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2018-2019 SEASON

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BY **MARGERY WILLIAMS**

DIRECTED BY **PURNI MORELL**

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THE VELVETEEN RABBIT

Presented in association with the Unicorn Theatre (UK)

**BY MARGERY WILLIAMS
DIRECTED BY PURNI MORELL**

THE CAST

Christian Roe	Rabbit
Ashley Byam	Boy
Peter Crook	Narrator
Jason Carr	Piano
Lorenzo Roberts	Understudy

THE ARTISTS & PRODUCERS

Purni Morell	Director
James Button	Set & Costume Designer
Jason Carr	Composer
Wilkie Branson	Choreographer
David W. Kidd	Original Lighting Designer
Sam Waddington	Associate Lighting Designer
Kayleigh Heathcote	Stage Manager
Julianna Brei-Crawley	Assistant Stage Manager
Beth Ellen Spencer	Assistant Stage Manager
Matt Ledbury	Production Manager

With special thanks to Hannah Gordon for providing the voice of the fairy.

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A NOTE FROM COURTNEY SALE

Dear Friends,

Thank you for joining us for the third production of our 44th season, *The Velveteen Rabbit*. Margery Williams' timeless story reminds us all of an important message: love is a verb. The work of deepening kindness takes evolving understanding and action. We are delighted to share a warm work of art with families as we approach the shortest days of the year.

The Velveteen Rabbit first came into my life when my mom read the book to me as a child. I remember her patience and loving tone between each page; comforting in her voice and indulgent to my every question. That night I felt an indelible responsibility to my toys, stuffed animals, friends, and family. The opportunity to present this work to SCT audiences means we all get to delight in a similar generosity.

This singular production comes to us from Purni Morell and our friends at UK's Unicorn Theatre. SCT and Unicorn share a paramount value in the work we make for children that will flatter both their intellect and imagination. This endeavor included a rare opportunity for Seattle actors Peter Crook and Lorenzo Roberts to rehearse in London with the rest of the UK cast. We are overjoyed at this partnership and hope this launches many collaborations to come.

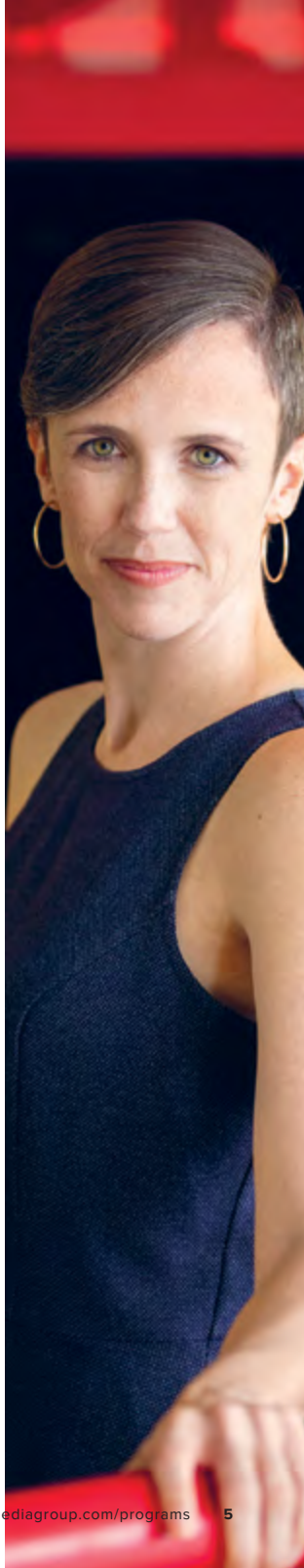
We wish you and your families a Happy Holiday Season. Thank you for choosing to spend time with us as we lift up the power of love, compassion, and empathy.

Enjoy the show!

Sincerely,



Artistic Director



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SEASON SPONSOR MESSAGE



Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2018-2019 Season.

