kevin Alan O'Neal, Mike Lafayette Troy  
Performed by Freestyle Fellowship  
Courtesy of Island Records under license from  
Universal Music Enterprises

### "Git Up, Git Out"

Written by Andre Benjamin, Patrick Brown,  
Cameron F. Gipp, Raymon Ameer Murray, Antwan Patton,  
Rico Wade, Thomas Callaway

### "Magic"

Written by Sia Furler and Jesse Shatkin  
Performed by Sia  
Courtesy of Monkey Puzzle Music

### "Warrior"

Written by Chloe Bailey and Halle Bailey  
Produced by Chloe Bailey  
Performed by Chloe x Halle  
Courtesy of Parkwood Entertainment/Columbia Records

### "Flower of the Universe"

Written and Produced by Sade Adu, Ben Travers and Andrew Hale  
Performed by Sade  
Courtesy of Sony Music Entertainment UK Limited

"I Believe"

Written by Khaled Khaled, Demi Lovato, Denisia "Blu June"  
Andrews and Brittany "Chi" Coney  
Produced by DJ Khaled  
Performed by DJ Khaled Featuring Demi Lovato  
DJ Khaled appears courtesy of Epic Records  
Demi Lovato appears courtesy of  
Island Records/Hollywood Records/Safehouse

"Flower of the Universe" (No I.D. Remix)

Written and Produced by Sade Adu, Ben Travers and Andrew Hale  
Performed by Sade  
Remixed by No I.D.  
Sade appears courtesy of Sony Music Entertainment UK Limited

Soundtrack available on



American Humane monitored the animal action.  
No animals were harmed®. (AHD 07545)



Camera Cranes, Dollies, Remote, Stabilized Camera Systems &  
Hydrascope Telescoping Crane Arm By  
Chapman/Leonard Studio Equipment, Inc.

Coriolis Quilt Design by Judy Dales

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Philip Strub*

*Department of Defense & US Air Force Project Manager  
Develyn J. Watson*

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assistance of the Australian Government

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Québec

Production Services  
Tax Credit

Gestion  
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This film is dedicated to our fathers  
Murray Maye  
John C. Whitaker





# Disney A WRINKLE IN TIME

*From visionary director Ava DuVernay comes Disney's "A Wrinkle in Time," an epic adventure based on Madeleine L'Engle's timeless classic that takes audiences across dimensions of time and space, examining the nature of darkness versus light, good versus evil and, ultimately, the triumph of love. Through one girl's transformative journey led by three celestial guides, we discover that strength comes from embracing one's individuality and that the best way to triumph over fear is to travel by one's own light.*

Meg Murry is a typical middle school student struggling with issues of self-worth who just wants to fit in. The daughter of two world-renowned physicists, she is intelligent and uniquely gifted, as is her younger brother, Charles Wallace, but Meg has yet to realize it for herself. Complicating matters is the mysterious disappearance of her father four years ago, which has left Meg devastated and her mother heartbroken, and while friends and faculty at school urge her to move on, Meg knows he is still alive. Before he vanished, Mr. Murry was tracking events in the cosmos when he discovered tessering, a wrinkling of time and space through which intergalactic travel is possible, but it is still an unproven theory, and one the scientific community regards with much skepticism.



One night, Charles Wallace, Meg and a fellow classmate, Calvin, meet three otherworldly visitors who have traveled to Earth with an important message for Meg: Her father's discovery is, in fact, an extraordinary accomplishment, but a darkness has infiltrated the universe and he is now in grave danger. Together they set off in search of Mr. Murry with Mrs. Which, Mrs. Who and Mrs. Whatsit as their guides, tessering to worlds beyond their imagination and confronting the powerful, evil energy face-to-face. But in order to save her father, Meg must first overcome her own flaws and insecurities and harness the strength necessary to

defeat the darkness...and it is a journey she must come to on her own.



Walt Disney Studios presents “A Wrinkle in Time,” directed by Emmy® winner and Oscar® and Golden Globe® nominee Ava DuVernay from a screenplay by Oscar winner Jennifer Lee and Jeff Stockwell based upon the beloved novel by Madeleine L’Engle. The film is produced by Jim Whitaker and Catherine Hand with Doug Merrifield and Adam Borba serving as executive producers, and stars two-time Academy Award® nominee Oprah Winfrey as Mrs. Which; Oscar, Golden Globe and Emmy winner Reese Witherspoon as Mrs. Whatsit; Emmy nominee Mindy Kaling as Mrs. Who; Storm Reid as Meg Murry; Levi Miller as Calvin; Deric McCabe as Charles Wallace; Gugu Mbatha-Raw as Mrs. Murry; Michael Peña as Red; with two-time Emmy winner Zach Galifianakis as the Happy Medium and Emmy nominee Chris Pine as Mr. Murry.

## FROM BOOK TO SCREEN

When Madeleine L’Engle’s young adult novel “A Wrinkle in Time” was first published in 1962, it became an instant classic. The timeless story of a young girl searching the universe for her father enchanted countless readers around the world and spawned four additional books featuring the same characters known as L’Engle’s Time Quintet. In 1963 the book was awarded the Newbery Medal (as the most distinctive piece of work in children’s literature for that year), and its popularity has continued to grow since then. Today the book is available in 35 languages and has sold millions of copies around the world.

Fifty years later, executives at Disney had been toying with the idea of bringing “A Wrinkle in Time” to the big screen when producer Jim Whitaker approached the studio about the property. Whitaker, whose production company is based on the Burbank lot and who has produced films for Disney including “Pete’s Dragon” and “The Finest Hours,” is a longtime fan of the book and felt strongly that an adaptation could work on a number of levels. The studio agreed, and brought him on to produce.



“‘A Wrinkle in Time’ is an incredibly emotional journey, but it is set against a magnificent landscape and in a world that is beyond dramatic,” Whitaker says. “It is epic in its size and scope, but it is also deeply emotional and is entertaining and funny and an all-around great adventure.”

Catherine Hand has been closely involved with “A Wrinkle in Time” for years and soon joined Whitaker as a producer. She met Madeleine L’Engle more than 30 years ago when Hand was working for legendary TV writer-producer Norman Lear and remained close with the author until her death in 2007 when L’Engle bequeathed the book’s rights to her.

“We had marvelous conversations where I came to understand what the story really meant to her,” Hand explains. “I also gained a deeper understanding of many of the book’s different themes and came to appreciate how rich and textured it truly is.”

Hand continues, “I first read the book around the time of the Kennedy assassination, and I remember adults around me saying that hope had died, which was a hard thing for a young girl to hear. The book gave me a sense of hope and courage and helped me to understand that while evil does exist, it can be overcome.”

For the next two decades Hand pursued a film adaptation. “Catherine knows the emotionality of the material and saw the potential for incredible visual effects, plus she came to the table with a great deal of knowledge

from her relationship with Madeleine over many years,” says Whitaker. “This film would not exist without her stewardship.”

In 2014, the studio approached celebrated screenwriter Jennifer Lee (“Frozen,” “Wreck-It Ralph”) about adapting L’Engle’s novel for the big screen, a prospect that thrilled her. “As a child, the book defied anything I had read at that point in my life in terms of imagination,” says Lee. “And it was my first introduction to a character like Meg—someone who is dynamic and flawed and unique, who goes through an extraordinary adventure and comes out stronger as a person.”



The producers had no problem entrusting Lee with the material. “Jennifer wrote one of Disney’s biggest hits in recent years, ‘Frozen,’ and the themes and ideas in that film have similar qualities to what ‘A Wrinkle in Time’ offers,” says Whitaker. “‘Frozen’ has heart, it has humor, it is an incredible epic adventure and it has this really personal story about a girl coming into her own, and that’s what this movie is about too, so Jennifer had all the ideal qualities.”

“Jennifer knows how to write fully-rounded, winning characters,” continues Whitaker. “When you read a script of hers you feel like you want to be with these characters and you root for them to win, which, as a screenwriter, is hard to do. It’s like a very subtle craftsmanlike thing to always be able to make an audience feel like they’re on board with every character, no matter what.”

“‘A Wrinkle in Time’ is a book that pushes your imagination to the next level,” says Lee. “The book doesn’t follow a traditional film structure in any way. It’s very ethereal, it’s very spiritual and it gets in your head, and when you have that kind of a relationship with a book, it’s okay because that’s what is great about reading: your mind fills in the gaps with what you want to see. But with film I have to make choices.”

She continues, “When I write about one of the planets visited by the children and describe what it looks like, there is a responsibility to try and evoke the same feelings from the book and to not limit what the book could do. Because this is Meg’s emotional journey, I have to get inside her head and interpret everything cinematically and in a way that’s just as evocative and just as emotional as it was in print.”

One year later, a finished script in hand, discussions as to who should take the helm of such a singular property began. The studio wanted someone with the skills, creativity and passion to bring the story to life...someone with the ability to tell both an intimate story and one with substantial issues and themes...someone unexpected.

Ava DuVernay was that someone. A celebrated director with film credits including the Oscar®-nominated films “Selma” and “13TH” as well as the NAACP Image Award-winning television series “Queen Sugar,” DuVernay easily met their criteria, but when the studio first approached her she did not initially leap at the opportunity. It wasn’t until she sat down and read the screenplay that she began to visualize the story coming to life on screen.

“The idea of ‘A Wrinkle in Time’ really captured my imagination once I read the script,” DuVernay remembers. “As a woman, the story of a female heroine at the center of a spectacular journey really resonated with me.”

She continues, “‘A Wrinkle in Time’ is this beautiful stew of mystery, fantasy, adventure, science, romance, social

commentary and spirituality. It's not often that we see girls at the center of a story—and certainly not girls of color—amid all these different worlds and planets. It really is something out of my wildest imagination.”

Charlotte Jones Voiklis, Madeleine L'Engle's granddaughter, found DuVernay to be an exciting choice to direct, saying, “She represents so many firsts, as did my grandmother, and I think the two mirror each other beautifully. One of the things my grandmother would always say is that we can't pretend evil doesn't exist...we just need to give children the tools with which to fight it. Ava understands that as well, and goes about it with a great clarity of vision and empathy.”

“Ava is a force of nature and willpower and vision, and that's just a fact,” adds Whitaker. “She is grace in motion. She comes onto set and immediately puts everyone at ease and gracefully brings them to their best selves, and that's what's beautiful about working with her.”

DuVernay knew the path ahead of her would be a challenging one, as it was important that the film not only capture the emotional story of a young girl's journey but also the details that have meant so much to so many for so long. “While certain aspects of the story have been updated or tweaked to be more contemporary or cinematic, our goal was to capture Madeleine L'Engle's intention with the story,” DuVernay says. “Hopefully the film will make booklovers feel the same way they felt when they first read it, even if it looks a bit different, because my job is to super-size their memories and push them further.”



Thus began a lengthy process where the filmmakers researched, dissected and analyzed what they believed L'Engle's true intentions were with the book and what she wanted her readers to feel. “I believe, as do people in her family and people who knew her, that Madeleine L'Engle was a passionate woman with moxie,” says DuVernay. “She was a brave artist, so we tried to challenge ourselves to be brave in our choices as well.”

“The reason why generations of people have gravitated toward this book is because it has an edge,” DuVernay continues. “It was on the edge of imagination and adventure in 1962, and our goal was to extend that edge through our design and effects to bring Jennifer Lee's script to vibrant life.”

“A Wrinkle in Time” is a timeless tale, and the combined perspectives of DuVernay and Lee add rich layers to the powerful story in a way that lovingly preserves L'Engle's voice and simultaneously brings a new vision to life.

## CASTING THE ICONIC CHARACTERS

With immensely-talented women like director Ava DuVernay, screenwriter Jennifer Lee and producer Catherine Hand involved, “A Wrinkle in Time” already had a strong female voice, but DuVernay has always been an advocate for projects that promote inclusion, and was committed to making a film that would resonate with everyone. As a result, gender and ethnicity were of no concern during casting, resulting in a range of ages, sexes and cultural backgrounds represented on screen.

“This is a story about belonging,” says DuVernay. “It's about a girl who just doesn't feel strong in her mind, body and spirit. But through this epic journey, she finds her strength and learns that the center of the universe starts

inside her. It's about Meg feeling like she belongs in the universe and has a mighty part to play...as do we all."

Mrs. Which, Mrs. Whatsit and Mrs. Who are the three visitors born of stardust who are now pure light and have come to Earth in human form to shower Meg with wisdom and love as she searches for her father. Each is of significant importance in L'Engle's original narrative, and as brilliantly fleshed out in the screenplay brings even more to the story. Says DuVernay, "We all have Mrs.'s in our lives. The Mrs.'s represent our instincts, our imagination, our education and our experience, all of these intangibles, and if you hone in on the best of yourself and listen to that, then you give yourself permission to be on the journey you should be on."

"Meg has been fighting a large fight against her own demons when hope arrives in the form of these three Mrs.'s," says producer Jim Whitaker, "which serves as the catalyst for Meg coming to realize that she herself possesses all the tools needed to overcome her own darkness."



In keeping with her primary objective to create a more diverse representation on screen, DuVernay chose to stray from L'Engle's description of these three characters when casting the roles, and went with Southeast Asian, Caucasian and African-American actresses. The choice, while wholly original and somewhat unexpected, further substantiated the fresh new experience the filmmaker was looking to provide audiences.

DuVernay always envisioned Oprah Winfrey as Mrs. Which, the oldest and most knowledgeable of the three Mrs.'s. Along with Mrs. Whatsit and Mrs. Who, they are self-proclaimed warriors who strive to protect all that is good and bright in the universe and have dedicated themselves to helping Meg, Charles Wallace and Calvin in their search for Mr. Murry.

Actor, producer and philanthropist Winfrey is chairman and CEO of the cable TV network OWN, but is probably best known for hosting the long-running, award-winning "The Oprah Winfrey Show." She also has acting and producer credits on numerous film and television titles, including: "The Color Purple," "Selma" and "The Immortal Life of Henrietta Lacks," among others. Winfrey and DuVernay first worked together on "Selma," and the TV series they co-created, "Queen Sugar," currently airs on Winfrey's network. The director also has a production deal with Winfrey's Harpo Films.

