

Auditions

Auditions will be held on **Sunday 9th January, 2005**. Times are to be confirmed at the Talk-in, but are likely to be from midday onwards. If you cannot make this date, we may be able hold additional auditions on the previous Thursday, (6th January), subject to confirmation of availability. In accordance with other shows, all members are welcome to come and watch all auditions, but **all auditionees must have paid their 2005 subscription, before they will be allowed to audition.**

All principal roles listed in the section below will be auditioned, with the indicated audition pieces. All audition pieces will be available at the Talk-in.

Some principal roles will require a movement audition. Again, these are listed below, and will be set at the audition practises on Tuesday 7th December, and Tuesday 4th January. Additionally, there will be opportunities in the show for more challenging dancing for the company, for those who are interested. If you wish to be considered for these, we will ask you to do a short audition piece that will be set, so we can establish individual strengths. Please don't be intimidated by this audition though – **you won't be asked to dance it on your own**, and it won't be too difficult!

Notes

We welcome as many people as are interested to audition for principal roles. However, we would rather see a couple of well-prepared auditions, rather than three or four unprepared ones. We will obviously consider people for all parts, unless they specifically don't want this. I also firmly believe that it's much easier to do a good audition if you know the lines, as this allows you to focus on character. For that reason, the dialogue scenes have been kept quite short. However, if you feel you need the script 'just in case', that's fine.

Some characters **appear** to have a lot of dialogue to audition. This is because the different scenes are often very 'bitty', and show off different facets of the characters, which we need to see. The audition pieces have also been kept short for this reason, and in some scenes, **there may be as little as only one line to learn**. However, we will obviously be looking for reaction etc during the rest of the scene.

For a number of auditions, some of the dialogue scenes are marked as "*read-in only*". For these, please simply familiarise yourself with the lines, so you can read in for others' auditions. You will not be auditioned against these lines.

Each page of the script will be divided into four sections for the purposes of setting. Page number references (listed below) work as follows: 26.1 means from the first section of page 26, 42.3 means the third section of page 42 etc.

Background about characters

I have tried to give as much information as possible on each character, so please read this carefully. I would also encourage you to read the script end-to-end, as well as the other character portraits, so you get a feel for the bigger picture. This will in turn help you understand the key relationships, and what is needed for the specific character(s) you are interested in. There are no other 'hidden' things I am looking for within the characters, that I am expecting you to guess: it's as described here, but please obviously also use your imagination!

Also bear in mind the period we are conveying. This is the 1930s, when men and women walked, talked and behaved differently to today. Be aware that **most** of the characters are sophisticated and urbane. Their general posture in this period was more 'upright' than today; there was far greater awareness of class difference; the differences between the sexes was more pronounced; fashion was very 'masculine' for men with suits, jackets, ties and hats, and 'feminine' for women, with skirts, dresses and glamorous evening gowns. I really want to evoke the atmosphere of the 'period' in the production, so please think about this for your audition.

Finally, the characters in *Anything Goes* are larger than life, but do not mistake this for 'hammy'. I do want to see real character and eccentricity, and there will be 'hammy' moments in the show(!), but to achieve maximum comic effect, this must be controlled.

Please note I have listed probable **playing** ages, so please don't be put off auditioning if you're outside these ages; neither are these ages 'written in stone'.

Principal Roles

Here is a breakdown of the principal characters that will be auditioned for the show. Also included are their descriptions, as listed in the libretto, and thoughts on how I see them being played.

Reno Sweeney, "a sexy evangelist turned nightclub singer"