Community involvement is an integral part of our culture at Microsoft. We support the work of local nonprofits and encourage employee investment and volunteerism. Our employees respond in an incredible way, volunteering thousands of hours and contributing more than \$60 million each year to local nonprofits, including Seattle Children's Theatre.

A thriving arts and cultural scene, a network of human services providers, and a world class education system are critical to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Children's Theatre, we aim to create an environment where the arts will thrive for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we thank Seattle Children's Theatre for enriching our community.

Enjoy the show!

Mary Snapp

Corporate Vice President
Microsoft Philanthropies

SYNOPSIS

Be warned: this synopsis has spoilers.

One Christmas, a Velveteen Rabbit sits in the top of a stocking, waiting to be given as a present. He is perfect – fat and bouncy, with a shiny coat: just the way a toy Rabbit should be. As soon as the Boy sees him, he loves him – but then guests arrive and other presents are given and, in the mix of it all, the Rabbit is forgotten.

The Rabbit lives, as all toys do, in the Nursery, where he discovers that some of the other toys are not as friendly as they could be. Some are newer or more expensive than he, and they look down on him because he is a little shabby, or (as far as they're concerned) not particularly interesting. But one toy is kind to him: the Skin Horse, who has lived in the nursery a long time, and is old and wise.

The Skin Horse explains to the Rabbit that being “real” is not about what tricks you can do or how expensive you are, but about being loved. He says, “when a child loves you, not just to play with, but really loves you, then you become Real”. Of course the Rabbit longs for this to happen – but he's still not truly sure what it means.

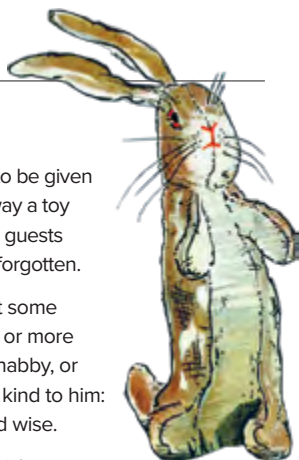
Like any child, the Boy plays in the Nursery: just the kinds of games children play, like toy soldiers, or trains or blocks. And then Nanna appears. Nanna is the Boy's nurse or nanny (people had those in the olden days) – and she is very keen on tidying up, which is an activity the toys all hate. So does the Boy, but he has to do it. Once everything is tidied away, they go downstairs – but nobody notices the Rabbit has been forgotten.

One evening, as the Boy is going to bed (which he also hates), Nanna tucks him in as usual, but the Boy can't find China Dog, which is the toy he always takes to sleep. Nanna tries to find him but cannot, and in her hurry to get back downstairs to the grown-ups, she picks the Rabbit up off the floor and tosses him into the bed. For the first time, the Rabbit and the Boy are together – and it is the start of something wonderful.

Like any friendship, it is, at first, a little bumpy – they have to learn to share the bed and make space for both of them – but gradually they become best friends. They play all kinds of games, and their adventures are amazing: they travel the oceans and explore the jungles and deserts – they even conquer Everest. They have so much fun, and their friendship is so exciting, that the Rabbit hardly notices he is starting to get older, and his fur maybe isn't as shiny as it used to be.

The next time it is bed time, Nanna tucks the Boy in as usual – but this time it's the Rabbit the Boy asks for, because in his eyes the Rabbit is not a toy any more - he is real, and a true friend. The Rabbit is so happy his heart could burst.

Now come the best days of their lives. In spring and summer the Boy and the Rabbit can play outside games, like bows and arrows or hide and seek. One night, the Rabbit is accidentally left outside, and, as it begins to get dark, two real rabbits emerge from the bushes. He is excited to meet them, and they are excited to meet him, but they soon lose interest once they realize he isn't real, and can't hop like they can. A seed of doubt creeps into the Rabbit's mind – maybe he isn't real after all - but when the Boy returns, he is reassured. If the Boy thinks he's real, then real he surely is.



