



Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE

THE MIRACULOUS JOURNEY OF EDWARD TULANE

ADAPTED BY DWAYNE HARTFORD

FROM THE BOOK BY KATE DICAMILLO

DIRECTED BY COURTNEY SALE

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SYNOPSIS

Be warned: This synopsis has spoilers.

Based on Newbery-winner Kate DiCamillo's beloved book, *The Miraculous Journey of Edward Tulane* follows the story of a china rabbit, Edward, who finds friendship, himself, and his way home.

With his handmade silk suits, wide array of hats and tiny gold pocket watch, Edward Tulane is the most exceptional toy in a young girl's room. An expensive gift from her grandmother, Abilene loves him, but Edward thinks only of himself and his finery. One night before a big family journey, Abilene's grandmother tells a story about a princess who, like Edward, shuns love. A witch transforms the princess into a warthog. The story ends badly for the princess, and after a private admonishment to Edward for his self-obsession, grandmother kisses Abilene good night.

The next day Abilene's family sets sail on an ocean liner. Two mischievous boys play catch with Edward and accidentally propel him over the rail and into the ocean. Edward, helpless and unable to move, sinks deeper and deeper to the ocean floor. He is trapped at the bottom of the ocean for many days. He wonders if this is how a china rabbit dies. During an intense storm the ocean waters churn him up and he is captured in a fisherman's net. The fisherman takes him home to be a companion to his wife, Nellie. She takes great comfort in Edward and talks to him about her loneliness and loss. Her daughter, Lolly, appalled at how her mother's relationship to a toy rabbit looks to the townsfolk, grabs Edward and takes him to the town dump. He spends months there buried in garbage but is eventually discovered by a dog named Lucy and a traveler named Bull.

The three share many happy years together. They ride the rails and attempt to make a comfortable life with their limited means. Bull makes Edward simple clothes out of found objects. He tells Edward about the beloved family he had to leave behind to go in search of work, asking Edward to remember them in case he cannot get back home. Other travelers find relief by telling Edward their stories of family and longing. One night, a watchman finding Bull on the train berates and bullies him, telling him he will be thrown off at the next stop. But before Bull or Lucy can stop him, the watchman throws Edward off the moving train. He is alone again.

An old lady finds Edward, and deciding he would make a good scarecrow, ties him to a pole in her vegetable garden where the crows relentlessly attack him. Bryce, a young boy working in the garden, rescues him. He brings Edward home and gives him to his sister Sarah Ruth who is in very ill health. That night



their father returns home and wakes the children with questions about Edward. Bryce stands up for the gift to Sarah Ruth, and their father strikes him on the face. Edward sees their home life is not safe. As Edward spends time with Sarah Ruth, he feels a profound change come over him. He no longer laughs at the thought of love but begins to understand its power. He can feel his heart breaking as Sarah Ruth grows frailer. Too fragile to recover, Sarah Ruth passes away. Edward is devastated. Bryce and Edward journey to Memphis where they search for food and shelter. Bryce strings Edward like a marionette to make him dance, and they perform on the street to earn money. The two enter a diner to grab a bite to eat. When Bryce is unable to fully pay for his meal, the angry restaurant owner shatters Edward's china head into many pieces. Bryce makes a difficult sacrifice and gives him away to a doll maker to be repaired.

Edward, restored but determined to never feel the pain of lost love again, meets an old doll in the toy shop. She has incredible wisdom, having lived through a long journey of her own. She shares with Edward that part of her adventure was becoming a new person all along the way, and that loving takes courage. After Edward has spent many years sitting alone on a shelf, an adult Abilene happens to enter the shop looking for a doll for her daughter. The two recognize one another. Abilene's love for Edward opens his heart and renews his hope as they are happily reunited.

We're All on the Same Team:

THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



Please completely turn off all electronic devices including cell phones, cameras and video recorders.

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes.

You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your right shoulder.

We love our audiences and want them to express themselves during the show—

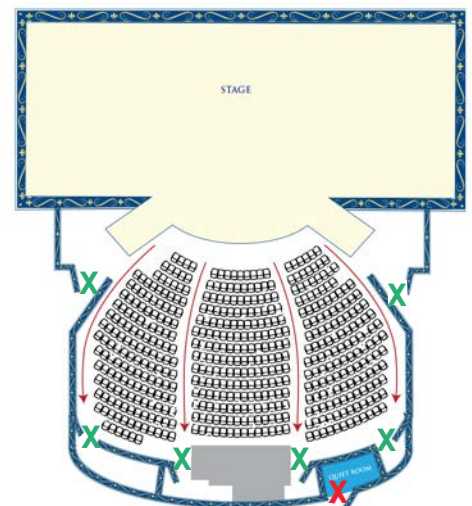
laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please use one of the four upstairs doors.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. Using the upstairs doors is less distracting for everyone. Actors often use the areas near the lower doors for entrances and exits.

Thank you being part of the SCT family. If you have any questions visit our [FAQ Page at sct.org](#) or contact us at tickets@sct.org.

X Doors to Lobby **→** Exit During the Show
X Door to Quiet Room **■** Quiet Room



STATE LEARNING STANDARDS

The Miraculous Journey of Edward Tulane touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics:** Self-Discovery, Honoring Differences, Love.

We believe that seeing the show and using our Active Audience Guide can help you address these 21st-Century Skills:

- Creative Thinking
- Collaboration
- Critical Thinking
- Perseverance
- Communication
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.



Attending a performance of *The Miraculous Journey of Edward Tulane*

Arts

Theatre Arts

- Anchor Standards 7–11

A Way with Words; The Journey from Book to Stage; About the Set; About the Puppets; A Chat with Six Young Actors

These articles explore the creative processes of some literary and theatre artists with deep connections to the story of *The Miraculous Journey of Edward Tulane*.

Arts

Theatre Arts

- Anchor Standards 7, 8, 11

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.7

Love; Travel

Inspired by *The Miraculous Journey of Edward Tulane*, these articles discuss how looking outside ourselves and connecting deeply with others can help us achieve love and happiness.

**Highlight the 21st-Century Skills of
Collaboration and Communication*

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.4

Reading Standards:

Foundational Skills

- RF.1, RF.2, RF.3

Anthropomorphism; Words and Phrases That Might Be New to You

English Language Arts

Language Standards

- L.4

Reading Standards for Informational Text

- RI.7

Reading Standards:

Foundational Skills

- RF.1, RF.2, RF.3

The Great Depression

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.7

Social Studies

Economics

- 2.1, 2.2, 2.3, 2.4

History

- 4.1, 4.2

Jump Start; Drama in Action

Arts

Theatre Arts

- Anchor Standards 1–6

Visual Arts

- Anchor Standards 1–2

Health and Physical Education

Physical Education

- Anchor Standard 1

English Language Arts

Language Standards

- L.1

Speaking and Listening Standards

- SL.1, SL.2, SL.3, SL.5, SL.6

Writing Standards

- W.1, W.2, W.3, W.8

Activity Pages

Arts

Visual Arts

- Anchor Standards 1, 2, 7, 8

English Language Arts

Speaking and Listening Standards

- SL.3, SL.5

STATE LEARNING STANDARDS

Continued

Washington State K-12 Learning Standards

Arts

Theatre Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Visual Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.

Health and Physical Education

Physical Education

- Anchor Standard 1: Students will demonstrate competency in a variety of motor skills and movement patterns.

Social Studies

Economics

- 2.1: Understands that people have to make choices between wants and needs and evaluate the outcomes of those choices.
- 2.2: Understands how economic systems function.
- 2.3: Understands the government's role in the economy.
- 2.4: Understands the economic issues and problems that all societies face.

History

- 4.1: Understands historical chronology.
- 4.2: Understands and analyzes the causal factors that have shaped major events in history.

Common Core State Standards

English Language Arts

Vocabulary Acquisition and Use

- L.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

Reading Standards: Foundational Skills

Print Concepts

- RF.1: Demonstrate understanding of the organization and basic features of print.

Phonological Awareness

- RF.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

Phonics and Word Recognition

- RF.3: Know and apply grade-level phonics and word analysis skills in decoding words.

Reading Standards for Informational Text

Key Ideas and Details

- RI.1: With prompting and support, ask and answer questions about key details in a text.
- RI.2: With prompting and support, identify the main topic and retell key details of a text.

Craft and Structure

- RI.4: Ask and answer questions about unknown words in a text.

Integration of Knowledge and Ideas

- RI.7: With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

Speaking and Listening Standards Comprehension and Collaboration

- SL.1: Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.
- SL.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.
- SL.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

- SL.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.
- SL.6: Speak audibly and express thoughts, feelings, and ideas clearly.

Writing Standards

Text Types and Purposes

- W.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).
- W.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.
- W.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

- W.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.



A WAY WITH WORDS

— Kate DiCamillo, Author

Photo credit: Candlewick Press

Kate DiCamillo was born March 25, 1964, in Philadelphia, Pennsylvania. Her books have been awarded the Newbery Medal (*Flora & Ulysses* in 2014 and *The Tale of Despereaux* in 2004); the Newbery Honor (*Because of Winn-Dixie*, 2001), the Boston Globe Horn Book Award (*The Miraculous Journey of Edward Tulane*, 2006), and the Theodor Geisel Medal and honor (*Bink and Gollie*, co-author Alison McGhee, 2011; *Mercy Watson Goes for a Ride*, 2007).

As a child Kate suffered from chronic pneumonia, a condition that prompted her mother and older brother to move with her to Florida when she was five. Though her father, an orthodontist, was scheduled to follow the family, he never did. Kate credited her sickly childhood with having shaped her as a writer, since she spent time alone in her bed imagining and observing. She majored in English at the University of Florida at Gainesville and then took on various short-term jobs. In 1994 she moved to Minneapolis, Minnesota, where she worked in a book warehouse and became drawn to children's fiction. Her first novel, *Because of Winn-Dixie* (2000), was published after a young editor spotted it in the "slush pile," a publishing house's collection of manuscripts sent unsolicited by aspiring authors.

When asked about *The Miraculous Journey of Edward Tulane*, Kate says, "One Christmas, I received an elegantly dressed toy rabbit as a gift. I brought him home, placed him on a chair in my living room, and promptly forgot about him. A few days later, I dreamed that the rabbit was face-down on the ocean floor—lost and waiting to be found. In telling *The Miraculous*

Journey of Edward Tulane, I was lost for a good long while, too. And then, finally, like Edward, I was found."

She lives in Minneapolis, Minnesota, where she faithfully writes two pages a day, five days a week. "E. B. White said, 'All that I hope to say in books, all that I ever hope to say, is that I love the world,' " she says. "That's the way I feel too."

IN HER OWN WORDS

An Outsider

When I was in college, and professors said, "Hey, you should think about graduate school. You've got a way with words," I thought, "Super. I've got a way with words. I'm gonna be a writer. I'll be rich and famous."

