

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

INFO SHEET – EDWARD TULANE, Lab, Fall '26

The Miraculous Journey of Edward Tulane

Adapted by Dwayne Hartford, from the book by Kate DiCamillo

Lab Theatre, Aug-Oct 2026

Directed by Casey Sams

KEY PRODUCTION DATES

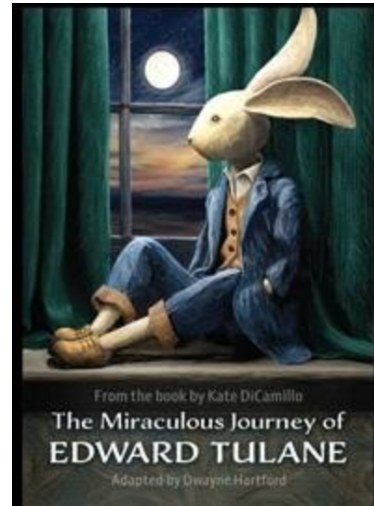
Rehearsals: August 18 – September 20

Tech: September 22-30

Performances: October 1-18

A NOTE FROM THE DIRECTOR

Hi students, Casey Sams here to share my thoughts about our Fall '26 lab show. I love shows that invite us to live in worlds that aren't quite real and that stretch the audience's imaginations - this show definitely does those things! *The Miraculous Journey of Edward Tulane*, adapted by Dwayne Harwood from the book by Kate DiCamillo, is an ensemble-based story theatre-style play for young audiences. It's a little bit vaudeville, a little bit once-upon-a-time, and a lot of heart. It is the opposite of cynical. Here's what the publisher has to say about the story:



Edward Tulane is an expensive toy rabbit made of china. He is loved by a little girl named Abilene, but Edward doesn't care. He is vain and self-centered. He has no interest in anyone other than himself. On an ocean voyage, Edward is accidentally thrown overboard and sinks to the bottom of the sea. So begins his journey—a journey over which he has no control, for he is a toy rabbit. He can neither move nor speak. As years pass by, Edward meets many different people in many different situations: an older grieving couple who find comfort in Edward's presence, a hobo and his dog who introduce Edward to a whole community of homeless wanderers, a farmer in need of a scarecrow, a sad little boy and his very ill sister, and finally a doll mender and an old doll who teach Edward an invaluable lesson. Through this miraculous journey, Edward learns what it is to love, what it is to lose that love, and how to find the courage to love again. Based on Kate DiCamillo's beautiful novel of the same name, the play is a theatrical tour de force for a small ensemble of actors and musicians.

Our production will cast between 4 and 7 actors, all of whom will participate in extensive physical storytelling. That doesn't mean you need to be a gymnast to audition – it just means you will be asked to use your body in creative and possibly unexpected ways in the service of the story. All physical limitations will be honored, but working up to those limitations will be encouraged. Music will be integrated throughout the show as well, and all cast members may sing, play an instrument, beat out a rhythm, caw like a crow, or hum like a star.

Below, you will find information about how to prepare for auditions and our approach to casting. Please read carefully and do not hesitate to reach out to me, jsams1@utk.edu, with any questions. Thank you for your interest and preparation. I look forward to seeing your work!

TO REQUEST AN AUDITION APPOINTMENT

- Follow all instructions on casting notice on CBT audition website
- Email cbt_auditions@utk.edu with any questions.

BREAKDOWNS & SCRIPT INFORMATION

- Continue reading this document to review the **Casting Breakdown** and a **Violence, Intimacy, & Special Activity Breakdown** for this production.
- The Casting Breakdown (**see below**) offers information about available roles; basic information about each character; and how the identities of actors and those of characters will interact in this world. The Violence, Intimacy, & Special Activity Breakdown (**see below**) includes a list of moments in the play that you may wish to be aware of when auditioning.
- **Though breakdowns offer important insights into the characters and content of the script, it is highly recommended that you read the play in its entirety before your first audition. Scripts are available to borrow in hard copy from the Theatre Department Office (McClung 206).**

DIALECT

- No dialect is required for this play, but some regional dialects may be included if it works for the actor cast in the role.

FOR THE FIRST ROUND OF AUDITIONS

- First-round auditions will take place in groups of four. For each 15-minute appointment, four auditioners will enter the room together and then audition one at a time (while others watch). This is a great opportunity to support and learn from your colleagues!
- **Prepare 1 of the available sides** for a part that interests you. All sides will be available on the audition site within one week of auditions.
 - You will act with another actor (auditioner) **or** “reader” (depending on when your appointment is). A **reader** is someone seated near the audition table who will be your scene partner in all ways except physical interaction.
 - Be familiar enough with the language that you can comfortably look up and connect with your scene partner. See tips for cold reading on CBT audition site.
 - *****ALL auditioners are also asked to sing 3-4 verses of “Hush Little Baby, Don’t Say a Word” with one additional invented verse. This will be *without* accompaniment. An example of what we want is at the end of this document.**
 - ****Actors who can play musical instruments** are encouraged (but not required) to bring their instruments and play 30 seconds of a song of their choice.