"I'll never forget the day we got a phone call from Ava asking us, 'What do you think about Oprah as Mrs. Which? What do you think about one of the wisest people in the world playing one of the wisest people in the universe?'" producer Catherine Hand says. "And there wasn't a moment's hesitation. We asked Ava if it was something Oprah would even consider and she said 'yes,' which was really exciting for all of us because Oprah is the perfect Mrs. Which."

"There's nobody greater in the world than Oprah Winfrey in terms of her personality, her lightness and her emotional resonance in the world," adds Whitaker. "And Mrs. Which is a similar character. Formerly a star, she has lived in the universe for eons and eons and has the warmth and the wisdom and the judgment that the other two Mrs.'s are lacking."

Says Winfrey, "Mrs. Which has been around for millennia. She is an angelic cosmic being who has complete

empathy and connection to all humans and is one with the universe. She understands that love and light is all that matters and journeys throughout the universe to spread that message.”

She continues, “For me she was a cross between the wisest woman I know, Maya Angelou, and my all-time favorite magical character Glinda, the good witch from ‘The Wizard of Oz.’ But she had to be grounded in something, so I grounded her in Maya Angelou, who is a personal friend, mother figure, sister figure, teacher and mentor for me. There is a certainty, an assurance of purpose and wisdom that would come from Maya in such a way that sort of filled her presence.”

Winfrey was impressed when observing DuVernay on set, and found it undeniably clear that the director was truly at home in this environment. “One of the things that I so appreciate about Ava is that she understands not just the value of the story, but of all the people who help to make the story as well,” Winfrey says. “She surrounds herself with the best crews, with people who are good and kind and who share the same vision and are willing to do whatever is necessary to see it executed.”

For the role of Mrs. Whatsit, the second ethereal guide who has journeyed to Earth, the filmmakers were looking to cast someone charming, delightful and funny—all words that describe Reese Witherspoon. The actor and producer, whose credits range from “Legally Blonde” and “Walk the Line” to “Big Little Lies” and “Wild,” was a huge fan of the book as a child and was thrilled when offered the role of the youthful and free-spirited Mrs. Whatsit.

She was also excited to work with DuVernay. “I was so impressed with what Ava did on ‘Selma,’ creating this beautifully written, beautifully directed, beautifully cast film,” says Witherspoon. “And to have this incredible, strong, female filmmaker at the center of the story was just really appealing to me.”

In describing her character, a star who gave up her existence in order to fight the darkness, Witherspoon says, “Mrs. Whatsit is the youngest of the three Mrs.’s...she’s only 2 billion years old. This is her first mission as a guide traveling the universe fighting for light and goodness in people and humanity, but she is new to Earth and not used to being in a human form and is very curious.”

“She is innocent, almost childlike, and desperately wants to impress Mrs. Who and Mrs. Which, but she doesn’t understand how things work, so she is always playing with things,” Witherspoon continues. “And sometimes she says things out loud, not realizing people can hear her, and sometimes they are inappropriate.”



Comedienne-actor-writer Mindy Kaling (“The Office,” “The Mindy Project,” “Inside Out”) plays the third astral guide, Mrs. Who, a character who represents a melting pot of the world we live in, both historically and in today’s modern times. The quietest of the group, Mrs. Who has adopted the language of some of the greatest spiritual warriors as a means of communication, speaking in proverbs and quotes from the likes of Shakespeare, Churchill and Buddha.

“Mrs. Who has evolved so much that she doesn’t quite understand why we need language,” explains screenwriter Lee, “so in order to communicate she doesn’t bother to think up things herself, she just steals words from everyone else.”

Says Kaling, “Mrs. Who is a very mysterious character because she speaks through other people’s words and sentiments, and for someone like me who is very expressive and always has a lot to say and a lot of opinions, it was a really challenging role to play. It also meant I wasn’t able to improvise on set, which is one of the first times that has ever happened.”

Mrs. Who personifies unconditional love and serves as a surrogate mother when the children are away from home. And it is her unusual spectacles, a gift she gives to Meg, that prove to be of crucial assistance when rescuing Mr. Murry.

Twelve-year-old Storm Reid was the first actress DuVernay saw for the role of Meg Murry, the story’s protagonist and heroine. Reid was raised in Atlanta and only had a handful of credits under her belt at the time (“12 Years a Slave,” “NCIS: Los Angeles,” “Chicago P.D.”), but she nailed her first audition, effortlessly conveying the right mix of caution, curiosity, charisma and vulnerability the role demanded.

DuVernay was impressed from Reid’s very first reading, as were the rest of the filmmakers. “She is exceptional in the movie,” says Whitaker. “She’s just extremely gifted, and you can feel what she’s feeling when you watch her.”



For Reid, being chosen to embody the iconic literary character was equal parts thrilling and terrifying. “There’s a lot of pressure being one of the first African-American girls to be the lead in a sci-fi film,” she explains. “But when the announcement came out I received so much positive feedback, with little girls saying, ‘Oh my God, there’s Meg and she looks just like me.’ That really inspired me, so I feel blessed to be given the opportunity to be a part of something so special.”

“Meg is a really wonderful role model for girls because she’s not perfect,” says Charlotte Jones Voiklis. “She is awkward, she feels out of place, she loses her temper, she gets into fights and she feels alone and misunderstood. Reading a story about a young person dealing with these things who is able to grow and realize that her anger and stubbornness, things she believed were her faults, are actually the things that are going to help save the universe, can be very powerful.”

“Storm Reid as Meg is a departure from the description of the girl in the book,” says DuVernay. “She’s a biracial child, so this is a girl who is inclusive of different kinds of people in her very being. The hope is that you see this film, no matter who you are, and you see yourself in it. The real world is made up of all kinds of folks. It’s a quilt, you know, it’s a tapestry, and we all have a thread within it.”

“Storm truly is a singular talent,” DuVernay continues. “During filming, she made my jaw drop on a daily basis because of what she is able to do as an actor. She’s a romantic lead, she’s a heroine, she does action sequences, she gets to save the day, cry, laugh, be impatient, be forgiving, be loving, be spiteful...she can do it all. She’s in every frame of the film, and she holds it like a freaking rock. She is a force of nature, and aptly named.”

Warriors can come from the most unexpected places, and Meg Murry has no idea that she is, in fact, part of something much bigger. Her father’s disappearance—and her belief that he is still alive—prevents her from seeing herself completely. She is unsure of herself and begins to shut out the world, convincing herself that when her father returns things will go back to the way they used to be.

“One of the things I love most about Meg is that she doesn’t care what other people think of her,” says Reid. “She gets bullied at school and there are all these rumors going around that her dad is missing, but she goes on this beautiful journey where she learns to love herself and to stand up and fight for her family.”

During filming, Reid immersed herself in the character and reveled in the thrill and excitement of stunt work, completing many of the stunts herself. “One time we were running through the redwood forests with special effects that made it look like trees were falling behind us and I slipped,” she laughs. “I kept on going because it made it look more real, but it was a little nerve-racking. Another time I was high up in the air and basically was thrown off a cliff, but I really had so much fun.”

To Hand, Reid is more than just a talented actress. “She’s a very kind, loving and gracious human being who is incredibly grateful for getting the role. I don’t think there was a single day that she didn’t give me a hug when she arrived on set.”

According to Winfrey, “I’ve been around a lot of children in my day and I’ve never seen a girl like Storm Reid. She is talented, giving, kind, gracious and generous with her time and with her heart.”

“Storm has this strength of character and she’s a phenomenal performer,” adds Witherspoon. “I’ve never seen a young person explore such deep scenes with such incredible empathy.”



It was near the end of a six-month worldwide casting search – and three weeks away from the start of principal photography – when the filmmakers found their Charles Wallace, casting 10-year-old newcomer Deric McCabe as Meg’s younger brother. Precocious and wise beyond his years, Charles Wallace adores his older sister but doesn’t have many friends his own age. While searching for his father, he falls prey to the same evil energy that is holding Mr. Murry prisoner.

“Charles Wallace is brilliant, but he is brilliant in a very 5-year-old way,” says screenwriter Lee. “He sees the world and all the magic that’s in it and all the potential it holds, but he’s also a kid who isn’t afraid to speak his mind and who can sound a little arrogant for his age, which occasionally gets him into trouble. Still, there’s something special about him, and what makes him special also makes him vulnerable, like a lot of people in life.”

Completing the trio of intrepid young travelers is Australian actor Levi Miller (“Pan,” “Better Watch Out”), who portrays Calvin, a student at Meg’s school. Calvin is a star athlete and quite popular with the girls, and while he comes from a dysfunctional family, he turns out to be a kind and understanding friend to Meg when she needs it the most.

“Meg has a crush on Calvin but doesn’t want him to know,” says Reid. “Unfortunately that makes her appear standoffish and not interested in him, but on the journey she learns about Calvin’s relationship with his father, which causes them to bond and begin to trust one another.”

Chris Pine, the star of numerous box-office hits and acclaimed independent films, including the “Star Trek” franchise reboot, “Wonder Woman” and “Hell or High Water,” was cast as Mr. Alex Murry, father to Meg and Charles Wallace. A theoretical physicist employed by NASA who, along with the help of his wife, discovered tessering, he mysteriously disappeared four years ago and is being held prisoner on the planet Camazotz.

Whitaker worked with Pine on the nautical thriller “The Finest Hours” and had a feeling the role would appeal to the actor, and Pine was interested, as he felt the story was so relevant to today’s political climate.

“Ava and I met for coffee and had this really great conversation about life,” Pine recalls. “I really dug Ava and dug her worldview and what she was striving to achieve with this project, and in the first 10 minutes I was like, ‘I’m in!’”



He continues, “My impression of Mr. Murry began to take shape in that very first conversation with Ava. We talked a lot about ego versus soul. The ego is very invested in being validated, but what does the soul need? As we were talking, I was like, ‘My God, this is exactly what this film is about.’ We’re talking about precisely who Mr. Murry is: He is defined by this great struggle between wanting to achieve great things and wanting to be grounded, being pulled between the two forces of the family and the self.”

“Mr. Murry is a kind of frenetic, obsessed, ambitious doctor who really wants to do the right thing for his family—and for mankind—which he believes is going out into the universe to find something that has never been found before,” says Whitaker. “He’s striving to find something that is bigger than himself, which becomes a complex dilemma for him because he doesn’t want to sacrifice his family in the process.”

“Chris has a wonderful ability to not be Chris Pine and just be the person he needs to be in the moment, and in this case it’s Meg’s father,” continues Whitaker. “It’s not a huge part, but it’s an important part because the audience has to have an emotional connection to the character and believe in the relationship he has with Meg, which drives the film emotionally.”

Reid elaborates, saying, “Meg and her dad have an amazing relationship. They are very close and used to do everything together, but once he is gone Meg doesn’t have the strength to go on or know how to navigate her life anymore.”

Gugu Mbatha-Raw (“Beauty and the Beast,” “Miss Sloane”) plays Pine’s on-screen wife, Kate Murry, an award-winning biophysicist and the epitome of a modern woman. Working from a science lab in her home so she can maintain a loving and warm environment in which to raise her children, she is devastated by her husband’s disappearance and baffled as to why he left. As brought to life by Mbatha-Raw, the character is at once heartbreakingly believable and incredibly empathetic.

Red, a character known in L’Engle’s book as the Man with the Red Eyes, is played by Michael Peña (“Ant-Man,” “American Hustle”). Red joyfully approaches the children on a beach on the planet of Camazotz in outlandish attire, but he is really a pawn controlled by the IT that seduces Charles Wallace. In fact, at one point, the audience can see that Red actually has strings on his back, like a puppet.

Comedic powerhouse Zach Galifianakis (“The Hangover,” “Baskets”) is the Happy Medium, a seer whom Meg, Charles Wallace and Calvin visit, hoping to gain insight as to Mr. Murry’s location. In L’Engle’s book the Happy Medium is a woman, but the filmmakers chose to cast a man since the cast was already so female-centric. “Zach is hilarious every time he opens his mouth but he’s also very emotional, too,” says Whitaker. “His character lives



in a cave wanting to avoid the darkness altogether and it's an existence that he's created for himself in order to not interact with anyone."

Kaling is vociferous in her praise of the actor, saying, "Zach never does the same thing twice in a scene because he likes to keep things fresh, which is something that comes from comedy training, and which helped me so much as an actor. He really changed the dynamic on set because he is really that funny."

Additional cast includes: André Holland ("Moonlight," "Selma") as Mr. Jenkins, the principal at James Baldwin Middle School who is frustrated with Meg's poor attitude and disruptive behavior; Rowan Blanchard ("Girl Meets World," "Spy Kids 4: All the Time in the World") as Veronica Kiley, a classmate who relentlessly taunts and belittles Meg but is really just insecure and unhappy herself; and Bellamy Young ("Scandal") as a woman on the planet Camazotz under control of the IT.

## EMBARKING ON THE CINEMATIC ADVENTURE

Bringing Madeleine L'Engle's classic to the screen was a massive undertaking, and one that demanded the best of the best across the board. "Every movie has a moment in time when it needs to be made," explains producer Jim Whitaker, "and this one definitely felt like it needed to be made but could also finally be made. It's a very challenging film but we're living in a very challenging time, too, and with the combination of technology catching up and the themes being so right for the time we live in, it really felt like the perfect time to make this movie."

To help bring L'Engle's story to life the filmmakers enlisted some of the most accomplished artisans working today: director of photography Tobias Schliessler, ASC; production designer Naomi Shohan; Oscar®-nominated film editor Spencer Averick, ACE; two-time Academy Award®-nominated costume designer Paco Delgado; two-time Oscar-nominated visual effects supervisor Rich McBride; GRAMMY®- and four-time Emmy®-nominated composer Ramin Djawadi; makeup department head LaLette Littlejohn; and Emmy-nominated hair department head Kim Kimble.

As with the cast, the filmmakers encouraged department heads to reach outside their customary circle of talent in an attempt to bring in fresh blood and new ideas to help expand L'Engle's original vision. "The book is timeless and has an enduring quality," director Ava DuVernay says. "But we wanted to give audiences a new experience, too."

Adds Whitaker, "Ava wanted every department head to work with their teams to find the best way to portray every single scene as inventively as possible. At every turn, she asked, 'How can we pay homage to the ideas in the book but also show the audience something that is different?'"



