



TARZAN[®]



THE STAGE MUSICAL

BASED ON THE *Disney* FILM

Audition Info Packet

UPDATED WITH IMPORTANT INFORMATION
ON MARCH 19, 2025.

SEE PAGES 5, 6, AND 11 FOR
IMPORTANT NEW INFORMATION!

TARZAN®

THE STAGE MUSICAL

BASED ON THE **Disney** FILM

MUSIC & LYRICS BY

PHIL COLLINS

NEW BOOK BY

DAVID HENRY HWANG

ADAPTED FROM THE STORY

'TARZAN OF THE APES'

BY EDGAR RICE BURROUGHS.

ORIGINALLY PRODUCED ON BROADWAY

BY DISNEY THEATRICAL PRODUCTIONS.

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AND USED BY PERMISSION.

TARZAN IS PRESENTED THROUGH SPECIAL ARRANGEMENT
WITH MUSIC THEATRE INTERNATIONAL (MTI).
ALL AUTHORIZED PERFORMANCE MATERIALS
ARE ALSO SUPPLIED BY MTI.
WWW.MTISHOWS.COM

In-Person Auditions at GMHS

Friday, April 4
5:00 to 9:00 PM

&

Saturday, April 5
10:00 AM to 2:00 PM

If you cannot attend auditions
in person, you may submit
a Video Audition.

Video audition info is included in this booklet.

Videos must be submitted
by the end of in-person auditions.

Everyone must fill out the online
audition forms, preferably before
arriving at auditions.

The link for the online audition **forms** is
on page 11 of this brochure,
but please read through this booklet
before opening the audition form.

Please read this info booklet!

There is a lot of information included about Summerstock and about our show. My email address is included at the end if you have any questions. Please, actually read through this booklet before you ask questions. Most of the do/do not “rules” I specify are because people have asked a question in the past or done the opposite of the rule, thus creating the need for it.

P. Wade Thompson, Summerstock Director

TARZAN??? ARE YOU SERIOUS????

Yup! Back in 1999, I made one of my roommates seriously mad at me by buying the movie soundtrack the day it was released, before he knew it was out. He was a huge Phil Collins fan and couldn't believe I had it first. Ha! I did not get to see the show during its brief run on Broadway, but it intrigued me. Actually, I still haven't seen it onstage. After Broadway, the show ran for more than 10 years in Germany. Brooks Whiteford, our sound and lights guru, has been begging us to do the show since he was involved in a production in Baltimore 10 or so years ago. I'm really excited to do things we've never done with this production.

WHO ARE THE SHOW'S CREATORS?

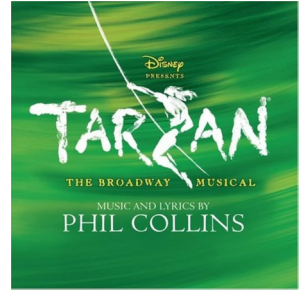
Edgar Rice Burroughs created Tarzan in 1912 and wrote 22 novels about the character's adventures between 1912 and 1944. He also created John Carter of Mars and several other science fiction and adventure characters that have become pop culture staples. Burroughs' books have sold an estimated hundreds of millions of copies, and over 300 film and television adaptations.

Phil Collins Famous for being the drummer of the band GENESIS from 1970 to 1996, theatre kid Phil Collins played the Artful Dodger in the original run of *Oliver!* in London's West End. His debut solo single “In the Air Tonight” made him one of the most successful pop and adult contemporary singers of the '80s. He left Genesis in 1996 to focus on his solo career and write the songs for Disney's *Tarzan*, which he revisited to expand the film into a full Broadway musical in 2006.

David Henry Hwang is a playwright and musical librettist who I stood near in the lobby of Signature Theatre last year AND DID NOT SAY ANYTHING TO HIM. <facepalm> He won the Best Play Tony Award for his debut Broadway play *M. Butterfly* in 1988, and has gone on to write or co-write many other plays, as well as the libretti for a revised version of R&H's *Flower Drum Song*, Elton John & Tim Rice's *Aida*, *Tarzan*, and *Soft Power*.

