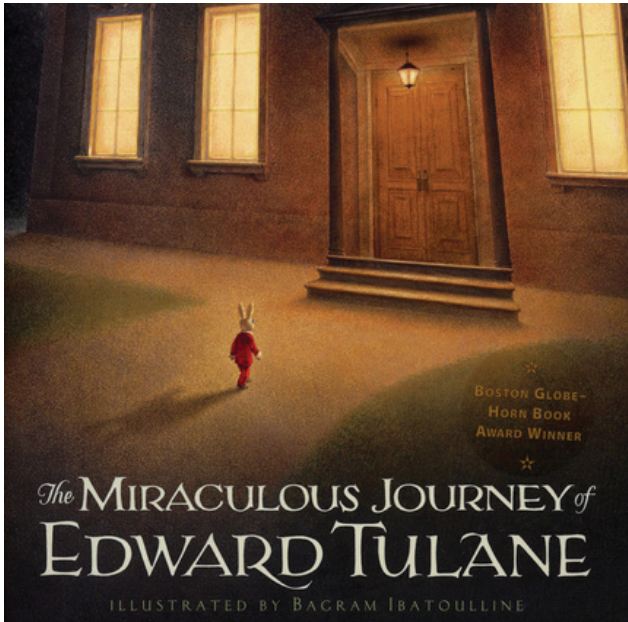


stages
theatre company

A
MYSTICAL
SEASON OF
ADVENTURE

RESOURCE GUIDE



The Miraculous Journey Of Edward Tulane

**SEPT 27 thru
OCT 27, 2024**

Adapted by Dwayne Hartford
From the book by Kate DiCamillo
Directed by Anna Crace



LEAH RIMSTAD
as Abilene

ABOUT STAGES THEATRE COMPANY



Since our founding in 1984 Stages Theatre Company has put the well-being and growth of youth in the center of everything we do—on stage, backstage, in the audience, and in the classroom. When a youth enters any of our spaces, they are the center of not only why we do what we do, but how we do it.

Through our Productions, our Education Programming, our Fundraising Initiatives, the Development of New Work for the TYA Stage, and our Mentorship Programs we strive to center youth in the stories we tell, the plays we create, the curriculum we develop, the activities we initiate, and the decisions we make. As a company and a community of artists and teachers, the youth and families we serve drive what we do first, last, and always.



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*Publicity Photos by
Amy Rondeau Photography*