Principal photography on "A Wrinkle in Time" commenced in November 2016 on location in the city of Compton near downtown Los Angeles. Subsequent filming locations in California included the West Adams district of Los Angeles, Venice Beach, San Pedro and the redwood forests of Northern California. The production also shot on soundstages at Santa Clarita Studios outside Los Angeles.

Upon completion of principal photography in the U.S., a condensed crew traveled to New Zealand to film for two weeks on the picturesque South Island before wrapping in late February 2017. The production filmed on several

remote locations hoping to capture the country's unspoiled natural beauty, and each setting turned out to be more breathtaking than the last.

Producer Jim Whitaker and executive producer Adam Borba know New Zealand well, having spent several months there filming "Pete's Dragon" in 2015. Along with executive producer Doug Merrifield, they were able to navigate the country's infrastructure, securing film permits and tapping into the local workforce to hire supplemental crew members, stunt doubles and cast stand-ins.

"Moviemaking can be long. Shooting can go on for weeks, and things can move very slowly, but sometimes there is a magical moment like the one we had when we first arrived in New Zealand," Whitaker says. "It was pure euphoria. The weather cleared and beautiful sunshine, beautiful mountain views and beautiful lake views presented themselves just like that."

"New Zealand was magical," says Reese Witherspoon. "The colors are different, the air is different...even the food tastes different there, and the people are all so lovely."

"One of my favorite days in New Zealand was also one of the most challenging as well," remembers Oprah Winfrey. "We were filming a scene where the three Mrs.'s are standing out in the middle of this beautiful field of golden grass, and it turned out to be one of the finest shots I've ever seen."

#### **PRODUCTION DESIGN • Naomi Shohan**

One of production designer Naomi Shohan's ("American Beauty," "The Lovely Bones") primary roles on a film is to create the visual context and flow that will ultimately shape the viewer's experience. On "A Wrinkle in Time" it was also finding ways to take the story and open it up to make it feel as cinematic as possible. She began by analyzing the nature of the project, including the story and its emotional and philosophical intention, with her team and all the other departments. The resultant information was illustrated and then further refined into concept art used to determine how (and where) the film would actually be shot.



For the unspecified metropolitan city where the Murry family resides, the filmmakers chose Compton, a city in Los Angeles County located south of downtown. Compton, and Los Angeles itself, is a fusion of diversity, which was the ideal setting, and visually, Crenshaw High School was perfect to represent James Baldwin Middle School, where Meg is in the eighth grade.

A traditional American Craftsman home in the West Adams district of Los Angeles became the Murry residence. Because Meg and Charles Wallace visit fantastical worlds in "A Wrinkle in Time," it was important to the filmmakers that audiences first see

the family living in a believable, real world setting to make their world feel grounded. Shohan chose this particular neighborhood because the architectural style of the homes makes for a very comfortable and welcoming environment for a family.

She found the history of the area fascinating, too. "The West Adams district has changed a lot in the past 20 years," Shohan explains. "It was originally built in close proximity to the center of downtown Los Angeles by prosperous, educated people, but over the years those people evacuated and moved elsewhere. Those homes

were then repopulated by people who are considered to be more ‘on the margins.’”

The home featured a beautiful semidetached garage, which was perfect as Mr. and Mrs. Murry’s laboratory. “When we first arrived at the house the garage was crammed full of stuff from top to bottom,” Shohan laughs. “But we emptied it out and cleaned it up and made it look really nice...in fact, I’m quite jealous of their garage now.”



In the story, the Murrays’ intergalactic research leads to their discovery of tessering, a means of space travel where great distances can be achieved in the blink of an eye. The travel is possible via a fifth dimension known as a tesseract and is something that falls outside the rules of time and space known to most people.

The art department brought in actual scientific equipment provided by NASA’s Jet Propulsion Laboratory for use in the garage lab to make it look like an actual workspace, as DuVernay wanted the scientific elements addressed in the story to be as realistic as possible. The walls of the lab were covered with charts, graphs and data applicable to the pursuits of both doctors, and every equation was a tangible calculation provided by real astrophysicists and theoretical physicists.

Madeleine L’Engle’s granddaughter, Charlotte Jones Voiklis, admits her grandmother didn’t have much of a scientific background when she wrote the book. “Her love of science was in the metaphors they provided,” she says. “She loved the idea that in opening the heart of the atom we released something we didn’t have the knowledge to control. She saw great creative potential—as well as great destructive potential—in that.”

Still, the filmmakers were hoping to be able to explain, in theory, the concept of tessering, both visually as well as thematically. According to Shohan, “In this story we’re showing our characters tessering from point A to point B, which are 92 million light-years apart and without any time passing, so we wanted to be able to explain that in layman’s terms.”

When questioned how possible the theory of tessering is, NASA astrophysicist Amy Mainzer and systems engineer Tracy Drain confirmed that a tesseract is indeed a real geometric concept, but geometrically speaking, a square is two-dimensional and a tesseract is four-dimensional.

“Think of it as a cube within a cube, or a hypercube,” says Drain. “Figuratively speaking, the tesseract in the film allows for travel by way of a fifth dimension, which, in real life, is still up for debate. So in essence, the possibility of tessering really depends on who you ask.”

“You have to have certain inner qualities and a certain inner strength to tesser well,” says DuVernay. “That is one of the things Meg has to find on her journey.” In the end, the camera focuses on the characters’ reactions to the tesseract, which allows the audience to better imagine what the tesser would actually feel like.

#### **VISUAL EFFECTS • Rich McBride**

To visually create the tessering effects on screen, as well as the numerous other effects needed to bring Ava DuVernay’s vision to life, the director reached out to Rich McBride from Industrial Light & Magic, having admired his work on films like “Gravity” and “The Revenant.”

“What I learned from Rich is that visual effects are steeped in cinematography,” DuVernay says. “To create light in a digital image in the same way that I create light and shape light on set, was a huge part of my journey with Rich. I’d never worked with a visual effects supervisor who also spoke in those terms. It’s not just about the elements, it’s also about using the light to make it feel as real as possible. It was a very collaborative process—and a very intense one as well—but it was a true pleasure.”

Establishing the looks of the different planets visited while searching for Mr. Murry was a task production designer Naomi Shohan was eager to tackle, and determining what these distant worlds would look like involved months of work and input from all the departments. The planets are also an important part of Meg’s story arc. When the story begins she is in school, which is a world where it’s easier to conform than it is to be your own person. Each planet she journeys to challenges aspects of her personality, and by finding herself she, in turn, grows stronger.

The planet Camazotz, where the evil energy of the disembodied brain known simply as the IT exists, constantly changes its appearance. The IT controls all inhabitants of Camazotz, including Mr. Murry, who is imprisoned on the planet. Camazotz is the one planet where the three Mrs.’s cannot tesser, as they are pure and positive light and thus cannot exist in a dark place.



Some scenes set on Camazotz were filmed in New Zealand, while others were shot in the redwood forests of Northern California at Patrick’s Point and Sequoia Park outside Eureka in Humboldt County, including the scene where Meg and Calvin fear something is stalking them in the forest. To film the scene, McBride used drones to capture footage that was then entered into the computer so that the visual effects artists would have access to the full depth of the forest to use when designing the computer-generated effects.

“What we did essentially was take elements of the forest that you see in the background like the trees, the foliage and the dirt and brought them to life so that the audience realizes that it is actually the land, it’s the forest, it’s the rocks, it’s the dirt, it’s everything coming together and going after them,” McBride explains.

“We start with a simulation of something similar to a storm, of a wind knocking down the trees and dirt and leaves kicking up amid all this wind blowing into the air,” continues McBride. “The special effects team then creates wind and throws some real trees in front of the actors to sort of redirect them, which will be added later to the CG elements they are mixing in.”

To create the picture-perfect neighborhoods of Camazotz where the children stumble upon a suburban community comprised of identical homes with children bouncing balls in sync, Shohan assumed her department would have to build the homes themselves. Fortunately, they found a military base in San Pedro that worked perfectly. The area provided a perfect sense of uniformity and required only a minimal amount of landscaping to ensure all the yards were identical in appearance.

“Everything looked alike and luckily no one in the community paid any attention to their yards, so it was the perfect gift,” says Shohan. “But it looked perfectly eerie at the same time.”

This scene is a pivotal one for Meg, as it challenges her desire to be like everyone else as opposed to developing any sense of real individuality. Also on Camazotz is the scene that takes place on a crowded beach where Red

approaches Meg, Charles Wallace and Calvin, which was filmed on Venice Beach in Los Angeles. Unbeknownst to the children, the beach is actually an illusion created by the IT.

“This is one of my favorite scenes in the film and it is one that was in Jennifer’s first draft,” says producer Jim Whitaker. “Red basically says, ‘Why don’t you come with me on a little trip?’ which begins this seduction of him trying to bring them into the dark world of Camazotz. But it begins with Michael Peña looking like a guy who’s just coming out of nowhere to help them out.”

Uriel, the first planet to which Meg, Charles Wallace and Calvin are tessered, is a lush, green and fertile planet that has only known light. It has oversized plants and flowers covering its hilly terrain, some of which can even communicate with humans. The majestic mountains of Aoraki Mount Cook in New Zealand served as the backdrop for several scenes set on the planet Uriel. Filming took place on the western shores of Lake Hawea in Central Otago, a 7,000-acre property with beautiful green farmland on the shores of a bright blue lake surrounded by the picturesque snowcapped mountains.



“Reading the beautiful description of Uriel in the script instantly made me think of a flowering place where there is constant sunlight and plenty of water to help all living things grow,” says DuVernay. “Picture the most beautiful place on Earth...Uriel is that times ten.”

“It’s where the flowers speak the language of color, the trees speak of movement, the sky speaks and the water speaks and they all have their own language,” adds Oprah Winfrey.

It’s also where Mrs. Whatsit transforms into a magnificent winged creature and flies the children around the planet. “She’s like part-butterfly, part-serpent, and it was truly magical to film,” says Reese Witherspoon.

“A Wrinkle in Time” was Witherspoon’s introduction to the world of CGI effects. “It was amazing to be able to observe the process of having my character, Mrs. Whatsit, turn into a magical creature,” she says. “It’s what I’ve always loved about Disney films....the imaginations of everyone involved with the visual effects is so impressive. Those people can create anything really.”

The planet Orion, which has layers of dense, low-hanging gray fog covering its rocky landscape, is home to the Happy Medium, a seer who lives in a cave so as to avoid any confrontation and to hide from the darkness. The cave created for the film is much more complex than the one described in the book and was built on soundstages at Santa Clarita Studios. It was the largest set built, taking close to four months to complete.

The concept of a happy medium is about balance in one’s life, so Shohan and her team completely reinterpreted his home and created a space that reflected the theme of balance. Screenwriter Jennifer Lee explains, “The cave is a complicated system designed to help visitors balance everything in their lives, and things that shouldn’t balance, do. It consists of wonderful sculptures and complicated balance beams, making it a world that they have to learn to balance in before they can even succeed at what they’re trying to do.”

The cave has an amber color scheme and is vertical in design, spiraling downward. The walls were made of wood,

which was plastered then painted, and crystal amber beams made from fiber-glass were attached to the walls, which were made to look like steps (but moved more like a see-saw). Once everyone in the cave is balanced and in harmony, the Happy Medium uses his energy to create visions, resulting in an exciting and emotional scene.

## CINEMATOGRAPHY • Tobias Schliessler

While “A Wrinkle in Time” is a personal and emotional story about one girl’s journey to overcome the darkness within herself, it is also a sprawling visual spectacle featuring extraordinary worlds that called for a savvy cinematographer with experience lighting and shooting a variety of looks and atmospheres.



Cinematographer Tobias Schliessler, whose diverse credits include “Beauty and the Beast,” “Patriots Day,” “Dreamgirls” and “Friday Night Lights,” enjoys moving back and forth between film genres, as it keeps him on his toes. “My job is to take a director’s vision and bring it to the screen, so each film presents me with a new challenge as to how to best interpret the story using cameras and light,” he says.

Growing up in Germany, Schliessler was not familiar with L’Engle’s novel and arrived on set with a basic idea as to the story and characters. Fortunately, director Ava DuVernay already had a vision as to how she wanted to visually tell the story and he was able to hit the ground running. The two soon developed an effortless work dynamic.

DuVernay wanted the emotional aspects of the story to be evidenced on screen, so the DP looked for creative ways to help visualize emotions. “Even though this is a big movie, we went back to our independent roots and shot it with a lot of framing,” Schliessler says. “Ava challenged me to do nontraditional framing, which, while somewhat unexpected, gave the scenes more atmosphere and tone.”

When it came to cameras and shooting formats, the cinematographer was looking to try out some new equipment and capture some exciting action footage. While on location in the redwood forests of Northern California filming the scene on Camazotz where Meg and Calvin are literally being chased by the planet itself, Schliessler set up a Spydercam cable rig directly above the heads of the kids, which whipped through the massive trees and rough forest terrain at 30 mph, producing some amazing low-flying shots.

He used a drone and a handheld Artemis Maxima gyro rig for the same scene and got some incredibly smooth handheld tracking shots to supplement the footage previously shot. The 42-foot Chapman Hydrascope was used for most of the crane work in California, while in New Zealand Schliessler opted for the 50-foot Technocrane to capture the strikingly-beautiful landscape and effectively convey its scope and magnitude.

The shooting locations were set amid the natural beauty of New Zealand’s terrain, so Schliessler shot with different apertures and neutralizing density filters. “The beautiful mountains were so right there in front of us that I really wanted to try and bring that to the screen,” he explains.

“Normally I would just put NDs in the camera and shoot with a wider F stop to give it greater depth of field and makes it somewhat softer, but I wanted this to look as sharp as possible on screen. In the story it’s the first time the characters were on a new planet, so we shot everything at a high F stop to make everything more in focus and combined it with polarizer filters to help cut through the haze and make everything really pop.”

To best capture the spectacular costumes worn by Mrs. Which, Mrs. Whatsit and Mrs. Who, as well as their dazzling hair and makeup on screen, the DP did some stylized lighting setups with ARRI SkyPanels, Soft Suns and old-fashion tungsten and HMI fresnels. “Tobias just knew how to film all our incredible sets so that they looked amazing,” says Mindy Kaling. “And the way he lit us and the surrounding atmosphere was like nothing I’ve ever seen before.”

