

***You Can't Take it With You* by Moss Hart and George S. Kaufman**
Audition Information

We are SO excited that you are interested in being a part of our 2026 Fall Main-Stage production. Auditioning can be pretty daunting—especially if you’ve never done it before. It’s vulnerable and intimidating, but also super exciting! Here are some good things to know before you head into the audition room. **Pages 1-2 will share some helpful information regarding audition, and you can find play-specific information starting on Page 3.**

[SIGN UP TO AUDITION HERE.](#)

When & Where:

- Auditions will be held after school on 9/14 in the CHHS Auditorium. They will end by 5 p.m.
- If you are needed for callbacks, they will be after school on 9/17 in the CHHS Auditorium. They will also end by 5 p.m.

Walking In...

- When you enter an audition, you will meet a group of people who will watch you perform. This is the creative team. The people watching your audition don’t want to scare you. They want to see what you bring into the room.
- Before starting your audition, you should **slate**. This means introducing yourself, and then presenting the piece you will be auditioning with and which character you are portraying.

What will I do at auditions?

- Auditions are usually based on monologues or sides. A side is a pre-selected text from the script. There will often be multiple sides to choose from. Sides may be monologues, but they also may include dialogue from other characters in the scene. Sides for both auditions and callbacks can be found attached to this Schoology post.
- The director or someone else from the creative team may ask you to do your monologue/side again differently, or to read something else. This is NOT an indication that your choices were wrong. They may want to see how well you take notes/direction, and/or see a different side of you.
- Where to Look: this may seem silly, but it’s important! If there’s another character involved, try to look up and interact with them. If there is no one else on stage, pick a spot in the room to deliver your audition to. Do not look directly at the director or creative team—this may distract them from your performance.

Tips:

- If you mess up, then just try to keep going! Everyone on the other side of the table knows that auditioning can be nerve-wracking, and mistakes happen.
- Don’t try to do what you think the director wants to see. A creative team wants actors whose choices they can trust. Make unique choices and bring your character to life.
- Feel free to ask questions about logistics before leaving!

What are callbacks?

- Callbacks are an opportunity for the director and creative team to gather more information: they can see more of your performance skills, test your chemistry with other actors, or see you read for something different than what you brought to your initial audition.
- Not everyone will need to attend callbacks. Following auditions, the creative team will post the callback list on the Cape Theatre Schoology page. If your name is on the list, please plan to join us on 9/17 from 3-5 p.m.
- A callback is not a guarantee that you will be cast, and not getting one does not mean you're not being considered at all, it just means the creative team has what they need from your audition already.
- As hard as it may be, try not to read too much into whether you get a callback or not, and/or which characters you are called back for.

How do you decide on the cast?

- Casting is an incredibly challenging process for the director and the creative team. Think of putting together a cast a bit like putting together a puzzle. Each piece is unique and we're looking for how to best fit them together to create the strongest possible show.
- The creative team will take notes while you perform. Included at the end of this packet is a rubric which can help you to see what sorts of criteria the team may be looking for during your audition.
- Sometimes, frustratingly, parts of casting are outside of your control, and not being cast DOES NOT mean that you lack potential or skill, it might simply mean that there were other people who were a better fit this time around. Think of every audition or callback, whether successful or not, as an opportunity to gain more experience. Auditioning is a skill in and of itself.

Lastly, remember, receiving a role in a production is not a reward but a responsibility. We're trying to assemble a cast of team players who will work together for the greater good of the project!

And above all, remember that auditioning should be a fun experience! We want to see you enjoy performing. Look at this as a chance to share your artistic choices with a group of people—try to make the best of that opportunity and have some fun with it. Best of luck to all who audition!

Actor Name: _____

	4	3	2	1	Notes
Stage Presence	Actor stands up straight and demonstrates an awareness of body and audience-relationship. When on-stage they make you want to watch them/command attention.	Actor stands up straight and demonstrates an awareness of body and audience-relationship most of the time. They are enjoyable and engaging on stage.	Actor struggles with superfluous movement/bad posture. In a scene, they tend to blend into the background or are outshined by other actors.	Actor is timid and perhaps not ready for the stage. They lack body/audience awareness and their performance seems long or disengaging.	
Physicality	Actor makes bold physical choices that are motivated by the character and/or text. Gestures are unique and appropriate for the moment.	Actor makes some physical choices that are mostly motivated by the character and/or text. Gestures may be a bit forced or unoriginal.	Actor makes few physical choices and those they implement are unmotivated and/or unconnected. Primarily "shoulders-up" acting.	Actor does not engage the body in portrayal of character.	
Characterization	Actor makes effective and dramatic choices both physically and vocally to represent character—the performer and character are fully integrated. Evidence of preparation is clear through memorization of the text.	Actor makes some choices both physically and vocally to represent the character—and for the most part they are consistent in their character portrayal. Evidence of preparation is clear through high familiarity with the script.	Actor makes choices in an attempt to represent the character, but they are not appropriate or do not speak to the character strongly. There is some evidence of preparation—it appears the student read through the piece multiple times.	No unique choices differentiate character from actor. The student appears to be reading the script for the first time.	
Energy/Projection	Actor has high-energy and operates with high stakes. Overall, projection is strong and every word is audible.	Actor mostly has high-energy and primarily operates with high stakes. Projection is strong, but one word or phrase may be inaudible.	Actor has inconsistent energy, which leans more to low energy/stakes. Projection is an issue.	Actor has low energy and the majority of what they say cannot be understood in the audience.	