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MEET THE CAST



**DOMINIC
ALLARD**

Traveler, Watchman



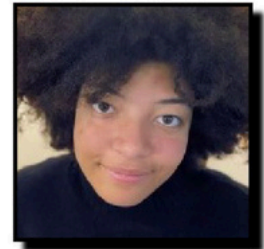
**ELLA
BLOSS**

Traveler, Marlene,
Lolly, Doll



**DREW
CHU-YANG-HEU**

Traveler, Bryce



**ELIANA
GARRICK**

Traveler, Marjory,
Society Lady



**GRANT
HOOYER**

Traveler, Lawrence,
Bull, Neal, Lucius



**AIRON
MANSON**

Traveler, Amos,
Jack The Hobo



**ASHER
RILEN**

Edward



**LEAH
RIMSTAD**

Traveler, Abilene,
Shopper



**LANA
ROWAN**

Traveler, Lucy,
Sarah Ruth



**CHANCE
VANG**

Traveler, Martin

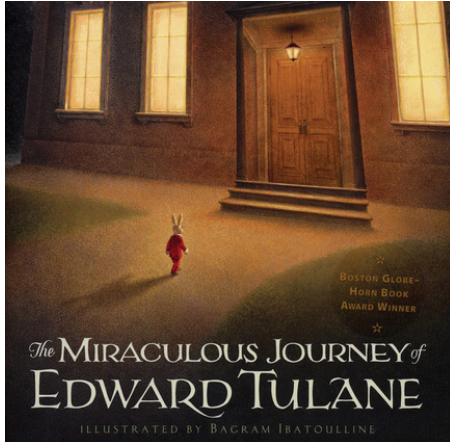


**CHARLENE
HONG WHITE**

Traveler, Pellegrina,
Nellie, Old Doll

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THE CREATIVE TEAM + CREW

ARTISTIC DIRECTOR - Sandy Boren-Barrett
DIRECTOR - Anna Crace
ASSISTANT DIRECTOR - Talia Kaufman
COMPOSER & MUSIC DIRECTOR - Sean Barker
SCENIC DESIGNER - Sarah Brandner
COSTUME & MAKE UP DESIGNER - Rebecca Gardner
SOUND DESIGNER - Gretchen Katt
LIGHTING DESIGNER - Tony Stoeri
PROPS DESIGNER - Laura Wilhelm
TECHNICAL DIRECTOR - Justin Anderson
WARDROBE SUPERVISOR - Christa Ludwig
PRODUCTION MANAGER - Melanie Salmon-Peterson
STAGE MANAGER - Hailey Ballard
ASSISTANT STAGE MANAGER - Alan Donahue
FJA DIRECTING MENTEE - Sadie Maguire
BIPOC YOUTH SET DESIGN MENTEE - Daija Scott
SOUND BOARD OPERATOR - Evan Janslow
LIGHT BOARD OPERATORS - Vivian Neilsen & Bonnie Ray
SCENIC ARTIST - Cinde Ashley, Yvonne Ring, Eme Stenbeck
MASTER ELECTRICIAN - Lucas Martin
ELECTRICIANS - Alice Endo, Michael Remucal, Justin Sharbono
VOLUNTEERS - Jeff Aune, Jenny Brown, Scott Brown, Warren Glidden,
Ron Kline, Donna Meyer, Mariann Wolf



Synopsis

Please note that the story deals with the death of a major character, which may upset some children and should therefore be dealt with carefully and sensitively.

When Abilene's grandmother, Pellegrina, gifts her a china rabbit on her birthday, she quickly names him Edward Tulane and makes him part of the family. Although he is loved and cherished by Abilene, Edward is selfish and thinks only of himself and his looks. The only person who really sees Edward is Pellegrina who tells them a bedtime story of a princess who rejects both loving and being loved and is turned into a warthog. Although Edward doesn't understand this story, it stays with him. The next day Abilene's family set sail to England, taking Edward along for the journey. When two young boys, Amos and Martin see Edward they take him from Abilene and throw him to one another until Edward is accidentally thrown overboard into the ocean. He sinks down to the sea bed where he is stuck for 297 days until a storm picks him up and he lands in the net of a fisherman, Laurence. Laurence, discovering Edward, brings him home to his wife Nellie. They name him Susanna and he becomes not only part of the family, but a way for Nellie and Laurence to connect after the loss of their child. Edward spends a few happy months here as Susanna, being taught the star constellations and keeping Nellie company until their daughter Lolly arrives home one day. Embarrassed by her parents and their love of this rabbit, she takes him to the dump and throws him away. He stays, buried by trash for 118 days until a dog, Lucy sniffs him out and brings him to her owner, a homeless traveler named Bull. He immediately names Edward, Malone and they begin their life on the road. They travel together for seven years and Edward becomes a source of comfort not only to Bull but the other travelers they meet on their way. One evening they step onto a boxcar of a train and are discovered by a watchman.

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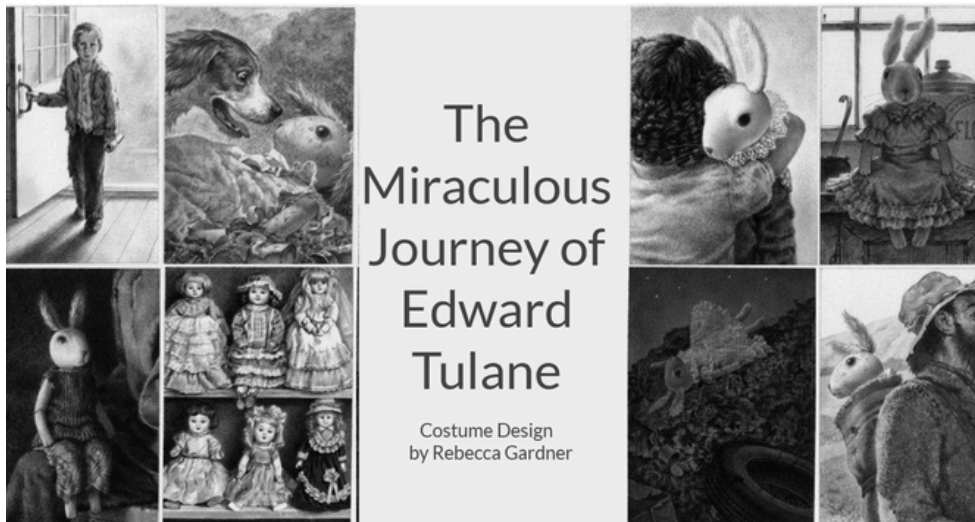
Set Design by
Sarah Brandner