The biggest hurdle for the camera department was lighting the Happy Medium’s cave built on a soundstage at Santa Clarita Studios, which proved extremely difficult due to limited access to the lighting fixtures. “We ended up using remote-controlled moving lights for the sharp-patterned focusable lights and colored lighting fixtures for any color accents when needed,” he explains.

## **COSTUMES • Paco Delgado**

Director Ava DuVernay had many ideas as to how to creatively expand Madeleine L’Engle’s unique vision, one of which was dressing the three Mrs.’s in stylish and incredibly forward-thinking fashions. Producer Jim Whitaker immediately thought of the Spanish costume designer Paco Delgado. “Paco is terrifically talented and thinks way outside of the box,” says Whitaker. “And Ava wanted someone with a lot of imagination and creativity who could help bring her vision of clothes for the three Mrs.’s to life.”

DuVernay pictured their costumes as haute couture fashions that could symbolize some of the prevalent themes in the updated story, and it was an idea Delgado embraced wholeheartedly. The costume designer, whose credits include “The Danish Girl” and “Les Misérables,” among others, usually does his best work on films when there is a fluent exchange of ideas and communication with the director, and the two were immediately in sync creatively.



“Ava knows what she wants, physically, visually and emotionally,” Delgado explains. “She is someone who pays a lot of attention to the aesthetic side of the characters’ movements, and she clearly understands how the characters’ wardrobes can complement the story.”

Delgado went on to design and build outfits to be worn on each planet visited by the three Mrs.’s, and each was stunningly original, creatively outrageous and visually eye-catching. “I like to be very eclectic and incorporate every single image and idea that pops into my head,” he says.

With Oprah Winfrey’s character, Mrs. Which, the wisest of the three Mrs.’s, it was agreed that she should exemplify energy and light and be warrior-like in her appearance. “Mrs. Which has her own style,” says Winfrey. “She has been around for millennia on top of millennia, so she picks her garments from the stars, from pieces of the cosmos, and throws these things together and she looks good and she knows it.”

The costume Delgado designed for Mrs. Which when she visits the planet Camazotz is an unusually-shaped dress crafted from a heavy metallic organza with a corrugated-like texture. To help play up the notion of an exploded supernova, the inside of the dress was adorned with tiny light bulbs and metal cage-like frames were attached to Winfrey’s torso and hips. “Most period costumes for women have a similar structure underneath to support the layers of materials on top,” Delgado explains. “We did just the opposite: We put it outside.”

While on Earth, Mrs. Which wears a floor-length chain metallic gown, and when inside the Happy Medium's cave on Orion, a brass pleated floor-length dress with a corset-breastplate made of metal resembling a coiled spring over a white, feather-like top. "Stepping into these costumes, which were not of this world, helped transport me as an actress," says Winfrey. "But while a steel-rod corset may look good, it is definitely not comfortable."

Delgado had more freedom when designing the wardrobe for Reese Witherspoon's character. "Mrs. Whatsit is very whimsical and light on her feet and she is always happy. In the screenplay, as well as in the book, the first time we meet her she is dressed in stolen bedsheets," he says. "I wanted to shake that up a bit, so I chose to stick with the sheets and made them more sculptural and a little bit abstract in a way that doesn't follow any body lines so it enhances her waist and gives her an almost silhouette effect."

He created a special material that resembles moving fishtails for the lower portion of the dress she wears on Orion. The top is a thin layer of fabric underneath a copper vest with shoulder pads. Delgado was inspired by calla lilies when designing Mrs. Whatsit's costume for Camazotz, a beautiful, white, flowing dress with lots of movement.

"Paco's costumes were just gorgeous...beautiful colors and vibrant metallics and so much fabric, but it was real pageantry," says Witherspoon. "He had a distinct vision and there's nothing subtle about any of it...more is more with Paco."

In contrast, the wardrobe Delgado designed for Mindy Kaling's character, Mrs. Who, encapsulates different cultures, continents and time periods. His ideas were manifested in a variety of beautiful garments made from textures and fabrics with a Japanese aesthetic and Nordic influences. The designer pictured Japanese kimonos when creating Mrs. Who's earthly attire, which is a stunning gown with layers and layers of bright colorful material bisected in non-symmetrical lines worn with a silver-and-pastel-colored foil cape adorned with embroidered feathers.

On Orion, the dress her character wears was inspired by photos Delgado had seen of Colombian women balancing baskets on their heads. It features a number of different fabrics and patterns stitched together like a patchwork quilt with a skirt worn diagonally on top. On Camazotz, Mrs. Who's costume is a more casually-styled dress that Delgado created from a fabric similar to those found in 14th-century Japan with some of the quotations her character speaks in the film printed in different fonts on top of the material.

### **MAKEUP • LaLette Littlejohn**

Paco Delgado's magnificent costumes for the three Mrs.'s merge futuristic vibes and elements of the earth, sea and sky with unusual fabrics and textures, and because of the delicate materials used and their intricate



construction, they were not easy to put on. When hair and makeup gets factored in, it took Oprah Winfrey, Reese Witherspoon and Mindy Kaling each three hours every day to get camera-ready.

Makeup department head LaLette Littlejohn, an artist with more than a decade of experience working with Jamie Foxx and on films including "Dreamgirls," "Collateral" and "Horrible Bosses," was tasked with overseeing the women's individual makeup artists, which included Derrick Rutledge, Molly R. Stern, Tracey Levy and Cindy Williams. Taking their lead from



Delgado's elaborate costume designs, Littlejohn and her team set off to create out-of-this-world looks for each character that accentuated their diverse ethnicities as well.

When designing these looks, director Ava DuVernay asked Littlejohn that the makeup not be too couture or highbrow, as she wanted fans to be able to replicate the characters' looks for themselves with products that could be purchased at any cosmetics store.

Rutledge has worked with Winfrey for years and knows instinctively what she does and does not like.

It was his idea that her character's overall makeup theme become stars (since she does, in fact, come from the stars) and that her distinguishing traits would be her eyebrows and lips. He conveyed this by giving her crystal eyebrows to make her eyes sparkle and by affixing an assortment of stones, gems and jewels to her face. "I got all my makeup from the stars," laughs Winfrey.

As with the costumes, the looks for each of the Mrs.'s change per environment, so when Mrs. Which visits Earth in her metallic dress, she has metallic skin tones and pieces of broken, dark-colored crystals and silver leaf on her eyebrows and sparkling silver and black colors on her lips. On Uriel she has emerald eyebrows made from ground-up jade minerals, gold skin tones, silver stones added to her forehead and orange/pink sparkling lip coloring, all which accentuate her costume.

For the planet Camazotz, Rutledge decided to play down the character's signature trait of stars. "We kept the running theme of glitter lips and used shades of pinks, blues and silvers, but for her eyebrows and the bindi on her forehead, natural colors and stones," he explains. On Orion, she wore natural lipstick and had natural skin tones accentuated with amber stones.

"The makeup style for Reese Witherspoon's character, Mrs. Whatsit, the baby star, was more subtle and laid-back," says Littlejohn. "Her costumes are simpler than the other two guides so for the most part we went with light, airy, skin-like makeup with minimal foundation."

Littlejohn continues, "Mrs. Who, played by Mindy Kaling, on the other hand, dresses more formally and academically, but her makeup is still not too pronounced." On Camazotz she has a teal bindi on her forehead while on Earth she wears purple lipstick and eye shadow and on Orion, blue lipstick and eye shadow.

## **HAIR • Kim Kimble**

The fabulous and futuristic hairstyles for the three celestial visitors were overseen by Kim Kimble, the film's hair department head. A third-generation hairstylist, and one lauded for her creativity and stunning wig designs, Kimble has more than 25 years of experience in the industry working with artists like Beyoncé, Mary J. Blige and Shakira.

From the moment she sat down with director Ava DuVernay to talk about the film, she knew she had to be involved. "One of the most exciting things we discussed were the three Mrs.'s," she says. "Ava wanted them to look like they actually were from other worlds. She wanted their hair to be really creative and to change on each planet they visit, and I was like, 'Sign me up.'"

While Kimble has worked on fantasy films before, this film felt totally unique for the artist. "This is a different kind of fantasy," Kimble explains. "This was really looking at who the character is and creating a whole persona for them, and we wanted to design looks that no one has ever seen before."

She continues, “We rarely see high-fashion couture wigs like these in films...any of the hairstyles for the three Mrs.’s would be appropriate on any fashion runway.”

Working closely with Paco Delgado and LaLette Littlejohn, Kimble and her key stylists Jasmine Kimble, Kendra Garvey and Colleen LaBaff made sure the hairstyles also complemented the characters’ costumes and makeup to ensure there was one cohesive look for each character on each planet. Her team created hundreds of intricately-styled wigs (Mrs. Which, Mrs. Who and Mrs. Whatsit each had more than 10 wigs apiece) and spent countless hours designing, fitting and adjusting them.

“Kim is a visionary hairstylist and the way she works with hair is just extraordinary,” says Reese Witherspoon. “I still don’t know how she was able to make all those wigs.”

Early on in pre-production Oprah Winfrey told Kimble she wanted to try something really different with her character’s hair, both in terms of color and style. “When I was a little girl I always wanted curly hair because there I was in my pigtails looking at all the girls with curly hair on TV,” says Winfrey. “I got to live out my fantasy of all the hair I ever wanted here: blonde hair, red hair, you name it.”

“She ended up with this beautiful, metallic-inspired hair color,” says Kimble. “It is a very specific hue we created ourselves by combining different colors like platinum, gold, silver, beige and even gray, and it is big hair, too.”

When visiting the planet Orion, Mrs. Which wears a wig that is sculpted vertically like a Mohawk with a long braid created from several smaller braids that hangs down to her waist. “It was very simple, but very detailed, and Oprah loved it,” says Kimble. “She was whipping it around on set as if her powers actually came from that braid.”

“It was the best braid you’ve ever seen in your life,” adds Winfrey. “I wanted to take her home and give her a name.”

To create the wig Mrs. Which wears when visiting Earth, which is the first time the audience sees her character on screen, Kimble had to order hair from numerous suppliers around the country due to the volume of hair her design required. It consisted of a web of sculpted braids that were enhanced to provide additional volume and crimped to provide greater texture.

Mrs. Whatsit’s defining look was her hair. “It’s this incredible fiery orangey-red color, which felt like the perfect match for my character since she’s so spunky and spirited,” says Witherspoon. “The transformation of each character from planet to planet really helped me to create my performance.”

As carried off by the actress, the red hair was a bold choice, and one that contrasts perfectly with her fair skin. On Earth, Mrs. Whatsit’s hair is bohemian in style with a braid down one side wrapped in a fishtail. Her hair on Camazotz is more ethereal in style, worn down and wavy.

While these styles played up Mrs. Whatsit’s more mischievous side, on Orion she wears it bone straight, sleek and tucked behind her ear with a beautiful braided crown around her head.

It was the wigs for Mrs. Who (Mindy Kaling) that turned out to be the most creative—and most time consuming. Kimble and her team wanted her hairstyles to symbolize different cultures, as her costumes do. On Earth, it is an elaborate crown with a web of very fine braids in the back and multi-colored tendrils framing her face. “The style feels kind of Asian and it gave her hair texture,” says Kimble. “And the braids were so fine that light shined through them and made her look just beautiful.”

Kimble describes the wig Mrs. Who wears on the planet Orion as “Asian futuristic.” It is bob length and made from clusters of hair, each with three types of braids and strands of yarn intertwined, which gave it texture and dimension and provides a little softness around the face.



When visiting Camazotz, her hair is down to her waist and looks somewhat grungy but with lots of texture. “My character is so inscrutable that her hair and makeup helped me immensely because it made me feel so confident,” says Kaling. “When you have a 10-pound wig on and are wearing a costume that extends four-feet in each direction, you can’t be too tentative in your choices.”

### MUSIC • Ramin Djawadi

Ramin Djawadi, the composer who has written the scores for “Game of Thrones,” “The Mountain Between Us” and “Westworld” among other film and TV projects, appreciates the role music plays in storytelling. The emotional elements of the story are essential to director Ava DuVernay, which presented an exciting challenge to Djawadi. “There were so many different cinematic environments to explore with music,” he explains.

“The best thing about each episode of ‘Game of Thrones’ is the music,” says DuVernay. “It is, hands down, the single most dynamic, unforgettable theme song of any show on television, so I jumped at the opportunity to work with him.”

She continues, “Ramin is a sweet, kind, open and giving artist. He is strong, but has a genuine sensitivity to the work and to others. I loved just watching him on the stages conducting the orchestra with all these beautiful compositions he created...compositions that I believe will stand the tests of time.”

“‘A Wrinkle in Time,’ at its core, is about family, love and emotion,” says Djawadi. “Ava and I wanted to capture the complex journey through musical themes that bridge the gap between fantasy and drama.”

Djawadi’s score was recorded in Los Angeles with a 71-piece orchestra, 29-person choir and 24-member children’s choir. “The score has a variety of instrumentation from various cultures around the world such as the Indian tabla and hammered dulcimer. Since we were working inside a fantasy world, there were no boundaries or rules,” he says.

To help accentuate the intergalactic travel aspects in the story, Djawadi’s score includes bending notes so it sounds like the music itself is actually stretching. “Ava and I felt the more musical diversity within the score, the more interesting the atmospheres would become,” he explains.

## TESSERING INTO THEATERS

Madeleine L’Engle’s novel “A Wrinkle in Time” has been inspiring readers of all ages since 1962. Now, Ava DuVernay’s imaginative new adaptation is sure to create legions of new fans and something epic and meaningful to last for years to come.

“Meg Murry is an imperfect girl who takes a fantastic journey, not to become perfect, but to learn to embrace

her flaws,” says DuVernay. “Through this journey we reflect on the big themes in life that we all share, regardless of where we’re from, what we look like and what we believe. We all know that love and hate, light and darkness, the themes of our very humanity, are something that we each grapple with, something we all share. It’s the human struggle...and the human triumph.”

For actor Storm Reid, it’s a story that sends a message to audiences to always love yourself. “It is okay to have good days and bad days because that is what makes us human beings, but do what you love and don’t let anybody tell you that you can’t do something,” she says.

“What I love about the film is that it has a visual context for light and darkness,” adds producer Jim Whitaker. “And it has an emotional context for light and darkness, with Meg going from being dark inside to ultimately light and strong.”