IS THERE A CAST ALBUM AVAILABLE?

YES! You could listen to the movie soundtrack, but the Broadway cast album is much closer to the show that we will be performing. I like to become familiar with a show by listening to the cast album, but please remember that the sheet music we receive for our production may not be exactly the same as what you hear. Don't learn the songs so well by listening that you have to work to unlearn and relearn the songs the correct way.



AGE REQUIREMENTS

Last year, Summerstock permanently reverted to our traditional age maximum of 21. The lower age is always dependent on the show's needs.

THIS YEAR, WE NEED ONE 10 YEAR OLD BOY, FOR WHICH, WE WILL CONSIDER BOYS 9—11.

For the rest of the cast:

This year's minimum age is **13**.

The maximum age is **21**.

HOW MANY PEOPLE WILL BE CAST?

I dream of returning to the insanely large pre-COVID cast sizes we had for *Newsies* and *Mary Poppins*! The actual number of people we cast will necessarily depend on the number of people who audition. For a full list of character descriptions and vocal ranges, see pages 12—14. We are not always able to cast everyone who auditions.

CALLBACKS

We will have callback auditions for those we need to see more from before we cast the show. A few days after auditions, callback notices will be emailed to those we wish to see again, and what we want them to prepare. If you do not receive a callback, it does **NOT** mean you will not be in the show! The callback date has not yet been set.

REHEARSAL INFORMATION

Rehearsals will be in-person and will begin the week of Monday, May 12. Our rehearsals will be at Carver Recreation Center in Lexington Park (from week of May 12 to June 13) and at **Chopticon High School** (June 16 until we close) in Morganza. Summerstock rehearsals are traditionally Monday through Friday evenings. Based on how rehearsals go, we will try to give you off as many Fridays as possible. Rehearsal times are generally from 5:00 to 8:00 PM while school is in session, extending to 9:00 PM after that. Tech week rehearsals (the week leading up to performances) go until 10:00 PM. (continued)

We will also have two **mandatory** Saturday rehearsals on June 28 and July 12 (exact time will be announced). We will **not** rehearse on Monday, May 26 (Memorial Day); Thursday, June 19 (Juneteenth); or Friday, July 4 (Independence Day). We try to be as lenient as possible with absences, especially while school is still in session. Multiple-day trips/vacations in July **will** affect our ability to cast you in the show. Please Note: Parents/guardians/visitors are **not** permitted in rehearsals. Exceptions to this can be arranged with Wade **in advance**.

PERFORMANCES

Due to circumstances beyond our control, we are **not** able to perform at Great Mills High School this year! **Instead, we will be performing at Chopticon**. Performances will be July 18—20, and July 25—27. Friday performances are at 7:00 PM, Saturdays are 1:00 and 7:00 PM, and Sundays are at 3:00 PM. Call time is two to two-and-a-half hours before the show starts. The cast stays at the theatre from call time before the matinee until after the evening show on Saturdays.

THE IMPORTANCE OF PARENT/GUARDIAN INVOLVEMENT WITH SUMMERSTOCK

Summerstock is a HUGE endeavor, and we rely on the help of the parents and families of our cast. **It takes a village to make a successful show.**

We will need help in the following areas:

- Properties (Finding, Building, Repairing, Organizing),
- Sets (Building, Painting),
- Costumes (Finding, Sewing, Fixing, Organizing),
- Front of House (Designing lobby, Finding fundraising ideas, selling prior to and during intermission for shows, building raffle baskets, donating to raffle baskets), and
- Finally the most important helping us maintain a safe and friendly environment for all of our cast and crew by providing oversight and guidance to members that are not on stage during certain parts of the rehearsal as well as feeding cast, crew and volunteers during the Saturday rehearsals and Saturday between shows.

We welcome all help no matter your level of experience with theater in general or Summerstock specifically. We encourage you to come and meet our crew during auditions and become part of the team. All volunteer experiences will be announced and coordinated with our crew and volunteer coordinator. If you are ever interested and haven't seen anything announced, please don't hesitate to show up during rehearsal and see where you can lend a hand. For volunteering that involves being around the cast, there will be a request to fill out some Recreation and Parks volunteer paperwork. More to come on that paperwork at the first practice.