SYNOPSIS CONTINUED

As the days pass, the Rabbit becomes older and shabbier still. And then one day, a terrible thing happens: the Boy catches a fever, and is ill. Doctors come, and everyone in the house is worried, but the Rabbit hides quietly in the bed, to keep his friend company and be there in case the Boy needs him. And, after many worrying nights, the Boy gets better. He gets up, and they can play together again. The Rabbit and the Boy are both a little careworn, but there is one exciting thing to look forward to: tomorrow, they will be taken to the seaside so the Boy can get properly well again. This is just the best idea they can imagine.

As the house is being packed for the seaside, Nanna notices the Rabbit laying out in the grass, and she decides that he has to be burnt – because of course he was with the Boy when he was ill, and there could still be germs on him. So, in the end, and after everything they have been through, the Rabbit spends one final night on the bonfire in the garden, waiting to be burnt with a lot of other toys and rubbish nobody wants any more. He thinks of everything that has happened, and feels very sad, and cold and lonely.

And then a strange thing happens: for, far below, where one of the Rabbit's tears has fallen, a mysterious flower starts to grow up out of the ground. It's so beautiful and unusual that the Rabbit simply sits and stares at it. And slowly, from its blossom, a fairy emerges. She is the Nursery Magic Fairy, and she comes to take him away with her – because although the Boy no longer needs him, he was truly loved.

The Fairy and the Velveteen Rabbit fly up into the wood. And the following year, when the Boy returns to the garden, he sees a rabbit peeping out at him from the bushes. The rabbit seems so familiar – and he thinks to himself, "Why, that looks just like my old bunny who was lost when I had scarlet fever."

The End



THEATRE ETIQUETTE

In order to make each SCT experience remarkable, we politely request the following:

- Please completely turn off all electronic devices, or anything that makes noise, so as to not distract the patrons or actors from the amazing work taking place on stage.
- Photos with friends and family in the lobby areas are highly encouraged and we love it when you share photos on social media using #SCTseattle. However, taking photos or audio and video recording is strictly prohibited during a performance.
- If you have to use the restroom or exit the theatre during the performance, please exit the back of the theatre.
- If you have questions about your theatre experience, contact an SCT staff member located in the lobby.



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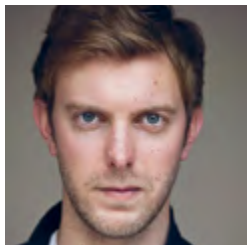
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THE CAST



ASHLEY BYAM – BOY

Ashley graduated from the Oxford School of Drama. Theatre credits include: *Absolute Hell* (National Theatre); *Blackout* (Vaults Festival); *The Velveteen Rabbit* (Unicorn, London, New York and Barcelona); *Connected* (Bunker Theatre); *Indenture* (Platform Theatre); *After Party* (The Union Theatre); *The Lost Play* (Catford Broadway Theatre); *Ergo Sum: Down The Rabbit Hole* (Theatre Deli); and *Romeo & Juliet* (Custom/Practice UK tour). Film and TV credits include: *The Legend of Tarzan* (Warner Bros); *Legend* (Working Title Films); *Every BLANK Ever* (Comedy Central/MothersBestChild); and *Absolutely Fine* (Comedy Central). Short film includes: *Becoming Geno* (Undivided Pictures); and *Different Bayern* (BBC Bavaria/Hamburg Media School). Theatre credits while studying include: *Black Sheep* (Soho Theatre); *Anna Karenina* (Royal Court Theatre); and *Love's Labour's Lost, A Bold Stroke for a Husband, Dracula, Dying For It, Terrorism, The Taming of the Shrew, Wild Honey, and This Happy Breed* (Oxford School of Drama).