Synopsis *Continued*

Furious, the watchman throws Edward out of the train and he is, once again, lost. As he lays, looking up at the stars, he is picked up by an old lady who takes him back to her house and attaches him to a pole where he becomes a scarecrow called Clyde. As a scarecrow he attracts the attention of a little boy, Bryce who is working in the fields. Later that night, Bryce sneaks back in and saves Edward, taking him back to the shack where he lives with his sick sister, Sarah Ruth and becomes Jangles. To entertain a dying Sarah Ruth, Bryce attaches twine to Edward's arms so that he can dance while Bryce plays the harmonica. They live this way for a few months until Sarah Ruth's illness becomes too severe and she passes away. In his grief, Bryce takes Edward and the harmonica and heads to Memphis. He plays and makes Edward dance on the street corners until he ends up in a diner. After eating he realizes he cannot pay the angry owner, Neale, smashes Edward into the counter as punishment. Now in a limbo state where he is not whole but not gone, Edward sees all the people who have loved him and realizes how much his heart has been broken by losing these people who changed him. When Lucius the dollmaker mends him, he comes back to the real world and sits, waiting to be bought. He has no hope until he meets an Old Doll who reminds him that 'if you have no intention of loving or being loved then the journey is pointless'. One day, an adult Abilene enters the doll shop looking for a gift for her daughter and is shocked to find Edward. They recognise each other and are reunited, he is home.

Costume Design
Inspiration by
Rebecca Gardner



Meet the Authors



Kate DiCamillo

Kate DiCamillo is the author of many books for young readers. 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). She is a National Ambassador for Young People's Literature Emerita, appointed by the Library of Congress. A native of Florida, Kate now lives in Minneapolis, Minnesota.



Dwayne Hartford

Dwayne Hartford is the artistic director at Childsplay in Tempe, Ariz., where all of his plays for young audiences have premiered. Hartford has had six plays published by Dramatic Publishing. Eric and Elliot won the 2005 AATE Distinguished Play Award. The Imaginators was produced and aired on KAET TV, the Phoenix PBS affiliate. His adaptation of A Tale of Two Cities was part of New York University's New Plays for Young Audiences Workshop and has been performed at Seattle Children's Theatre; People's Light and Theatre in Malvern, Penn.; and Wheelock Family Theatre in Boston. The Bully Pulpit is included in the anthology The Bully Plays and is being produced in schools and communities around the country. His other published plays include The Color of Stars and The Miraculous Journey of Edward Tulane, which has been professionally produced all over the country, including Imagination Stage in Bethesda, Md.; Dallas Children's Theater; Chicago Children's Theatre; and South Coast Repertory in Costa Mesa, Calif. Hartford lives in Phoenix with his dog, Henry. He is originally from Maine and received his bachelor's in fine arts from the Boston Conservatory.

Kate DiCamillo discusses The Miraculous Journey of Edward Tulane

Kate DiCamillo published her first book with Candlewick Press, *Because of Winn-Dixie*, while she was working at a used bookstore in Minnesota. It was awarded a Newbery Honor. Her third book, *The Tale of Despereaux*, was the Newbery Medal winner. *The Miraculous Journey of Edward Tulane* is the fifth book she has written for Candlewick Press.

Where did you get the idea for writing a book about a large china rabbit?

A friend gave me a very elegant rabbit "doll" (sorry, Edward) for Christmas a couple of years ago. Not long after receiving the rabbit, I had this very clear image of him underwater, on the bottom of the sea, minus all of his finery, lost and alone.

