The Miraculous Journey of Edward Tulane

by Dwayne Hartford
adapted from the book by Kate DiCamillo
directed by Casey Stangl
Theatre for Young Audiences

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Be sure to check out our website for the study guide to The Miraculous Journey of Edward Tulane, which features additional information about the play, plus a variety of other educational resources.

South Coast Repertory
Theatre for Young Audiences

Julianne Argyros Stage • February 6 - 22, 2015

The Miraculous Journey Of Edward Tulane

BY DWAYNE HARTFORD
ADAPTED FROM THE BOOK BY KATE DICAMILLO

MUSICAL DIRECTION BY
DEBORAH WICKS LA PUMA

DIRECTED BY
CASEY STANGL

SET DESIGNER
ANN SHEFFIELD

COSTUME DESIGNER
KATHRYN POPPEN

LIGHTING DESIGNER
KARYN LAWRENCE

SOUND DESIGNER
CORINNE CARILLO

PRODUCTION MANAGER
JACKIE S. HILL

STAGE MANAGER
JULIE ANN RENFRO

The Miraculous Journey of Edward Tulane was originally commissioned, developed and produced at Childsplay in Tempe, Arizona. David Saar, Artistic Director. Steve Martin, Managing Director.

The Theatre for Young Audiences program is made possible in part by a major grant from The Segerstrom Foundation.
The Cast

(in order of appearance)

The Traveler .................. SYLVIE MAE BALDWIN
The Woman .......................... ANN NOBLE
The Man ................ NICHOLAS MONGIARDO-COOPER
The Musician .................. BRAD CULVER

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; no children under the age of four for Theatre for Young Audiences performances.

To cause the least disruption, SCR patrons who have not entered the theatre when the performance begins will be asked to watch the monitors in the lobby until an appropriate break in the performance. Latecomers, as well as those who leave the theatre anytime during the performance, may be assisted to alternate seats by the House Manager at an appropriate interval and may take their assigned seats at intermission. SCR accepts no liability for inconvenience.

Special seating arrangements can be made for disabled patrons in advance by calling South Coast Repertory’s Ticket Services Department at (714) 708-5555.

As a courtesy to all patrons, please turn off all electronic devices or switch them to non-audible mode before the performance begins. If doctors or parents expect calls during a performance, please leave your name and seat number with the House Manager, who can be reached at (714) 708-5500, and press 9 at announcement.

The videotaping or audio recording of this performance is strictly prohibited.

THE MIRACULOUS JOURNEY OF EDWARD TULANE
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Don’t Forget Your Suitcase

In The Miraculous Journey of Edward Tulane, a china rabbit named Edward takes an unexpected journey. Without the proper notice, he has no time to pack his things. Think about a journey you’d like to take. What would you pack? Draw the items below—and don’t forget to bring a few things that are special to you!
Help Edward Tulane find his way home.

South Coast Repertory

MARC MASTERSON
Artistic Director

PAULA TOMEI
Managing Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

LORI MONNIER
General Manager

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

LORI MONNIER
General Manager

SUSAN C. REEDER
Development Director

JOSHUA MARCHESI
Production Manager

These folks are helping run the show

Joanne DeNaut, CSA
Andrew Knight
Katherine Hoovers
Devon Swiger
Brad Zipser
Amanda Short, Steph Marron
Sumner Ellsworth
Chad Dove
Emily Kettler
Jessica Larsen
Jenni Gilbert
Stephanie Draude

Casting Director
Dramaturg
Assistant Director
Assistant Sound Designer
Production Assistant
Stage Management Interns
Light Board Operator
Sound Board Operator
Automation Operator
Dresser
Wig and Makeup Technician
House Manager

These people created the props

Allie Gillaspie-Williams, PROP MASTER/PROP SHOP MANAGER
Byron Bacon, ASSISTANT PROPERTY SHOP MANAGER/BUYER
Jeffery G. Rockey, PROPERTIES ARTISAN
David Saewert, PROPERTIES CARPENTER

These folks built the scenery

Jon Lagerquist, TECHNICAL DIRECTOR
John Gaddis IV, ASSISTANT TECHNICAL DIRECTOR
Amanda Harak, MASTER CARPENTER
Derek Epstein, Emily Kettler, Aaron McGee,
SCENIC CARPENTERS
Judy Allen, LEAD SCENIC ARTIST
Claudia N. Duvall, Michael Turner,
SCENIC ARTISTS