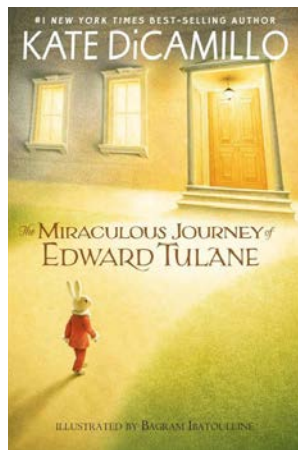
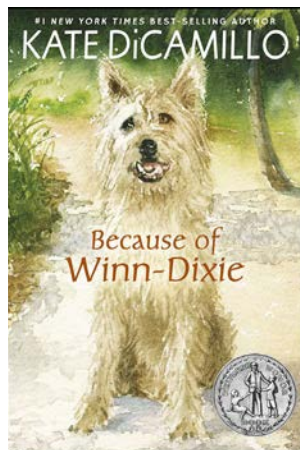
So then I bought a lot of black turtlenecks and started looking sophisticated and world-weary, and I spent the next ten years that way, until I realized that I wasn't going to be a writer unless I wrote something. I worked at Disney World. I worked at Circus World. I worked at a campground. I worked in a greenhouse. And the whole time, I said, "I'm gonna be a writer"—but I wasn't writing.

At the time, I was certainly a lost soul, but all of those jobs at the margin of society were a profound influence on me and became a way of looking at the world. I became an outsider, because the rest of my friends were moving along a very prescribed path, and I had fallen off the track. So it was actually a good thing. I didn't

know that at the time, though. Nor did I believe it. It's like, "Man, I'm a loser. What a loser. I'm a loser." And then I would say, "Look down and watch your step," which was my job at Disney.

Persistence

Well you know, I've been in so many writing workshops, writing classes, and to the right of me and to the left of me, there's always somebody much more talented than I am. And what I figured out is they're not willing to go through the rejection, which is enormous, and then the compromise that comes with editing your work. I decided a long time ago that I didn't have to be talented. I just had to be persistent, and that that was something that I could control—the persistence. I've always been kind of persistent.



A love-hate relationship

I always quote Dorothy Parker: "I hate writing. I love having written." And so every morning, it's the first thing I do when I wake up. And every morning, I wake up and think, "Oh, God. I don't want to write today." But I just go ahead and do it anyway. And then for the rest of the day, I can think, "Oh, I got that done." And then I start the battle over again the next morning...

Why do I write? Because life makes more sense when I write, because even though it's a struggle for me every day, at least once a week I'll be sitting there, and a feeling will wash over me of, "This is what I'm supposed to be doing." And I feel like I'm incredibly lucky that I get to do it. I feel like I'm incredibly lucky that I found what I'm supposed to do. And just because it's hard for me doesn't mean that it's not what I'm supposed to be doing.

Reading aloud and modeling

Anything teachers can do for the struggling readers in their classroom? Read to them. I know that's incredibly hard to do now, with standardized testing—that there's not enough time in the day to do that. But if you can read aloud...

And parents, it doesn't matter if the child is reading on their own, if you continue to read aloud with them each night. And, again, for parents, if the child sees you reading a book for your own pleasure, rather than screaming at them to read for 15 minutes, and then you're sitting out there, watching TV—if you can model for them that it is a profoundly moving experience for you to read a book for yourself, then that, I think, will encourage the child to read.

And beyond that, I don't know, because I was such a reader myself, you never had to beg me to read. It was how I made sense out of things.

Advice for young writers

If you want to write, you should read—a lot. And not only in a certain genre, but outside of what you're interested in. If you like realistic fiction, you should read fantasy. You should just read across the board. And if you want to write, you should write, which seems kinda like a no-brainer, but it took me about ten years to figure it out. That means making some kind of commitment to doing the work of writing, even if it's two pages a day; if it's a page a day; if it's, you know, just some kind of goal that you set for yourself that's reachable.

If you want to write, you should pay attention to people—everybody has a story—and listen to people when they talk. Not because you want to steal their story, but because almost everybody's interesting if you give them a chance and if you ask them the right questions

So, that's it. Listen. Write. Read. Pretty simple.

Excerpted and Adapted from:

BookBrowse.com: [Kate DiCamillo Biography](#)

Britannica.com: [Kate DiCamillo – American Author](#)

ReadingRockets.org: [Transcript from an Interview with Kate DiCamillo](#)

KateDiCamillo.com: [Official Website](#)

THE JOURNEY FROM BOOK TO STAGE

— Dwayne Hartford,
Playwright

I am so lucky to have been given the chance to write this adaptation of Kate DiCamillo's *The Miraculous Journey of Edward Tulane*. I loved the book from the very first page. I connected with Edward and his journey toward understanding and embracing love. As I read the book, I immediately began to see images of how to tell the story on the stage. I knew I had to write this play.

I must feel that connection to a story—that need to tell that story—before I will commit to writing a play. If I am not fascinated by the story, how could I possibly write a play that would fascinate its audiences? I have tried to write when I'm not passionate about the subject, and it just doesn't work for me

I started my career as an actor many years ago back in New England. Right after college, I got a job directing a play. I discovered I liked to direct in addition to acting. I went back to grad school and got some training in directing. I moved to Phoenix, Arizona and got a job as an actor with Childsplay. Eventually I began directing for the company as well. Later on I had an idea for a play, so I wrote it. With the help of many talented theater artists, that play went on to be produced and published. I discovered a whole new career path. While I've had no formal playwriting training, I have had some wonderful mentors who have helped me to find my voice as a writer. To date, six of my plays have been published. Seattle Children's Theatre produced my adaptation of *A Tale of Two Cities* during the 2008-2009 season.

There were some pretty big challenges in adapting *Edward Tulane* into a play. The biggest being that plays are about action, so how can you have a play where the central character cannot speak or move? Early on, I had the idea of an actor on stage voicing Edward's thoughts and emotions. This led to another challenge. Can you have an actor outside of the action of a scene without splitting the focus of the scene? By that, I mean will the audience watch the actor voicing the thoughts and not the action in the scene where other characters are interacting with Edward the inanimate toy? Fortunately, we discovered in the first workshop that this split focus could work, and the audience could follow both.



Dwayne visiting penguins in Cape Town, South Africa

Another amazing thing happened in that first workshop. I always imagined that music would be very important to telling Edward's story. Originally, I pictured a separate musician off to the side of the stage. Kyle Sorrell, the actor hired for that first workshop to voice Edward's thoughts, is also a gifted musician and composer. He suggested combining the roles of the voice of Edward and the musician. I'll forever be grateful that Kyle made this suggestion. Now the music is part of Edward. Through the music, we better understand his feelings as he travels on his path to love. Kyle created the music and played the role in the original production of the play. One of the things I love most about creating theater is the collaborative nature of the art form. I love being in a rehearsal studio, discovering the world of the play with other theater artists.

Another challenge with this adaptation is that the novel has many, many characters and many, many locations. (It is a journey, after all.) While some plays require large casts, this play couldn't be that way. Childsplay, the theater company that commissioned me to write the play, could only afford to hire a limited number of actors. The solution to the problem came from the novel itself. As Edward sits on the shelf in the doll mender's shop, the Old Doll tells Edward:

I have lived one hundred years. And in that time, I have been in places that were heavenly and others that were horrid. After a time, you learn that each place is different. And you become a different doll in each place too. Quite different.

I realized that actors are like the Old Doll. They could become different characters in different scenes. And if the sets are simple and not necessarily realistic, the place could change easily and quickly with each scene. It sounds obvious now, but for me, it opened up the possibility of telling the story with very few actors—four—and a very simple set. In doing so, the play became very theatrical. By that I mean that it became the kind of story that could only be told by live actors in front of a live audience. Part of the magic of the play is that the audience watches these transformations right in front of their eyes, and through this, they go on the journey with Edward. By showing the transformations of the actors and the space, we invite the audience into the world of the play. The audience becomes part of the story, with the Traveler becoming their own Pellegrina. Like Edward, by the end of the play they find their way home.

A CHAT WITH SIX YOUNG ACTORS

– Zoe, Natalia, Mika, Lucas, Kalia, and Esteban

These six actors are double cast in the three roles of Abilene, Bryce and Sarah Ruth and will be alternating performances during the run of the show. We asked them a few questions about their work.



Zoe Papadakis – Abilene

How did you get involved in theater?

I started taking classes at SCT when I was seven and really liked it! Then my aunt's friend told us about auditions being held at Book-It Repertory Theatre, so I auditioned and had SO MUCH FUN that I was hooked, and ended up playing the part of Young Winifred in *The Brothers K*!

Are you ever nervous about performing? If so, what do you do about it?

Yes, sometimes I get nervous before an audition or going on stage to perform. In addition to practicing a lot at home, I run through everything in my head just before going on stage. I also tell myself I can always do better on something!

What's the most important thing you've learned about performing?

To stay in character the entire time—NO MATTER WHAT!

How do you prepare for rehearsals?

I first read through the script and figure out what I want to do with my character. I then try to memorize the script by reading the other characters' lines in my head while covering my own lines. This way I can test myself when it comes to my lines.

After that I add blocking and character into my lines. If there's music and choreography, I work on that too!

How is it different to work with kids your own age versus adults?

It's easy to become friends with kids and fun to work with adults because they were once kids and can understand us. It's also great to learn from the adults. The adults are really fun to work with and sometimes feel like another family.

Zoe is a seventh grader at Catherine Blaine K-8 and fortunate to live so close to so many great theaters she can both attend and perform in. She enjoys singing, acting, playing the piano, and writing chapter books that she can turn into plays or songs. And like most teenagers, she loves to spend time with family and friends, eat delicious food, play video games, and sleep!



Natalia Ortiz-Villacorta – Sarah Ruth

How did you get involved in theater?

One of the first shows that really impressed me was *James and the Giant Peach* at SCT. And I thought that theater was so different in how it tells a story in a vivid and colorful way, that I immediately wanted to learn how to do it, to be part of that. Later that year I started taking lessons at SCT's Drama School, where I have since done some student shows. Now, theater is a huge part of my life.

What has been your biggest challenge as a performer? How did you handle it?

Looking at the audience. I always try not to look into the eyes of a member of the audience. I also like to have focal points, so I can look somewhere and not get easily distracted.

How do you prepare for rehearsals?

I like to run through any of my lines or any of my songs at home before rehearsals. And if I'm doing a musical, I like to hear the songs on my computer. Also, if it's an adaptation of a book or movie, I'll see the movie or read the book, just so that I can learn how the original story was told.

How do you balance schoolwork and rehearsals?

I get home from school, I try to finish as much homework as possible until I need to leave for rehearsals. And, I always bring some of my homework just in case I'm not needed in a scene and have some downtime.

Natalia is a 12 year old who loves to sing. At school, she's in choir so she gets to sing every day. She takes ballet and piano lessons as well! She doesn't know what she loves more, either music and acting or pizza!



Mika Kita Wellington – Sarah Ruth

How did you get involved in theater?

My family has always been very involved in the theater. My two older sisters have actually both done mainstage shows at SCT and loved it! My Mom has performed in theater and plays and sings music. My Dad doesn't act onstage, but he likes to sing musicals in the car with me. I can remember when I first did an acting camp at a local improv theater when I was in kindergarten and I really enjoyed it and decided to keep pursuing it. Theater has been a huge part of my life, and always will be. I love it because it is something you can do your whole life long.

What's the most important thing you've learned about performing?

The most important thing I have learned about performing is that you don't "play" a character, you "are" a character. When

I'm on stage I'm not Mika, I'm Sarah Ruth. Remembering this is very important because you are always involved in what is going on onstage. Even when the focus isn't on you. Once you say a line you don't zone out and wait for the next one. Your character has to stay involved and engaged during the scene and respond and react to other people's lines.