Abilene's grandmother, Pellegrina, is not happy with Edward. "You disappoint me," she tells him. What does she expect of Edward?

Edward is, in many ways, Pellegrina's creation, and because of that her expectations for him are huge. She perceives, quite clearly, that he has failed at the simple and impossible task he was created for: loving Abilene as she loves him.

Are there any other books that inspired you in the writing of this one?

I wasn't thinking particularly of other books when I was writing *Edward*, but looking back, I can see that I was influenced by some pretty powerful stories: *The Mouse and His Child*, *Pinocchio*, *Winnie-the-Pooh*, *Alice in Wonderland*. I can see the influence of all of those masterpieces in my small story.

Did any of this book come from your own childhood? Everything that I write comes from my childhood in one way or another. I am forever drawing on the sense of mystery and wonder and possibility that pervaded that time of my life.

What was a defining moment, good or bad, that shaped you as a child?

My father leaving the family certainly shaped who I was and how I looked at the world. By the same token, my father telling me fairy tales that he had made up shaped me profoundly, too. As did my mother reading to me.

Do you have any suggestions for engaging and motivating young readers? Do you have any advice for classroom teachers or parents?

The best thing I know to tell parents and teachers about motivating young readers is that reading should not be presented to them as a chore, a duty. It should, instead, be offered as a gift: Look, I will help you unwrap this miraculous present. I will show you how to use it for your own satisfaction and education and deep, intense pleasure. It distresses me that parents insist that their children read or make them read. I think the best way for children to treasure reading is for them to see the adults in their lives reading for their own pleasure.

https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/573/kate-dicamillo



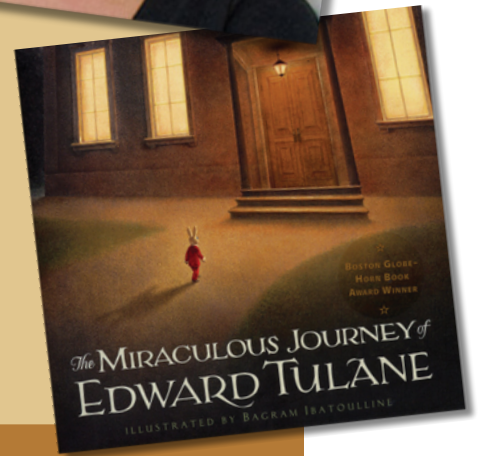
LISTEN

[CLICK TO VISIT](#)

Listen to Kate DiCamillo
from On Being
with Krista Tippett

O
BEING

VISIT: <https://onbeing.org/programs/kate-dicamillo-on-nurturing-capacious-hearts/>

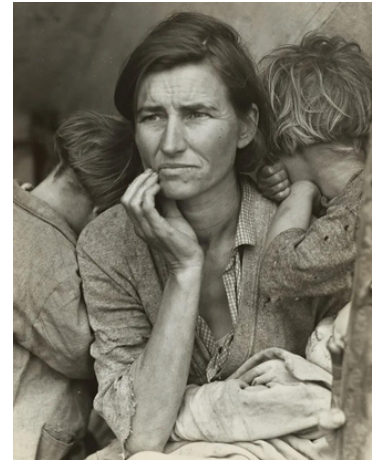


The Great Depression

The Miraculous Journey of Edward is set against the backdrop of The Great Depression in 1930s America. This was a time of a sharp economic downturn and this can be seen in the characters hit the hardest like Bull, Bryce and Sarah Ruth.

Facts About The Great Depression

- Lasted from 1929-1939 and was the longest economic downturn in the history of the Western world.
- The Great Depression followed the “Roaring 20s,” a period of widespread wealth in the United States.
- It was sparked by the Wall Street Crash in 1929 after Herbert Hoover became President. October 24 1929, known as Black Thursday prompted the stock market crash which plunged the country and then eventually the world in to the depression. It would take 25 years before the stock market would reach its pre-Wall Street crash high.
- The Dust Bowl, also known as the Dirty Thirties, was a period of severe dust storms that greatly damaged the ecology and agriculture of the U.S. and Canadian prairies during The Great Depression. The Dust Bowl was marked by severe drought and meant that alongside the struggling economy, farmers were not able to grow crops which pushed them out of their land.
- The Dust Bowl further depressed the economy and forced over 2.5 million people from the region.
- The industrial production of the United States had fallen by half, and soup kitchens, bread lines and large numbers of homeless people became common in America’s cities.
- President Roosevelt was elected in November 1932 and began to put new Acts into effect to tackle the Great Depression.
- At its peak in 1933 the unemployment rate was 24.9%.
- 1941: United States enters the war - when the United States enters the war following the Japanese attack on Pearl Harbour, the country is finally able to get out of the Great Depression by mobilizing for war.
- At the end of the Second World War, despite its devastating effects, the United States would emerge as the only economic superpower in the world.