AUDITION TIME SLOTS

When you fill out your online audition form, you will be asked to select if you are auditioning via video or in person. As we did last year, if you are auditioning in person, you will then select a two-hour audition time slot. There will be two slots on Friday evening and two slots on Saturday. Choreography auditions will happen first, followed by vocal auditions. You should plan to arrive 15 minutes early and stay for your entire two-hours time slot.

WHAT SHOULD I SING FOR MY AUDITION?

For your vocal audition, you will need to prepare and sing 16–32 measures of a **song** from a contemporary (1990s to 2010s) Broadway musical. A pianist will be provided for in-person auditions. When we say “prepare and sing 16–32 measures of a song,” it indicates that you have some wiggle room. Don’t end mid-verse or mid-chorus. Several years ago, someone chose to audition with “Let It Go,” and stopped before singing the words of the title because that was at 16 measures! Don’t do that!

After **years** of trying to work with pre-recorded tracks for auditions, we have to acknowledge they take significantly longer and add more stress over auditions with our accompanist. Therefore, beginning this year, in-person auditions will be done **only** with our accompanist. You must perform your audition song with the pianist we provide. To be clear, outside accompanists are not allowed. You **must bring sheet music** for your song, marked with your beginning and ending. Please, for your sake and ours, find a pianist to practice with before coming to auditions.

Do not let the first time you sing your song with a pianist be in front of us at auditions.



Vocal Audition Bonus Tips:

- ◆ **You are not allowed to sing a cappella** (without accompaniment).
- ◆ **Do not** submit a recording of you singing at a recital, concert or other performance.
- ◆ If you are in your school's show this spring, I strongly suggest you **do NOT** audition with a song from that show.
- ◆ If you have auditioned for Summerstock in the past, do not sing the same song you've auditioned with before. Preferably, do not even audition with a song from the same show. Expand your horizons.
- ◆ Bring your sheet music!

Select a cutting of the song that showcases you and your range. You do not have to begin at the beginning of the song. It's better to prepare more than less. In person, we may cut you off half way through what you prepared. That's not necessarily a bad thing! If you submit a video audition of yourself singing an entire 5-minute song, we may not watch it all, but it won't disqualify you.

Please note: Parents/guardians/visitors are **not** permitted in the vocal audition room, and must stay in the auditorium.

Vee vee dee zat zat vah-doot vee

Zah zah zah zo voo doo zow

Zow vee zow zow zah-ve-doo bahm bay

Bahm bay yomp!

Shoo-be-do sha-be-da

Shoo-be-do dadn dada-n dee daa

Shoo-be-do sha-be-da

Shoo-be-do dadn dada-n dee dee ow!

"Trashin' the Camp!"

HOW DO I RECORD MY AUDITION VIDEO?

Only those who cannot attend auditions in person need to submit video auditions. Do not use a recording of you singing at a recital, concert or other performance. Record a video specifically for this audition. Have someone hold your phone/video recorder or set it up a few feet away and record it in **LANDSCAPE MODE**, NOT portrait mode. See the image below if you are unclear what that means. This is an audition, **not** a TikTok video/Reel/Insta post/whatever.

Make Wade cry as he is amazed by your talent, not because you don't follow directions.

We need to hear and see **you in your audition video**. We also need to hear your accompaniment music along with your voice in the video. For your video audition, you may use a live accompanist OR a prerecorded track.

Again, **do not** record your video a cappella. For other suggestions on how to compose your shot for the video, see page 15 of this brochure!

Once your video is complete, rename it:

YOUR NAME—Tarzan Vocal Audition.xxx

(The .xxx indicates whichever video file type you choose, preferably .mov or m4v. Don't actually name it ".xxx")

Follow the same guidelines for recording your choreography audition video. Additional instructions and a choreography demo will be given to those who are auditioning via video in late March.

WHAT ABOUT CHOREOGRAPHY?

