

South Coast Repertory  
**Theatre for Young Audiences**

2014/15 SEASON • JULIANNE ARGYROS STAGE

The  
**Miraculous  
Journey Of  
Edward Tulane**

BY **DWAYNE HARTFORD**

ADAPTED FROM THE BOOK BY **KATE DICAMILLO**

DIRECTED BY **CASEY STANGL**



# 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**

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**

MUSICAL DIRECTION BY  
**DEBORAH WICKS LA PUMA**

DIRECTED BY  
**CASEY STANGL**

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&  
WHITE  
CERTIFIED PUBLIC ACCOUNTANTS

Corporate Honorary Producer

VISIT SCR ONLINE!  
**WWW.SCR.ORG**

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.

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

*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 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.

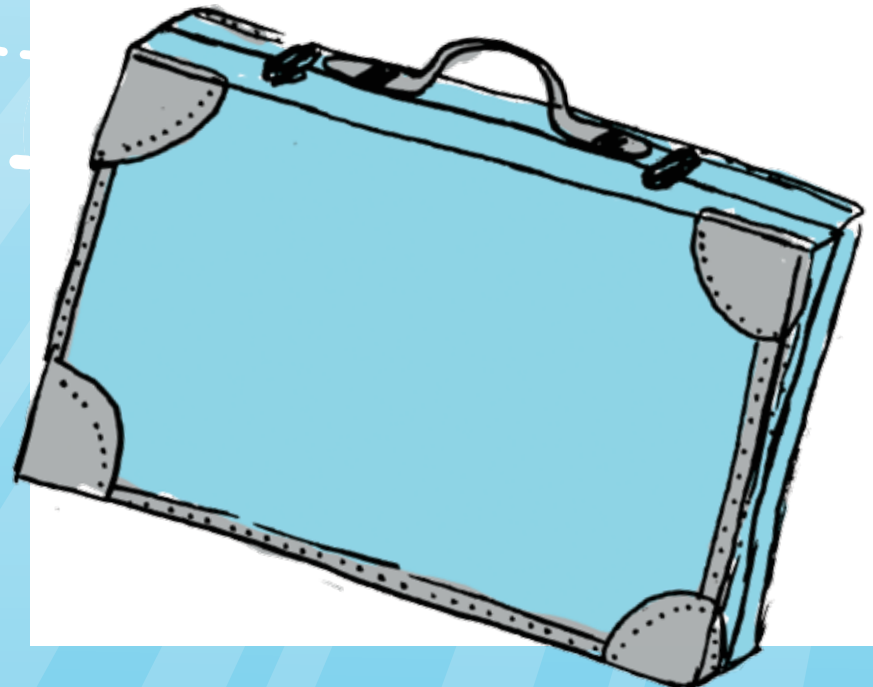
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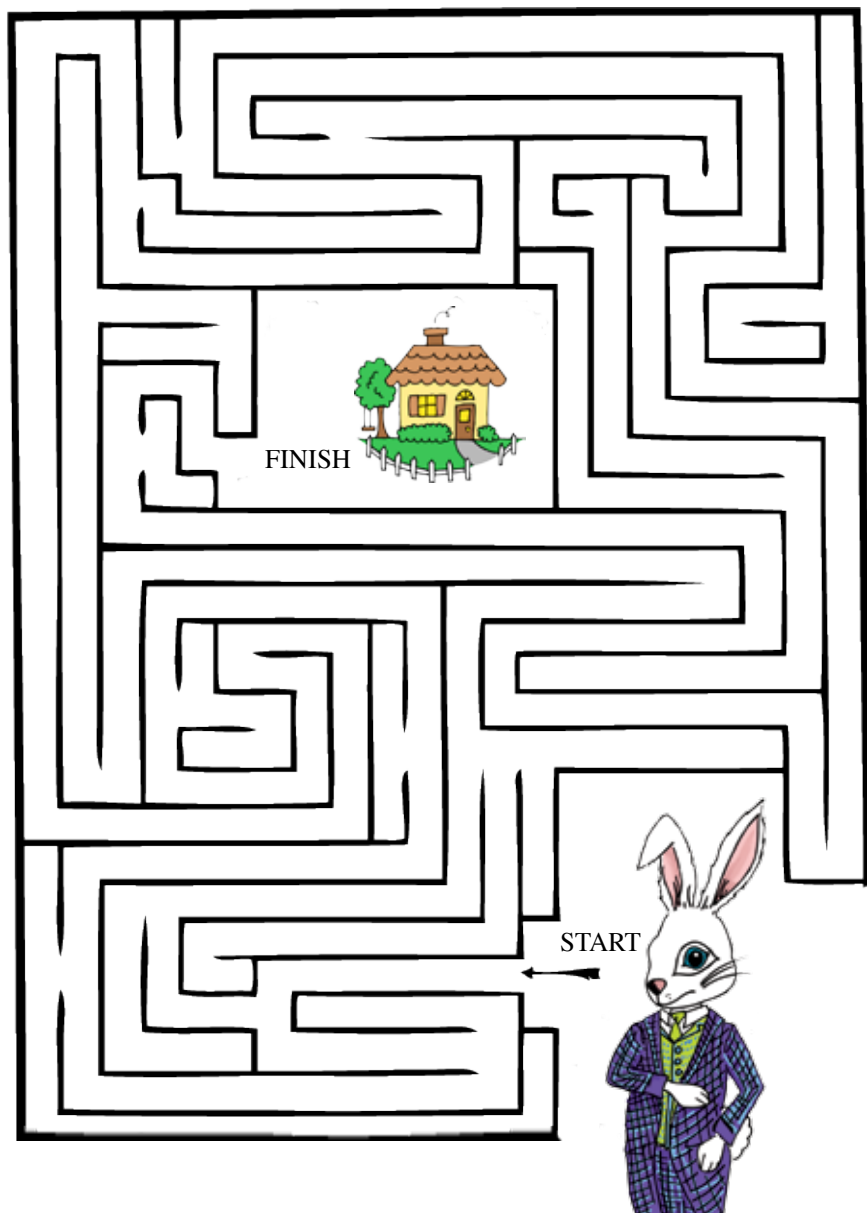