But the concept of darkness versus light represents so much more than just the battle between good and evil—it is complacency versus activism, bravery versus cowardice, individuality versus conformity and any number of other ideas that are profoundly relevant in our society today.

“Extraordinary can often seem rather ordinary,” continues Whitaker. “And Meg Murry’s voyage shows us how we ultimately can come to a place where that lightness can overcome the darkness, allowing us to bring the best parts of ourselves to the world.”

## ABOUT THE CAST



Through the power of media, **OPRAH WINFREY (Mrs. Which)** has created an unparalleled connection with people around the world. As host and producer of the top-rated, award-winning “The Oprah Winfrey Show,” she entertained, enlightened and uplifted millions of viewers for 25 years. Her accomplishments as a global media leader and philanthropist have established her as one of the most respected and admired public figures today.

**Television Pioneer:** Winfrey began her broadcasting career at WVOL radio in Nashville while still in high school. At the age of 19, she became the youngest person and the first African-American woman to anchor the news at Nashville’s WTVF-TV. She then relocated to Baltimore’s WJZ-TV to co-anchor the “Six O’clock News” and later co-host its local talk show, “People Are Talking.”

In 1984, Winfrey moved to Chicago to host WLS-TV’s morning talk show, “AM Chicago.” In less than a year, the show expanded to one hour and was renamed “The Oprah Winfrey Show.” It entered national syndication in 1986, becoming the highest-rated talk show in television history. In 1988, she established Harpo Studios, making her the third woman in the American entertainment industry (after Mary Pickford and Lucille Ball) to own her own studio. “The Oprah Winfrey Show” reached more than 40 million viewers a week in the United States and was licensed to 150 countries internationally. The show went on to launch top-rated syndicated programs including “Dr. Phil,” “Rachael Ray” and “The Dr. Oz Show.”

In 2011, Winfrey launched her cable TV network OWN: Oprah Winfrey Network, a joint venture between Harpo, Inc. and Discovery Communications. In her role as chairman and CEO, Winfrey has guided OWN to become the number one cable network for African-American women, with award-winning programming including “Queen Sugar,” “Greenleaf” and “Super Soul Sunday.”

In August 2017, OWN's first podcast, "Oprah's SuperSoul Conversations," debuted at number one on Apple Podcasts. The program features Winfrey's in-depth interviews with thought leaders from the four-time Emmy® Award winning television series "Super Soul Sunday."

In September 2017, Winfrey debuted her first segment as special contributor on the long-running CBS newsmagazine "60 Minutes."

**Magazine Founder/Editorial Director:** In April 2000, Winfrey and Hearst Magazines introduced O, The Oprah Magazine, a monthly magazine that has become one of today's leading women's lifestyle publications. It is credited as being the most successful magazine launch in recent history and currently has a circulation of 2.35 million readers each month. Newsstand sales remain in the top 15 of all monthly magazines.

**Best-Selling Author:** In 2014, "What I Know for Sure," a collection of columns written by Winfrey from over 14 years in O, The Oprah Magazine, offering readers a monthly source of inspiration and revelation, debuted at number one on the New York Times Best Sellers list.

In 2015, Winfrey launched her own book imprint called An Oprah Book, a line of nonfiction books personally selected by her.

In January 2017, Winfrey's first cookbook, "Food, Health and Happiness: 115 On Point Recipes for Great Meals and a Better Life," debuted at number one on the New York Times Best Sellers list. In September 2017, Winfrey released the New York Times bestselling coffee-table book "The Wisdom of Sundays," offering a collection of the most memorable "aha" moments from her four-time Emmy®-winning talk series "Super Soul Sunday."

**Producer/Actress:** Through her company's film division, Harpo Films, Winfrey has produced projects that have garnered the highest industry honors. TV movies under the "Oprah Winfrey Presents" banner have included the award-winning "Tuesdays with Morrie," "Their Eyes Were Watching God" and "Mitch Albom's For One More Day." Most recently Harpo Films produced HBO's Emmy®-nominated "The Immortal Life of Henrietta Lacks," starring Winfrey in the lead role as Deborah Lacks.

In 1998, Harpo Films produced the critically acclaimed feature film "Beloved," and has since co-produced award-winning films including "The Great Debaters," "Precious" and "The Hundred-Foot Journey."

Winfrey made her acting debut in 1985 as Sofia in Steven Spielberg's "The Color Purple," for which she received both Academy Award® and Golden Globe® nominations. She also was lauded for her performances in the made-for-television movies "Before Women Had Wings" (1997), "There Are No Children Here" (1993) and "The Women of Brewster Place" (1989). She also has lent her voice to animated feature films including "Charlotte's Web" (2006), "Bee Movie" (2007), "The Princess and the Frog" (2009) and "The Star" (2017).

In 2013, Winfrey played the role of Gloria Gaines in "Lee Daniels' The Butler," earning critical acclaim with Best Supporting Actress nominations by SAG®, BAFTA and the NAACP. Winfrey produced and acted in the Paramount Pictures and Pathé film "Selma," which earned Best Picture nominations by both the Golden Globes and the Academy Awards. She portrayed the role of civil rights hero Annie Lee Cooper in the historical film, which recounts the struggle to secure voting rights for all people in 1965.

**Philanthropist:** Winfrey has long believed that education is the door to freedom, offering a chance at a brighter future. The Oprah Winfrey Leadership Academy for Girls in South Africa recently celebrated its 10th anniversary in 2017, and through Winfrey's private charity, The Oprah Winfrey Foundation, she has awarded hundreds of

grants to support the education and empowerment of women, children and families in the United States and around the world. Her Oprah’s Angel Network raised more than \$80 million, funding charitable grants supporting women and children, and her partnership with Starbucks raised over \$21 million for youth education.

Winfrey’s commitment to children also led her to initiate the National Child Protection Act in 1991, when she testified before the U.S. Senate Judiciary Committee to establish a national database of convicted child abusers. On December 20, 1993, President Clinton signed the national “Oprah Bill” into law.

In 2004, Winfrey joined the Smithsonian Museum’s advisory council, donating over \$20 million to the creation of the Smithsonian’s National Museum of African American History and Culture. The museum opened its doors in September 2016, with a star-studded opening ceremony featuring three U.S. Presidents. In recognition of Winfrey’s contributions as the single largest donor, the state-of-the-art, 350-seat theater was named The Oprah Winfrey Theater.

**Broadway Producer:** Twenty years after she made her movie debut as Sofia in “The Color Purple,” Winfrey made her Broadway debut as a producer for the Tony Award®-winning hit musical version, which opened on December 1, 2005 at the Broadway Theatre in New York City. The show toured throughout the United States. In 2016, Winfrey became a Tony Award-winning producer for the second time as the Broadway revival earned the Tony for Best Revival of a Musical.

**Business Ventures:** In October 2015, Winfrey joined Weight Watchers as a board member and spokesperson. In the fall of 2017, in collaboration with Kraft Heinz, Winfrey launched a new refrigerated food line, “O, That’s Good,” featuring soups and sides that bring a nutritious twist to comfort food classics using real ingredients and no artificial flavors or dyes. Ten percent of the profits will be equally split between the charitable organizations Rise Against Hunger and Feeding America to support the fight against hunger.

**Honors:** Winfrey was named the first recipient of the Academy of Television Arts & Sciences’ Bob Hope Humanitarian Award and was awarded a Kennedy Center Honor, the Elie Wiesel Legacy Award and the Presidential Medal of Freedom by President Barack Obama, the nation’s highest civilian honor. Most recently, she accepted the Cecil B. DeMille Award from the Hollywood Foreign Press Association.



**REESE WITHERSPOON (Mrs. Whatsit)** has created the kind of unforgettable characters that connect with critics and audiences alike, making her one of Hollywood’s most sought-after actresses. She won an Academy Award® for her performance in “Walk the Line” and was nominated again in 2015 for “Wild.” Witherspoon continues to utilize her Hollywood platform to drive the production of female-centric content with Hello Sunshine, a cross-platform brand and content company, which she founded and for which she will produce exclusive content, including feature films and television shows as well as long- and short-form digital media. She is also the founder of the lifestyle and fashion

brand Draper James.

Last year, Witherspoon starred in the first season of HBO’s critically acclaimed drama series “Big Little Lies,” adapted from the 2014 novel of the same name by Liane Moriarty. The show has since gone on to win eight Emmy® Awards, four Golden Globes®, four Critics’ Choice Awards and two SAG Awards®. Witherspoon starred opposite Nicole Kidman, who co-produced the first season under her Blossom Films production banner alongside Witherspoon’s Hello Sunshine. David E. Kelley who adapted the script, also served as an executive producer.

Directed by Jean Marc Vallée, the show also starred Shailene Woodley, Laura Dern, Zoë Kravitz, Adam Scott and Alexander Skarsgard.

In 2016, Witherspoon and Otter Media announced the establishment of Hello Sunshine, a media brand and content company dedicated to female authorship and storytelling across all platforms. Hello Sunshine is producing feature films and television shows, as well as unscripted series, audio storytelling and social series under the Hello Sunshine brand, all anchored by a singular mission: to use storytelling as a means of charting a new path forward for women. The company is also the home for Reese's Book Club, fast-growing in reach and influence. Some of the film and TV projects that have already been announced by Hello Sunshine include a 10-episode comedy series for Apple executive produced by and starring Kristen Wiig; "Are You Sleeping," executive produced by and starring Octavia Spencer; an Untitled Morning Show Project produced by and starring Jennifer Aniston and Witherspoon, which was given a two-season, straight-to-series order by Apple; "Delivery," a family drama set in a high-risk perinatology unit, in development at NBC; a film for Fox 2000 based on Catherine Steadman's novel "Something in the Water"; and "A White Lie," a psychological thriller for TriStar Pictures being produced by and starring Zendaya. Hello Sunshine will also launch an ad-supported video on demand (VOD) channel this year that will only be available for customers of DIRECTV and DIRECTV NOW.

In 2015, Witherspoon also starred in the film adaptation of Cheryl Strayed's eponymous memoir "Wild," which she also produced alongside Bruna Papandrea. Directed by Jean-Marc Vallée ("Dallas Buyers Club"), Witherspoon portrays Cheryl Strayed on her 1,000-mile hike along the Pacific Crest Trail to help cope with her mother's death, a failed relationship and a drug addiction. For her portrayal, Witherspoon received Academy Award®, Golden Globe®, SAG®, Critics' Choice and BAFTA Award nominations. In addition to "Big Little Lies" and "Wild," Witherspoon and Papandrea also produced the critically acclaimed and Oscar®-nominated feature "Gone Girl" together.

Also in 2015, Witherspoon launched Draper James, a retail brand with a focus on fashion, accessories and home décor inspired by the American South. The brand is named after Witherspoon's grandparents Dorothea Draper and William James Witherspoon, who remain among her greatest influences today. Draper James launched direct to consumer online at DraperJames.com, followed by its first brick-and-mortar store opening later that fall in Witherspoon's hometown of Nashville. The brand has since expanded and now has three stand-alone stores with the fourth opening in Atlanta soon. Additionally, this year the brand became available through outside distribution partners Nordstrom and Net-a-Porter.

In addition to creating more roles for women on screen, Witherspoon is a strong advocate for women and children in her philanthropic work by collaborating closely with programs such as Girls Inc. and the Children's Defense Fund. She currently serves on the board of the Children's Defense Fund, with which she has been involved for many years, raising money and awareness for its many programs. Witherspoon strongly supports the passage of the International Violence Against Women Act, which creates a comprehensive approach to combat violence. Witherspoon has been active on behalf of the Rape Treatment Center at the Santa Monica-UCLA Medical Center and Save the Children. Since 2010, Witherspoon has been actively involved in Stand Up to Cancer and recently hosted its annual benefit. She also currently serves as storyteller-in-chief for the Elizabeth Arden brand.

In 2006, her extraordinary performance as June Carter Cash in the 20th Century Fox bio-pic "Walk the Line," earned her the Academy Award® for Best Performance by an Actress in a Leading Role, as well as the BAFTA, Golden Globe® Award, Screen Actors Guild Award®, New York Film Critics Circle Award, Broadcast Film Critics Association Award, People's Choice Award and 11 other awards.

Other film credits include Universal Pictures' animated musical comedy "Sing"; the Nancy Meyers produced feature "Home Again," written and directed by Meyers' daughter Hallie Meyers-Shyer; the Warner Bros. comedy

“Hot Pursuit,” starring opposite Sofia Vergara; the Paul Thomas Anderson directed “Inherent Vice,” alongside Josh Brolin, Owen Wilson, Joaquin Phoenix and Maya Rudolph; Warner Bros.’ “The Good Lie,” directed by Philippe Falardeau; Jeff Nichols’ coming-of-age drama “Mud” with Matthew McConaughey; 20th Century Fox’s romantic comedy “This Mean’s War,” alongside Tom Hardy and Chris Pine; “Water for Elephants,” with Robert Pattinson and Christoph Waltz; Dreamworks’ “Monsters vs. Aliens”; the hit comedy “Four Christmases,” opposite Vince Vaughn; “Sweet Home Alabama”; “Legally Blonde” and “Legally Blonde 2” as the lovable Elle Woods; Mira Nair’s “Vanity Fair”; Gary Ross’ “Pleasantville”; Alexander Payne’s “Election” as Tracy Flick and the teen cult classic “Cruel Intentions.”



**MINDY KALING (Mrs. Who)** is an actor, writer, producer and director. She was most recently seen starring in the final season of the Hulu original comedy series “The Mindy Project,” which she also wrote and executive produced. The show centers on Dr. Mindy Lahiri, a successful ob-gyn whose love of romantic comedies is wreaking havoc on her personal life. In 2013, “The Mindy Project” was nominated for a Writers Guild Award for New Series. In 2014, Kaling and the show earned nominations from the Television Critics Association for Individual Achievement in Comedy and Outstanding Achievement in Comedy, respectively. She also earned an NAACP Image Award nomination for her performance on the show in 2014. In 2016, the show earned a Gracie Award for Best Ensemble Cast.

Kaling will next be seen in NBC’s “Champions,” which she co-created and serves as writer and executive producer. The comedy centers around Vince, a charismatic gym owner whose life is put on hold when the teenage son he’s never met, Michael, appears on his doorstep. Kaling will have a recurring role as Priya, Michael’s mother.

