

## **Bright Star Audition Guidelines**

Thank you for your interest in auditioning for “Bright Star” at Central Kentucky Theatre! I’m looking forward to seeing you and wish you the very best of luck. Whether you are a seasoned thespian or this is your first audition I want to encourage you and let you know you have someone behind the table rooting for your success (hint: it’s me). Please read over the audition guidelines in preparation for your audition. Break a leg!

-Daniel Bannister; Executive Artistic Director, Director: *Bright Star*

### **Auditions will consist of 4 parts:**

- Singing ( There are 2 options for a female cut, 1 option for male cut - see attached. Your range may also be tested)
- Dance Call (please come in something you feel comfortable moving in - in person only)
- Monologue (choose one of the attached monologues to memorize)
- Cold Readings from the script (as needed - in person only)

Auditions will be held in the theatre on Dec 2nd and 3rd at 6:30 PM. Doors to the Opera House will open at 6:00. Please arrive prior to 6:30 to sign in and complete the audition form. If you have an acting resume, please bring it with you. You need to only attend 1 night of auditions. Please come with your a schedule ready to give your “conflicts” (dates during the rehearsal process where you have prior engagements/work schedule/anything that we need to take into consideration when creating our rehearsal schedule)

### **Virtual Auditions**

If you are unable to attend in person - please submit a video submission by Dec 3rd via the link on our website. Take your video with a stable setup with adequate lighting.

### **Rehearsal Schedule**

We aim to begin rehearsals the 2nd week of January - the performances are March 14-16 and 21-23. Tech week is March 9-13. A rehearsal schedule will be made based on everyone’s availability. Rehearsals are typically at night. We strive to respect everyone’s time and rehearse in sections - meaning if you are not needed you will not be called to that particular rehearsal.

# Character Breakdowns

**Alice Murphy:** Alice is portrayed both as a late teenager in the 1920s and an older version of herself in the 1940s. As a young woman, she constantly works to create her own powerful voice despite being stifled by gender norms in her town. In her thirties, she is hilariously blunt and honest, demanding respect both because of her intellectual capacity and confident attitude. She is more reserved than her romantic younger self, but she still retains her caring spirit and adventurous side.

**Jimmy Ray:** Jimmy is a late teenager in the 1920s and an adult in the 1940s. As a teenager, Jimmy Ray is eager to explore the world, learn, and find something meaningful to do with his life. He is confident and witty, matching Alice's adventurous spirit as their love for each other grows. In the 1940s, Jimmy Ray still has his confidence and playfulness but is filled with guilt and a fear that he can't fix what has been broken in his life.

**Billy Cane:** Billy is a young man who has just returned home from World War II. He is filled with an energetic optimism and youthful passion for life, determined to see beauty in the world despite the hardships he faced in the war. At times naive and idealistic, Billy's energy propels him to follow his aspirations. He is self-assured and remains hopeful that his eloquent writing can contribute something important to the world.

**Margo:** Margo is a young woman in Hayes Creek who runs her own bookstore. She is kind, clever, supportive, and hard-working. She is always there for Billy when he needs her and strives to be someone that others can lean on. She values the community around her, which she finds both in her own bookstore and in Billy. Margo at times struggles with the balance between remaining hopeful and being realistic, but she grounds herself through her work and connections with others.

**Mayor Dobbs :** Mayor Dobbs is a powerful man consumed by his ideas of tradition and structure. He wants the best for his son, Jimmy Ray, and believes in the power of consistency, however, he is willing to do anything to keep the image of his perfect life. He acts as a counterpoint to Alice's core beliefs and the messages of the show, demonstrating how societal pressures can infringe upon doing what's best for loved ones.

**Daddy Murphy:** Alice's father. In the 1920s, he struggles between his love of tradition and social standards and his love for his daughter. While Alice forges her own individual path, Daddy Murphy looks to the Bible to gain clarity, but he later realizes how he failed to account for his daughter's needs. In the 1940s, Daddy Murphy begins to understand his daughter's view of the world and wishes to repair what has been broken.

**Mama Murphy:** Alice's mother. More so than Alice, she has been forced into the gender roles presented by the small town of Zebulon. However, she fights as best as she can for Alice and what she believes is right. She takes immense care to protect her daughter however she can, attempting to do so in the frame of her town's social standards.

**Daddy Cane:** Daddy Cane is incredibly kind and faithful. He raises Billy to be strong and optimistic. Daddy Cane comes from a humble background, but he wants the best for Billy, who is his whole world, and does all he can to make sure Billy can live the life he wants.