CHRISTIAN ROE – RABBIT

Christian trained at LAMDA and the National Youth Theatre. Theatre credits include, for the Unicorn: *The Velveteen Rabbit* (London, New York and Barcelona); *Seesaw*; *How Nigeria Became*; *Baddies: the Musical*, and *Baby Show*. For fieldwork: *Alpha Beta* (Finborough Theatre); *Public Enemy: Flint* (Flint, Michigan). Other theatre credits include: *Monkey Bars* (Chris Goode and Company/Unicorn/Traverse Theatre); *Stand* (Chris Goode and Company/Oxford Playhouse); *Roaring Trade* (Paines Plough/Soho Theatre); *The Power of Yes* (National Theatre); and *Sixty-Six Books* (Bush Theatre). Television includes: *Delicious* (Sky); *Skins: Fire* (C4); *Wallander*; *Walter's War*; *Criminal Justice*; and *White Heat* (BBC).



PETER CROOK – NARRATOR

Peter has performed in over a dozen productions at SCT including *The Wizard of Oz* and the world premiere of Steven Deitz's *Honus and Me*. Other favorite Seattle credits include: *Hairspray* (Village Theatre); *Frozen* (Arts West); *The Walworth Farce* (New Century Theatre Co); *The Cider House Rules* (Book-It Repertory Theatre); *The Tempest* (New City Theater); *Richard II* (Seattle Shakespeare Company); *Angels in America* (Intiman Theatre); *The Notebooks of Leonardo* (Seattle Repertory Theatre); and *A Christmas Carol* (ACT). On Broadway and on tour he was Mozart in *Amadeus*. His television and film credits include *Designing Women*, *Chaplin*, and *Snow Falling on Cedars*. Peter is a graduate of Pacific Conservatory of the Performing Arts and The Juilliard School, and is a member of The Seagull Project.



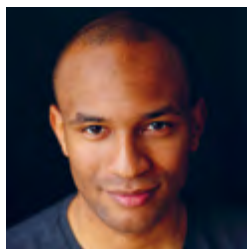
JASON CARR – PIANO

Born in Leeds (Yorkshire, UK), Jason studied composition at the Guildhall School of Music and Drama in London. After winning the 1988 Vivian Ellis Prize for Young Writers of Musicals, Jason was invited by Sir Peter Hall to compose the musical *Born Again* (Chichester Festival Theatre starring Mandy Patinkin and José Ferrer). As Associate Composer at Chichester 2003-2005, Jason wrote music and lyrics for two new musicals: *The Water Babies* and *Six Pictures of Lee Miller* (nominated British Composer Awards). His musical adaptation of *A Christmas Carol* has played Chichester, West Yorkshire Playhouse, and Birmingham Rep.

Jason has composed incidental music for over 50 plays at the NT, RSC, in the West End and on Broadway.

Orchestration credits includes the Menier Chocolate Factory's *Sunday in the Park with George*, *La Cage aux Folles*, and *A Little Night Music* (all also Broadway, winning the Drama Desk Award and two Tony nominations for Best Orchestrations).

Jason has accompanied many notable artists, including Elisabeth Welch, Betty Garrett, Kitty Carlisle Hart, Maria Friedman, and Michael Ball. He has accompanied Dame Felicity Lott in major opera houses across Europe. He arranged, produced and played on Derek Jacobi and Anne Reid's album *You Are The Best Thing That Ever Has Happened To Me*.



LORENZO ROBERTS – UNDERSTUDY

Lorenzo holds a BFA in Acting from the University of North Carolina School of the Arts. Regional Credits: *Romeo and Juliet*, *Love's Labour's Lost* (Santa Cruz Shakespeare); *As You Like It* (Folger Shakespeare Theatre); *Julius Caesar*, *Pericles*, *Henry IV Part 1*, *Othello* (Seattle Shakespeare Company); *Dangerous Liaisons*, *The Royale*, *The Mystery of Love and Sex* (ACT Theatre); *Blues for Mr. Charlie* (The Williams Project). Lorenzo is a Core Company Member at ACT Theatre in Seattle.