Before “The Mindy Project,” Kaling was best known for her work on the critically acclaimed, Emmy®-winning NBC show “The Office.” In addition to directing, producing and portraying celebrity-obsessed Kelly Kapoor, Kaling wrote 18 episodes of the series, including the Emmy-nominated episode “Niagara.” She was the first woman of color nominated for an Emmy in writing.

Her film credits include: “The 40-Year-Old Virgin,” “No Strings Attached,” “The Five-Year Engagement,” “This Is the End” and “The Night Before.” Kaling has additionally lent her voice to the blockbuster animated comedies “Despicable Me” and “Wreck-It Ralph” and the Oscar®-winning Pixar animated film “Inside Out.” She will next be seen as a part of the star-studded cast of “Ocean’s 8.”

Aside from her work in film and television, Kaling is the author of the comedic memoir “Is Everyone Hanging Out Without Me? (And Other Concerns),” which was featured on the New York Times’ and USA Today’s Best Sellers lists. Her second memoir “Why Not Me?” was released in September 2015 and was also featured on the New York Times’ Best Sellers list.





**STORM REID (Meg Murry)** recently wrapped Blumhouse’s “Only You,” in which she stars opposite David Oyelowo. Earlier this year, she completed a starring role in Judy Greer’s directorial debut film, “A Happening of Monumental Proportions,” alongside Common and Katie Holmes.

Reid played the role of Emily in the Oscar®-winning film “Twelve Years a Slave.” Her other film credits include Blumhouse’s “Sleight,” American Girl’s “Lea to the Rescue” and “Killing Winston Jones.”

Her television credits include guest-starring roles on “Chicago P.D.” and “NCIS: Los Angeles” and “The Thundermans” and “Nicky, Ricky, Dicky & Dawn” for Nickelodeon.



One of Australia’s finest emerging young actors, **LEVI MILLER (Calvin)** was most recently seen in the lead role of Luke alongside Virginia Madsen, Patrick Warburton, Ed Oxenbould and Olivia DeJonge in the psychological thriller “Better Watch Out,” directed by Chris Peckover. He was also seen as Charlie Bucktin in the feature adaptation of Craig Silvey’s modern Australian classic “Jasper Jones,” alongside Toni Collette and Hugo Weaving.

Most recently he wrapped production on Tim McCann and Ingo Vollkammer’s “American Exit,” in which he starred opposite Dane Cook. Miller starred as Mick in Kriv Stenders’ “Red Dog: True Blue”—the sequel to the critically acclaimed Australian feature “Red Dog”—which played at last year’s Sundance Film Festival, but he is best known for playing Peter Pan in the Warner Bros. fantasy-adventure film “Pan,” alongside Hugh Jackman, Garrett Hedlund and Rooney Mara.

On television, he appeared in Fox’s sci-fi drama series “Terra Nova” and was featured in an episode of the action-adventure series “Supergirl,” playing the son of Calista Flockhart’s character. Miller was the global ambassador for Polo Ralph Lauren’s Fall/Winter and Spring/Summer 2015/2016 childrenswear campaign, walking in the New York Fashion Show with Mr. Ralph Lauren at the Central Park Zoo.



At an early age, **DERIC McCABE (Charles Wallace)** has already established himself as a rising star well beyond his years. Born in Whitefish, Mont. and raised in Los Angeles, he developed an interest in acting at just 7 years old. That following year, after a nationwide search where casting saw thousands of actors, he landed his studio feature debut with the highly coveted role of Charles Wallace in Disney’s “A Wrinkle in Time.”

Deric is currently a 4th grade student who enjoys hobbies such as choreographing his own dance routines, practicing Taekwondo—as a blue belt—and playing video games. He is of half-Filipino descent.



Born in Oxford, **GUGUMBATHA-RAW (Mrs. Murry)** trained at the Royal Academy of Dramatic Art. Her first professional role was in an open-air production of “As You Like It” as Celia. Following this, Mbatha-Raw landed roles at Manchester’s Royal Exchange Theatre. She performed in “Antony and Cleopatra” and played the title role of Juliet in “Romeo and Juliet,” which gained her a nomination for Best Actress from the Manchester Evening News Awards in 2005.

Her other stage credits include the critically acclaimed “Big White Fog” at the Almeida Theatre and “Gethsemane,” a production at the National Theatre that later toured the UK. She made her West End debut as Ophelia in “Hamlet,” opposite Jude Law; the production transferred to New York’s Broadhurst Theatre for a limited run and was a hit on Broadway in 2009.

Her television credits include “Spooks,” “Doctor Who,” “Agatha Christie’s Marple—Ordeal by Innocence,” “Bonekickers” and “Fallout.” It was for this latter role that she was selected as a Star of Tomorrow 2008 by industry magazine Screen International. In 2010, she starred as Samantha Bloom in the NBC series, “Undercovers” which gained her a nomination for an NAACP Image Award for Outstanding Actress in a Drama Series.

In film, she worked with directors such as Dominic Savage and Dan Reed before landing her first major feature film, “Larry Crowne,” directed by Tom Hanks and co-starring Julia Roberts, which was released on July 1, 2011. In June 2011, Mbatha-Raw landed the female lead as social worker Clea Hopkins, opposite Kiefer Sutherland, in the Fox series “Touch.” The cast also included Danny Glover and David Mazouz. That same summer, she was recognized at the BAFTA’s Brits to Watch event in Los Angeles.

In June 2014, Mbatha-Raw played the title role in the critically acclaimed period drama “Belle” (Fox Searchlight), alongside Miranda Richardson, Tom Wilkinson, Emily Watson, Sam Reid and Matthew Goode. “Belle” was directed by Amma Asante and produced by Damian Jones. For her role, she was named Best Actress at the British Independent Film Awards and Best Actress by the African American Film Critics Association Awards. She was also nominated for 2014 BAFTA Awards in both the Best Actress and Most Promising Newcomer categories. Mbatha-Raw filmed alongside Keanu Reeves and Renée Zellweger in the summer of 2014 on the indie film “The Whole Truth,” directed by Courtney Hunt.

In November 2014, she starred alongside Minnie Driver, Nate Parker and Danny Glover in “Beyond the Lights,” a love story set in the Los Angeles music world that was written and directed by Gina Prince-Bythewood. Her critically acclaimed performance in the film earned her a Best Actress nomination from the 2015 NAACP Image Awards. In February 2015, Mbatha-Raw appeared in Andy and Lana Wachowski’s “Jupiter Ascending” with Channing Tatum, Mila Kunis and Eddie Redmayne. She performed the title role of Jessica Swale’s “Nell Gwynn” from September 2015 through October 2015 at Shakespeare’s Globe in London, which gained her a nomination for the Natasha Richardson Award for Best Actress at the Evening Standard Theatre Awards in 2015. Christopher Luscombe directed the 17th century play about a young woman who was raised in a brothel and became a stage actress and mistress to King Charles II.

She starred opposite Will Smith in “Concussion,” a drama about concussions in the NFL directed by Peter Landesman, which Sony Pictures released on December 25, 2015, and starred opposite Matthew McConaughey in “Free State of Jones,” an epic action-drama set during the Civil War. Written and directed by four-time Oscar® nominee Gary Ross, STX Entertainment released the film on June 24, 2016. She was also in writer-director Joe Swanberg’s “Easy,” a limited series on Netflix. In October she starred in “San Junipero,” an episode in the acclaimed Netflix Original series “Black Mirror.”

Mbatha-Raw was most recently seen in “Miss Sloane” alongside Jessica Chastain and Mark Strong, which was released in the U.S. on December 9, 2016 and “Beauty and the Beast,” directed by Bill Condon and opposite David Oyelowo in “The Cloverfield Paradox.”



After failing his last college course by one point at North Carolina State University, **ZACH GALIFIANAKIS (Happy Medium)** moved to New York City. He got his start performing his brand of humor in the back of a hamburger joint in Times Square, graduating to doing stand-up at nightclubs and coffee houses in the city. While working as a busboy, he got his first acting job on the sitcom “Boston Common” for NBC. An eclectic career has followed.

Galifianakis recently wrapped production on the third season of the critically acclaimed FX series “Baskets,” which premiered in January 2018 and Justin Chadwick’s “Tulip Fever” with Alicia Vikander and Dane DeHaan. Previously, he starred in Greg Mottola’s “Keeping Up with the Joneses” for 20th Century Fox, alongside Jon Hamm, Isla Fisher and Gal Gadot, and in Jared Hess’ “Masterminds” with Kristen Wiig, Owen Wilson and Jason Sudeikis. He also voiced the lead role of the Joker in the Warner Bros. animated film “The LEGO Batman Movie,” opposite Will Arnett. Prior to that, Galifianakis starred opposite Michael Keaton, Naomi Watts, Emma Stone and Ed Norton in “Birdman,” directed by Alejandro González Iñárritu, which won the Best Picture Oscar® in 2015.

Galifianakis is best known from “The Hangover” trilogy from the comedy mind of Todd Phillips for Warner Bros., where he played Alan, the hapless member of the wolf pack in all three films, the first of which became, domestically, the highest-grossing R-rated comedy of all time. Before completing the trilogy, he starred alongside Will Ferrell in the Jay Roach-directed comedy for Warner Bros., “The Campaign.” Galifianakis reteamed with director Todd Phillips for “Due Date,” the buddy comedy with Robert Downey Jr.

In a departure from comedy, Galifianakis starred in the Focus Features film “It’s Kind of a Funny Story,” where he played a patient in a mental hospital, bringing his warmth and humor to the character of Bobby. Other film credits include “Dinner for Schmucks,” opposite Steve Carell and Paul Rudd; the independent feature “Youth in Revolt”; the Jerry Bruckheimer-produced live-action Disney feature “G-Force,” which debuted at number one and grossed over \$290 million worldwide; as well as a cameo role in Jason Reitman’s Academy Award® nominated film “Up in the Air.” He also appeared in the critically acclaimed feature “Into the Wild” from Paramount Vantage and director Sean Penn.

Previously on the small screen, he starred in the HBO comedy “Bored to Death,” with Jason Schwartzman and Ted Danson, which ran for three seasons. He also hosted the critically acclaimed VH1 talk show “Late World with Zach,” as well as writing and starring in “Dog Bites Man” for Comedy Central. Galifianakis continues to host an Emmy®-winning internet talk show “Between Two Ferns,” on which he has interviewed such guests as President Barack Obama, Brad Pitt, Steve Carell, Natalie Portman, Conan O’Brien and Justin Bieber.



**CHRIS PINE (Mr. Murry)** is currently one of Hollywood's hottest actors. With multiple upcoming major motion picture releases, his résumé is as extensive as it is versatile.

Pine most recently starred opposite Gal Gadot in the critically acclaimed box-office sensation "Wonder Woman." In 2016, he starred in the award-winning drama "Hell or High Water," alongside Jeff Bridges and Ben Foster, which earned Academy Award®, Golden Globe® and Critics' Choice nominations for Best Picture.

He recently wrapped production on the Netflix-acquired period drama "Outlaw King," in which he will portray Robert the Bruce, for director David Mackenzie. The film will take place over the historic year when Robert fought to regain control after being crowned King of Scots, only to be defeated in a surprise attack and made an outlaw by the English king and his occupying forces. He will also begin production on James Marsh's spy thriller "All the Old Knives," based on Olen Steinhauer's novel "The Tourist," alongside Michelle Williams.

On the small screen, Pine will soon begin production on TNT's six-episode drama "One Day She'll Darken," which will reunite him with "Wonder Woman" director Patty Jenkins. The limited series will follow the story of Fauna Hodel as she tries to investigate the secrets of her past, leading her toward the infamous Dr. George Hodel, the suspect in the infamous "Black Dahlia" murder. Pine will play Jay Singletary, a former Marine-turned-hack reporter and paparazzo, who sees Fauna's search for answers as a chance to redeem his reputation.

In 2017, Pine reprised his role as Eric in "Wet Hot American Summer: Ten Years Later," the sequel to the Netflix series "Wet Hot American Summer: First Day of Camp;" and guest-starred on Steve and Nancy Carell's hit TBS comedy series, "Angie Tribeca," as Dr. Thomas Hornbein," an imprisoned serial killer, who may be able to help Angie (Rashida Jones) track down another serial killer.

Additional feature credits include: "Star Trek: Beyond," the third installment of the highly successful franchise, for which he reprised his role as Captain James T. Kirk (Pine also starred in "Star Trek" and "Star Trek: Into Darkness"); Disney's "The Finest Hours"; "Z for Zachariah"; "Horrible Bosses 2"; Rob Marshall's Academy Award® and Golden Globe®-nominated musical-comedy "Into the Woods"; the title role in "Jack Ryan: Shadow Recruit" for director Kenneth Branagh; DreamWorks' animated feature "Rise of the Guardians"; "People Like Us"; the 20th Century Fox action-comedy "This Means War"; Fox's "Unstoppable," opposite Denzel Washington for director Tony Scott; Paramount Vantage's "Carriers"; the educational animated feature "Quantum Quest: A Cassini Space Odyssey"; "Bottle Shock" for writer/director Randall Miller; the independent feature "Small Town Saturday Night" for writer-director Ryan Craig; Joe Carnahan's gritty ensemble drama "Smokin' Aces" for Working Title Films and Universal Pictures; "Blind Dating," co-starring Eddie Kaye Thomas and Jane Seymour; the Fox/New Regency romantic comedy "Just My Luck," opposite Lindsay Lohan; and "The Princess Diaries 2: Royal Engagement," opposite Anne Hathaway.

On the stage, Pine starred in Martin McDonagh's "The Lieutenant of Inishmore" at the Mark Taper Forum in Los Angeles. In Bob Verini's review for Variety, he called Pine's performance "spookily, spectacularly good," and went on to remark that "Inishmore's audiences are present at the launch of what promises to be a truly remarkable stage career." In March 2011, Pine was awarded Best Lead Performance by the LA Drama Critics Circle for his performance.

Pine also received rave reviews and a 2009 Ovation Award nomination for his performance in the drama "Farragut North," starring opposite Chris Noth at the Geffen Playhouse in Los Angeles. His additional stage credits include

the Neil LaBute play “Fat Pig,” also at the Geffen Playhouse and “The Atheist,” a one-man show performed Off-Broadway, in addition to multiple productions at the Williamstown Theatre Festival, among many others.