- Voice: Reno is one of the greatest female musical comedy roles ever written, with no less than five show-stopping numbers, including the beautiful *I Get a Kick Out of You*, the rousing *Blow*, *Gabriel Blow* and of course the title song, *Anything Goes*. Her accent is a fairly generic American one, but she has the ability to imitate other accents for comedy effect. Most of her songs are 'belters', and range from G (below middle C), to E^b, (an octave and a half higher). Also appears in most company numbers. This is a role of a lifetime!
- Character: Reno has to light up and totally command the stage, without being domineering, over the top or intense. She is upbeat and engaging at all times, positive even when 'down', naturally funny, possibly a little devious, but fundamentally good-hearted. I feel she and Billy have known each other for years, (possibly from school years?), and are very close friends, but she has stronger feelings for him, whilst he sees her as the funny, caring, dependable friend. There therefore has to be a credible chemistry between them, which is reflected in *I Get a Kick Out of You*. This audition piece really has to convey both her positive outlook, without losing her genuine feelings. The audience have to 'root' for Reno: when it's clear she's not going to get Billy, the audience then have to really want her and Evelyn to get together
- Dance: Needs to be able to move well, and tap dancing would be an advantage, though not essential
- Playing Age: Could be quite wide-ranging, from early 20s to late 30s; needs to be credible against Billy's playing age
- Singing Audition:
 - No. 3, *I Get A Kick Out of You*, bars 1-52
 - No. 16, *Blow, Gabriel Blow*, bars 1-80
- Dialogue Audition:
 - 26.1 "Last seating for supper." – 28.1 "your looks, your... your..."
 - 77.1 "Hush!" – 78.2 "Hallelujah!"
 - 87.1 "Moonlight" – 88.2 "In mine especially."
 - 74.4 "Showtime, Toots!" – 75.1 "It isn't legal, is it?"
- Movement Audition:
 - Dance audition,
 - Tap audition (as stated above, ability to tap isn't critical, but we do need to see what you can do)

Hope Harcourt, "a beautiful debutante"

- Voice: A (below middle C), to E^b, (an octave and a half higher). Hope's songs include *Easy to Love* and *It's De-lovely* (both duets with Billy); and *Goodbye, Little Dream*, *Goodbye* (solo). Her voice is quite pure, although not necessarily 'operatic'. She would have a sophisticated, urbane American accent. Also appears in most company numbers
- Character: As the libretto says, Hope is a beautiful debutante. She would have appeared on the cover of magazines like *Vogue*, and been seen at only the most lavish parties, on the arms of rich bachelors. She makes most men go weak at the knees, and knows it (this doesn't mean she is necessarily manipulative however). She also has a passionate romantic side, which has been slightly repressed by the pressures of 'society' life. Although she is engaged to Evelyn, and does care about him, she doesn't really love him. She is marrying him primarily to secure her own position in society, very much at her mother's behest. The only man who makes her go weak at the knees is Billy, who she has only met once at a party. He attracts her partly because of his looks, charm and wit, but also because he is not intimidated by her, and he has awoken this repressed passionate side of her. There must be real

chemistry between Billy and Hope: when she sings in *It's De-lovely*, we should see joy and warmth, reflecting her display of true feeling. Conversely, *Goodbye, Little Dream, Goodbye* needs to convey her genuine sense of loss. However, Hope is never simpering or 'wet': she is a very confident, glamorous young woman of the period, who just happens to be marrying the wrong guy

- Dance: Needs to be able to move; there will be ballroom work within *Easy to Love* and *It's De-lovely*, although specific experience of this isn't required
- Playing Age: between 18 and 28, partly dependent on playing age of her mother, and of Billy
- Singing Audition:
No. 17, *Goodbye, Little Dream Goodbye*, bars 1-37
- Dialogue Audition:
32.2 "Billy, was that fair?" – 33.2 "Me and you – who am I kidding?"
77.1 "Hush!" – 78.2 "Hallelujah!"
- Movement Audition:
Basic movement routine (to be set)
May additionally be a short ballroom piece (although specific experience not required)

Evangeline Harcourt, "her mother, a widow"

- Voice: Mrs Harcourt does not sing any solo lines, but needs to have a clear, powerful, well-spoken American accent. Also appears in most company numbers
- Character: Valium was invented for this woman. She is very highly strung, and much of the wonderful comedy in her role comes from her need to control both her own and her daughter's life. She is not a matriarchal figure however: her bossiness hides an insecurity and lack of confidence. She is very status-conscious, and is particularly keen to ensure her daughter marries Evelyn, as much to ensure her own financial stability, as for her daughter's happiness. She does love her daughter, but sometimes overlooks that Hope's happiness doesn't necessarily mean the same as her own! She also has a long acquaintance with Elisha, which has never come to anything. However, their ongoing flirtation provides a great deal of humour in the show. This role is a wonderful major comic part; the chance to play the ultimate batty old battleaxe!
- Dance: No specific dance requirements, although ideally can move
- Playing Age: between 45 and 60, partly dependent on playing age of Hope
- Singing Audition: None required
- Dialogue Audition:
17.1 "Egad! Evangeline Harcourt!" – 17.3 "Thank you, Eli."
45.4 "Captain, thank God!" – 46.2 "And in the meantime, stay out of the bar."
62.1 "Excuse me, M'am" – 63.3 "That's it!"
77.1 "Hush!" – 78.2 "Hallelujah!" (read-in only)
- Movement Audition:
Basic movement routine (to be set)