These folks helped get it ready

Amy L. Hutto, COSTUME SHOP MANAGER
Laurie Donati, FULL CHARGE COSTUMER
Catherine J. Esela, CUTTER/DRAFTER
Branwen Burton, EDWARD’S TAILOR
Laura Caponera, WIG AND MAKEUP SUPERVISOR
Bert Henert, WARDROBE SUPERVISOR
Jenni Gilbert, WIG AND MAKEUP TECHNICIAN
THIS GROUP DEALS WITH LIGHTS & SOUND
Lois Bryan, MASTER ELECTRICIAN
Andrew Stephens, Sumner Ellsworth
STAGE ELECTRICIANS
Ian Burch, SOUND AND VIDEO SUPERVISOR
Jacob Halliday, Chad Dove, SOUND ENGINEERS
Jon Hyrkas, PRODUCTION SUPPORT TECHNICIAN
The Miraculous Journey of Edward Tulane takes place in the 1930s during the Great Depression, a time when many Americans were very poor. Historians link the beginning of the Depression with the stock market crash of 1929, which caused a lot of people to lose their savings and their jobs.

During the 1930s, serious droughts and dust storms in America’s Great Plains ruined the farmland, and the region was nicknamed the “Dust Bowl.” As a result, many families left their farms and moved away in search of other jobs.

American folk music—traditional songs that tell stories of hardships, hope and love—became popular again in the 1930s. Many people used music to escape their difficult lives and found folk song messages about a better future appealing. Some folk music written during the 1930s, like Woody Guthrie’s “This Land Is Your Land,” is still well known today.

The word “hobo” was commonly used in the 1930s to describe the homeless people who traveled the country looking for work. Hobos became famous for hitching rides on freight trains to avoid the price of a ticket. Many train crews treated hobos cruelly—at times even throwing these unwanted passengers out of moving cars.

During the 1930s, airplane travel was still uncommon. Americans relied on trains to visit other states and ocean liners (large ships that can transport many passengers) to visit other countries. One of the most famous ocean liners of the 1930s was the RMS Queen Mary, which made many trips between England and New York. After its final voyage in 1967, the Queen Mary docked in Long Beach, Calif., and is now a tourist attraction and a hotel.
Nicholas Mongiardo-Cooper
The Man

I’m so excited to be working at South Coast Repertory again! You might have seen me in Charlotte’s Web, The Stinky Cheese Man and Other Fairly Stupid Tales or looking for cherries as Skuggle the Squirrel in The Night Fairy, or when I got to play Spiller in The Borrowers and Clem the Coyote in Lucky Duck. I played TWO ROLES (Meanie Jim and Grandpa Miller) in Junie B. Jones and a Little Monkey Business. Gosh, that was fun! I’ve also performed for some other young audiences just like you—like when I played the lead role in Ferdinand the Bull at the Lewis Family Playhouse. Before moving to California, I acted a lot in New York City, where I was born. I got to do plays by Shakespeare, like Julius Caesar, and a ton of new plays and musicals. I went to New York University for college and the High School of Performing Arts before that. I’m so lucky to have had so many terrific teachers, plus my mom and dad, and everyone here at SCR!

Brad Culver
The Musician

I have been an actor since I was a much smaller person. In my very first play, Shel Silverstein’s The Giving Tree, I ate too much candy backstage and ran around the stage like a monkey. There is no monkey character in The Giving Tree. I completely embarrassed my mother. It was during that performance, at the age of 5, that I first fell in love with the stage. Since then, I have acted in movies, TV and a lot of plays. I have done the voices for a few characters on Cartoon Network’s “Regular Show.” I have performed in places like Croatia, Germany and Scotland. I love to write music and I play bass guitar in a band. I received my bachelor of fine arts from the California Institute of the Arts. I’m thrilled to be back at SCR, and I’m excited to share this amazing story!

