

Oakwood Summer Theater - Anything Goes Audition Packet



Thank you for your interest in joining Oakwood Summer Theater for the 2026 production of *Anything Goes*. Please review the audition information and then complete this [linked Google form](#) to indicate your interests prior to your audition.

Performance Information:

Davidow Hall Theater, Salem Community College
August 7th, 8th, 14th, and 15th at 7:00
August 16th at 2:00

Rehearsals:

There will be an all-cast meeting on Monday, June 8th from 7:00-9:00.
Rehearsals will be held from 6:00 - 9:00 p.m., Monday - Thursday from June 15th through August 6th. A complete rehearsal schedule will be provided with the cast list. Not all participants will be called for every rehearsal or for the entirety of each rehearsal. Tech week is August 3rd - 6th, and the full company will be called for all of those rehearsals.

Audition Dates and Location:

Davidow Hall Theater, Salem Community College
May 4th and 6th
7:00 - 9:00 p.m.

Reference Materials

[Wikipedia Entry](#)

1987 Broadway Revival [Recording](#)

2011 Broadway Revival [Recording](#)

[Complete libretto](#) and vocal book (2022 Edition)

Production Team (scheduled to be present for all auditions)

Grant Mech, Stager Director
 Brittney Stanton, Music Director
 Elizabeth Hitchner, Assistant Director
 Amber Baratz, Choreographer
 Kara Beardsley, Stage Manager
 Lynda Daniels, Producer

Audition Check-list

For everyone:

- Complete this [linked Google Form](#)
- Prepare one of the vocal selections
 - Billy's portion of "De-Lovely" for tenors and basses (page 7)
 - Reno's portion of "Anything goes for sopranos and altos (pages 8-9)
 - Download practice tracks via the Show|Ready ([directions here](#))

For those wishing to audition for a speaking role:

- Prepare one of the sides
 - Billy or Hope (page 10)
 - Also used for Elisha Whitney and Evangeline Harcourt
 - Reno or Evelyn (page 11)
 - Moon or Erma (page 12)
 - Also used for Captain and Purser

For those wishing to audition for a role with a dance requirement:

- Learn the dance combination [linked here](#)

Day-of Audition Info

- Please dress comfortably for your audition
- Acting sides (scenes) do not need to be memorized
- Vocal sides (singing) are encouraged to be memorized
- Those auditioning to dance are encouraged to learn the routine in advance.
- Please arrive as early as possible, as we have so many performers to hear
- Please check-in upon arrival at the theater. If you complete the audition form by April 29th, you will be pre-placed in audition groups. All others will be worked into the groupings for the evening.
- Once you have completed all of your audition tasks for the evening, you are welcome to leave.

- The production team may record the auditions. Videos will not be shared beyond the production team and will be deleted at the start of the rehearsal period.
- You may be considered for roles other than the ones for which you sing and/or read.

Post Audition Info

- There are no scheduled call backs. If a call back is needed, we will reach out to you directly to schedule one.
- Everyone who auditions will receive an e-mail notifying them of casting decisions.
- We plan to e-mail everyone audition results within one of the final audition sessions. A tentative rehearsal schedule will be shared at this time as well.
- Everyone who auditions will have a week to accept or decline a role offer.
- We may offer covers for some roles.

If you have any questions or concerns, please feel free to reach out to oakwoodtheatre1981@gmail.com. We look forward to hearing you soon!

Anything Goes (2022 Revision) - Character Descriptions

Music and Lyrics by Cole Porter

Book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russel Crouse, John Weidman (1987 revival), Timothy Crouse (1987 revival)

First Performance: 1934

Settings: 1930s - A New York cocktail bar and the S.S. American oceanliner

*Strong dancing abilities required (dance audition required)

^Strong abilities with movement required (dance audition required)

~Read side required at the audition

Lead Roles

*~**Reno Sweeny** – A brassy evangelist / nightclub singer. She is classy, but not prim and proper. Reno knows how to read a room and cast a spell on everyone in it. She is jaded, but can shake off set-backs. She is both creative and a bit of an opportunist. She presents as women in her 20s, 30s, or even early 40s who has seen and heard a lot of life. She is the kind of classical Hollywood star who has a humble back story that no one has ever heard.

Notes: Reno will kiss Billy and Evelyn.

Solos Include: "I Get a Kick Outa You," "You're the Top," "Friendship," "Anything Goes," "Blow Gabriel, Blow"

*~**Billy Crocker** – Whitney's young assistant at a Wall Street firm, Billy presents as a 20-something man who is hustling to make it in the financial world. Although he has no lack of suitors, he has fallen for Hope. He is willing to abandon responsibility for love and is not afraid to make a fool of himself in the pursuit of the object of his affection. A combination charmer and jokester, he is still dashing. He was most likely raised by a loving family in a smaller town before moving to NYC after college.

Notes: Billy will kiss Reno and Hope. Has physical interactions with Erma (slap-stick)

Solos include: "You're the Top," "Easy to Love," "It's De-lovely", "All Through the Night"

*~**Hope Harcourt** – A well-known debutante, Hope is torn between marrying for money to support her family and following her heart. Her sense of poise and decorum is constantly being challenged by Billy and the antics during the voyage towards her intended wedding in England. She is a graceful and charismatic woman in her 20s.