## Don't Forget Your Suitcase

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

SUSAN C. REEDER  
Development Director

JOSHUA MARCHESI  
Production Manager

## These folks are helping run the show

Joanne DeNaut, CSA  
Andrew Knight  
Katherine Hoevers  
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

## And these folks helped get it ready

### THESE FOLKS BUILT THE SCENERY

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

### 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

### THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, COSTUME SHOP MANAGER  
Laurie Donati, FULL CHARGE COSTUMER  
Catherine J. Esera, CUTTER/DRAPER  
Bronwen 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



# American History in Edward Tulane



**The Great Depression**

*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.



**The Dust Bowl**



**Folk Music**

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.



**Hobos**

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 hitchhiking 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.



**Traveling in the 1930s**

During the 1930s, airplane travel was still uncommon. Americans relied on trains 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.

# Who's Who



**Sylvie Mae Baldwin**  
**The Traveler**

When I was young, I put on countless plays and circuses with my friends. We eventually named our troupe the Sunset Circus Players. Putting on original productions allowed me to bring together my passions for acting, dance and viola. Such plays also inspired me to pursue theatre as a career. *Edward Tulane* is my first production at SCR, and I cannot wait to share this touching

story with you. In the past year, I have performed in California, Kentucky and Washington, and I have played everything from an eyeball to Shakespeare's Cordelia. Up next, I will be self-producing an original solo-performance piece entitled *skinny crazy small*. I want you to know that no dream is too big. Perhaps you imagine a future in which you are an astronaut or an actor. Wherever your passions lie, know that they are important, and that you can achieve your dreams!