Whether you are auditioning in person or via video, you will be required to learn and perform a choreo sequence. Video auditioners will be sent a training video with further instructions a week or two before in-person auditions and need to submit it by the end of in-person auditions. Please arrive dressed to move and in comfortable clothes. Jazz or ballet shoes are great but not required; any other shoes with a good rubber sole will be fine. Please don't wear Crocs or any open-toed or open-back shoes as they are unsafe for dancing. Be ready to try your best and have fun!



HEADSHOTS

There is a space on the audition form for you to upload your headshot. This does not need to be a professional headshot! A recent school portrait should work fine. The headshot is an aide to remind us of who you are as we are casting the show. “Who sang “Time After Time?” “The blonde kid with curly hair?” “No, it was the red head.” (Pulls up headshot and shows it to the group). “OHHH! Riiight!”

WHAT DO I NEED TO BRING WITH ME FOR IN-PERSON AUDITIONS?

Dress comfortably. (See Choreography section for more info!) Make sure you have fully completed and submitted the audition form, including schedule conflicts, **before arriving**. Bring the sheet music to the song you are singing, marked with your beginning and end.

WHAT DO I DO DURING MY AUDITION?

Whether auditioning in person or via video:

1. First of all: **R E L A X!!!** No one has ever died while auditioning for Summerstock! We do our best to keep the mood in the room very light and as fun as possible.
2. Stand up! Record your audition video while standing!
3. For in person auditions, once you come into the room, tell us your name and then take your sheet music to our accompanist and talk through what you’re doing with the song.
4. In person auditions will be recorded on video. We’ll have an area marked on the floor of the audition room to let you know where you can move and still be in the shot.
5. We will tell you when we are ready for you to begin.
6. Slate! At the beginning of your audition, whether live or on video, introduce yourself and your song. Example: Hi! I’m Wade Thompson and I’ll be singing “A Puzzlement,” from Rodgers & Hammerstein’s musical *The King and I*.
7. Fair warning of your director’s pet peeve: Do not say a song is “by” someone who sings the song but did NOT actually write the song. Whitney Houston’s recording of “I Will Always Love You” spent 14 weeks as Billboard’s #1 Song, but she **did not** write it. Dolly Parton did! You could get around my pet peeve by saying, “I’ll be singing ‘I Will Always Love You’ as recorded by Whitney Houston, or, “I’ll be singing “Meadowlark” from the musical “The Baker’s Wife,” but you’d be better off to put the effort into your audition to find out who wrote the song you’re about to perform for us.

8. For video auditions, if possible, have your phone/camera at eye level so that you are not looking down at it. This will help your posture, vocal placement, and all around performance.
9. For in-person auditions, once you have finished your song, give us a few moments to finish writing our notes. Then we may ask you to sing scales or seek more info about you.

AUDITION FORM AND INSTRUCTIONS

ALL auditionees, whether in person or via video, MUST complete our (NEW THIS YEAR) 2-Step Audition Registration Process:

1) Complete the Google Form at

<https://forms.gle/WxNKujT7wXopkqW67>

and

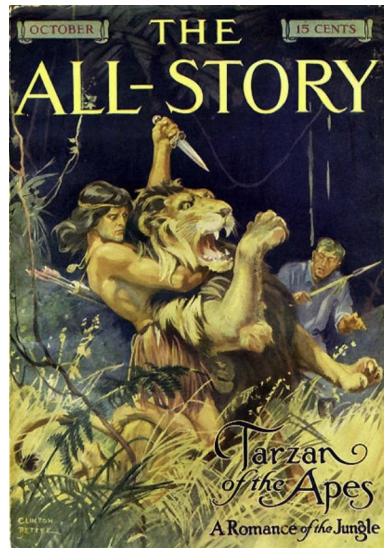
2) [Click here to complete the Recreation & Parks audition registration form.](#)

**Thanks! I can't wait
to see you at auditions or
watch your audition video!**

If you have any questions, email me at smsummerstock@gmail.com.

P. Wade Thompson
Summerstock Director

The cover of the October 1912 issue of The All-Story, the magazine in which Edgar Rice Burroughs' first *Tarzan* story appeared.