Notes: Hope will kiss Billy

Solos include: "It's De-lovely," "Goodbye, Little Dream, Goodbye," "All Through the Night"

^~**Lord Evelyn Oakley** – A wealthy Englishman, he is set to marry Hope. He is curious about American colloquial English, but never seems to get it right. While he seems

buttoned-up and reserved, he harbors a hidden wild and passionate personality. He presents as a dapper man in his 20s, 30s, or 40s.

Notes: Evelyn will appear in boxers and a tank top. He will kiss Reno. English or received pronunciation will be required in the dialogue during rehearsal and performance

Solos include: "The Gypsy in Me"

~Moonface Martin – A hapless gangster, Public Enemy No. 13, Moon is on the run stowing aboard on the boat with Erma in the guise of a minister. Moon is personable and happy to help out both old friends (Reno) and new ones (Billy). He wants to present as imposing and dangerous, but is really harmless. He strives to have the notoriety of better known criminals, but will never make the cut. He presents as a man of any age who has survived on his wits.

Notes: Solos include: "Friendship," "Be Like the Bluebird" An accent hinting at one of NYC's boroughs other than Manhattan may be required in the dialogue

Supporting Roles

***~Erma** – A tough gangster's moll, she is beautiful, but not the brightest student in her class. She knows how to draw attention to herself when she needs to achieve something. She knows that she is attractive and is willing to use that to her advantage. Erma is willing to run a scam without worrying about leaving men in her wake. She is a woman who presents as anywhere between 20-40.

Notes: Erma has physical interactions with Billy (slap-stick). She will wear short skirts and/or a one-piece swimsuit style outfit. She will have dance and physical contact with Sailors

Solos include: "Buddie, Beware"

~Elisha Whitney – A google-eyed tycoon, he is willing to sell out his company for his own profit. He has always lived a life of privilege. A man in his 50s or 60s, he cannot see well without his glasses. He pursues Evangeline as if he were a much younger, naive man. He is the epitome of a life-long Ivy Leaguer (Yale)

Notes: Solos include: "The Crew Song"

~Evangeline Harcourt – Hope's mother, a widow, she is a woman in her 50s or 60s who is worried about losing her way of life. She is used to the life of a very comfortable society matron. She is banking on Hope's marriage righting the family finances without scandal. She is easily rerouted and deceived by the tricks played on her. She is not easily swayed by the romantic overtures of Whitney

Spit – One of two rascally New York City street toughs. May be played by an actor of

any gender

Dippy – One of two rascally New York City street toughs. May be played by an actor of any gender

~**Captain** – Of the S.S. American; More concerned with having celebrity passengers about the boat than anything else. May be played by an actor of any gender

~**Purser** – Aboard the S.S. American. May be played by an actor of any gender

Reno's Angels (Showgirls)

***Purity**

***Chastity**

***Charity**

***Virtue**

Sailor Quartet – Four Sailors (2 tenors and 2 basses). Must be able to hold a part in four-part harmony.

Featured song: "There'll Always be a Lady Fair," "All Through the Night," "Buddie, Beware"

***Ensemble Roles**

Fred – A bartender. May be played by an actor of any gender

Henry T. Dobson – A minister

Reporter

Photographer

FBI Agents (2)

Lady in Wheelchair

Sailors

Crew

Passengers

**There will be featured dancers from with any of the ensemble roles*

Tenor/Bass Audition Excerpt from #11 De-lovely (m. 64-80)

Start:

I un-der-stand the rea-son why_ You're sen - ti - men - tal, 'cause
 so am I, — It's de - light - ful, — it's de - li - cious, — it's de -
 -love - ly. — You can tell at a glance — What a
 swell night — this is for ro-mance, - You can hear dear Moth - er
 Na - ture mur - mur - ing low, — "Let your-self go!"

Rubato (Dance) 32 **Vivace, in one 10** **Tempo di beguine 12 20**

Freely slower

So

please be sweet, my chick - a - dee, — And when I kiss — you, just
 say to me, — "It's de - light - ful, — it's de - li - cious, —
 (HOPE & BILLY kiss)

Dictated

it's de - love - ly."

End

Soprano/Alto Audition Excerpt from #12 Anything Goes (m. 320 - 337)

108

316 317 318 319

- swer when you pro - pose, — An - y - thing goes.

- swer when you pro - pose, — An - y - thing goes.

Start:

320 321 322

RENO

If say - ing your pray'rs you like, - If green pears you like, - If old

323 324 325

chairs you like, - If back stairs you like, - If love af - fairs you like, - With young.

326 327 328

RENO

bears you like, - Why, no - bod - y will op - pose. — So

CHORUS

(Soprano & Alto) So

(Tenor) So

(Bass) So

Reno

329 330 331

though I'm not a great ro-manc - er, I know that I'm bound to an -

Reno

332 333 334

- swer when you pro - pose, An - y - thing

Reno

ad lib. a tempo

335 336 337 338

goes. An - y - thing goes!