What was the audition process for this show and how did you feel during it?

The audition process for this show was a little complicated. My audition was an add-on for my summer season audition. Those are the shows with drama school kids they do during the summer. If they thought you might fit a part, you would get a callback for the school year. During the callback you would perform a little bit of the play for them. The character that you performed is chosen by the directors. If they liked it but still wanted to see more of you performing you could get a second callback. I did not get a second callback, so I was assuming I did not get the part. During this process I was mostly excited and a tad nervous. When waiting for a response from them I was very eager and then super excited.

Mika is a sixth grader, and aside from performing in theater she also plays the cello and is happy painting and creating art. Mika enjoys going skiing along with her mom, dad, and two sisters. Her favorite sport is volleyball and she plays for her school and a club. Mika is very busy and having fun and wants to keep doing it all!



Lucas Oktay – Bryce

How did you get involved in theater?

When I was 10, I took a class called *The Art of Comedy* at Taproot Theatre, taught by Rob Martin and Solomon Davis. When the camp ended, I was asked to be in their annual fundraiser show where I performed a solo comedy act and acted in a couple of group comedy skits. I loved being on stage, working with other actors, and making people in the audience laugh, and I loved that everything was happening in

the moment. After that experience, I knew I wanted to become an actor. I took classes at SCT, and because I love to sing, I became interested in musical theater. At the end of sixth grade, I auditioned to be in the cast of SCT's production of *Chitty Chitty Bang Bang* and I was offered a part. Since then, I have been working as much as I can in theater and in film and TV.

What has been your biggest challenge as a performer? How did you handle it?

I don't know if this really qualifies as a performing challenge but occasionally as a performer, there are days I don't feel 100%. I might have a cold or be really tired. Theater people always say, "the show must go on," and that's true! Sometimes performing when I don't feel good can be a challenge, but only at first. Once I am in character, I always forget about the cold or the headache, or whatever might have been bothering me. It just goes away.

What was the audition process for this show and how did you feel during it?

The audition process for this show was really fun. The character Bryce is a good guy—he has a big heart, he's resilient, and despite all the challenges he's faced, he doesn't give up. My audition was an opportunity to bring Bryce to life. I felt great at the audition! I was happy about getting to play my guitar. I was really prepared, and it helped a lot that Courtney (director) and Trick (casting associate) were so warm, present, and encouraging. I think it helps to know that when you audition, the people watching really want you to succeed.

How do you balance schoolwork and rehearsals?

Balancing schoolwork and rehearsals is not easy, especially in high school. It's important to be a conscientious student before rehearsals even begin. That way, my teachers know me, and my work ethic, and they are usually more willing to grant an extension or let me make up work when I have free time. The most important thing I've learned is to be strategic about using free time at rehearsals—I have learned to plan ahead, and I'm always bringing the kind of homework I know I can get done.

Lucas is a tenth grader at The Northwest School. When he's not acting, Lucas is the lead vocalist and one of the guitarists for an indie pop band called Nightloops. He also loves music, ultimate frisbee, hip-hop dancing, honeycrisp apples, and his very fluffy dog, Leo.



Kalia Estes – Abilene

How did you get involved in theater?

When I was in first grade, I started voice lessons with Mrs. Lori Gilbert. She was my first music teacher ever. After she learned my sister's voice and my voice through a few months of lessons and concerts, she introduced us to musical theater. She encouraged us to audition at Kidstage in Everett. This was when my musical theater world began. So, my sister and I auditioned for *Beauty and the Beast Jr.* and we both got the part of a teacup. We loved our experience so much and were eager to keep on going. So, we kept on auditioning for more and more shows. Now we are so thankful for that moment when our voice teacher had the idea of encouraging us to be involved in musical theater.

What's the most important thing you've learned about performing?

Performing has taught me so much that applies to my life. The first thing I learned is that during the audition process, sometimes if I don't get the role, it doesn't mean that I am not good enough or that they didn't think that I was talented enough, it just means that they saw someone else that can play the role or look the role better. I always used to put myself down after every rejection I got, but with time it just taught me to keep auditioning and to not give up. Another thing I learned is that when acting with someone else, you can't just focus on your lines only, you have to listen as well. If you are doing a scene where two people are talking, it doesn't feel as real if one person is not fully listening and reacting to what the other person is saying. I try my hardest to do that as much as possible. The last important thing that I do in almost every show I am in is to MAKE A TRACK SHEET! I learned that doing this will help sooooo much! It helped me to enter on-time, exit on-time, do all of my costume changes, remember all of my props, and to keep track of where I am in the show. After a little bit, I memorize my track sheet and it makes my life so much easier. Those are just the highlights of what I have learned.

Are you ever nervous about performing? If so, what do you do about it?

People always assume that I never get nervous anymore after all the shows I've been in. But truthfully, I still get nervous backstage before every single show. Although, I don't get too nervous, like I used to a few years ago, I still feel the nervous energy. To prepare myself for this, I have a pre-show ritual. First, I have about two minutes of just breathing in and out and focusing on my character. Second, I'll read through my track sheet and think about all cues, props, and costume changes. Third, I'll physically check if my props and costumes are where they are supposed to be. Lastly, I pray to God that the show will be amazing and that we will stay safe and have tons of fun. If I do this, then all my nervous energy turns into excited energy.

Kalia has been playing soccer for five years. When she craves for something, she goes to the kitchen and makes it. She takes pride in projects that require details, such as crafts, photography, and design. She plays the ukulele with her sister when she's not on stage. Kalia wants to be an orthodontist like her mom, and loves traveling with her family.



Esteban Ortiz-Villacorta – Bryce

How did you get involved in theater?

From a young age I have loved the arts, my father taught me guitar growing up, and I have always loved to sing. I began to sing for my elementary school choir in fourth grade and began to familiarize myself with the ambience of the arts. In fifth grade, all students were required to participate in a school musical. Being one of the more comfortable students interested in singing in front of the school, I was given the chance to play Jim Hawkins in my first production, *Treasure Island: The Musical*. From there the acting bug bit, I began to take courses at Seattle Children's Theatre, which introduced me to the wide world of theater, allowing me to participate in multiple shows over the past five years, infinitely learning and growing.

What are you looking forward to about this process?

I am really looking forward to working with a second actor portraying the same role I am. It is going to be a very interesting dynamic as we will both have common understanding of Bryce. Yet, our interpretations will be different in our heads, which will allow for diversity in the portrayal of the character. The acting will differ from actor to actor and it will be a very unique experience as a performer. I am also looking forward to working with my sister (Natalia) on stage. I have never acted with her in a professional setting, and the fact that we are playing siblings on stage as well is going to be an interesting time. I hope to grow closer with her through this process and I hope it brings vulnerability and passion to the show.

What has been your biggest challenge as a performer? How did you handle it?

My biggest challenge as a performer is taking in the environment of the show, the period, and the location. I tend to overlook these things, which makes it harder to understand the background behind my character's intentions and beliefs. It also makes it hard to understand historical context in the show, for example world events that are referenced or alluded to will go over my head, losing an opportunity to grow in knowledge. The way I handle this is by researching as much as I can about the period the show is set in, so I can get a good feel of the atmosphere surrounding my character. Once I have learned about the history, I try to connect events and current beliefs to the motives of my character which allows me to develop tactics, objectives, and personality traits relevant to him.

How do you balance schoolwork and rehearsals?

It can become very difficult to balance both academics and theater especially as a sophomore in high school. What helps is using days off to catch up on all the lessons and work missed over the week, to get back on schedule. To do this I need to have full focus, so I use the day off and dedicate 100% of my time to work. I don't socialize with friends or participate in fun activities until I finish. When I have a lot of work to do on days of rehearsals, I bring my work with me to the rehearsal space and work on whatever I can during downtime, increasing my chances of staying on schedule with both my school work and show work.

Esteban is a high school sophomore who loves theater as much as singing and playing guitar with his rock band Not Alone. He has appeared in various SCT summer shows as well as in other student and professional productions in Seattle. He loves to travel, he is always up for a good steak dinner, and appreciates taking photos with his friends.

ABOUT THE SET DESIGN

From Carey Wong,
Set Designer



Dorothea Lange's photographs of three migrant families camping behind a billboard in California



Set model of the beginning of the play

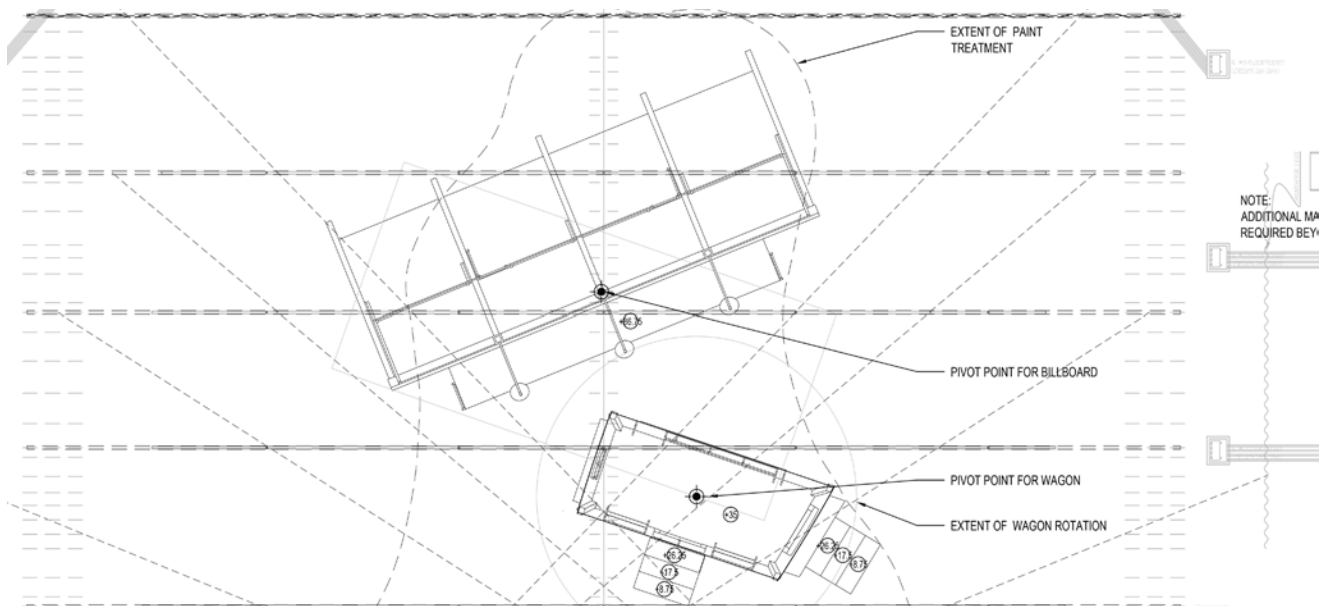
In choosing a visual environment or setting for *Edward Tulane*, the creative team discussed how to portray the group of actors presenting the play. One of the characters is called the Traveler, and this suggested the tradition of the European Romani or Irish Travellers who lived in and traveled in vardos or caravan wagons throughout Europe and Britain. We also looked at Dorothea Lange's well-known photographs taken during the Great Depression in 1930s America. A number of these depict an encampment that has been set up behind a billboard, with the billboard used partly as a shield from the inclement weather. These images helped us decide that our actors are an itinerant band of players moving from place to place with their caravan wagon to present the story of Edward Tulane as entertainment and encouragement to other migrants during a time of great change and movement in America.