In 2013, he received the prestigious “Male Star of the Year” award at the annual CinemaCon Convention.

Pine graduated from the University of California, Berkeley. His parents are actors Gwynne Gilford and Robert Pine, and his late grandmother, Anne Gwynne, was a film actress of the ‘30s and ‘40s. Pine currently resides in Los Angeles.



**ANDRÉ HOLLAND (Principal Jenkins)**, a native of Birmingham, Ala., gained an undergraduate degree from Florida State University, before earning an MFA from New York University’s Graduate Acting Program. Shortly after graduation, he received acclaim for his tour de force performance as four generations of a family in the play “Blue Door” at Playwrights Horizons.

Holland starred alongside Naomie Harris and Mahershala Ali in Barry Jenkins’ Oscar®-winning “Moonlight,” which also received the 2016 Gotham Independent Film Awards’ Special Jury Award for Ensemble Performance as well as nominations for Best Feature and Best Screenplay.

Holland starred as Dr. Algernon Edwards in Steven Soderbergh’s critically acclaimed Cinemax series “The Knick,” opposite Clive Owen. He received a 2015 Satellite Award nomination for Best Supporting Actor – Series, Miniseries or Television Film as well as a 2016 Critics’ Choice Television Award nomination for Best Supporting Actor in a Drama Series for the role.

In 2014, he was seen in Paramount Pictures’ “Selma,” based on the 1965 Selma-to-Montgomery voting rights marches and directed by Ava DuVernay. Holland received a 2015 NAACP Image Award nomination for Outstanding Supporting Actor in a Motion Picture for his role as Andrew Young. Prior to that he wrapped “Black or White,” in which he starred opposite Kevin Costner and Octavia Spencer.

In 2013, Holland starred opposite Harrison Ford and Chadwick Boseman in the hit film “42.” His other film credits include “Bride Wars,” Spike Lee’s “Miracle at St. Anna” and the acclaimed 2008 independent film “Sugar,” which marked his feature film debut.

Holland made his Broadway debut in the Tony Award®-winning 2009 revival of August Wilson’s “Joe Turner’s Come and Gone,” at the Belasco Theatre. He more recently starred in August Wilson’s “Jitney” and the Manhattan Theatre Club’s 2011 presentation of “The Whipping Man” at the Manhattan Theatre Club. That same year he starred in the Public Theater’s Shakespeare in the Park productions of “All’s Well That Ends Well” and “Measure for Measure.” His Off-Broadway work also includes “The Brother/Sister Plays,” “Wig Out” and the Shakespeare in the Park presentations of “Much Ado About Nothing” and “As You Like It.” Additional stage credits include such plays as “Tempest Tossed” and “Romeo and Juliet” with the NYU/Continuum Company; “In the Red and Brown Water” at Georgia’s Alliance Theatre; and “Andorra” at London’s Young Vic, to name only a few.

Among his television credits are “1600 Penn,” “Damages,” “Burn Notice,” NBC’s “Friends with Benefits,” “Law & Order” and “The Black Donnellys.”

He currently resides in New York City.



One of young Hollywood's fastest rising stars, **ROWAN BLANCHARD** (Veronica Kiley) is quickly becoming an industry "go-to" and a versatile talent to watch. Next up for Blanchard is a recurring role on the ABC hit show "The Goldbergs," which will run throughout the 2017-2018 season.

Also in the spring of 2018, Blanchard will be publishing her first book titled "Still Here." The book is a curation of visual art, poetry and writing from Blanchard and other artists based around the shared experience of growing up. Blanchard is best known for her role as Riley Matthews, a teenager learning to navigate her relationship with family and friends, as well as the bumpy journey of her teenage years, in Disney Channel's comedy series "Girl Meets World."

Born in Los Angeles, Blanchard began acting at the age of 5, when she was cast in the first of what would become more than a dozen national network commercials. With a steady commercial career under her belt, Blanchard was soon cast as a series regular on the Disney Jr. series "Dance-A-Lot Robot" in 2010. She was next cast in the Fox pilot "Little in Common," opposite Rob Corddry and Gabrielle Union. This fall, Blanchard will be seen starring in the Disney Channel Original Movie, "Invisible Sister."

In addition to her work in commercials and television, Blanchard has made an impact on-screen with several feature films including "The Back-Up Plan" with Jennifer Lopez and a starring role in "Spy Kids 4: All The Time In The World," also starring Jessica Alba and Joel McHale.

Blanchard is a passionate humanitarian and has become educated in areas such as feminism, human rights and gun violence. She has spoken at the U.S. National Committee for UN Women's annual conference as part of #TeamHeForShe, and continues to take action and get involved on behalf of her generation in these important areas. She was also recently selected as the Feminist Celebrity of the Year for 2015 by the Ms. Foundation and Cosmopolitan magazine and "Celebs to Watch for 2016" on DoSomething.org's Celebs Gone Good award.

Blanchard currently resides in Los Angeles with her family.

## ABOUT THE FILMMAKERS

Nominated for the Academy Award® and winner of four Emmy's® as well as BAFTA and Peabody Awards, **AVA DuVERNAY's** (Director) "13TH" was one of the most critically acclaimed films of 2016. In 2015, DuVernay directed the historical drama "Selma," which garnered four Golden Globe® nominations and two Academy Award nominations, including Best Picture.

Her current work includes the critically acclaimed drama series "Queen Sugar," the upcoming Disney fantasy epic "A Wrinkle in Time" and a film adaptation chronicling the notorious Central Park Five case. Winner of the 2012 Sundance Film Festival's Best Director prize for her previous feature, "Middle of Nowhere," DuVernay's early directorial work includes "I Will Follow," "Venus Vs." and "This Is the Life."

¶In 2017, DuVernay was named one of Fortune Magazine's 50 Greatest World Leaders and Time Magazine's 100 Most Influential People.¶ She also distributes and amplifies the work of people of color and women directors through her film collective ARRAY, named one of Fast Company's Most Innovative Companies. DuVernay sits on the boards of both the Sundance Institute and Film Independent.

**JIM WHITAKER (Producer)** is the chairman of Whitaker Entertainment based at Walt Disney Studios. Before producing “A Wrinkle in Time,” he produced “Pete’s Dragon,” “The Finest Hours” and “The Odd Life of Timothy Green” for Disney. Whitaker has had a long career in the film industry, starting with his first job assisting craft services on John Waters’ “Hairspray” in 1987. His career in Hollywood began as an intern at Imagine Entertainment, where he eventually rose to president of motion picture production during a 16--year period with the company.

He executive produced films such as “8 Mile,” “Friday Night Lights,” “American Gangster,” “Changeling,” “Cinderella Man” and “Curious George.” Prior to joining Disney in 2011, he directed “Rebirth,” a Peabody- Award-winning documentary. The feature--length film combines time--lapse photography of the rebuilding of the World Trade Center site with intimate stories of five people coping with grief post-9/11. The film premiered at the Sundance Film Festival in 2011 and was released theatrically by Oscilloscope. It aired on Showtime on the 10th anniversary of September 11th. A 10--minute installation, “Rebirth at Ground Zero,” currently resides at the 9/11 Memorial & Museum at Ground Zero in New York City.

Whitaker is a graduate of Georgetown University and holds an MFA from the Peter Stark Program at USC, as well as an honorary doctorate from Pace University in New York. He currently resides in Los Angeles with his wife and two children. He is a 2004 Henry Crown Fellow of the Aspen Institute and a member of the Aspen Global Leadership Network.

**JENNIFER LEE (Co-Screenwriter)** is the writer of Walt Disney Animation Studios’ “Frozen,” which she directed with Chris Buck. “Frozen” became the highest-grossing animated feature ever released with more than \$1.27 billion in global box office, and Lee became the highest-grossing female director of a feature. The film received multiple honors, including two Academy Awards®, a Golden Globe®, BAFTA® Award, PGA Award, five Annie Awards and two GRAMMY® Awards. The digital and Blu-ray/DVD release was one of the biggest home entertainment successes of the last decade, becoming the most popular Blu-ray in U.S. history. “Frozen’s” triple-Platinum soundtrack, featuring the Oscar®-winning song “Let It Go,” spent 33 weeks in the Top 5 on the Billboard 200 chart.

Lee’s career with Walt Disney Animation Studios began March 2011 when she became the co-writer writer of 2012’s arcade-hopping adventure “Wreck-It Ralph.” She then penned the screenplay for “Frozen” and went on to direct (with Buck) and also was one of the writers of the story for “Zootopia.”

Over fifty years since Madeleine L’Engle’s classic novel “A Wrinkle In Time” was published, it was Lee’s lifelong love of the book and her unique take on the story that secured her the role of co-screenwriter on Disney’s “A Wrinkle in Time.”

Lee will reunite with filmmakers Chris Buck and producer Peter Del Vecho and the GRAMMY®- and Oscar®-winning songwriting duo Kristen Anderson-Lopez and Robert Lopez for Walt Disney Animation Studios’ sequel to “Frozen” (final title tba) releasing in November 2019.

**JEFF STOCKWELL’s (Co-Screenwriter)** produced feature credits include “The Dangerous Lives of Altar Boys,” produced by and starring Jodie Foster; “Wilder Days,” a telefilm nominated for the WGA Award for Best Original Long Form TV; and Disney’s “Bridge to Terabithia.” He has done uncredited writing on projects including “Percy Jackson & The Olympians: The Lightning Thief”; “Rise of the Guardians” and “The BFG.”

Stockwell spent 2016 as a contract writer for Disney’s Pixar Animation Studios. He has been an instructor/mentor with the Screenwriting Lab at Film Independent since 2004, an instructor with the Fox Writer’s Lab and he

ran 2017's Global Media Makers screenwriting workshops in Amman, Jordan and the American Film Showcase writing workshop in El Gouna, Egypt.

**CATHERINE HAND's (Producer)** journey with "A Wrinkle in Time" began when she first read the beloved novel as a young girl, dreaming of one day making it into a major motion picture. Years later, she met Madeleine L'Engle, establishing a lifelong friendship and earning L'Engle's trust as a steward for the film adaptation, an odyssey of perseverance spanning over three decades.

Throughout her career, Hand has worked with some of the most groundbreaking individuals in both the entertainment industry and the public service sector. Getting her start as a film and television development executive for Norman Lear, she associate produced the Emmy®-nominated TV special "I Love Liberty," and helped to launch the national nonprofit, People for the American Way. As vice president of Embassy Pictures, Hand secured the much sought-after film rights to "A Wrinkle in Time" for the company. She was later tapped as a development executive at Francis Ford Coppola's American Zoetrope.

Committed to bringing "A Wrinkle in Time" to the screen, Hand executive produced ABC's television adaptation of the novel prior to spending the following decade working with Disney to bring the novel to a worldwide theatrical audience.

She has also worked for years in the public service sector. After having produced several large-scale events for national organizations and garnering a Gracie Award for best public affairs programming in 2009, Hand was recruited by the Obama administration to serve as a political appointee. She served four years as part of the core leadership team involved in communicating policy and political decision-making to millions in the federal workforce.

Hand's determination to bring "A Wrinkle in Time" to the screen has been a bridge between her love of movies and her passion for the public good.

**DOUG MERRIFIELD (Executive Producer)** started out in the entertainment industry in television with his own company specializing in second unit work for one-hour TV shows. He then moved into feature-film production, his first credits being associate producer on "Free Willy" and "Free Willy 2: The Adventure Home" and "Flipper." He served as co-producer on "Free Willy 3: The Rescue," the Academy Award®-nominated "Dolphins" and "Ocean Men."

His executive producer credits include: "The Finest Hours," "One Direction: This Is Us," "Metallica Through the Never," "Justin Bieber: Never Say Never," "Hannah Montana & Miley Cyrus: Best of Both Worlds" and ESPN's "Ultimate X." He is currently executive producer on Walt Disney Pictures' upcoming "Jungle Cruise." In addition to his producing credits, Merrifield was unit production manager on the first three blockbuster "Pirates of the Caribbean" films, "National Treasure," "Chasing Mavericks" and "47 Ronin."

Merrifield is a member of the Directors Guild of America (DGA), Producers Guild of America (PGA) and the Academy of Television Arts & Sciences (ATAS).

**ADAM BORBA (Executive Producer)** currently serves as vice president of development and production for Whitaker Entertainment, a film production company based at Walt Disney Studios in Burbank. A graduate of the University of Southern California, he began his career at the William Morris Agency before serving as a co-



producer on the critically acclaimed 2016 remake of Disney's "Pete's Dragon," starring Robert Redford and Bryce Dallas Howard and directed by David Lowery.

Borba is a California native, having grown up in Palm Springs.

**TOBIAS SCHLISSLER, ASC (Director of Photography)** recently lensed director Bill Condon's "Beauty and the Beast" for Disney, which starred Emma Watson and Dan Stevens and grossed over \$1 billion worldwide at the box office. He has enjoyed a successful partnership with Condon, as the two first teamed up on Condon's Academy Award®-winning film "Dreamgirls," followed by "The Fifth Estate," starring Benedict Cumberbatch, and the beautifully shot "Mr. Holmes," starring Ian McKellen.

Schliessler also shot Peter Berg's Boston Marathon drama, "Patriots Day," starring Mark Wahlberg. Berg and Schliessler previously collaborated on a number of films, including the action-drama "Lone Survivor," also starring Mark Wahlberg; the sci-fi thriller "Battleship"; "Hancock," starring Will Smith; the high school football drama "Friday Night Lights"; and "The Rundown," starring Dwayne "The Rock" Johnson.

Other notable credits include Tony Scott's crime thriller "The Taking of Pelham 123," as well as Antoine Fuqua's "Bait," starring Jamie Foxx.

A native of Germany, Schliessler studied cinematography at Simon Fraser University in British Columbia, Canada. He began his career shooting documentaries, and then segued into independent features, television movies, music videos and commercials. Schliessler was honored by the Association of Independent Commercial Producers (AICP) for his cinematography on Audi's commercial "Wake Up" in 2000 and Lincoln Financial's spot "Doctor" in 2001. Both are now part of the permanent archives of The Museum of Modern Art's Department of Film and Video in New York City. His commercial work also includes ads for such high-end brands as Mercedes-Benz, BMW, Bank of America, Citibank, AT&T and Verizon.