**Lucy Grant:** Lucy is a young woman who works for Alice at the Asheville Southern Journal. With her witty lines and lively nature, she is often a source of much needed levity, and lights up the room whenever present. An uncompromising "modern woman," she is unapologetic in her convictions, giving her a magnetism that draws others to her

**Daryl Ames :** Daryl works for Alice at the Asheville Southern Journal. He is often drily sarcastic, but is always ready to let loose and party. Being a formidable editor, he is hard on Billy's writing, but also harbors insecurities about his own work which he pens in pseudonym and hopes will one day earn the respect of Alice.

**Stanford:** Mayor Dobbs' lawyer. He is very professional and hard-working. He is caught up in the same societal expectations as Mayor Dobbs, enforcing every one of the Mayor's wishes. The community in Zebulon is very important to Stanford, and he feels strongly about upholding its standards and traditions .

**Florence:** Florence works at Margo's bookstore. She is a very supportive friend to Margo, always willing to help out. She is a romantic and often gets caught up in dreams.

**Edna:** Edna works at Margo's bookstore as well. She is energetic, hard-working, and optimistic. Along with Florence, Edna is an essential part of the strong community surrounding Margo.

**Max:** A young resident of Zebulon who frequents the bookstore. He's naive and very earnest. His blossoming relationship with Edna displays a sense of community and continuity in the town beyond the main plot.

**Dr. Norquist:** As Alice's doctor in Zebulon, Dr. Norquist values the picture of a perfect community and, along with Mayor Dobbs, tries to preserve Zebulon's image. At times valuing that preservation above Alice's own wellbeing, Dr. Norquist's influence on Alice displays an important conflict in the show.

**Ensemble -** Actors in the ensemble may be cast to play more than one role. We will be looking for passionate and energetic singers, actors, and dancers capable of bringing the world of Bright Star to life!

# Monologues

Please prepare one of the following monologues to be performed from memory. The following monologues are chosen from the script, with some piecing together of separate lines. Along with context from the script, be sure to bring your own talent, interpretation, and passion to your audition. Don't worry too much about choosing a monologue that fits with your own gender identity or the part you would like to have, choose the one that best showcases your abilities! You will be given the chance to tell us if you are interested in any particular roles at the audition.

**Billy Cane (p. 13):** Mama, when I was in mud up to my knees, I thought it would be you mourning me. Not this way round. And, I'm sorry that daddy put an angel over your grave. You used to make fun of people for doing that. You said you'd rather let your deeds speak for your time on Earth. Mama, thank you for the way you raised me. The way you spoke, your parlance around the house, made me a curious lover of words, and you always pointed me toward the writers who used them well. Remember when you had me copy stories out of the Asheville Southern Journal, just so I'd know what it feels like to write well? I made it back home like you always said I would. But I never thought homecoming could be so cruel.

**Alice (p. 44):** Like I said, here are your stories back. Except this one, which I'm buying from you for ten dollars. I am not publishing it, but I am investing in you. You have a flair, Mr. Cane. Not for the scourge of war, but for gentleness and tenderness, and also the well-timed lie. You write well. I don't have time to hand out compliments I don't mean. But you will write better when you find your voice. You need to find a sweeping tale of pain and redemption. In the people you know and in the people you meet.

**Daddy Murphy (p. 105-106):** Through the years, reasonableness has laid its hand on my shoulder, and things I've done in the past don't quite stand up like they used to. That had to be the most painful day of your life. It was, wasn't it, sweetheart. It was. Well, if shame could ever equal pain, I would say I know how you feel. Because what I did that day made it the most shameful day of my life. I believe that was the last day my own daddy still had hold of me. How I felt after that helped me purge him from me. I don't ask for forgiveness...No, Alice, I cannot even forgive myself. I wonder what happened to the boy. Do you know, Alice?

**Alice (p. 97-98):** You married?... I guess I would have heard. I followed you... We were so young. When I came to Raleigh today, it wasn't my intention to see you. I was at the hall of records. With the same woman who had been there for twenty years. And I asked if anyone else had looked for the whereabouts of our child. And she said not one person. Not you. And you never came to see me.

# Female Cut 1 - If you knew My Story

START

34

sto - ry to tell I left my clothes on that

Detailed description: This block contains the first line of music, measures 34 through 38. It is written on a single treble clef staff with a key signature of one sharp (F#). Measure 34 starts with a triplet of eighth notes. A red vertical bar is placed between measures 34 and 35, with the word 'START' written above it. The lyrics are 'sto - ry to tell I left my clothes on that'.

39

cold riv - er rock My cares and my woes rolled up in my

Detailed description: This block contains the second line of music, measures 39 through 43. It continues on the same treble clef staff and key signature. Measure 39 starts with a quarter note, followed by a dotted quarter note, and then a triplet of eighth notes. The lyrics are 'cold riv - er rock My cares and my woes rolled up in my'.

44

socks I laid down in that moun - tain stream and the

Detailed description: This block contains the third line of music, measures 44 through 48. It continues on the same treble clef staff and key signature. Measure 44 starts with a quarter note, followed by a dotted quarter note, and then a half note. The lyrics are 'socks I laid down in that moun - tain stream and the'.