The caravan wagon in use for a later scene



Stage set-up changed for the second act

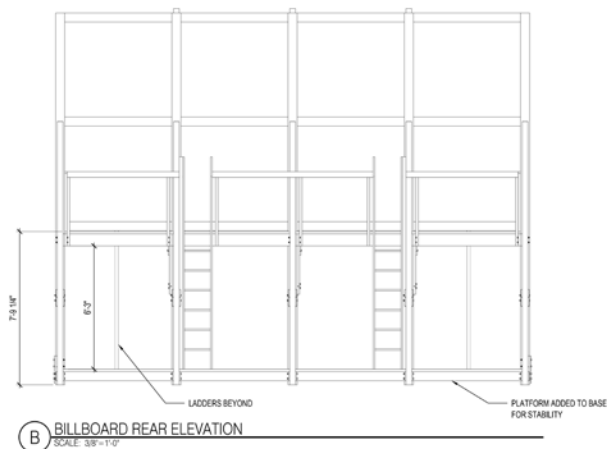


Ground plan showing scenery positions for the first act. The diagonal lines across the image mark the sightlines from the far sides of the audience and are used to check that the audience can see all the action, and for where masking may need to be placed to hide anything backstage that is not meant to be seen.

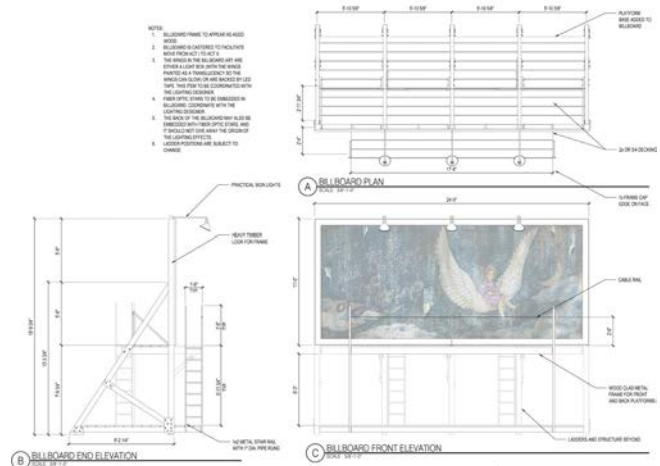
In our play, these actors have placed their wagon next to a billboard as well, and they use it as a backdrop to help present the story. They use everyday household objects and bits of furniture transported in their wagon in “rough magic” fashion to tell the tale of the porcelain rabbit’s miraculous journey.

What appears at first glance to be a very simple, rustic and dust-blown set for the show does have some surprises built into it. As the play progresses, the story takes on a life of its own, and the billboard comes to life as an illuminated starry sky, with the wings in the billboard illustration glowing at moments that

Edward dreams he is in flight as a refuge from the difficulties he encounters in his journey from owner to owner. The caravan wagon and billboard also rotate at key moments so that as the play goes on, the actors have fewer and fewer props and furniture pieces available to use. Yet, because of this increased sparseness, Edward's story takes on greater resonance and meaning as it approaches its conclusion.



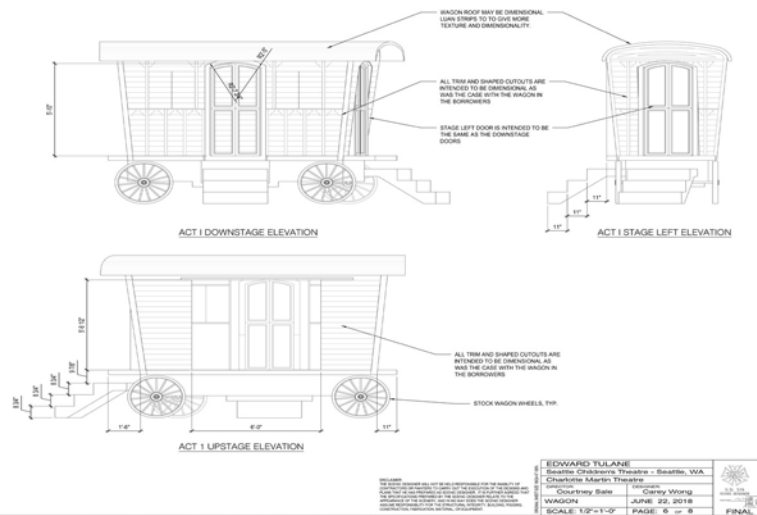
Technical drawing of the rear of the billboard



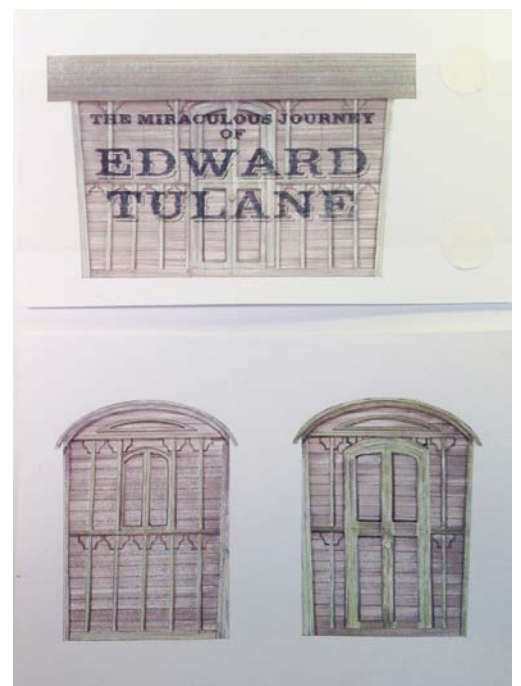
Technical drawing of the base, side, and front of the billboard, with measurements and notes for the scene shop to use for the build



Artwork for the very faded billboard



Detailed drawing of the caravan wagon



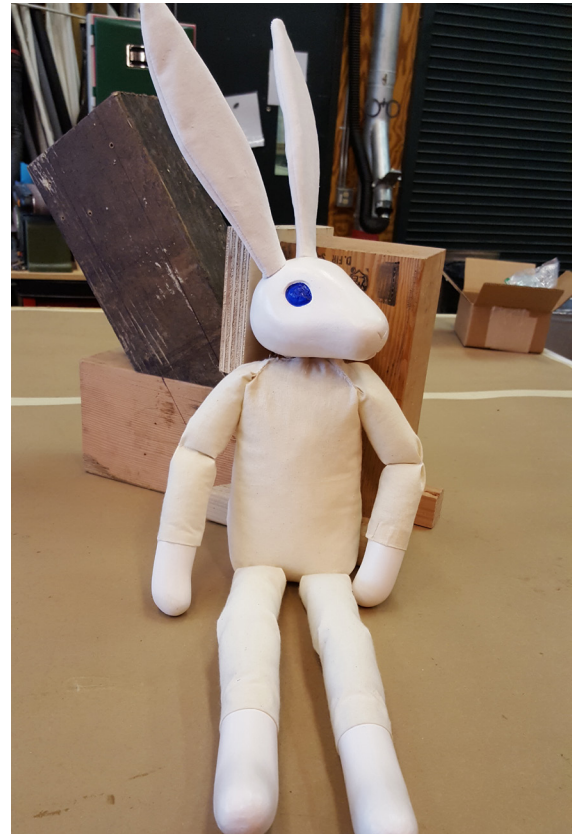
Color elevations of the wagon used to guide the scenic artists for paint treatment

ABOUT THE PUPPETS

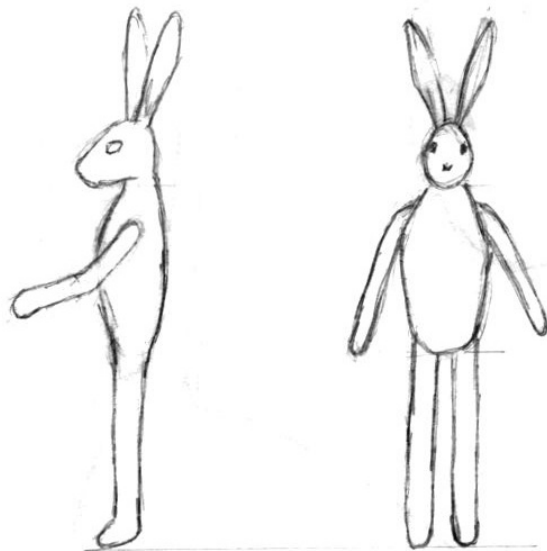
From Annett Mateo,
Puppet Designer

Edward Tulane's journey is presented to us by a group of traveling storytellers, carrying all they own with them in their caravan wagon. The aesthetic of the show is handmade and crafty—very homespun. The storytellers use several types of puppets: rod, shadow, and for lack of a better way to describe it, an object puppet as Edward Tulane himself.

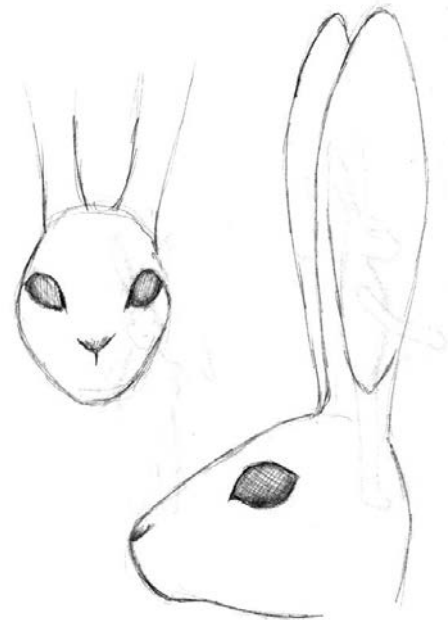
Object puppets don't use any of the usual mechanisms that many puppets have—they are handled the same way people play with dolls or action figures, for example. But as the whole story revolves around Edward, he seems quite animated. I am starting by building eight Edwards in order to cover all his transformations. He starts in young Abilene's elegant home very proper, fancy and new. But after he is separated from her, his difficult journey finds him submerged in the Atlantic Ocean, buried in a junkpile, thrown off a train, used as a scarecrow, and shattered into pieces before being restored close to his original condition. This fellow seems to have more costumes than the whole rest of the cast combined! And some of the changes near the beginning are so fast that it is hard to tell if we will have time to change his clothes or if we'll have to switch him out completely. We probably won't know for sure until rehearsal starts. Also, there is going to be one Edward, that will be a duplicate. When the young boy Bryce turns him into a dancing marionette, that version of Edward will already have the control strings attached, so the actor playing Bryce doesn't have to tie them all on during the scene. That Edward will also be lighter than the other ones that I have cast and weighted to sit properly, so it will move more easily.



Unfinished model of Edward



Sketch of Edward's body. His head, hands, and feet will be rigid material. Arms, legs, body, and ears will be soft.



Edward's head



There will be three rod-puppet crows, all with flapping wings and moving beaks. They will have a rougher texture, as if they might have been made from found objects.



Lucy the Dog's head will be moveable, as will her ears and mouth. Her legs will be free hanging but weighted so they move well.