Erma, "a sexy gangster's moll"

- Voice: A (below middle C), to C#, (an octave and a half higher). Erma has one solo, *Buddie Beware*, which is a blues number building up to a big showy finale, and sung with an ensemble of sailors. Requires quite a powerful voice. Should have a distinctive, 'characterful' voice, again quite unsophisticated, possibly Brooklyn. Also appears in most company numbers
- Character: Where Hope is beautiful, Erma is sexy. Where Evelyn is naïve, Erma is knowing. She is very flirtatious, self-assured and clever, although not in an academic way. She initially stows away as the moll of Snake-Eyes Johnson, Public Enemy No. 1, but when he doesn't arrive on the boat, her eye is quickly distracted by just about any other male. Her number one priority in life is herself: she is not nasty, just unconsciously selfish. She has known Moonface for a long time, and quite likes him, but actually doesn't have a great deal of respect for him, as he is pretty ineffective. She likes her men to be real men. Although not a subtle character, some of her comedy is best brought out using more subtle, knowing looks etc
- Dance: Needs to be able to move sexily; ideally a tap dancer, though not essential
- Playing Age: From 18 to 40, but needs to be 'worldly-wise'

- Singing Audition:
No. 21, *Buddie Beware*, bars 1-33
- Dialogue Audition:
19.2 "Psst. Moonie!" – 21.2 "I don't know, but I think it's downstairs."
77.1 "Hush!" – 78.2 "Hallelujah!"
- Movement Audition:
Dance audition
Tap audition (as stated above, ability to tap isn't critical, but we do need to see what you can do)

Angels, "showgirls with Reno's nightclub act"

- Voice: Mixed pitch voices. Would have range of American accents, from the sophisticate, to the crass!
- Character: There will be between 4 and 8 Angels, depending on auditionees. The Angels are very much showgirls of the period, and will be very individual. I would expect there to be the 'eager new one', the 'been-there-done-that' one, the outrageous flirt, the sensible one, the dumb one, etc etc. We will be looking for specific characterisation in the auditions, although we don't mind what this is. Although they don't have many lines, the Angels will feature throughout the show, and do speciality dancing in both *Anything Goes* and *Blow, Gabriel Blow*.
- Dance: Must be able to dance well, and do at least basic tap
- Playing Age: Between 18 and mid-30s
- Singing Audition: None required
- Dialogue Audition:
74.4 "Showtime, Toots!" – 75.1 "It isn't legal, is it?"
- Movement Audition:
Dance audition
Tap audition

Billy Crocker, "Whitney's young assistant"

- Voice: B (just below middle C), to G, (an octave and a half higher). Billy has a number of solos in the show, ranging from the rousing *You're The Top*, through the romantic *It's De-Lovely*, to the tender *All Through the Night*. It's therefore important he can sing well, and convey a wide range of emotions through the different songs. Would have a relatively urbane American accent, although not as much as Hope's (he is not quite in her social league). Like Reno, Billy has the ability to imitate for comic effect. Also appears in most company numbers
- Character: Billy is Whitney's assistant, and trying to make it big on Wall Street. He is basically the American golden boy: handsome, articulate, funny, passionate and charismatic; and therefore extremely attractive to many women. Needs a versatile actor, who can be funny, sensitive, and charming, but also be 'a bit of a devil'. Having been so popular with women, he is now doubly struck by Hope: it is the classic case of someone wanting the one person they can't have. This doesn't mean he can't turn on the charm, as in *Easy to Love*, in which he almost woos Hope back, despite her resolution that she is engaged. There must be real chemistry between Billy and Hope. I also feel Reno and he have known each other for years, (possibly from school years?), and are very close friends, but she has stronger feelings for him, whilst he sees her as the funny, caring, dependable friend. There therefore also has to be a credible chemistry between these two as well
- Dance: Needs to be able to move reasonably well, preferably with the ability to tap, although this isn't essential
- Playing Age: between 22 and 35, although partly dependent on Reno and Hope
- Singing Audition:
No. 7, *Easy to Love*, bars 1-52
- Dialogue Audition:
26.1 "Last seating for supper." – 28.1 "your looks, your... your..."
32.2 "Billy, was that fair?" – 33.2 "Me and you – who am I kidding?"
62.1 "Excuse me, M'am" – 63.3 "That's it!"
- Movement Audition:
Dance audition