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ARTISTIC & PRODUCTION

JULIANNA BREI-CRAWLEY (Assistant Stage Manager)

Julianna is excited to be returning to Seattle Children's Theatre where she has worked on *Stellaluna*, *James and the Giant Peach*, and *Dick Whittington and His Cat*. She has stage managed shows such as *The Lamp is the Moon*, *Blood Wedding*, and *An American Dream*. Julianna has worked locally with Seattle Opera, the Seattle Children's Theatre, The Williams Project, The 5th Avenue Theatre, Seattle Shakespeare, Whim W' Him, and New Century Theatre Company.

JAMES BUTTON (Set & Costume Designer)

James studied at Wimbledon School of Art. His theatre credits include: *Disgraced* and *Charlotte's Web* (Singapore Rep Theatre); *Beauty and the Beast*, *Jack and the Beanstalk*, *Little Shop of Horrors*, *Love on the Links*, *Hedda Gabler*, *Worst Wedding Ever*, and *On Golden Pond* (Salisbury Playhouse); *The Scarecrow's Wedding* (Leicester Square Theatre); *The B'easts* and *The Albion* (Bush Theatre); *Jane Wenham* (Arcola Theatre and tour); *Othello*, *Jason and the Argonauts*, *Baddies the Musical*, *The Nutcracker*, *Velveteen Rabbit*, *Henry the Fifth*, *A Winters Tale*, and *Dr Korczak's Example* (Unicorn Theatre); *Macbeth*, *Tory Boyz*, *Romeo & Juliet*, and *Prince of Denmark* (Ambassador's Theatre); *Mad About the Boy* (U.K Tour); *Absent Made Present* (Linbury Theatre); *Johann Strauss Gala* (Barbican and Tour); *Orpheus and Eurydice* and *Our Days of Rage* (Old Vic Tunnels); *Zigger Zaggar* (Wilton's Music Hall); *Fen* (Finborough Theatre); and *Jefferson's Garden*, *The Trial*, *Gulliver's Travels*, *Grimm Tales*, and *Milestones* (Watford Palace). James was also the costume designer for the Welcoming Ceremonies of the 2012 Olympic Games and the 2014 Commonwealth Games

WILKIE BRANSON (Choreographer)

Wilkie is an interdisciplinary artist; the focus of his work lies in both dance and film, with origins rooted in b-boying (breakdance). Self-taught in both of these core aspects of his work, his dance style has developed to hold expression, accessibility, and integrity at the heart of his practice. He has also choreographed dance work for young people, including: *Varmints*, *White Caps* and *Boing!* (Travelling Light); *Baddies: the Musical*, *Minotaur*, *The Nutcracker* and *The Mouse King*, and *The Velveteen Rabbit* (Unicorn). He was awarded The Arts Foundation Choreographic Fellowship in 2012 in recognition of professional standing within the art of dance and film. He is also a New Wave Associate Artist at Sadler's Wells and was a member of the Sadler's Wells Summer University – an international selection of emerging choreographers, and he is currently developing new work for Sadler's Wells. Wilkie's new award-winning short film *Little Dreams* is being screened and broadcast internationally.

JASON CARR (Composer)

See Cast.

KAYLEIGH HEATHCOTE (Stage Manager)

Kayleigh studied technical theatre and graduated from Mountview Academy of Theatre Arts in 2010. Her varied career has taken her to New York, Barcelona, and all over the UK, working on shows from ballet to opera, musicals to Shakespeare, and most importantly, children's theatre. Theatre credits include: *The Two Noble Kinsmen*, Shakespeare's Globe Theatre; *Stick Man* and *The Scarecrows Wedding*, Leicester Square Theatre; *Opera in the City Festival*, The Bridewell Theatre; *Ode to Leeds* and *Beryl*, West Yorkshire Playhouse; *The Velveteen Rabbit*, *Baddies: the Musical*, *Seesaw*, *Cinderella: A Fairytale Story*, and *Mr Holgado*, Unicorn Theatre; *In the Night Garden Live!* UK Tour; and *Strictly Gershwin*, English National Ballet at The Royal Albert Hall. Kayleigh is thrilled to be working at The Seattle Children's Theatre this Christmas on *The Velveteen Rabbit*, a show that holds a very special place in her heart.