Character Descriptions & Vocal Ranges

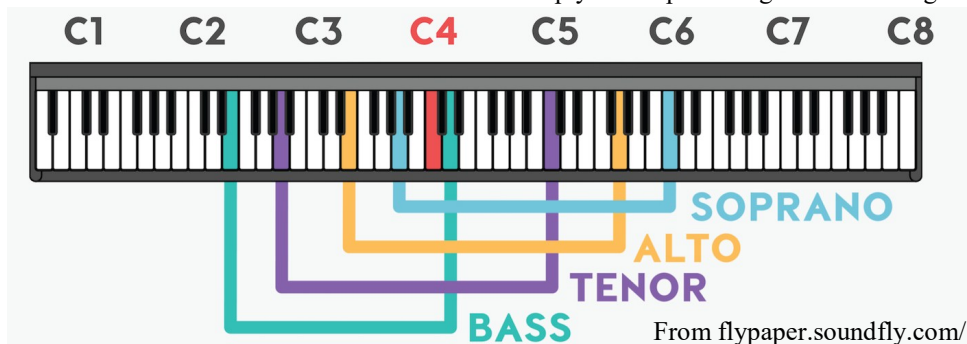
When we cast a Summerstock show, we assign most characters, even those who only appear on a few pages. Performers assigned those characters will act as ensemble members the rest of the show.

Format for these character descriptions:

Character Name (Scripted Gender) (Vocal Part and/or Range*)

Character description.

*Use the chart below to help you decipher the given vocal ranges.



MOTHER (Female)

Protects her son with all her might, braving the shipwreck, storm, and jungle to keep him alive. Together with her husband, she builds a house in the canopy of the trees, trying to create a safe haven for her family to live in.

FATHER (Male)

A strong, determined man who braves the unknown to provide for his wife and son after a shipwreck leaves them stranded in an unfamiliar jungle. This role is featured briefly at the top of the show but sets the tone for the entire musical.

THE APE ENSEMBLE (Female and Male)

The tribe of gorillas who become Tarzan's family. They are fun, loving and fiercely protective of their own. Performers comfortable with movement, singing and physically demanding roles should be considered for this ensemble.

KALA (Female) (Soprano, E3-Eb5)

A gentle mother ape. Kerchak's mate and Tarzan's protector. Kala is a motherly ape who raises Tarzan after he loses his parents to the leopard. She is incredibly strong, even after suffering the loss of her own child. She shows a depth of emotion equal to that of any human, if not greater. Kala must have a warm sound that is more mature than Tarzan's voice. Ideally, she should understand pop phrasing. She needs to be able to sing the low G in full voice but can cheat the lower notes if necessary.

Character Descriptions & Vocal Ranges

KERCHAK (Male) (Ab2-Gb4)

Kerchak is the gruff bull-ape who leads the tribe and insists that Tarzan, even as a baby, poses a threat to the family. He is conflicted by his dedication to his mate Kala and his responsibilities as leader of the tribe. This performer should have a strong, authoritative presence while being able to display key glimpses of the silverback's tenderness. Kerchak can be a musical theater baritone but must have a big sound and commanding presence.

YOUNG TARZAN (10 Year Old Male) (Tenor, C3-E4)

An innocent young boy. Loses his parents and is raised by the apes. He is immensely curious and possesses a keen ingenuity. Tarzan is daring but desperately wants to fit in with the rest of the family. Young Tarzan is written for an unchanged voice. His solos are challenging as many of them sit in a high register.

YOUNG TERK (13-15 Year Old Male) (Tenor, G3-B4)

A sarcastic adolescent ape. He is an outcast due to his meager size and inability to keep up with his brothers and sisters physically. Terk replaces his physical inadequacy with eloquence and intelligence. He finds a kindred spirit in Tarzan, the other outcast of the family. He is a teenage tenor with pop phrasing ability.

TERK (Male) (Tenor, B4-Eb3)

a young adult male ape whose friendship with Tarzan has only grown stronger through the years. Other than Kala, Terk is the only ape who visits Tarzan in exile. He would like to think he knows it all and often relies on his great sense of humor. He tends to stay in one place, not growing much in life experience or knowledge. Terk is written to be a rock/pop/soul tenor with good understanding of groove and some ad-lib skills; he must be comfortable singing consistently in his upper register.