**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!



# In the Cast



**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!

**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.



# Artist Bios

**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 snapped 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.

**Musical 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](http://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.



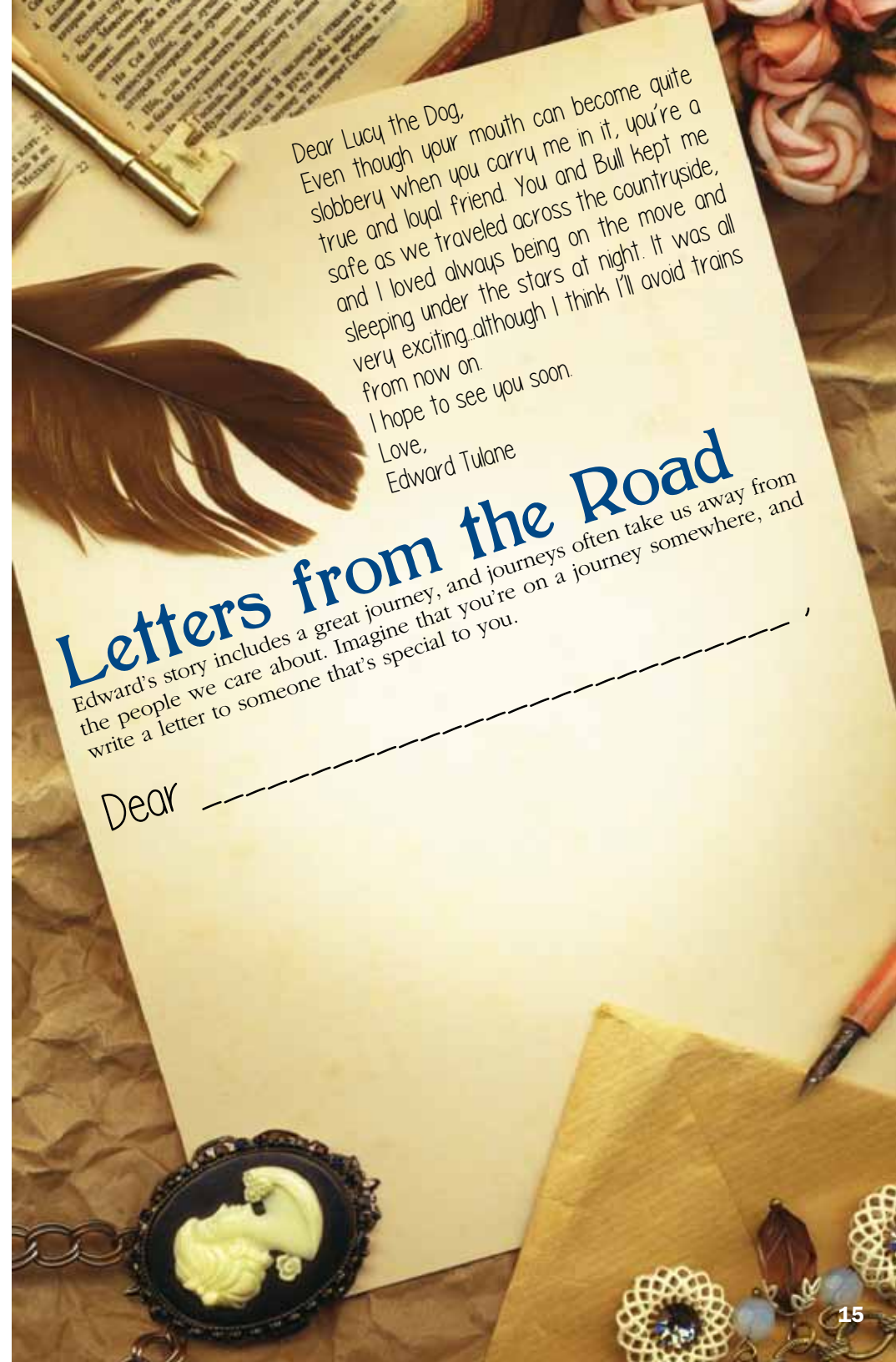
**Lighting Designer Karyn Lawrence** is a Los Angeles-based theatrical and event lighting designer. She always has loved the art of storytelling, from drawing and painting to dancing and acting. She fell in love with lighting design while studying acting at UC Irvine. From magical twinkle lights to flashy 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.