Tap audition (as stated above, ability to tap isn't critical, but we do need to see what you can do)

Moonface Martin, "a hapless gangster, Public Enemy No. 13"

- Voice: B^b, (just below middle C), to G^b, (an octave and a half higher). Please note however, this top note is only for one small section, which may be able to be adjusted down). Moonface has two numbers, *Friendship* (duet with Reno), and *Be Like The Bluebird* (comedy solo). Although he has to be able to sing these, characterisation within the delivery of the songs is the key element here. Would have an unsophisticated New York accent, possibly Brooklyn. Also appears in most company numbers
- Character: Moon wants to be an infamous criminal, whose name strikes fear and dread into all who hear it. In reality, he is pretty ineffectual and harmless. Whilst he has some cunning plans, he hasn't got the ruthlessness to really make it to the top. Reno and he go back a long way, as acquaintances in the shady world just outside the law, and together they sing *Friendship*, (a song made famous by Mickey Mouse!) This is a wonderful comedy part, but one that shouldn't be too overplayed: some of his comedy is very obvious, but some comes from events just passing him by. Also requires both excellent comic timing, and physical comedy skills
- Dance: Needs to be able to move reasonably well
- Playing Age: Any age, though probably at least 30
- Singing Audition:
No. 18, *Be Like The Bluebird*, bars 1-41 (may ad lib bars 16-17 if required)
- Dialogue Audition:
19.2 "Psst. Moonie!" – 21.2 "I don't know, but I think it's downstairs."
62.1 "Excuse me, M'am" – 63.3 "That's it!"
46.3 "Father! Father!" – 46.4 "Go hail a few Marys, will you?" (read-in only)
77.1 "Hush!" – 78.2 "Hallelujah!" (read-in only)
74.4 "Showtime, Toots!" – 75.1 "It isn't legal, is it?"
- Movement Audition:
Basic movement routine (to be set)

Lord Evelyn Oakleigh, "a wealthy Englishman"

- Voice: From his aristocratic background, Evelyn must have a cut-glass Oxford English accent, bordering on (but not quite) caricature. He has a comedy number, *The Gypsy In Me* (duet with Reno), which ranges from middle C to G, (an octave and a half above). However, the acting is arguably most important with this part. Also appears in most company numbers
- Character: Very much an American view of the English aristocracy, Evelyn borders on caricature. However, like Moonface, he mustn't be played too over the top, (although a comedy laugh might well be used!). He is very much in love with Hope – at least as far as a repressed English nobleman of the time could ever be in love. But he also has a hidden 'wild' side, which hides a passionate heart, and ultimately leads him to Reno. He would love to be urbane and witty, but simply isn't. He is very kind-hearted but quite naïve. A truly great comedy role which requires good physical and verbal comedic skills.
- Dance: Ideally a good mover, but not essential
- Playing Age: between 25 and 40
- Singing Audition:
No. 20, *The Gypsy In Me*, bars 1-73
- Dialogue Audition:
77.1 "Hush!" – 78.2 "Hallelujah!"
87.1 "Moonlight" – 88.2 "In mine especially."
- Movement Audition:
Basic movement routine (to be set)

Elisha Whitney, "a goggle-eyed tycoon"

- Voice: Has one solo, *The Crew Song*, pitched from middle C to the D, (just over an octave higher). This part is not a difficult singing role. Would have a reasonably urbane, although ageing American accent. Also appears in most company numbers

- Character: Whitney spends most of his life either drunk or hungover. He is a multi-millionaire, having made his fortune on Wall Street – whether the two are related is not clear... He is a long-time admirer of Evangeline, but nothing has ever come of this, as she was married to one of his Yale cohorts until his untimely suicide: “*he jumped like a Yale man*”. Their flirtation in the show provides a great deal of comedy. Whitney is also very short-sighted, and has some very funny lines in the show. The role therefore requires both good comic timing, and physical comedy skills.
- Dance: Does not need to be able to dance, but ability to move an advantage
- Playing Age: between 50 and 70
- Singing Audition:
No. 8, *The Crew Song*, bars 1-74 (inc. dialogue between bars 25-58)
- Dialogue Audition:
17.1 “Egad! Evangeline Harcourt!” – 17.3 “Thank you, Eli.”
35.1 “Operator, get me stateroom...” – 35.2 “Must be on her way!” (part of *The Crew Song*)
77.1 “Hush!” – 78.2 “Hallelujah!” (read-in only)
- Movement Audition:
Basic movement routine (to be set)