FOR CALLBACKS

- **Wear comfortable clothing/shoes to all callback sessions.**
- You will be assigned a role or roles for individual sessions and given sides to prepare to read with other actors. (Or with a reader). The director will likely work with you on your side, and you will read it more than once.
- **We may send you an additional short selection of music to sing for us.**
- Everyone called back will be asked to participate in an additional **ensemble call**. This will be a collaborative exploration of sound/music and movement.
- When you receive a callback, it will include a ***withdrawal date***. This is a day by which we ask you to withdraw from consideration if you are no longer interested in being cast. **We will assume that actors who do *not* withdraw by this date will accept roles if offered.**
- Cast lists will be posted on CBT audition site within two weeks of the final callback. **All auditioners will receive email notification when lists are available to view.**

UNDERSTUDY CASTING/ASSIGNMENTS

- There are ***no*** understudies for this production. If a cast member is unable to perform, we will cancel the performance.

CASTING BREAKDOWN

This breakdown reflects the most likely character breakdown assuming a cast of six actors. **All roles are open to actors of any ethnicity, gender identity/expression, and disability/ability**

THE TRAVELER: Any age, female. The primary storyteller for the play. She also portrays Pellegrina, Society lady, and Lucius Clarke.

THE WOMAN: Any age, female. Portrays many characters including Abilene, Nellie, Lucy the dog, crows, Sarah Ruth, and others.

THE MAN: Any age, male. Portrays many characters including Father, Amos, Lawrence, Bull, Bryce, and others.

THE MUSICIAN: Any age, male. Plays guitar (or other instrument such as banjo, fiddle, ukulele, etc.) and voices Edward's thoughts and emotions.

WOMAN 2: any age, female. Portrays many characters including Margory, Lolly, various hobos, Old lady, and others.

MAN 2: any age, male. Portrays many characters including Martin, Jack, various hobos, Watchman, crows, and others.

About the Ensemble: The actors and setting of *Edward Tulane* are transformational. Actors change characters quickly and effortlessly. Actors will be involved in most scenes, even if they are not in speaking roles for that scene. Actors may have long stretches of time when they do not leave the stage.

The main character, Edward Tulane, is a prop. He is treated like an object, NOT manipulated like a puppet to suggest that he can move by himself. He is voiced by The Musician, but characters who interact with Edward do not see or hear the Musician as he voices Edward's thoughts.

VIOLENCE & INTIMACY

This script has minimal violence and no physical intimacy. The production will not have dedicated a fight or intimacy director. We will seek consultation on a moment-by-moment basis as deemed appropriate by the cast and creative team.

All page numbers refer to DPC script, available in Theatre Department office.

Page	Character(s)	What	Text	Notes
43	WATCHMAN, BULL, LUCY THE DOG	VIOLENCE: Watchman kicks Bull	WATCHMAN: Hey, you bum! Wake up!	Bull is lying down, Watchman kicks him awake.
43	WATCHMAN, BULL, LUCY THE DOG	VIOLENCE: Watchman kicks Lucy	WATCHMAN: Shut up!	Lucy is barking at the Watchman when he kicks her.
43	WATCHMAN, BULL, LUCY THE DOG	VIOLENCE: Watchman lightly kicks Bull.	WATCHMAN: What gives you the right when working stiffs like me got to pay our own way?	The Watchman lightly kicks Bull when he doesn't answer his question.
54	BRYCE, SARAH RUTH, BRYCE'S FATHER	IMPLIED VIOLENCE	BRYCE'S FATHER: Don't you sass me. <i>The sound of a slap on the face. Bryce reacts as if hit</i>	We never see Bryce's father. He may be a shadow or a disembodied voice.

SPECIAL ACTIVITY

The style of this play invites a wide range of physical choices in telling the story. Movement choices will be made in conjunction with the cast and will never require actors to perform actions outside their capacity. The following list of events are in the play. These actions are open to a wide variety of approaches and actor consent will be looked for as specific staging is created.

P 9: Abilene and Edward do a courtly dance

P 9: Abilene holds Edward as if they are in an airplane

P 16: Pellegrina’s story about the princess will be told by “magically” transforming Pellegrina’s scarf into the Princess, which can also “magically” transform into a warthog. Some legerdemain and puppetry will be involved.

P 23: Edward sinks to the bottom of the ocean.

P 24: Edward is tossed around in the storm.

P 35-45: Lucy the dog does many dog-like things.

P 48: Crows invade the garden.

P 56: Bryce has rigged Edward with strings like a marionette. Bryce manipulates Edward with one hand while playing the harmonica with the other.

P 62-74: A dream vision of Edward’s journey so far. This scene should be very different in feel and tone from the rest of the play.

P 64: Colorful, magnificent wings are slowly revealed on Edward’s back. The Musician/Edward slowly take flight. Bull grabs Edward, pulling him back down.

P 71: The woman dances with Edward.

SINGING FOR AUDITIONS: Hush Little Baby

Lyrics:

<https://www.poetryfoundation.org/poems/46950/hush-little-baby-dont-say-a-word>

The Song:

https://youtu.be/f_raDpgx_3M?si=YTfuA81JWwoZh8vx&t=25

Sample lyrics, with two *made up* verses.

Hush little baby, don’t say a word,
Mama’s gonna buy you a mockingbird.

*And if that diamond ring gets sold,
Daddy’s gonna dye his hair bright gold.*

And if that mockingbird don’t sing,
Mama’s gonna buy you a diamond ring.

*And when all of Daddy’s hair falls out,
Mama and baby will laugh and shout!*

Thank you for reading this info sheet!

If you still have questions, please visit CBT audition site

(clarencbrowntheatre.com/auditions-employment/) or email cbt_auditions@utk.edu.