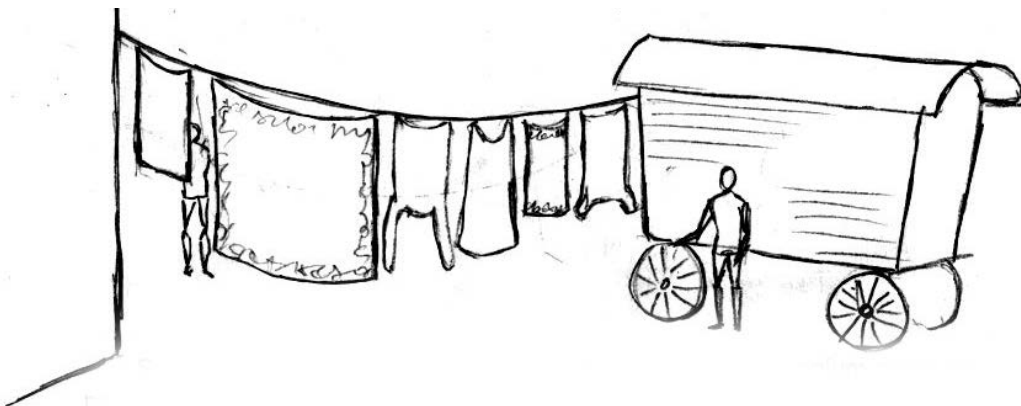
Research image for Lucy's look



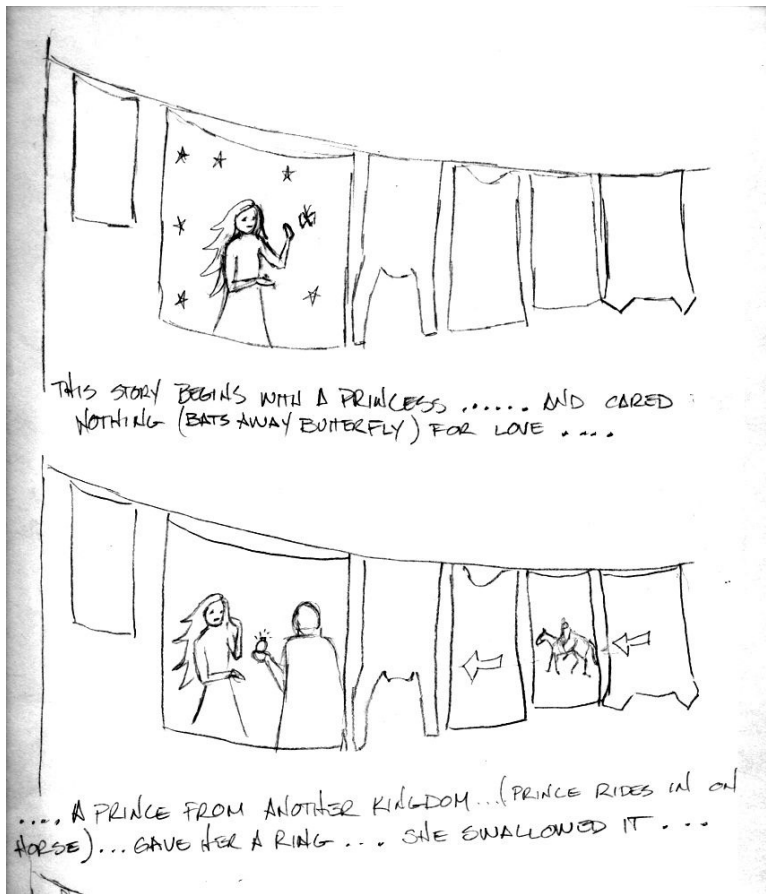
Finished version of Lucy, showing the position of her control-rod mechanism

Unlike Edward, the rod puppets—Lucy the Dog and the crows—start very worn-in as they have seen a lot of life. Rod puppets are manipulated exactly the way they sound, by rods attached to their bodies.

The third style of puppetry, shadow puppetry, is used to illustrate the cautionary tale that Abilene's grandmother Pellegrina tells of a haughty princess who dismisses love. One of the things we see in the storytellers' caravan is a long laundry line of all their clothes, table cloths, dish towels, and the like. This becomes the screen for the shadow puppet sequence. In the story the princess runs away and wanders through the woods. The actors



Suggested set-up for the shadow puppet sequence, with the laundry line hanging from the storytellers' wagon



Storyboard of the puppet action for the beginning of Pellegrina's tale. Positions of the shadow puppets on individual pieces of laundry are seen, and arrows mark the suggested movement of images from one piece of laundry to another.

will hold lights in their hands to create the shadows and move with their puppet(s) along the line of laundry. The whole story will take place on different pieces of laundry, with the actors switching puppets out, moving around and going from one end of the laundry line and back again, making it look like illustrations out of a book that have come to life. The shadow puppets themselves will be colorful like stained-glass windows, only plastic because it's lighter. Contrasting all these styles of puppetry in one play is going to be fun to watch!

(Pellegrina is a bit of a trickster. There is a long history of tricksters in storytelling. See if you can spot her during the show in the shadow sequence and as a crow.)



A look at how shadow puppets are manipulated



Research images for shadow puppets, showing the classic illustration style of color surrounded by a strong black outline



Love in our lives makes us better people. In *The Miraculous Journey of Edward Tulane*, Edward comes to understand the many active forms love takes. Fred Rogers described love this way, “Love isn’t a state of perfect caring. It is an active noun like struggle. To love someone is to strive to accept that person exactly the way they are, right here and now.” Throughout Edward’s journey he sees who has that ability and in turn, learns how to reciprocate.

There are many ways love shows up in our lives. Parents and caregivers demonstrate love through caring for our well-being, talking through challenges, teaching us, and offering direct expressions of love. In pre-school and early elementary years, loving friendships help us develop social and emotional skills that increase our sense of belonging. Friendships can also allow us to grow in self-esteem, leading to better performance in school. One profound way to show love to our friends is to inspire confidence in them. Genuine affirmations and positive feedback are meaningful ways to show love.

There are times when love feels challenging. Sometimes love gets buried under feelings of overwhelmingness, exhaustion, and worry. In those moments it is important to know that even when stress surfaces, love remains. As we grow, thinking about the ways we offer self-compassion or self-love will bolster our ability to share love with other people, reminding ourselves even in moments of difficulty that we have choices. We can choose to treat ourselves with kindness. We can choose to interact with others wholeheartedly.

Love creates a physiological response in the body. We are literally wired to give and receive love. Doing something nice or an act of caring releases endorphins, which are hormones that help relieve pain. Even simply watching someone extend kindness to another can produce this effect. Studies have shown those who have more love in their lives through friends and family live longer!

Love and kindness are truly healthful. Though there are many benefits to practicing love beyond health. People who express and accept love every day in their lives are on the whole happier humans. The need for love in our lives lies at the very foundation of our species. Love promotes our connectedness and interdependence with one another. It makes us safer and more generous. Those qualities can extend to larger communities helping to make our world better.

Edward’s journey teaches him not only about what love is, but what it means to him when he accepts and receives the love of others. Early on, Abilene’s grandmother tells him a story about a vain princess who cares nothing about those who love her in hopes that it would help him to understand. Later, while he is on his journey, the fisherman’s wife, Nellie, also tries to explain what love means. But when Edward sees the effects of true love during his time with Bull and Lucy, and then with the children Bryce and Sarah Ruth, it brings it all together and he finally accepts what love is and what it means to him. It can be joyful, comforting, and, yes, sometimes even heartbreaking.

As Fred Rogers said, “Deep within us—no matter who we are—there lives a feeling of wanting to be loved, of wanting to be the kind of person that others like to be with. And the greatest thing we can do is to let people know that they are loved and capable of loving.”



ANTHROPOMORPHISM

(an-thro-po-MORF-ism): Attaching human characteristics to a being or thing that is not human



People love to humanize objects and other creatures. We find examples around us on a daily basis—children have private conversations with their dolls and stuffed animals, people of all ages dress up their pets and talk to them as if they are their human babies. We use animals to describe our feelings and habits. We say things like, “happy as a lark,” “hungry as a bear,” and “busy as a bee.” No one knows where or when humans began doing this in our evolution, but in order for humans to survive, one can imagine how important it must have been to study the nature and ways of each animal, and how natural it was to imagine those animals experiencing the world the way we do and sharing our range of feelings. And it’s easy to understand why we relate to dolls this way, too, especially if we are feeling vulnerable or alone.

The story of Edward Tulane relies on anthropomorphism. Edward is a china rabbit who is gifted to a child, and then, through a series of unfortunate events becomes lost, and found, and lost again, encountering many different people on his journey, each seeing whom they want to or need to see in him. In return, they give Edward the tools he needs to learn to grow. We don’t see the full story of the humans’ lives the way we see Edward’s, but we do see what their time with the “human” they see in Edward gives them.

At the start of the story, when Edward is presented to Abilene by her grandmother, she is told that he was made by the best doll maker in Paris. Edward begins his journey in the upper class, with all the external trappings of privilege. Abilene sees Edward as a sophisticated playmate, and frequently puts words in his mouth which are usually quite contrary to what Edward is actually thinking. In a comical edge to the play, we are given a window into Edward’s thoughts, and learn that he is quite a snob and a contrarian, and very self-absorbed. Edward doesn’t have love for anyone but himself.

After Edward is lost overboard on an ocean voyage and all his fine clothing is destroyed, he is found by a fisherman and given a new home. Nellie, the fisherman’s wife, names him Susanna and makes him a dress to wear.

Nellie, whose grown children have left home and who spends a great deal of time alone, is grateful for Susanna’s presence. She tells the rabbit of the death of her young son. She processes her loss by loving Susanna as the child for whom she mourns, while Edward, whose long ordeal alone under the ocean has made him start to look at his place in the world a different way, feels firsthand what it means to be needed and loved.

Sadly, the tale does not end with Nellie and Edward finding a life of love and contentment. Nellie’s daughter, on a visit home, is embarrassed by her mother’s relationship to the china rabbit, and tosses Edward into the town dump. Fortunately for Edward he is discovered and dug out by Lucy the Dog, the traveling companion to Bull, a man who had to leave his beloved family behind and is living a rough life as he travels around in search of work.

Upon seeing the china rabbit in Lucy’s mouth, Bull immediately recognizes another lost soul and says, “...somehow you got separated from the child who loves you.” It is at this moment that Edward experiences a sharp pain in his chest and thinks, “Abilene. Abilene loved me.” Then Bull makes a profound statement. Using the new name he has given Edward, he tells him, “So, Malone, you are lost. Well, Lucy and I are lost, too. If you’d like, you can be lost with us. I have found it much more agreeable to be lost in the company of others.” Bull replaces the dress Nellie made with an “outlaw” look more suited for their situation, crafted from a bandana and an old hat. He makes Malone the keeper of his memories, asking him to remember the names of his children back home in North Carolina, in case he is not able to return to them. It brings him some peace of mind. Word spreads about the china rabbit who remembers, and soon other people in Bull’s situation share the names of their children with Malone. So it is that Edward has not only made two new friends, his life has been transformed, through challenges and pain. As Malone, he comes to understand more about loss, love, and the power of friendship.