*Migrant Mother by Dorothea Lange, 1936. The subject of the image is Florence Owens Thompson, a migrant mother pictured with her two children. This image became iconic of the Great Depression era.
Image: Pikrepo*



*A dust bowl in Oklahoma, 1930s
Image: Pikrepo*

ACTIVITIES

“I am”

The travelers in this play help to tell the story of Edward Tulane and create the different locations. Using different scenes from the play, together you will create locations as a group along Edward’s journey. For instance, you are in Abilene’s bedroom - each person will add to the scene.

One person starts by taking a posture and making a statement (“I am Abilene’s bed”) Another person joins them, choosing something or someone to interact with the bed. They might say “I am the pocket watch that lies on the bed” and rest their arm on the other person. A third person then joins the first two, choosing their own related identity and action: “I am the Edward who Abilene placed by the window” while choosing a point in the room and physically becoming the doll of Edward. You can keep adding as many people as you can until you have a fully fleshed out visual scene. At that point, the person who has become Edward stays and everyone else leaves. Edward restates “I am Edward” and one by one new people join, creating an entirely new scene following along his journey.

The different locations along his journey for you to create are:

- Abilene’s bedroom
- The ship
- Underwater
- The fisherman’s house
- The dump
- The field he sleeps in with Bull
- The train car
- The vegetable patch where he is a scarecrow
- Bryce & Sarah Ruth’s shack
- The diner
- The Doll Mender’s shop



ACTIVITIES

Create your own Edward story

Edward's story begins when he is bought from a shop in Paris and brought to Abilene's home. His journey crosses almost 30 years during The Great Depression in America which means he experiences many different cultural and emotional experiences. Choose a toy and give them a character and personality, you will then pick a time frame for them to be in and create their journey over 20 years. How many times does your toy pass between different people, do they travel to different places, do they get lost and then found like Edward?

- My name is: _____
- The year I was bought: _____
- My first owner: _____
- How do I feel about this place and person: _____

- How long do you live in this place: _____

- How are you passed to the next person: _____

Continue to ask these questions for each new owner your toy is passed to, thinking about how your character changes depending on who they are with. At the end of their 20 years look back and see where they started, how different are they from where they began?



DISCUSSION QUESTIONS

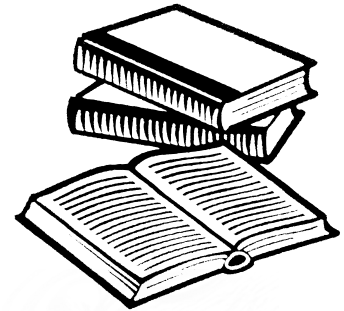
After the Show



- Why do you think Pellegrina tells the story about the princess? Why do you think that this story stays with Edward?
- Have you ever lost something important to you? Did you ever find it again? How did the experiences make you feel?
- Throughout the book, Edward's name is changed. How do the names match his situation? What else changes about Edward as the story progresses?
- What do you think the main message of The Miraculous Journey Of Edward Tulane is?



RECOMMENDED READING:



By Kate DiCamillo

- The Magician's Elephant
- Because of Winn-Dixie
- Flora and Ulysses
- The Puppets of Spelhorts
- The Tale of Despereaux
- Raymie Nightingale

If you enjoy Kate DiCamillo you might also enjoy:

- Charlotte's Web by E.B White
- The One and Only Ivan by Katherine Applegate
- The Wild Robot by Peter Brown
- Esperanza Rising by Pam Muñoz Ryan
- Out of My Mind by Sharon M. Draper
- The Little Prince by Antoine de Saint-Exupéry





General Information

Ticket Policy: Ticket orders will not be processed without full payment. We do not issue refunds. Exchanges can be made up to 24 hours prior to a scheduled performance. Exchanges can only be made for another performance of the SAME TITLE. Subject to availability.