ALICE:

49

i - cy wat - er rushed o - ver me If you knew

WOMEN:

Ooh

MEN:

Ooh

Detailed description: This block contains the fourth line of music, measures 49 through 53. It features three staves. The top staff is for Alice, starting with a treble clef and a key signature of one sharp. The lyrics are 'i - cy wat - er rushed o - ver me If you knew'. The middle staff is for the Women's part, starting with a treble clef and a key signature of one sharp, with the lyrics 'Ooh'. The bottom staff is for the Men's part, starting with a bass clef and a key signature of one sharp, with the lyrics 'Ooh'. All three parts have a whole note in measure 53.

54

my sto - ry My heav - en and my

Ooh

Ooh

59

hell If you knew my sto - ry

Ooh

Ooh

64

You'd have a good sto - ry to tell

You'd have a good sto - ry to tell

You'd have a good sto - ry to tell

69 (ALICE)

me I'm not a - lone

74 ALICE:  
Tell me I'm

WOMEN:  
Tell

79

not a - lone Man - y backs have

84

bro - ken from less - er weight I know I was born to

88

car - ry more than I can hold E - ven though I stumb - le

93

ev - en though I fall You'll nev - er see me crum - ble, you'll



Female Cut 2 - Asheville

**BILLY:** "Will you miss me?"

**MARGO:** "Like I miss trouble."

**BILLY:** "Did you ever think that you might be selling a magazine with one of my stories in it?"

**MARGO:** "Yes."

**BILLY:** "Oh, Margo, I could almost kiss you!" *[GO]*

Music by Steve Martin and Edie Brickell

Lyrics by Edie Brickell

Orchestration by August Eriksmoen

Vocal Arrangement by Rob Berman

♩ = 112

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), time signature 2/4. Measure 1 contains a whole rest. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a whole rest. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

Musical staff 2: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a whole rest. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a whole rest. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

Musical staff 3: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a whole rest. A red vertical bar is placed at the beginning of measure 2, with the word "START" written in blue above it. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a whole rest. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

**MARGO:**

Musical staff 4: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 4 contains a whole rest. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

When you get to Ashe - ville

Write me if you will

Musical staff 5: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 4 contains a whole note C5. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

Tell me how you're do - ing

How it's treat-ing you

Musical staff 6: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 4 contains a whole rest. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

Do you like your new job?

Did you find a new love?

Musical staff 7: Treble clef, key signature of two sharps, time signature 4/4. Measure 1 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 4 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 5 contains a whole rest. Measure 6 contains a whole rest.

Is it ever-y-thing that

you were dream-ing of?

**MARGO:**

Ooh if it don't work out

**ENS. MAN 1:**

Ooh

**ENS. MAN 2:**

Ooh

30

Ooh if it don't work out

Ooh

34

Ooh you can turn a - round And come on back to

**ENSEMBLE WOMEN:**

Ooh Turn a - round

**ENSEMBLE MEN:**

Ooh Turn a - round

38

me Come on back to me You can come on home to

42

46 me

**MARGO:**

51

It won't be the same here                      With - out you I'll be fight-ing tears

55

When                      you were ov - er in the war                      I fought 'em off be - fore

59

I'll                      just stay on the look - out                      And I'll lis - ten for the sound

**MARGO:**

Of your ol' thirt - y four Ford \_\_\_\_\_ Com - in' down the road \_\_\_\_\_

**ENSEMBLE MEN 1 & 2:**

63

Com - in' down the road \_\_\_\_\_

\_\_\_\_\_ Ooh \_\_\_\_\_ if it don't work out \_\_\_\_\_

67

\_\_\_\_\_ Ooh \_\_\_\_\_ if it don't work out \_\_\_\_\_

Male Cut 1  
"Brightstar"

Music by Steve Martin and Edie Brickell  
Lyrics by Edie Brickell  
Orchestration by August Eriksmoen  
Vocal arrangement by Rob Berman

**MARGO:** "Oh, Billy! Yes. Yes. You were always so tentative about it. What made you decide that? [MUSIC]"

*STARI* Freely **BILLY:**

1 I'm ready for my life to be - gin

5 I'm ready for it all to start.

9 My heart's a - bout to bust, don't lead the way I must

A Tempo  $\text{♩} = 120$

14 fol - low my own bright star.

**MARGO:** "Edna, we still have that special delivery stamp I've been saving?"

**EDNA:** "We sure do."

**BILLY:** "I'm not mailing them, Margo. I'm going to hand-carry them to Asheville, and sleep like a dog on their doorstep until I get published." [GO ON]

**FLORENCE:** "Good luck, Billy."

Vamp

18-19

**BILLY:**

22 Ma - ny a long cold night. I hudd - led down in the