Edward is not done with his journey, and in his next incarnation he is ripped from the love and companionship of Bull and Lucy and tossed off the train they are traveling on by a guard who discovers them stowed away in a boxcar. Again, he is found, this time by an old lady. Unlike the others who find Edward and kindle a relationship with him, this old woman is a mean and coarse woman, and the only use she has for Edward is making him into a scarecrow. But she is an important step on the way to the two people who need Edward the most and will teach him the most. With the dark there is the light, and in this chapter of the journey the light is in the form of Bryce, a boy whom the old lady hires as a day laborer. One evening Bryce comes back to the old woman's garden and takes Edward, saying, "I come to save you."



Bryce and his young sister Sarah Ruth, who is gravely ill, live with an abusive father. Giving Edward to her, Bryce says, "I got him special for you" to which she responds, "Special for me." She names him Jangles. Edward thinks, "I like it. It's a good name." He realizes, as Sarah Ruth hugs him to herself, "Nobody has ever held me like this." To Sarah Ruth, Jangles is a tangible piece of Bryce's love for her and something that is all her own. To Bryce, he is something he can provide to ease his sister's struggle, even if it's just for a moment. After the father comes home and slaps Bryce for sassing him, Edward thinks, "I wish I could protect you from that man." Still later, as Sarah Ruth's condition deteriorates Edward thinks, "I wish I could protect you – from everything." Heartbroken when Sarah Ruth dies, Bryce and Jangles begin traveling together, and helping each other grieve their terrible loss. But when Bryce eats at a diner and doesn't have enough money to pay his bill, the owner grabs Edward and smashes his head against the counter top. "And the world – Edward's world – went black."

Bryce takes the broken pieces of Edward to a doll mender. Unable to pay for it, he tearfully leaves Edward there on the doll mender's promise to repair him. It's the last gift Bryce can give Edward, and is the greatest sacrifice—letting something go, selflessly, that it may live on without you. Now Edward not only knows what a broken heart feels like, he has had a brush with death, but been saved and resurrected, albeit against his wishes, and finds himself sitting on a high shelf in a toy shop. Another doll tells him that no one is going to buy him, but Edward responds, "I have no interest in being bought."

Doll: Don't you want some little girl to take you home and to love you?
Edward: Don't talk to me about love. I have known love... I am done with hope. I am done with love. I am done.

When many years later a shopper arrives looking for a special doll for her daughter, she sees Edward and the two of them recognize each other. The shopper is Abilene. All that Edward has been through allows him to feel the love coming from her and it rekindles his hope. His journey is complete. He is going home, profoundly changed by everyone he met along the way, just as he changed their lives.



Our title character Edward Tulane discovers much about himself on his unexpected journey and most of it happens through interaction with people unlike those he'd met before. Edward finds the true joy of learning about himself through the time that he spends with people in new places, people who have had different life experiences, and people who live their lives in very different ways. Edward's journey reminds all of us how we can enrich our lives by learning about other cultures, and how the hopes and needs of people in unfamiliar places are similar to our own.

Traveling to new places appeals to us for many of the same reasons. For us, experiencing new neighborhoods, towns, cities, states, countries, and the people who make up those cultures is a way to broaden our horizons and give us a better understanding of our world. It allows us to see the world in a new way and, most importantly, with an open mind. It's a way to meet new friends, and they can share their wisdom about how we can enrich the experience of our time in a new place even more. This happened to Edward, when the fisherman told him about the North Star and the constellations, and when Bull and Lucy the Dog explained how to live a life on the road. That information helped Edward later in his journey. All of these details and interactions not only make our time more enjoyable during the trip, but also give us a learning experience that we can take home and hold on to for the rest of our lives. As the Old Doll tells Edward later on his journey, "Every time a new person comes into our lives, we start off on a new adventure."

When Edward was at home, he didn't seem to have much use for people in general. He was quite content with his life as it was. This was his comfort zone, and he wasn't very interested in what anyone else wanted or needed. Although Edward didn't

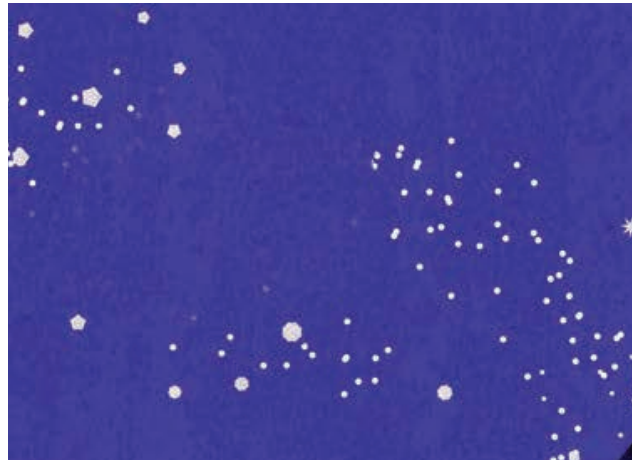
choose the circumstances that led to his journey, traveling is a great way to step out of our own comfort zones. Like Edward, we all enjoy the familiar things around us, but when we are in a new place we are forced to rely more on our own sense of instinct and adventure. We never want to put ourselves in a dangerous situation, of course, but that is where another important part of traveling comes into play: preparation. Edward didn't have the chance to do this but learning in advance about your destination is an important way to make the most of your travels. Guide books, maps, travel videos and history books give us the details we will need to make our time enjoyable, and they are another great way to learn more about cultures and customs. It is then even more fun to experience the places and people we have been learning about.

Traveling and experiencing new people, cultures and ways of life can also build our own sense of confidence, independence and self-assuredness. It gives us the chance to learn a new language, try new foods, and participate in new cultural events. We also have the chance to share where we are from with our new friends, what foods we eat, and what special cultural events or celebrations we enjoy at home. And it works the same even when you are in your own country. There are many interesting and diverse regions throughout the U.S., and neighborhoods you may not have explored in your own hometown that have a great deal to offer.

Experiencing time in a new culture can be enlightening in other ways, too. Seeing what is important to other societies can open our minds to new ways of appreciating the world, reminding us that the way we do things isn't the only way to do them. It can push us to look for new and better ways to live our lives. Or seeing hardships and struggles of new friends can put the

way we live into perspective. We may be reminded that clean water, fresh food, accessible roads and public transportation should not be taken for granted, because there are people in other places without it who have much more difficult lives. It can give us a chance to examine what is really important to us and help us understand how grateful we should be for all that we have. It can also stimulate some of us to find agencies and organizations at home and around the world that help families in under-served neighborhoods or countries who need help with the basics to live a good life.

Travels of all kinds can be miraculous in their own ways. Whether you go to a foreign country or a different part of your own country, there are always new things to learn, new neighborhoods to visit, new cultural events and ceremonies to experience, and new friends to make. Even in your own city, there are a variety of cultures and people from diverse backgrounds who can open you up to new ideas, tastes, fashions, music and entertainment. The most important thing you can learn is that even though many people live in different ways, we are, after all, still people. Your own miraculous journeys will not only give you insights into yourself but will also help show how miraculously human we all are, no matter where we come from.



Resources

SeattleCenter.com: [Festal Cultural Festivals](#)

VisitSeattle.org: [Seattle's Annual Festival Calendar](#)

CNN.com: [10 Places that can Change your Child's Life](#)

WorldofTravelswithKids.com: [Travels with Kids](#)



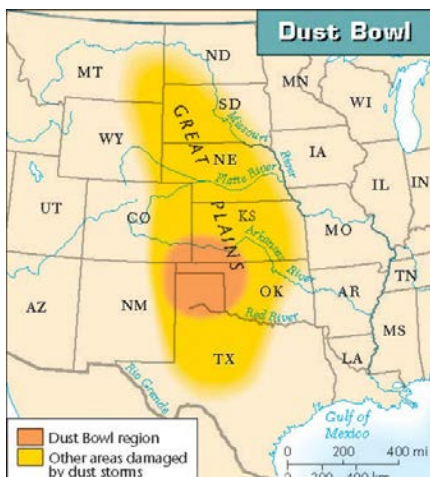
THE GREAT DEPRESSION



A long line of people waiting for food



Crowd gathered outside the New York Stock Exchange on October 29, 1929, after the market crashed



The Great Depression of the 1930s was a very hard time for American families and children, and for the world as well. Europe, Asia, Africa, Australia, North and South America were all affected by the economic and social crisis that began here. There was not one single cause of the Depression, but instead, a few things that happened at the same time created a disaster. The first was the Stock Market Crash on October 24, 1929, which led to banks collapsing and many families losing all of their hard-earned savings. In 1933 alone, people who had money in banks lost \$140 billion. Many families lost their jobs and their homes. At nearly the same time, a horrible drought primarily across the Southern Plains of the United States killed crops and caused many farming families to lose their land. Many farmers moved to California, looking for new opportunities. Making all of it worse,

at that time most of the money in America was closely held by a very small number of very rich people, leaving everyone else with much less and limiting the possibility of helping businesses survive and expanding the economy. Families and children were deeply affected by this crisis, which was not of their making.

Families who had been middle-class before the Depression suddenly faced much lower incomes. Beverly Cleary, author of the *Ramona* books, who grew up in rural Oregon, describes the shock of her father losing his job in her book *A Girl from Yamhill*.

I sat filled with anguish, unable to read, unable to do anything. When Dad finally emerged from the bedroom, I felt so awkward I did not know what to say or even how to look at him. To pretend nothing had happened seemed wrong, but seeing him so defeated and ashamed of defeat, even though he was not to blame, was so painful that I could not speak. How could anyone do such a thing to my father, who was so good, kind, reliable, and honest?



A dust storm approaches Stratford Texas in 1935

Their neighbors helped as much as they could by giving hand-me-down clothes to Beverly's family so that her mother could remake them into "new" clothes for her. An uncle sent a little money, so she could buy a raincoat. There was

less to eat, and what there was not very good. Neighbors and family tried to help each other out as best they could. Since everyone was having similar struggles, they understood each other and didn't have to feel uncomfortable. Beverly writes, "We began admiring one another's clothes by saying, 'Is it new, or new to you?'"

In the Great Plains, farming families had different challenges. When the severe drought hit, the soil turned to dust. Because people had plowed up the prairie grasses to plant crops, the soil wasn't held in place by natural grasses. Wind created giant dust storms called "black blizzards" that were so thick that you couldn't see your hand in front of your face. This ecological crisis became known as the Dust Bowl and lasted through the 1930s. Breathing the dust made children (as well as farm animals) sick. When the crops failed and animals died, there was very little food, so many children were malnourished. Sadly, some did not survive. Farm families had to leave behind land that had been in their families for generations and try to make it across the country to California with almost nothing, looking for jobs. With the depressed economy, most families had no luck finding work even after the difficult journey. If their children could find jobs, they were expected to work to help out rather than go to school. At that time, there were not the same laws that we have now to prevent child labor, so children had to work in factories, fields, and anywhere else they could find work.

City children who had been poor before the Great Depression experienced homelessness in large numbers afterwards. By 1932, between one and two million American people were homeless. Some children lived with their families



South Dakota farm buried in sand



Farm Security Administration squatter camp in California



A migrant worker with her baby in Arizona

in "shantytowns" or "Hoovervilles" named after President Herbert Hoover. These huge camps were made up of tents and shacks built from scrap material. With no electricity or running water, the conditions were very unsanitary. The camps housed many very hungry and sick people. Outside of the shantytowns, over 200,000 children lived alone on the streets at that time, begging for food or doing odd jobs for money.