Ann Noble
The Woman

This is my second show at SCR. Since my last play here, Anastasia Krupnik, I’ve done many different kinds of plays: The Crucible, which is about witches; The Liar, which is about liars; An Ideal Husband, which is set in England; Belfry, which is set in Ireland; Other Desert Cities, which is about family; and The Goat, or Who is Sylvia?, which is about a goat (among other things)! My love for theatre started in high school, where I was blessed to have some wonderful teachers who fostered my interest in plays, performing and writing! In fact, that’s what I do when I’m not acting—I write plays and movies and TV series for the internet. But as an actor, I mainly work on stage, and mostly with my home theatre company, Antaeus (“ann-tee-us” rhymes with “come see us”), where we do “classic” plays, which are plays that are very old. And while it’s fun to do new plays, it’s also wonderful to tell a story from a long time ago…today.
Author Kate DiCamillo is the newly-named National Ambassador for Young People’s Literature for 2014-15. Born in Philadelphia, she lives in Minneapolis, where she faithfully writes two pages a day, five days a week. After moving to Minnesota from Florida in her 20s, homesickness and a bitter winter helped inspire Because of Winn-Dixie—her first published novel, which became a runaway bestseller and snatched up a Newbery Honor. Her second novel, The Tiger Rising, went on to become a National Book Award finalist. Since then, she has written for a wide range of ages, including two comical early chapter-book series—Mercy Watson and Bink & Gollie—as well as a luminous holiday picture book, Great Joy. Her latest novel, Flora & Ulysses: The Illuminated Adventures, won the 2014 Newbery Medal, was a 2013 Parents’ Choice Gold Award Winner and was chosen by Amazon, Publishers Weekly, Kirkus Reviews and Common Sense Media as a Best Book of the Year.

Adapter Dwayne Hartford is a playwright, actor and director living in Phoenix, Ariz. He is an associate artist and playwright-in-residence at Childsplay, the nationally recognized theatre for young audiences and families. His plays have been developed through the company’s Whiteman New Plays Program. Following premieres at Childsplay, his plays have gone on to productions around the country and Canada. In 2005, his play Eric and Elliot received the distinguished play award from the American Alliance for Theatre and Education. The Imaginators was produced and aired by the Phoenix PBS affiliate. A Tale of Two Cities was developed through funding from the National Endowment for the Arts, and the play also was chosen for further development at NYU’s New Plays for Young Audiences Program at the Provincetown Playhouse in New York City. Hartford is from the small town of Smithfield, located in the Belgrade Lakes region of central Maine. He received his BFA in musical theatre from the Boston Conservatory. He started writing plays in 2000. In 2012, two of his new plays had world premieres, Rock the Presidents, a musical revue with music by Sarah Roberts, and The Color of Stars; a story taking place in Maine during World War II.

Director Casey Stangl was in first grade, studying dance, when she got to be on TV! This was in Iowa, on “Bill Riley’s Talent Search.” Each week, kids performed on the show, and if they won, they got $25 and a chance to compete at the Iowa State Fair. Casey made it to the State Fair several years in a row and loved watching all the talented kids. Even then, she knew that, though she loved singing and dancing, she didn’t really want to be a performer. She liked seeing how everything got put together and imagining whole shows in her head. So she became a director. That means she chooses who will be in the play, works with designers to help create the sets and costumes and helps the actors create their characters. She likes being the person out front, taking it all in and knowing that she helped to make it happen.

Music Director Deborah Wicks La Puma is a composer and music director who loves working at SCR, where her musical, Jane of the Jungle premiered. Some of her other favorite shows she has music-directed at SCR include James and the Giant Peach, A Year with Frog and Toad, Imagine and The Only Child. She has been doing shows for kids and grown-ups for more than 20 years and her favorite thing to do is write musicals, including Elephant and Piggie: We are in a Play!, at the Kennedy Center in Washington D.C.; Einstein is a Dummy, at the Alliance Theatre in Atlanta, Ga.; and Ferdinand the Bull, at Imagination Stage, Md. She started playing piano, singing and writing songs when she was nine, and studied music at Stanford University and New York University’s Tisch School of the Arts. She now lives in Irvine with her husband, three daughters and pet cat, Mimi. Check out her website: www.crunchynotes.com.

Set Designer Ann Sheffield is a teacher. She loves that her life path led her to the classroom again and that she gets to teach others about her field: set design. When she was younger, she didn’t even realize she could put her love of storytelling together with her love of art. But voila! As an art major at Occidental College in Los Angeles, she dabbled in all the arts. While singing in the school choir, she got to meet other students who were in the theatre department. But, except for the occasional appearance in a musical, she found out performing wasn’t really her thing. However, a very nurturing professor suggested that she design the set for the production of Hot L Baltimore. With that challenge, the whole world of design opened before her. She was lucky to continue her studies at the Yale School of Drama, working under renowned scenic designer Ming Cho Lee. After graduation, she lived and worked in New York, designing for various regional theatres and assisting Tony Award-winning designer Tony Walton. Eventually, she made her way back to California. She still does regional designs and is a professor at Cal State Fullerton, where she tries to be as inspiring to her students as others have been to her. She hopes you enjoy The Miraculous Journey of Edward Tulane as much as she’s enjoyed working on it!