DAVID W. KIDD (Original Lighting Designer)

David's work is seen internationally in theatre, dance, ballet, and opera. Previous designs for the Unicorn Theatre, London include: *Baddies - the Musical*; *Henry The Fifth*; *Hannah*; *Mad About The Boy*; *A Winter's Tale*; and *Dr Korczak's Example*. Other recent and current work includes: *Moll Flanders* (Mercury Colchester); *Ring Of Fire* and *Wait Until Dark* (Vienna); *Spamalot* (UK Tour, Korea and Dubai); *Over The Rainbow* (UK Tour); *Sweeney Todd* (Derby Theatre); *Albion* (Bush); *Bang Bang*, *Macbeth*, and *Educating Rita* (Mercury Colchester); *Peter and the Wolf* (Ballet Flanders, UK Tour, Carré Amsterdam and New York); *The Sound Of Music* (Cork Opera House); *Blues In The Night* and *Sleeping Beauty* (Hackney Empire); *Unsuspecting Susan* and *Tabloid Caligula* (New York); *Bloodshot* (UK Tour, Vienna, Calgary and Chicago), and *Beauty and the Beast* and *Little Shop Of Horrors* (Salisbury Playhouse).

PURNI MORELL (Director)

Purni is a freelance theatre director, writer, and translator. She began her career in stage management, working for Stephen Daldry and Annie Castledine, among others, before going to study History at the University of Glasgow. After graduating, she worked as Literary Assistant at the National Theatre, London, with particular responsibility for foreign and classic plays, and then became Literary Manager at Berkeley Repertory Theater, California, from 1998-2000. She took a break from theatre and worked for a while in environmental sustainability and development in Latin America and then at Shelter in Scotland, before becoming a producer, first with Suspect Culture in Glasgow, then running her own production company, gryllus, which provided



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creative and logistical support to freelance Scottish artists. She moved back to London in 2007 where she was Head of Studio at the National Theatre from 2007-2011 and, most recently, Artistic Director of the Unicorn Theatre, the UK's leading theatre for young audiences, from 2011 until March 2018.

As a freelance director and translator her work has been produced by fieldwork, at the Finborough Theatre, by Speeltheater Holland, Muziektheater Transparant, 't Arsenaal, and Vlaamse Opera, Gent. Recent productions include: *Public Enemy: Flint* (Michigan, co-produced by fieldwork, the Goodman, Detroit Public Theatre, Centerstage Baltimore, and others); and *Alpha Beta* at the Finborough Theatre, nominated in the Off West End Awards for Best Director, Best Actor, and Best Design. Her productions for the Unicorn include, as writer: *A Winter's Tale*, *Henry V*, *The Fourth Wise Man* and *Othello*; as director: *A Winter's Tale*, *Dora*, *The Velveteen Rabbit*, *Baddies: the Musical*, *My Father Odysseus*, *Big Love* and *Version A* (the last two co-directed with Christian Roe). Her next production will be *Dido* for English National Opera and the Unicorn Theatre in May 2019.

BETH ELLEN SPENCER (Associate Stage Manager)

Beth serves as the general manager and EDI steward at SCT, and for this production she is also serving as an associate stage manager. Beth's background is in stage management, and her experience in Chicago includes working at Goodman Theatre, Steppenwolf Theatre Company, Paramount Theatre, Chicago Shakespeare Theater, Court Theater, and Drury Lane Theater. Regionally, she has worked at Shakespeare Theatre Company in Washington, D.C. and spent six years in Kansas City, with Kansas City Repertory Theater, Heart of America Shakespeare Festival, and other theaters. Beth is a proud member of Actors Equity Association.