Play Summary:

Grandpa Vanderhof lives “just around the corner from Columbia University – but don’t go looking for it.” Grandpa is the paterfamilias of an extended, loving and eccentric family which includes a daughter who fancies herself a romance novelist; her husband, an amateur fireworks expert; a xylophone player/leftist leaflet printer; an untalented ballerina; a couple on relief; and a ballet master exiled from Soviet Russia. When Grandpa’s granddaughter Alice, an attractive and loving girl who is still embarrassed by her family’s eccentricities, falls for her boss, Tony, a handsome scion of Wall Street, she fears that their two families – so unlike in manner, politics, and finances – will never come together. And that’s when the fireworks begin...

During a disastrous dinner party, Alice’s worst fears are confirmed. Her prospective in-laws are humiliated in a party game and the house is raided by the FBI. Frustrated and upset, Alice intends to run away to the country, until Grandpa and Co. – playing the role of Cupid – manage not only to bring the happy couple together, but to set Tony’s father straight about the true priorities in life. After all, why be obsessed by money? You can’t take it with you...

A perusal script can be requested by contacting Ms. Andros. *You are strongly encouraged to read the script before auditioning.*

Character Information:

Casting is open to the entire Cape High community—not just theatre pathway students. We are particularly interested in seeing and casting diverse actors from a variety of backgrounds.

Martin Vanderhof – Late 50’s – Early 80’s. Grandfather and patriarch of the Sycamore family. Kind and eccentric, he has a long-running feud with the IRS.

Penny Sycamore – Late 30’s – Late 50’s. Essie and Alice’s mother. Enthusiastically writes very bad plays. Fluttery, gentle, and caring.

Paul Sycamore - Late 30’s – Late 50’s. Penny’s husband and father of Alice and Essie. Mild mannered, but obsessed with building the perfect homemade firework.

Alice Sycamore - Early to mid 20’s. The ‘normal’ one in the family. In love with Tony and deeply devoted to her family.

Tony Kirby – Early to mid 20’s. Young executive, in love with Alice. Finds the eccentricities of the Sycamore clan refreshing.

Essie Carmichael - Mid-20’s. The oldest Sycamore daughter; fancies herself a wonderful ballet dancer. She isn’t. Be prepared to show some confidently bad ballet moves at auditions.

Mr. Anthony Kirby Sr. - 40’s - 50’s. Tony’s father and Alice’s boss. Deeply disapproving of Alice’s relationship, and of her family.

Mrs. Miriam Kirby - 40’s - 50’s. Tony’s mother. Upper class, stiff, and just as disapproving as her husband.

Mr. De Pinna – Any age. A former deliveryman who lives with the Sycamores and is Paul’s best friend and co-conspirator. An odd duck.

Ed Carmichael – Mid-20’s. Essie’s husband, an amateur printer, and an expert on the xylophone.

Boris Kolenkhov – Mid-30’s or older. A hearty, explosive, Russian ballet master—and Essie’s teacher. Be prepared to read with a Russian dialect during the audition.

Rheba – Any age. The Sycamores' maid; she understands the family better than anyone.

Donald – Any age. Rheba's longtime boyfriend, he spends most of his free time at the Sycamore house. Since everyone likes him, they're okay with that.

Wilbur Henderson – 30's - 60's. An IRS agent who goes to war with Martin.

The Grand Duchess Olga Katrina - late 30's – late 60's. A member of the Russian royal family before the revolution, she now works as a waitress. Be prepared to read with the dialect at the audition.

Gay Wellington - 40's - 60's – An endearing but past-her-prime actress. Spends all of her stage time exuberantly drunk and/or passed out.

Sides that may be used at auditions can be found on Schoology attached to the announcement post.

Four Important Notes on Casting: (see next page)

1. **Intimacy Note:** As this is a play about family and multiple married couples, there will be some close proximity and physical closeness throughout the play (such as hugging and hand holding). The only couple in the play to share a kiss is Tony and Alice. All intimate moments will be carefully choreographed with the active involvement and consent of the actors.
2. Some roles may be double-cast, meaning that you may share the performances of that character with another actor.
3. We are using an alternate version of the play which allows for more diverse casting.

IF YOU ARE INTERESTED IN AUDITIONING, BUT CANNOT ATTEND THE SCHEDULED AUDITION THEN PLEASE SCHOOLGY MESSAGE OR EMAIL MS. ANDROS AS SOON AS POSSIBLE: sadie.andros@cape.k12.de.usbird12