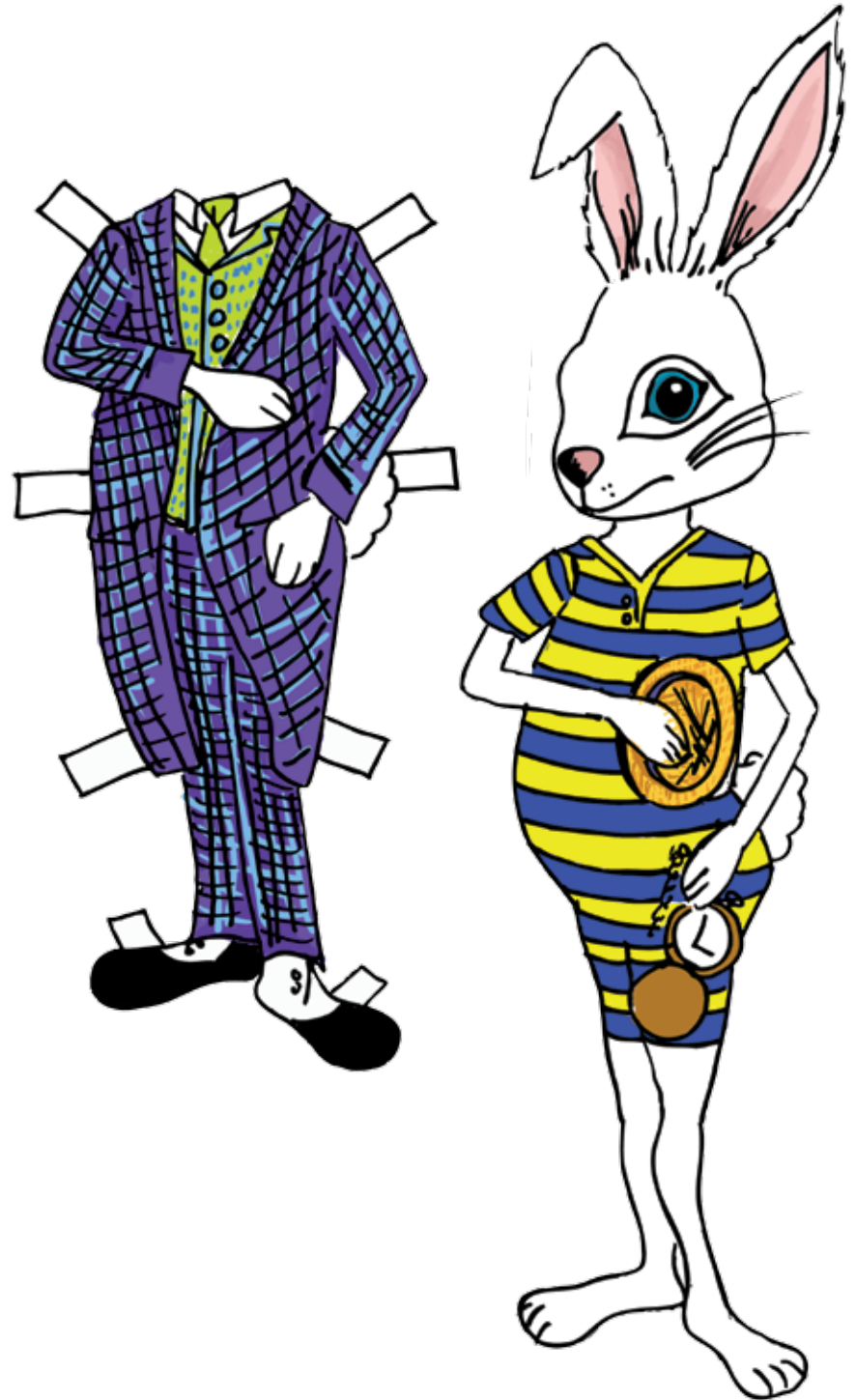
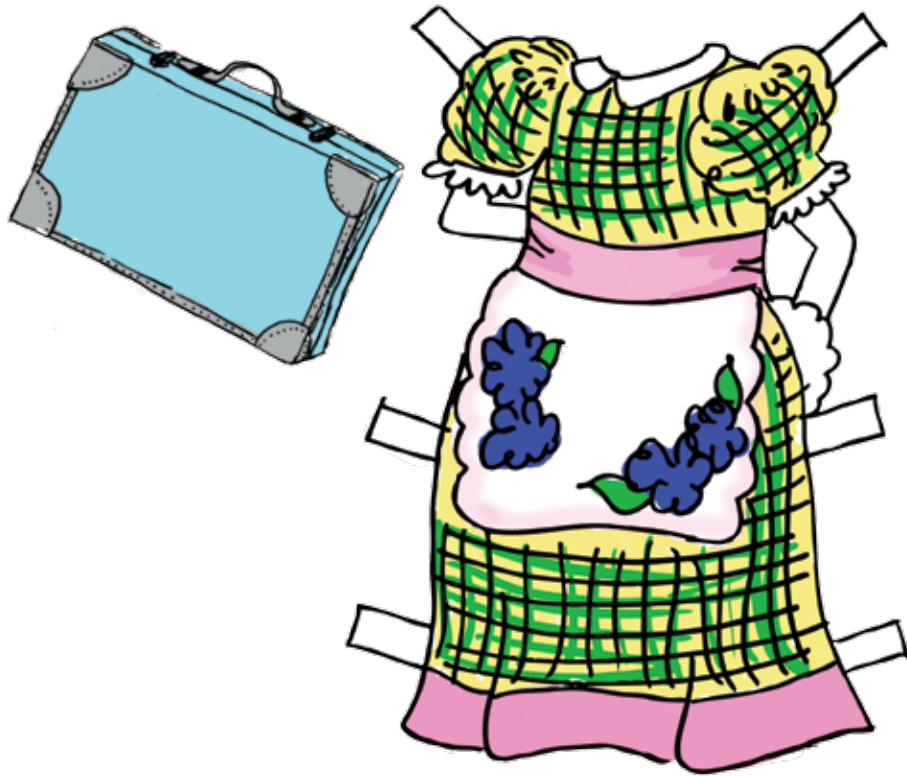
ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). 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](http://scr.org/education), or call (714) 708-5577.

## GREAT THEATRE FOR KIDS (AND FAMILIES)!

**OZ 2.5**  
by Catherine Trieschmann  
inspired by *The Wonderful Wizard of Oz*  
by L. Frank Baum  
directed by Shelley Butler

Oz was never like this! It's the children's classic set in a video game world, and with the help of Scarecrow, Tin Man and Cowardly Lion, Dorothy wins the game. But how does she get back home? Log on and find out!

**May 22 – June 7 • Julianne Argyros Stage**  
Ages 4 and up

Media Partner: OCR FAMILY

**PETER AND THE STARCATCHER**  
by Rick Elice  
based on the novel by Dave Barry and Ridley Pearson  
directed by Art Manke

Sail with us across the seven seas as the legend of Peter Pan gets an hilarious and wildly imaginative prequel—a swashbuckling tale of yesteryear infused with pop culture imagery of today.

**May 8 – June 7 • Segerstrom Stage • Ages 10 and up**

Honorary Producers: ALAN AND OLIVIA SLUTZKY & BETTE AND WYLIE AITKEN  
Media Partner: 89.3 KPCC



South Coast Repertory

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