**NAOMI SHOHAN (Production Designer)** has a wide range of feature film and TV credits spanning 30 years. She is best known for her work in visually distinctive films like "American Beauty," "Training Day" and "I Am Legend."

Shohan has an ongoing association with filmmaker Antoine Fuqua, which started with "The Replacement Killers" and continued with "Tears of the Sun," "The Equalizer," "Training Day" and the upcoming "The Equalizer 2."

She has also designed such films as "Ben-Hur," "The Walk," "The Sorcerer's Apprentice," "The Lovely Bones" (Art Directors Guild nomination) and "American Beauty" (BAFTA nomination and Art Directors Guild nomination).

**SPENCER AVERICK, ACE (Film Editor)** has edited all of director Ava DuVernay's film and television projects, including "13TH" (for which he received an Oscar® nomination), the award-winning historical drama "Selma" and the television ratings sensation "Queen Sugar."

In addition, he served as editor on DuVernay's first dramatic feature, "Middle of Nowhere," which premiered at the Sundance Film Festival in 2012, as well as her first narrative feature, "I Will Follow," and the documentary "Venus Vs," which aired on ESPN.

**PACO DELGADO (Costume Designer)** has earned Academy Award®, BAFTA, Critics' Choice, Costume Designers Guild and Satellite Award nominations, among other accolades, for his films "The Danish Girl" and "Les Misérables" with director Tom Hooper.

He recently wrapped "Glass" for M. Night Shyamalan, the sequel to the director's chilling schizophrenia thriller "Split," which Delgado also designed, with James McAvoy, Samuel L. Jackson and Bruce Willis.

He designed writer-director Pedro Almodóvar's "The Skin I Live In," for which he was a Goya Award nominee, and "Bad Education." He won a Goya Award, as well as Gaudí and European Film Awards, as costume designer on writer-director Pablo Berger's black-and-white film "Blancanieves" ("Snow White"). He was an Ariel Award nominee for costume design on Alejandro González Iñárritu's "Biutiful," starring Javier Bardem, and also collaborated with writer-director Álex de la Iglesia on "800 Bullets."

Other credits include Patricia Riggen's "The 33," starring Antonio Banderas and Juliette Binoche and "The Brothers Grimsby," directed by Louis Leterrier, starring Sacha Baron Cohen and Mark Strong.

Delgado also designs costumes for theater and opera. Drawing inspiration from the fashions of Greece and Rome, the Spanish Court of Philip II and the 1930s, Delgado counts among his many influences: Velázquez, Goya, Ingres, Manet, Picasso, Rothko, Bill Viola, Murnau, Max Ophüls, Renoir, Billy Wilder, Preminger and Woody Allen, as well as Bach, Philip Glass, Shakespeare and Calderón de la Barca.

Based in Madrid, Delgado is multilingual, speaking English, Spanish, Catalan, French and German. He earned a degree in physics at Universidad Autónoma de Madrid before going on to study set and costume design at Institut del Teatre in Barcelona. Delgado is a member of the Spanish cinema syndicate TACE.

**RICH McBRIDE (Visual Effects Supervisor)** first joined Industrial Light & Magic in 2009 as a digital compositor on "Transformers: Revenge of the Fallen." Prior to joining ILM he worked as an in-house visual effects supervisor for Bay Area effects studios Giant Killer Robots and The Orphanage on projects such as "Fantastic Four," "World Trade Center," "The Spirit" and "Red Cliff II."

McBride spent two years at Framestore in London working as the visual effects supervisor on Alfonso Cuarón's Academy Award®-winning film, "Gravity." He returned stateside to rejoin the ILM team, working as a digital compositor on films such as "Pacific Rim," "The Lone Ranger" and "Lucy." His first role as the studio visual effects supervisor and as an ILM visual effects supervisor came on Alejandro González Iñárritu's 2015 epic, "The Revenant." McBride was honored with two Visual Effects Society Awards for his work on "Gravity" and a VES Award for Outstanding Supporting Visual Effects for "The Revenant." His work on the film earned him an Academy Award nomination. McBride became a member of the Academy in 2016.

McBride received his BA from San Francisco State University, where he studied film and animation. He learned his computer skills while working for game company Rocket Science Games. Working on games led to working in the advertising world with a small visual effects team at the San Francisco-based Western Images, where he worked as a generalist and refined his industry skills in all disciplines of computer graphics.

His love for movies and working in visual effects stems from a creative background in painting and playing music in San Francisco.

You could say GRAMMY®- and four-time Emmy® Award-nominated composer **RAMIN DJAWADI (Music by)** resembles a “musical chameleon.” Versatility has defined his career thus far from celebrated television scores for “Game of Thrones,” “Westworld,” “Prison Break” and “The Strain” to blockbuster films such as “Pacific Rim,” “Iron Man,” “Clash of the Titans,” “The Great Wall” and many more. His engaging, entrancing and elegant compositions typically average over 2.5 million plays monthly on Spotify, while spawning countless viral covers and even topping Billboard’s Top Soundtracks chart. Meanwhile, Djawadi was developing, creating, conducting and starring in 2017’s “Game of Thrones® Live Concert Experience” presented by HBO and Live Nation, a show that was the first of its kind with state-of-the-art technology and pyrotechnics that received incredible reviews from the likes of Entertainment Weekly, The New Yorker, Mashable and more. The New York Times called it “a symphonic spectacular that aims to recreate the visceral kicks and swollen emotion of this HBO fantasy epic.”

That artistic versatility naturally blossoms from his diverse upbringing in Germany. Born to a German mother and Iranian father, he spoke both German and English and subconsciously gravitated toward the piano, playing by ear at 4 years old. In addition to falling in love with Mozart and Beethoven, he would sneak his father’s cassettes of Middle Eastern instrumental music out of the car for personal enjoyment.

By 15, he added a guitar to his arsenal of instruments, inspired by Metallica. At that point, he also discovered his dream career. “I saw ‘The Magnificent Seven’ and I was blown away by Elmer Bernstein’s score,” he recalls. “There was something about how the music connected to the picture and I couldn’t stop humming the score in my head. I primarily wrote instrumental music, so the step to compose film music felt natural. I love what music can do in a film—how it can enhance the drama or how it can steer a viewer in one direction or another. I thought, ‘This is what I want to do.’”

He began diligently working on keyboard arrangements and studying classical music throughout high school. Attending Boston’s prestigious Berklee College of Music, he further honed his craft. Introduced to Hans Zimmer a year post-graduation, Djawadi picked up and moved west to Los Angeles.

After collaborating with Zimmer on projects such as “Pirates of the Caribbean: The Curse of the Black Pearl,” he personally scored “Blade: Trinity” in 2014, teaming up with legendary Wu-Tang Clan mastermind RZA and beginning a string of dynamic and genre-bending collaborations. He would work on the animated “Open Season,” alongside The Replacements’ Paul Westerberg, and tap the talents of Rage Against the Machine, Audioslave and Prophets of Rage guitarist Tom Morello for key cues in “Iron Man” and “Pacific Rim.”

Moreover, he became a frequent collaborator of directors and producers such as Jonathan Nolan (“Person of Interest,” “Westworld”), J.J. Abrams (“Person of Interest”) and Lisa Joy (“Westworld”).

“Whether I approach a film, television show or a video game, I try to find my sound palette first,” he explains. “I figure out whether I’m going to use orchestra, synths, tribal drums, guitar or any other special instruments. I love film music, because it can encompass any style and allows me to come up with themes and sounds that give the project its own voice.”

That’s precisely what he’s done throughout seven seasons of “Game of Thrones.” His “Main Title Theme” has become just as iconic and essential to the show as the Iron Throne. Season six boasted one of Djawadi’s most popular compositions, “Light of the Seven,” which spotlights his hypnotic and haunting piano and delicate strings. It impressively surpassed 34 million Spotify streams.

“I wanted to make it a journey,” he goes on. “The show has so many locations and a sense of adventure. I aim for the music to reflect that.”

2016 stood out as a seminal year for the composer. He crafted the score for “Gears of War 4” on Xbox One, “Warcraft” and “The Great Wall.” Most notably, he also provided music for HBO’s Emmy® Award nominated blockbuster “Westworld” series and personally notched his fourth Emmy Award nomination in the category of “Outstanding Original Main Title Theme Music” for “Main Title Theme – ‘Westworld.’” As he transformed classics from Soundgarden, Radiohead, Amy Winehouse, The Cure and many other into showstopping solo piano soliloquies, the music became an inescapable cultural touchstone upon the show’s debut. The musical impresario’s haunting and hypnotic re-interpretation of The Rolling Stones’ “Paint It Black” racked up over 6.6 million Spotify streams, and Pitchfork, Vanity Fair, Vulture, NPR, Billboard, Business Insider, Entertainment Weekly, and more featured him.

In 2017, Djawadi transported the music from “Game of Thrones” into sold-out arenas nationwide during the “Game of Thrones® Live Concert Experience.” As the focal point of an immersive and elaborate stage setting, he conducted an orchestra live as audiences landed in the world of Westeros.

Returning from the road, he finished up the music for the seventh season of “Game of Thrones,” “The Mountain Between Us,” directed by Hany Abu-Assad and starring Kate Winslet and Idris Elba and the final season of Guillermo del Toro’s “The Strain,” and is currently working on the second season of “Westworld.” To conclude 2017, Djawadi has announced that the “Game of Thrones® Live Concert Experience” will be coming back in 2018. The tour will make its debut in Europe in May before returning for its second run in North America in September.

Ultimately, Djawadi and his compositions continue constantly adapting and enchanting listeners everywhere. “I’ve always believed that there are no boundaries in music,” he leaves off. “Because so many styles inspire me, I try to embrace everything I can while writing music. It’s an amazing feeling to share these inspirations with the world.”

**KIM KIMBLE (Hair Department Head)** has created scene-stealing, high-concept looks for the likes of Beyoncé, Shakira, Mary J. Blige, the late Whitney Houston, Britney Spears, the fabulous Miss Piggy and many more. Her innovative styles and techniques have been featured internationally in the pages of fashion and beauty’s chicest titles, from Vanity Fair and Allure to In Style, Essence, Glamour, Elle and Vogue.

Kimble has worked with such acclaimed photographers as Patrick Demarchelier, Gilles Bensimon, Mario Testino, Annie Leibovitz and Matthew Jordan Smith, and her work has appeared in national ad campaigns for blue-chip brands including Pepsi, Neutrogena, Nike, CoverGirl, McDonald’s and L’Oréal. In addition to her work behind the scenes, she served as an industry expert in front of the camera on numerous television shows, including “Oprah,” “How Do I Look?” “Tabatha’s Salon Takeover,” “Steve Harvey” and “Shear Genius,” among others.

Having started as a shampoo girl for her mother growing up around the family’s Los Angeles salon, she is a third-generation hairstylist who originally aspired to become a fashion designer. After attending the famed Bronner Bros. hair show where she was exposed to the amazing styling feats and showmanship of the hair technicians on stage, her path changed. In that moment she knew she wanted to design hair. She focused on pursuing a formal education in hair care, training professionally at both Vidal Sassoon Academy and Dudley Cosmetology University in North Carolina.

Kimble got her big break when film producer Robert Townsend hired her as key hairstylist on the movie “B\*A\*P\*S,” starring Halle Berry. The elaborate hairpieces that she designed for the film captured the attention of Hollywood executives and talent, which led to gigs working with Brandy on “Moesha,” the TV movie “Cinderella,” “The Jamie Foxx Show,” “Two Can Play That Game” and “Austin Powers in Goldmember,” where her work with Beyoncé became an ongoing collaboration. She currently serves as primary stylist on the superstar’s movie,

television and music projects.

Since then she has beautified stars on such productions as “Think Like a Man,” “Sparkle,” “Dreamgirls,” “Obsessed,” “Deliver Us from Eva,” “The Score,” “Ruby’s Bucket of Blood,” “Big Momma’s House” and “Next Friday,” to name a few. The transition into film and television helped her develop an enviable roster of fabulous clients, including Gabrielle Union, Vanessa Williams, Venus and Serena Williams, Kerry Washington, Sanaa Lathan, Garcelle Beauvais, Taraji P. Henson, Zendaya and others.

In 2000, Kimble opened her second salon, Kimble Hair Studio in West Hollywood, Calif., and launched Kimble Beauty™, a full range hair care line designed to address the needs of women of color with various hair textures. In 2013, she developed K2 Beauty™, a line of professional hair care products designed to augment the Kimble Beauty brand. It is her philosophy that healthy hair and great style should coexist—thus, her products and tools are designed to work with a wide range of ethnic hair textures to create chic, yet manageable styles. Her latest project is Hairdrobe™ by Kim Kimble, a line of wigs and extensions.

In between jet-setting across the globe to style her celebrity clients, she resides in Los Angeles with her son.

**LALETTE LITTLEJOHN (Makeup Department Head)** has an extensive list of film and television makeup credits, both as personal makeup artist and makeup department head. She was personal makeup artist to Jamie Foxx on the films “Collateral,” “Ray,” “Dreamgirls,” “Jarhead,” “Miami Vice,” “The Soloist,” “The Kingdom,” “The Amazing Spider-Man 2,” and “Horrible Bosses 2” and “Annie” and on television for “The Jamie Foxx Show.” She also served as personal makeup artist to Aunjanue Ellis on “The Book of Negroes.”

Littlejohn’s credits as makeup department head include the film “Marshall” and the television series “Soul Food,” “Being Mary Jane” and “The Game.”

**DERRICK RUTLEDGE (Oprah Winfrey’s Makeup Artist)** is a premier makeup artist who has been creating unforgettable looks for legendary superstars and dignitaries for more than 20 years. His work has graced the covers of countless national and international magazines from Time, Vanity Fair, The Hollywood Reporter and Essence to the cover of O, The Oprah Magazine, where he is currently makeup contributing editor and is responsible for all cover shoots.

Rutledge has perfected the face of former First Lady Michelle Obama, “Scandal’s” Judy Smith, legendary business mogul Oprah Winfrey and other household names and celebrities such as Beyoncé, Patti LaBelle, Chaka Khan, Yolanda Adams and countless others.

He also has numerous film and television credits, including “The Immortal Life of Henrietta Lacks” and “Idlewild.”

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