Luke and John, “two Chinese converts”

- Voice: Luke & John do not sing, but need to be able to do a generic Chinese accent. Also appear in most company numbers
- Character: Luke & John are an American caricature of Chinese peasants, naïve and dumbstruck by the sophistication of urbane New York. They are ‘former sinners’, mentored by Rev Henry T. Dobson, who actually do a mean line in gambling. They add another comic dimension to the overall play
- Dance: Do not specifically dance, although could be specially featured in company numbers, if the actors can move
- Playing Age: Any age, although probably under 40
- Singing Audition: None required
- Dialogue Audition:
(play John for the audition): 46.3 “Father! Father!” – 46.4 “Go hail a few Marys, will you?”
- Movement Audition: None required

Captain, “of the ship, S.S. American”

- Voice: Has the odd solo lines in some of the company numbers, but the Captain needs to have a confident, loud voice, as one would imagine of a ship’s captain. Would have generic American accent, reasonably well-spoken. Also appears in most company numbers
- Character: I think there is the element of the ‘showman’ about the Captain, as he parades around the ship: did he really want to go into showbusiness, but his parents forced him into the rather more ‘conventional’ Navy instead? Requires a commanding presence. Although not particularly large roles, the Captain and Purser are both very important parts, in creating the ambience of a 1930s liner. They also have some great lines, often sarcastic observations on the quirks of the different passengers
- Dance: Does not specifically dance, although could be specially featured in company numbers, if the actor can move
- Playing Age: from 40 upwards
- Singing Audition: None required
- Dialogue Audition:
45.4 “Captain, thank God!” – 46.2 “And in the meantime, stay out of the bar.”
- Movement Audition: None required

Purser, “of the ship, S.S. American”

- Voice: Has the odd solo lines in some of the company numbers, but the Purser needs to have a confident, loud voice, as a man in charge on deck would have had. Would have generic American accent, reasonably well-spoken. Also appears in most company numbers

- Character: There is the possibility to play the Purser in the mould of Lieutenant Gruber from *'Allo 'Allo*, but I would be open to individual interpretation! Also needs a nice comic touch. Although not particularly large roles, the Captain and Purser are both very important parts, in creating the ambience of a 1930s liner. They also have some great lines, often sarcastic observations on the quirks of the different characters
- Dance: Does not specifically dance, although could be specially featured in company numbers, if the actor can move
- Playing Age: Any age, although probably over 30
- Singing Audition: None required
- Dialogue Audition:
 - 26.1 "Last seating for supper." – 28.1 "your looks, your... your..."
- Movement Audition: None required

Rev Henry T. Dobson

- Voice: No solo singing. Would have a well-spoken, generic American accent
- Character: Dobson is a minor role who only appears in the first scene. He is however, a very important character, whose mistaken arrest enables Billy to stowaway on the ship in the first place. He is very pompous, a little self-righteous and snootily mentors Luke & John. Whoever plays this part will immediately rejoin the company as a guest on the ship, as soon as his scene is over
- Dance: Not involved in any numbers
- Playing Age: Any age
- Singing Audition: None required
- Dialogue Audition:
 - 19.2 "Psst. Moonie!" – 21.2 "I don't know, but I think it's downstairs."
- Movement Audition: None required

Sailor's Quartet (**note:** these parts may not be auditioned on 9th January)

- Voice: Bass, Baritone and Tenor voices. Generic American accents, not too sophisticated. The quartet is being auditioned for *There'll Always Be A Lady Fair*, which demands four-part harmony. This is an ensemble number halfway through Act I
- Character: The sailors will have individual characters, but for this number, I am particularly looking for sailors as seen in the 'Fred and Ginger' movies: impossibly clean-cut, romantic dreamers (i.e. very unreal!). The number will be done quite tongue-in-cheek, but this will be the basis for it
- Dance: Do not need to be able to dance, but ideally can move
- Playing Age: Any age
- Singing Audition:
 - No. 9, *There'll Always Be A Lady Fair*
- Dialogue Audition: None required
- Movement Audition
 - Basic movement routine (to be set)