Box Office Hours: Tuesday through Saturday, noon to 5 p.m. and one hour prior to all performances.

Mainstage: Unless otherwise noted, performances take place in the mainstage theatre. Seating is reserved and begins 30 minutes prior to showtime.

Jaycees Studio: All performances of Spookley the Square Pumpkin, The Name Jar and The Dandelion Seed will be in the Jaycees Studio, a versatile space located in the Hopkins Center for the Arts. Seating is general admission and begins 30 minutes prior to show time. Come early for the most seating options!

Land Acknowledgment

Stages Theatre Company acknowledges with respect and gratitude that the land on which we live and work is the unceded, traditional land of the Dakota Nation. We are committed to learning from the past and critically examining the implications of colonial histories in our day to day lives.

To honor the traditional custodians of this land, complimentary tickets to every performance are available specifically for our indigenous community. We hope these resources can move us in taking collective action towards land repatriation. Please call our box office at (952) 979-1111 to secure these complimentary tickets.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Accessibility

At Stages Theatre Company we believe that theatre experiences are for everyone! We are working towards a fully inclusive environment where all programs and performances are accessible to all.

Sensory-Friendly Performances

Relaxed performances designed for people with Autism Spectrum Disorder, Sensory Processing Disorder, or others with sensory sensitivities.

American Sign Language (ASL)

Interpreted Performances
American Sign Language interpretation by certified interpreters for patrons who are deaf or hard of hearing.

Audio Described (AD) Performances

Audio Description services are intended to enhance the understanding of and access to visual information primarily for but not limited to people who are blind or have low vision.

Pay What You Can Performances (PWYC)

These performances have no minimum price, and patrons are asked to “pay what you can” the day of the show to support the theatre’s programming.

Open Door Program

The Open Door Program provides free and reduced cost tickets, bus subsidies, and tuition assistance to families, schools, and social service agencies. An application and further information can be found on our website: stagestheatre.org/access

Additional Services Available

- Assisted Listening Devices are available for all Stages Theatre Company’s Mainstage productions.
- Wheelchair Accessible Seating is available at every Stages Theatre Company performance.
- Accessible Parking and Accessible Restrooms are available at the Hopkins Center of the Arts.

Accessibility Performances are available for all season subscription options.



stars

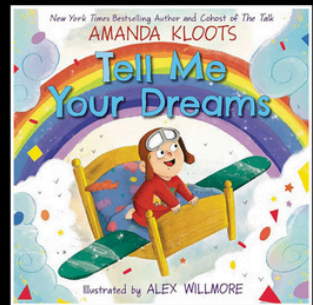
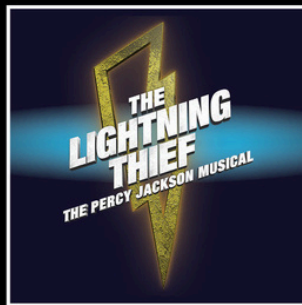
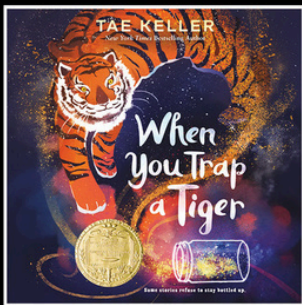
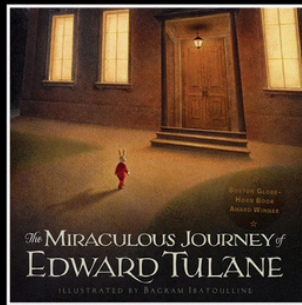
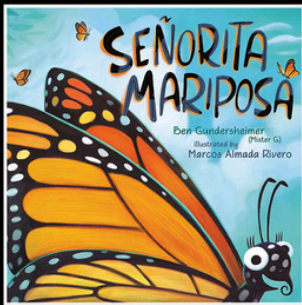
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2024-25 SEASON



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