More than anyone else, the Great Depression hurt African Americans, Mexican immigrants, and Mexican Americans. Unemployment was two to three times worse for African Americans than white people, because scarce jobs were offered mostly to white workers. Mexican Americans lost their homes and farming jobs when the Dust Bowl ruined the farmland, and migrant workers faced hostility as unemployment grew. Hundreds of thousands of Mexican immigrants, especially farmworkers, were deported to Mexico. Some U.S. citizens were deported on suspicion of being Mexican. The government helped by creating camps through the Farm Security Administration

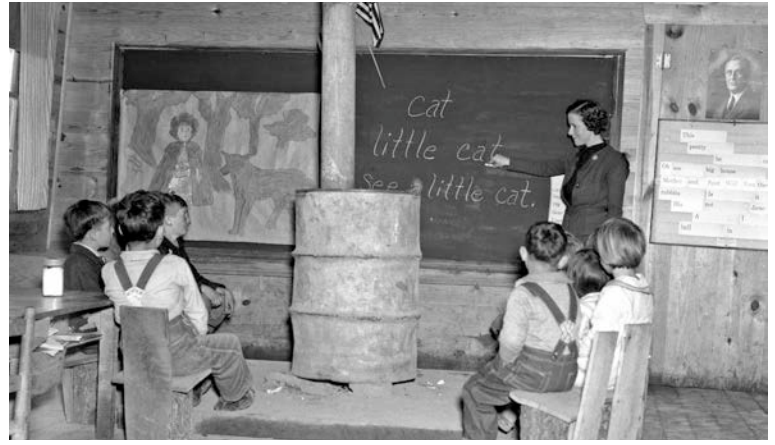
(FSA) for migrant farm families to live and work in with some protection. President Roosevelt's New Deal, a series of programs aimed at responding to the need for relief from the Great Depression, helped many African Americans find work, housing, and education. The CIO (Congress of Industrial Organizations) also allowed Black workers to organize and demand fair labor practices.

Communities during the Depression did all they could to help each other even though they were all in the same boat. Families tried fiercely to protect their children and keep them safe and healthy. Children had to do what they could, too, even giving up school to work. And one more way children tried to change things in truly desperate situations was to write letters to people who had power and ask them to help. President Roosevelt's wife, first lady Eleanor Roosevelt, received letters from all over the United States, written to her by children asking for help. In more than 300,000 letters, children and youth showed how much they loved and trusted her to help them, even telling her things they didn't want to tell their own parents for fear of making them worry or feel guilty. This is just one example:

Dear Mrs. Roosevelt, I am writing this letter in hopes that you will answer in my favor. My father H. C. has been in bed from a stroke for almost a year. We have no money and my brother works but makes \$3.00 a week and there are eight in our family. My step-mother is very good to me and I try to help her. She takes in washings and I have to walk for six or eight blocks and then carry the washings home. I have to go of a morning before school and it has been very cold here. If you could send me a bicycle to ride when I go after washings for her I shall appreciate it. I am in eighth grade at school and work very hard to make passing grades. The Principal of the school bought two of my sisters and me a pair of slippers so we would not have to stay at home. If you would do this for me I shall be able to help my step-mother more. If you send me one I would like a girls bicycle. I am about 4 feet 3 inches tall so if you send me one you can judge as to what size. Loving and appreciating, A.L.C.



Mexican migrant workers headed to California's Imperial Valley to harvest peas, 1936



School in rural Alabama

A.L.C. was certainly in a very hard situation, but like other youth of her time, she was hopeful, and she used her voice to ask a person in power for what she needed. When we think back on the terrible times of the Great Depression almost 90 years ago, it's easy to think we could never be in such a situation again. But some things are true now that were true then—a small number of people have most of the money in our country, close to 40 million people are living in poverty, the environment needs our help, and the economy is sometimes

unpredictable, like the crisis in 2008 that was a smaller version of the Stock Market Crash that started the Great Depression. There are problems to be solved, and we hope that history not only reminds us why, but helps teach us how. For example, banks now have much better ways of safeguarding against a crash. History also reminds us how strong we can be. Just like in the 1930s, families today want the best for their children, and communities still stick together in hard times. And children are still hopeful and willing to

speak up to power, learning more every day about how to use their voices to say what they need.

“Unemployment was two to three times worse for African Americans than white people, because scarce jobs were offered mostly to white workers.”

Resources

Kiddle.co: [Great Depression Facts](#)

AmericanHistorama.org: [Shantytown Facts](#)

Library of Congress: [Immigration: Depression and the Struggle for Survival](#)

Britannica.com: [African-American Life During the Great Depression and the New Deal](#)

Baylor.edu: [From Boom to Bust: Effects of the Great Depression on Children](#)

WORDS & PHRASES THAT MIGHT BE NEW TO YOU

Once, in a house on Egypt Street, there lived a rabbit made almost entirely of **china**. – hard, delicate material cups and plates are made from

He has an entire **wardrobe**. His **trunk** is in your room.

wardrobe – collection of clothes belonging to one person

trunk – large container, often with a lock, used to store things

He's so **dignified** and **refined**.

dignified – serious and somewhat formal

refined – high class

And this is the **parlor**. – room for conversation or spending time with guests

Time to put on your **silk** pajamas. – smooth, shiny cloth made from thread produced by silkworms

You're looking **dapper** as always. – neatly and stylishly dressed

I wish everyone were as **considerate** and as nice as you. – thoughtful

One day it was announced that the family would take a **voyage** on a great ship – long trip

You must help me or there will be **consequences**. – a result you will have to deal with

And in an instant, the beautiful princess was changed into a **warthog**. – wild African hog that has large tusks and wart-like growths on its face

How **grotesque**! – ugly

What a **singular** rabbit! – unique

Lady Kensington must see this **delectable** creature. – delightful

I have more **admirers** approaching. – fans

I don't like these two **heathens**. – This is an offensive term for a person who is not religious or who does not practice Christianity, Judaism, or Islam.

This is **humiliating**! – deeply embarrassing

Finally he landed on the ocean floor, face down in the **muck**. – mud

Must have got **churned up** in the storm. – powerfully stirred up to the surface

This is one very **discerning** woman – wise

I never was much of a **seamstress**, but it's the best I could do. – woman who sews

He's working in a **lumber mill** up north. – wood processing plant

Pneumonia. – disease marked by inflammation of one or both lungs

Every sailor needs to know his **constellations**, Susanna. – a group of stars in the sky that is thought to look like, and is named after, an animal, object, or person

Andromeda. **Pegasus**. **Cassiopeia**. And there's **Ursa Major**. – These are names of some constellations.

So I thought I'd surprise you and Pop, and spend a weekend in the old **hometown**. – place I am from

You got the old folks **bewitched**, don't you, Susanna? – under a spell

...lying among the orange peels, the coffee grounds and the **rancid** bacon. – rotten

I have found it much more **agreeable** to be lost in the company of others. – enjoyable

Isn't that **swell**? – wonderful

And so it was that Edward Tulane took to the road with a **hobo** and his dog. – person who wanders from place to place without a permanent home or job

Sometimes we'll enjoy a ride on a train—if there happens to be an empty **boxcar** available. – roofed freight car usually with sliding doors in the sides

Now I don't mean to offend you or comment negatively on your choice of **garb**, but I'm forced to tell you that that princess dress is rather **impractical** for a life on the road.

garb – clothing

impractical – not the right choice

The next day, true to his word, Bull created an outfit for Edward using a **bandana** and an old hat. – large handkerchief

Hired a bunch more of them **watchmen**. – guards

Old Lucy and I are going to get a little **shut-eye**. – sleep

But when we stop up at the **junction**, your luck is going to end. – place where two or more railways meet

His journey isn't over, and there are **miracles** still to come.

– events that cannot be explained by the known laws of nature and are thought to be caused by a power not of the Earth

You got to act **ferocious**. – fierce

So you want me to be the **replacement** for a doll. – substitute

And he said I could have some of this here **twine**. – strong string made of two or more threads twisted together

Him and me's in **show business**. – the entertainment industry

Exceedingly well made. – extremely

You don't see **craftsmanship** like this every day. – skilled work

How did you end up here, so dirty and **abused**? – badly treated

I'm a doll **mender**, and a rather good one at that. – fixer

I must say, all **modesty** aside, that only a doll mender of my advanced abilities could possibly have pulled you back from the **brink** of **oblivion**.

modesty – humbleness

brink – edge

oblivion – unconsciousness

Well, I have much to do, but when I am done, I shall sell you and make a **handsome profit**. – large amount of money above what was spent on the repair

Where is your **courage**? – bravery

Some were wonderful and some were **dreadful**. – awful

He is not new, but he was **exquisitely** made and masterfully **restored**.

exquisitely – beautifully

restored – returned to his original condition



A line of boxcars



Warthog

JUMP START

Ideas for things to do, wonder about, talk about or write about before or after you see
The Miraculous Journey of Edward Tulane

Explore places and events in your area that are new to you. Search “neighborhood festivals” in your town to find some options.		Edward’s journey uses many different kinds of transportation. How many of them can you name? What modes of transportation have you used?		People who meet Edward imagine he has qualities they need to help them with challenges in their lives. What qualities would you give Edward that could help you?			
Draw a picture of a trip you have taken, the people you met, and the things you learned.				Make a storyboard in order of the places Edward lives: Egypt Street with Abilene, bottom of the ocean alone, with Nellie, etc. Cut the storyboard apart and change the order of places. How does that change the story?			
Who did Edward meet that had the biggest effect on him? Why?							
Act out the storm bringing Edward up from the bottom of the ocean.		Dance like a puppet, like Bryce helps Edward dance.				Draw a map of Edward’s journey.	
How does meeting new people change you?		Why are the stars so important to Edward? What in your life is important to you in that way?					
Map out an imaginary journey you might take. Where do you go? Who do you meet? What do you learn?				Edward meets many types of people, some good, some not. He learns something from each of them. What can we learn from people we may not like?			
What are some things Edward learns about the world, people, and life that you are working on understanding yourself?							
Edward can’t do anything on his own and gets frustrated when people don’t understand what he wants or needs. Have you ever felt that way? What can you do to change that?							
Why is the story Pellegrina tells Abilene and Edward important? Write, draw, or act out a story you’d tell Edward to help him understand love.		Act out the princess turning into a warthog. With some friends, put names of other animals in a bowl. Take turns drawing a name from the bowl and acting out turning into that animal, with everyone else guessing what animal it is.				Who is the first person you remember loving? Who is the most recent person? What do you love about them?	
Tell the story from Abilene’s point of view from after Edward goes into the ocean.			Edward meets people in difficult situations and learns from them. If he was in this part of the world, what difficulties might he see? What could he learn from them?				
Write a letter to Lolly telling her how you feel about the way she treats her mother, Nellie.							
The doll maker does not have an easy job to do. Draw a big picture of a face. Cut the picture into several large pieces, then put the face back together. Cut the pieces into smaller pieces and try again. Keep making the pieces smaller each time and see how small you can get the pieces and still put the face back together.			How does love change your life and the way you see the world?				
How did music help tell the story? Using instruments, found objects, or your own body or voice, make music that reminds you of some of the characters or actions in the story.			Do you have toys you’ve named? Why did you give them those names?				
			Write a poem or draw a picture about what love means to you.				
			How would you help Bryce and Sarah Ruth?				
			Why did the diner owner take such a violent action when Bryce couldn’t pay for his food? What could he have done instead that would have helped Bryce pay his debt?				
			Make a list of all the characters in the story. If you can’t remember their name, say what they did in the story. Describe each character in three words.				