SAM WADDINGTON (Associate Lighting Designer)

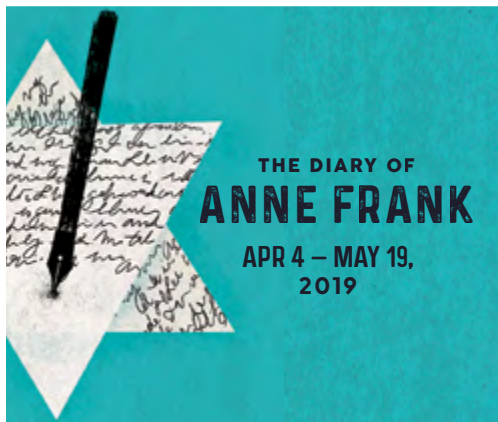
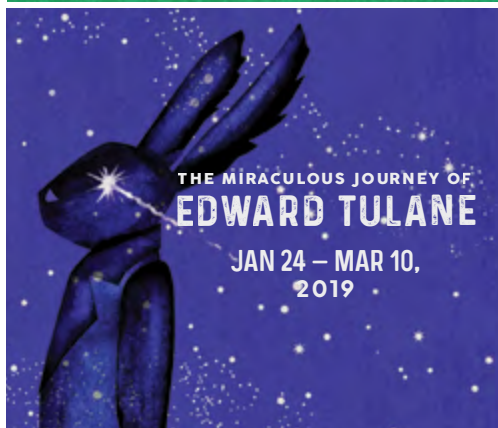
Sam received his training from the Royal Central School of Speech and Drama.

Designs include: *Wasted*, *The Country Wife*, *Superhero* (Southwark Playhouse), *Not Now, Bernard*, *Seesaw*, *Big Love* (Unicorn Theatre), *Our Town*, *Spring Storm* (The North Wall Theatre for Oxford School of Drama), *Top Hat*, *Anything Goes*, *Legally Blonde* (Upstairs at the Gatehouse), *The Cherry Orchard*, *Lucky Stiff* (The Union Theatre), *35mm: A Musical Exhibition* (The Other Palace), *Thoroughly Modern Millie* (Lander Theatre), *Joy* (Theatre Royal Stratford East), *RAZ* (UK Tour), *The Sorrows of Satan* (Tristan Bates Theatre), *The Great Divide* (Finborough Theatre).

As Associate/Assistant Lighting Designer: *A Christmas Carol*, *The Caretaker*, *The Master Builder*, *The Lorax* (The Old Vic), *Dusty* (UK Tour), *Tipping the Velvet* (Lyric Hammersmith), *Rules for Living* (English Touring Theatre), *American Idiot* (Arts Theatre)

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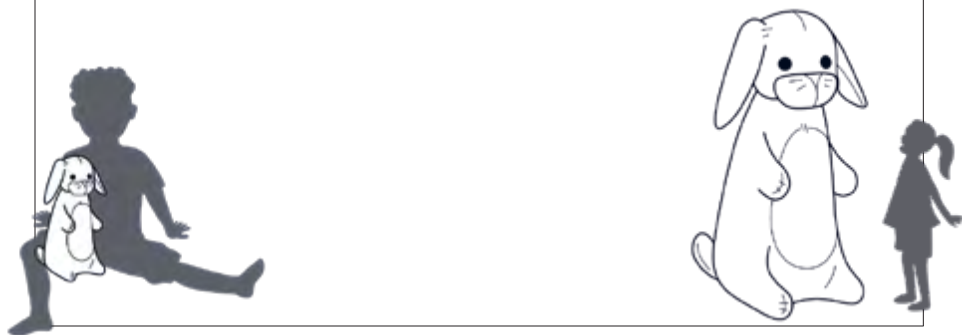
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Pamela Bianco's portrait of her mother, Margery, 1922

INSIDE A CHILD'S MIND – AUTHOR MARGERY WILLIAMS

On July 22, 1881, Margery Winifred Williams was born in London to a barrister and famous classical scholar. As a young child, Margery had a vivid imagination and would create different personalities for each of her toys. Her father stressed the importance of reading for her and her older sister. He believed reading was the primary source of education for children under the age of 10. Because of her father's coaching, Margery grew up with a love of reading and soon developed a passion for writing, using personalities from her childhood.