Costume Designer Kathryn Poppen started working in theatre when she ran away to the circus. That is Music Circus in Sacramento, where she interned each summer while in high school. She realized theatre allowed her to combine her favorite school subjects (art, history and literature) with her favorite hobby (sewing) to tell a story through the character’s clothing. Since earning her BFA in theatrical design from the University of Southern California, she has enjoyed working all over the area designing and assisting. In these shows she has bedazzled Pee-Wee Herman, crafted an entire show of paper, created backyard wrestler costumes, designed a chicken Elvis and bought a lot of socks. This is her first time designing for SCR’s Theatre for Young Audiences and her first time designing costumes for a bunny.

Author Kate DiCamillo

Set Designer Ann Sheffield

Costume Designer Kathryn Poppen
Lighting Designer Karyn Lawrence is a Los Angeles-based theatrical and event lighting designer. She always has loved the art of storytelling, from drawing and painting to dancing and acting. She fell in love with lighting design while studying acting at UC Irvine. From magical twinkle lights to flashy rock n’ roll strobes, she loves to paint with light. She has designed the lighting for numerous plays, musicals, operas, dances and events, including Seussical, Annie and Peter Pan for SCR’s Conservatory Teen Players. One of her favorite designs is lighting the haunted mazes for Universal Studios Halloween Horror Nights each year. She earned her MFA in lighting from UC Irvine.

Sound Designer Corinne Carrillo is an Orange County-based sound designer and is very excited to be sound designing the play version of this delightful children’s book. She first studied theatre at Cypress College and, thanks to Fred DePontee, she was thrust into the world of sound design. She went on to get her BA at Cal State Fullerton and her MFA at UC Irvine. She has designed Treasure Island, The Giver, Pinkalicious, Little Women and the world premiere musical Looking for Home for Laguna Playhouse’s Youth Conservatory Theater program. At SCR, she designed The Purple Lights of Joppa Illinois and The Long Road Today/El Largo Camino de Hoy. She is very excited for her nieces and nephews to see this show!

Stage Manager Julie Ann Renfro grew up in Orange County and attended Newport Harbor High School. She was inspired by her drama teacher, Gail Brower-Nedler, to study theatre and went on to receive her BA from Vanguard University. She has worked on several other Theatre for Young Audiences that you may have seen at SCR, such as Charlotte’s Web, The Night Fairy, Robin Hood and Tales of a Fourth Grade Nothing. Usually, Julie can be found backstage moving scenery, helping actors in and out of costumes and making theatre magic, but for this show she will be sitting in the booth behind the audience! When Julie isn’t working on a show, she loves to travel the world and have adventures. She just returned from a trip to France and last year she lived in Australia, where she got to hang out with kangaroos and koalas.

Dear Lucy the Dog,

Even though your mouth can become quite slobbery when you carry me in it, you’re a true and loyal friend. You and Bull kept me safe as we traveled across the countryside, and I loved always being on the move and sleeping under the stars at night. It was all very exciting although I think I’ll avoid trains from now on.

I hope to see you soon.

Love,
Edward Tulane

Fun Fact: Rats’ tails help them to balance, communicate and regulate their body temperature.

ACTORS’ EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, FIA. #EquityWorks.
Your Own Edward Tulane

Edward Tulane is described as “quite handsome” and “a singular rabbit,” in part due to his stylish attire. Cut out your very own Edward doll and dress him in your favorite outfit.
Ensemble Storytelling

In *The Miraculous Journey of Edward Tulane*, an ensemble of four actors tells Edward’s tale. An ensemble is a group of performers who come together with the joint goal of sharing a story. Within the ensemble, the actors have many jobs: sometimes they’re playing characters in the stories, sometimes they’re narrating the story and sometimes they’re playing music to accompany the story. By working as a group, these four actors transport the audience on a journey that spans many years and locations.

Ensemble storytelling is an exciting challenge for a performer. It requires a big imagination, the courage to try many different things and the ability to work as part of a team. It’s also a lot of fun—each actor gets to feature his or her talents while working within a group.

Have you seen other theatrical productions that feature ensemble storytelling? If you were a part of an ensemble, what story would you want to tell? What talents would you bring to the ensemble? What would be the most exciting challenge for you?

You can learn more about working as an ensemble in SCR’s Theatre Conservatory. Check out the website at scr.org/education, or call (714) 708-5577.
THANK YOU

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