DRAMA IN ACTION

This is a customized *The Miraculous Journey of Edward Tulane* Dramatic Connection Workshop exercise for you to try.

In *The Miraculous Journey of Edward Tulane*, the Musician gives voice to the inner thoughts and feelings of Edward Tulane, a China Rabbit who neither moves nor speaks on his own but has a vivid personality all the same. Through the Musician's words, we get to know Edward, enabling us to experience empathy for his various plights. In this exercise, inspired by the role of the Musician, students will explore point of view to practice giving voice to the inner monologue of different characters.

EXERCISE: Inner Monologues

GRADES: 2nd and up

TIME: 20 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: None



Instructions:

Voicing Tableaus:

Ask for a few brave volunteers to come up to the front of the room and use their bodies to create a frozen picture or tableau of a scene of your choosing. If students have already seen the play or read the book, you may choose to pull scenes directly from this source material. You may choose to facilitate this as an add-on tableau (first one student assumes the pose of one character in the scene and then other students “add-on” by assuming the pose of other characters one at a time), or you may give a time limit and allow all students to work at once. Once the tableau is established, inform students that when you wave your hand over a character's head, they will give voice to a thought or feeling they are experiencing. Once all students in the tableau have voiced this section of their inner monologue, you may choose to take suggestions from the audience regarding other thoughts and feelings they might imagine these characters to be experiencing or move on to another group and scene. Depending on space and time, you may also choose to have all students work in groups simultaneously before sharing out at the end.

Variation:

For older students or students more familiar with improv structures, you may choose to begin this section with an improv (give them character, location and/or relationship) before calling “freeze” to create the tableau. In this variation, encourage students from the audience to give voice to each character's inner monologue based on what they learned from the scene.

Voicing Objects:

Encourage all students to walk around the room and find an inanimate object worth examining further. Multiple students may choose to study the same object. When students have chosen objects, lead students through the following line of inquiry and popcorn answers* (*sample answers given for a classroom light switch*):

1. Thinking from the point of view of this object—one way to do this is to imagine that you are this object—what do you want most?
Light Switch: I just want to be noticed. I hate it when the room gets dark and no one remembers that I'm here. I'm not invisible!
2. What are you most afraid of?
Light Switch: A power failure. Becoming useless
3. Do you have a best friend? An opponent?
Light Switch: My best friend is the thermostat. We are always next to each other, and I love how the thermostat keeps the room feeling comfortable. My opponent is the custodian. She always turns me off at the end of the day, and I wish I could keep the lightbulb glowing all night.
4. What do you like most about yourself? What do you wish you could change?
Light Switch: I'm reliable and proud of it! I wish I could get a fresh coat of paint.

Continue with similar questions until this section of the activity reaches its natural conclusion.

Variation:

You may also choose to do this as a written activity. Student writing might then provide a jumping off point for monologue writing, rehearsal, and performance.

*Popcorn answers are answers that students give without raising their hands.

Bring the SCT experience back to your classroom! Expand your experience of watching *The Miraculous Journey of Edward Tulane* with a Dramatic Connection Workshop all about the production. Engage your students' bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org.

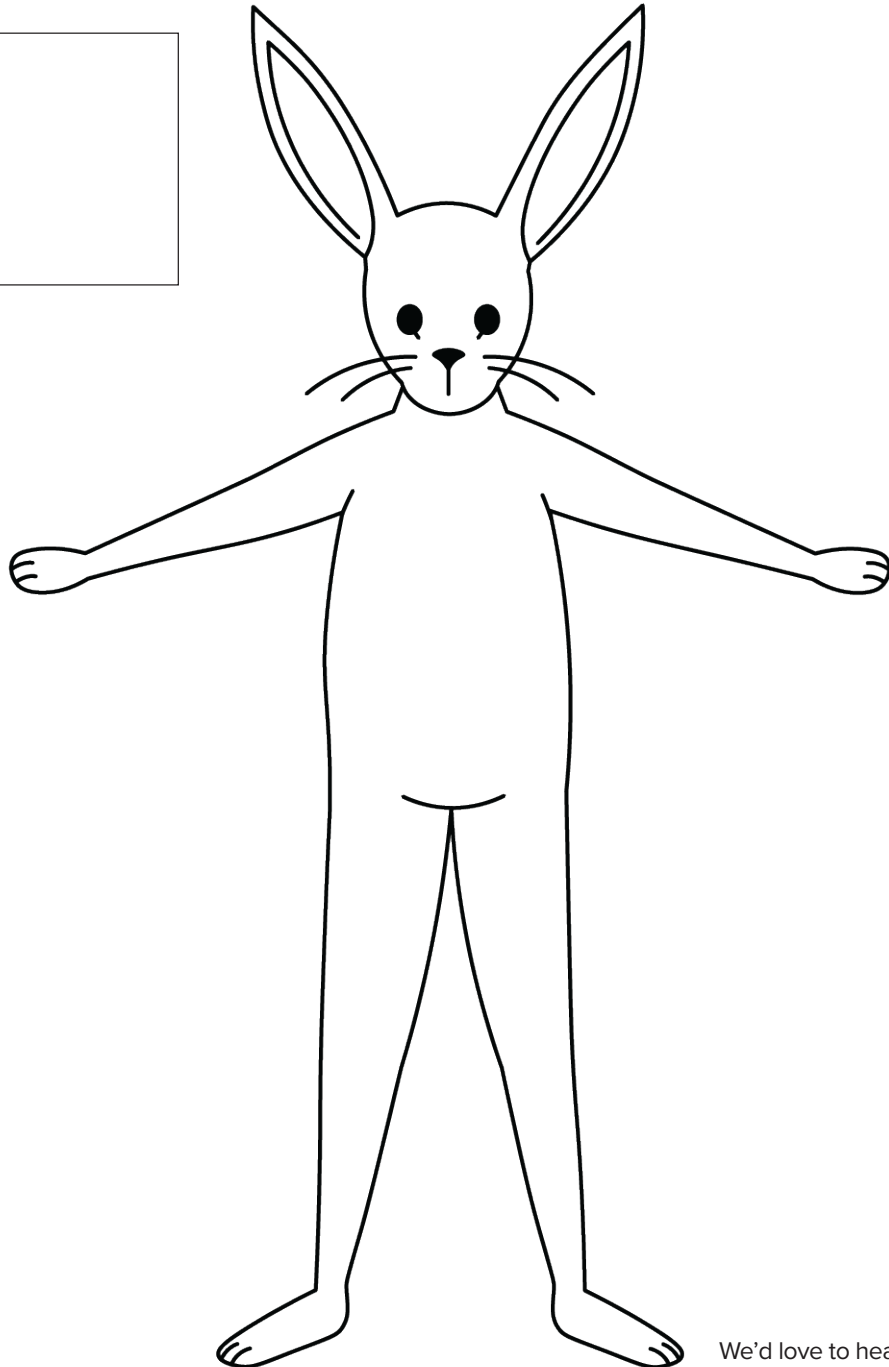
A RABBIT'S JOURNEY

In *The Miraculous Journey of Edward Tulane*, everyone who meets Edward makes him into what they need him to be. By helping them through different challenges, he is rewarded with new experiences and learns to love others.

Here is a china rabbit of your very own, waiting to go on a journey. Dress it however you want and give it a name. Then give it to a friend or mail it to someone you know far away and ask them to take your rabbit on an adventure to meet new people. Maybe your rabbit can join them to help the community or do a good deed. Ask them to tell you what your rabbit is doing and take pictures to send you.



My rabbit's name is:



We'd love to hear the stories and see the pictures of your rabbit's journey, too!

Post your photo with **#shareyourjourney**

THIS MAKES ME FEEL...

Like Edward, we learn about people by listening to them and watching them.

Look at these pictures and think about how the people in them might be feeling. Then finish the sentences in each box to say what you think, why you think that and how it makes you feel.

I think this person feels...

Because I see...



This picture makes me feel...

I think this person feels...

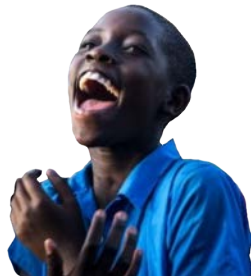
Because I see...



This picture makes me feel...

I think this person feels...

Because I see...



This picture makes me feel...

I think this person feels...

Because I see...



This picture makes me feel...

I think this person feels...

Because I see...



This picture makes me feel...

I think this person feels...

Because I see...



This picture makes me feel...

BOOKLIST

For Children & Young Adults:

The Underneath

Kathi Appelt

The Velveteen Rabbit, Or, How Toys Become Real

Margery Williams

Love

Matt de la Peña

Toys Come Home: Being the Early Experiences of an Intelligent Stingray, a Brave Buffalo, and a Brand-New Someone Called Plastic

Emily Jenkins

Two Bobbies

Kirby Larson

Where the Mountain Meets the Moon

Grace Lin

Winnie-the-Pooh

A.A. Milne

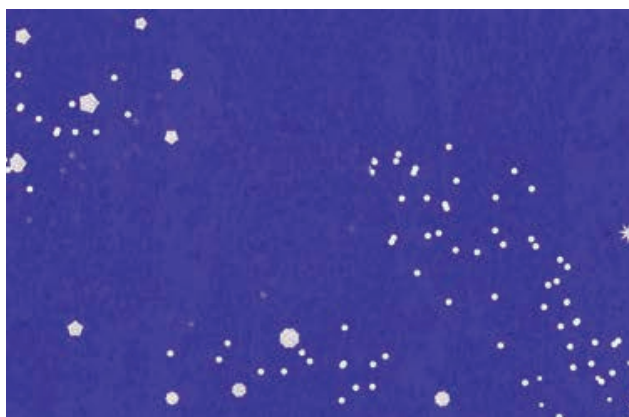
Red Ted and the Lost Things

Michael Rosen

Killer Whale Eyes

Sondra Simone Segundo

Created from Haida stories passed down through the years, Segundo tells the tale of a beloved young girl born with special eyes that connect her to the sea and its creatures, and how her village must cope with their grief when she is lost to that sea. This story of love, loss, home and transformation explores the power of interconnectedness.



For Adults Working with Children:

Survivors: Extraordinary Tales from the Wild and Beyond

David Long

F is for Feelings

Goldie Millar and Lisa Berger

Created by two clinical psychologists, this picture book of emotions, and actions associated with emotions, includes guides and exercises for adults, making it a perfect tool for caregivers to explore the range of emotions with their kiddos.

**Booklist prepared by Deborah Sandler
The Seattle Public Library**

Website

[Kate DiCamillo's official website](#)

Share Your Thoughts

Engaging young people with the arts is what we are all about at SCT. We hope that the Active Audience Guide has helped enhance and extend the theater experience for your family or students beyond seeing the show.

Your input is very valuable to us. You can email your thoughts about the guide to us at info@sct.org

Seattle Children's Theatre, which celebrates its 44th season in 2018-2019, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2018-2019 season, SCT will have presented 269 plays, including 113 world premieres, entertaining over four million children.

Seattle Children's Theatre

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