When Margery was seven years old, her father died suddenly, a life-changing event which, in one way or another, would affect all of her future creative activity. The undertone of sadness and the themes of death and loss that flow through her children's books have been criticized by some reviewers, but Margery always maintained that hearts acquire greater humanity through pain and adversity. She wrote that life is a process of constant change—there are departures for some and arrivals for others—and the process allows us to grow and persevere.

In 1890 her family moved to the United States, first to New York, then settling on a farm in Pennsylvania. Margery attended the Convent School in Sharon Hill, Pennsylvania, until she was 17 years old. By this time, Margery had decided to become a writer even though her stories had previously been rejected. Her

ambition to make a living as an author propelled her in 1901, at the age of 19, to return to her birthplace and submit her first children's stories to a London firm that published Christmas books. A number of these saw print, as did her first novel *The Late Returning*, which was published in 1902 and aimed at an adult audience. It did not sell well. She also published a few early-adult novels afterward, however, she had little success with them.

While visiting her publisher, Margery met Francesco Bianco, an Italian living in London, who was employed as the manager of one of the book departments. They were married in 1904 and became the parents of a son, Cecco, and a daughter, Pamela, who 20 years later would be illustrating some of her mother's books. The family lived in London for three years, where Margery gave up writing so that she could raise their children.

In 1907 the family left England, traveling through Europe for the next three years, eventually settling in Turin, Italy. In August 1914, Italy, along with the rest of Europe, was plunged into World War I and Francesco Bianco found himself in an Italian Army uniform fighting for his country along with millions of other soldiers from many nations. While remaining on the home front with the children, Margery became really interested in the work of Walter de La Mare, a poet she believed truly understood the mindset of children. By 1921, Margery and her family settled in

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the United States and she returned to writing. This time, however, Margery turned to her children and reminisced about her own childhood. She found inspiration in watching her children play with toys and animals. This inspiration soon led her to write her most popular book, *The Velveteen Rabbit* or *How Toys Become Real* in 1922. In this book, she creatively expressed Walter de la Mare's literary concepts of wonders and miracles from a child's point of view. *The Velveteen Rabbit* was well-received, although some critics believed that the book was "too sentimental."

In 1925, Margery published *Poor Cecco* and in 1927, *The Skin Horse*. Consistent with her fascination with toys and miracles, these novels told stories of animals that possessed human traits and emotions. In 1927, Margery wrote a short story, *The Little Wooden Doll*, a story about a doll who had been abused by two children and was restored by a third child.

Later in her life, Margery began to write young adult novels. These all featured young people who were in one way or another isolated or alienated from mainstream society and the joy, success, prosperity and social acceptance seemingly enjoyed by their peers. She received a Newbery Medal in 1937 for *Winterbound*, a story about two teenage girls who are forced to take care of their family while their parents are called away without warning. In *Other People's Houses* (1939), she wrote about a young girl who chose to earn a living for herself in New York instead of going to college. And in 1944, Margery wrote *Forward Commandos!*, an inspirational story of wartime heroism, which included as one of its characters a black soldier. Acknowledging the contribution of African Americans to the war effort was extremely rare in literature at the time and that fact was noted in the book's reviews. It was also unusual for Margery in that she rarely used male characters in her books.

Margery fell ill the year that *Forward, Commandos!* was published. After three days in the hospital, she died on September 4, 1944.

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THE MIRACULOUS JOURNEY OF EDWARD TULANE

FROM THE BOOK BY KATE DICAMILLO
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