End

End of Act One

Side for Billy and Hope from Act 1, Scene 3 (*Also used for Elisha Whitney and Evangeline Harcourt*)

Instead of simply giving his boss his passport and heading back to work as he was supposed to do, Billy stows away on the ship bound for England, once he knows that Hope, the woman he fancies most all is on it, bound for England with her mother and fiancé, Lord Evelyn Oakley. Billy has just encountered Hope and Lord Evelyn on the deck of the ship after dinner. Evelyn is a little seasick and Billy says some things to make Evelyn feel even sicker, running off to his cabin leaving Billy and Hope alone.

HOPE. Billy, was that fair?

BILLY. Fair? I find you standing here in the moonlight with him.
I didn't shoot him, I didn't push him overboard, I thought I was more than fair!

HOPE. You're being terribly bad, Billy. Why, we hardly know each other.

BILLY. Hardly know each other?

HOPE. We met one night at a party. We danced, had a little too much wine.
We took a little spin around the park.

BILLY. You call five hours in the back of taxi a little spin?

HOPE. Four hours.

BILLY. Five. Remember, you fell asleep after we—

HOPE. I remember!

BILLY. And then I took you to that little cafe down by the docks.

HOPE. We had breakfast as the sun came up.

BILLY. We talked about going to California,
getting a little bungalow, raising orange trees—

HOPE. Raising kids ... Oh, Billy, that was a fantasy. Things like that just aren't done.

BILLY. Yeah, I guess you're right ...

Side for Reno and Evelyn from Act 2, Scene 3

It is late at night and Reno catches Evelyn on the deck of the ship writing a poem. Everyone perceives Evelyn as traditionally English and stuffy, but by the end of the conversation he is about to reveal his inner wild and passionate side. Reno is feeling a little lost and looking for a connection in her life that is different from those of her friends and fans. Her friends Moon and Billy are in the ship's brig (jail).

RENO enters, carrying a glass and a half empty bottle of gin.

—Miss Sweeney! *(Hiding his poem)* I say, you startled me!

RENO. Sorry. I couldn't sleep.

EVELYN. Nor I.

RENO. The Lord works in mysterious ways, Evie, but this time he's got even me stymied. My two best friends are in the slam and tomorrow morning—but, hey, you know all about that.

RENO pours herself a shot of gin and raises the glass.

Here's to the happy groom.

RENO drinks. EVELYN sighs dramatically, takes the bottle and drains it.

Make that: Here's to the groom.

EVELYN. Miss Sweeney, you see before you a man staggered by a revelation. It hit me like a stone hammer in the middle of your service. The woman I'm destined to marry tomorrow is not one and the same with the woman I love.

RENO. You mean you're not in love with Hope? That's great! I mean, gee, it's a good thing you found out. I mean, just in time and everything ...

EVELYN. Ah, there's the rub. You know the Oakleigh motto?
Nostrum fuglium sentorum.

RENO. What's that mean?

EVELYN. No one really knows. But we're not supposed to go around backing out of engagements. Ah, well ... Adieu, Miss Sweeney.

EVELYN starts to exit.

RENO. You know there's one thing that I just can't figure. *(Turns)* That business in the gazebo. Anne Boleyn. How does that fit in with "nostrum fuglium whatever?"

EVELYN. Goodness. This is most embarrassing. Must I explain?

RENO. *(Shrugs)* It's your motto.

EVELYN. Miss Sweeney, I've never told this to anyone before.

Side for Moon and Erma from Act 1, Scene 4 (Also used for Captain and Purser)

Moon is hiding out in one of the cabin onboard, disguised as a minster, even though he is a gangster (public enemy #13) with Erma who is the girlfriend of Snake Eyes (public enemy #1)

*Lights go down on Whitney's cabin, come up on the adjacent cabin.
MOON sits on the lower berth, Tommy gun at his side, dealing out
hands of cards. ERMA is slipping into a slinky cocktail dress.*

ERMA. Listen to that squawking! Zip me up, will ya, Moonie?

MOON. Where d'ya think you're going?

ERMA. The boiler room.
A certain sailor is going to show me the finer points of stoking.

MOON. You're not goin' anywhere. With your big mouth,
you could land us both in Sing-Sing. Sit down, we're gonna play cards.

ERMA. I don't wanna play cards!

*MOON picks up the gun and trains it on ERMA,
who "humphs" and picks up a hand of cards.*

ERMA. Got any fours?

MOON. Go fish. (A knock on the door. MOON grabs the gun) Who is it?

BILLY. (From outside the cabin) It's me, Billy. (Said by a production team member at the audition)

MOON. Hang on! I'm saying my prayers! (Urgently, to ERMA) I'm saying my prayers—

ERMA. (As MOON wrestles the gun into the violin case) Art's father, who art in heaven ...
Halloween's my name ... The Kingfish comes, de-dum-de-dum ...
On earth as in New Haven!

MOON & ERMA. Amen!

MOON. Come in, my son— (BILLY enters, looking dejected) Pull up a pew.