TARZAN (Male) (Tenor, B2-Bb4)

A vulnerable, fearless young man raised by apes. Terk's best friend who falls in love with Jane. Our story's protagonist. twenty years old and still untainted by civilization. His curiosity has grown as his skills develop. Tarzan is long, lean and very athletic. He has great integrity and a strong sense of fairness. Tarzan falls passionately in love with Jane at first sight and wonders if she is the key to unlocking his mysterious past. Tarzan should be a pop high baritone or tenor. His solos primarily sit in a high register, but it works best if he can mix and belt equally well.

Character Descriptions & Vocal Ranges

JANE (Female) (Soprano, F#3-F5)

Aa proper, well-bred, British young lady, but a bit of a tomboy, too. She is very much the turn-of-the-twentieth-century independent female adventurer and scientist. Jane is an attractive ingénue with a bit of a motor mouth brought on by her fascination and passion for all the expedition has to offer. Once meeting Tarzan, this young girl blossoms into a woman. Jane should be able to belt to D5; D5-F5 can be sung in a legit voice. She can have a bright, youthful sound, must understand pop phrasing and have some power in both her high and low registers.

LEOPARD (Male) (non-singing part)

A fierce carnivore that threatens both gorillas and humans. Agile feline movement.

PORTER (Male) (Tenor, B2-C4)

A British professor and gentleman who is traveling to Africa to prove his theory on the social habits of apes. A single father to Jane, he maintains his temper and demeanor to the very last moment. He offers a bit of humor through his slightly eccentric, mad-scientist enthusiasm. Porter is a baritone, but most of his solos can be spoken if necessary; it is more important to cast a strong actor in this role.

CLAYTON (Male)

A brutish, greedy hunter and guide. Leads Jane and Porter's expedition. a brutish British expedition guide and the villain of the show. He has been hired by Professor Porter to lead a scientific research trip but is actually planning to hunt apes for profit. Clayton is a greedy and self-centered macho male who will stop at nothing to get what he wants. This is a non-singing role.

SNIPES (Male)

A head of the expedition crew. This is a non-singing role.

EXPEDITION CREW (Female and Male)

Non-speaking, non-singing ensemble roles.

PLANT DANCERS (Female)

Featured dancers during “Waiting for the Moment”

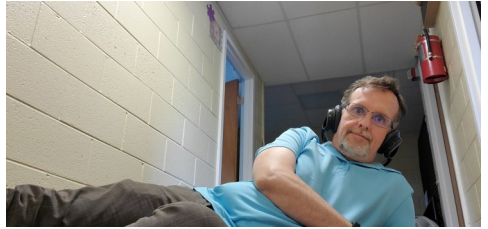
SPIDER PUPPETEERS (Female and Male)

Actors to create the SPIDER.

Some examples of camera placement and/or posture for audition videos and what Wade thinks of them:



WAY too close!



What are you thinking???
Stand up!!!!



ummmm....NO!



**OK for a dance audition but
too far for vocal**



**NO!!! Zero breath support,
neck way too tense, bad
posture, wrong camera angle.**



**Fine! Could even be a little
bit closer.**

SummerStock History

- 1971 *Gypsy* directed by Judith Rowe
1972 *Oliver* directed by Dorothy Sayres
1973 *Man of La Mancha* directed by John Gabbert
1986 *Guys and Dolls* directed by Harry Hafer
1987 *Once Upon a Mattress* directed by Al Gough
1988 *Annie Get Your Gun*
1989 *Oliver* (2nd Production) directed by Jennifer Divens
1990 *Grease* directed by Lisa Lawrence
1991 *The Wizard of Oz* directed by Lisa Lawrence
1992 *Godspell* directed by Cecil Gough
1993 *Annie*
1994 *Li'l Abner* directed by P. Wade Thompson
1995 *The Sound of Music* directed by P. Wade Thompson
1996 *Into the Woods* directed by P. Wade Thompson
1997 *Grease* (2nd Production) directed by Shannon Merchant
1998 *Bye Bye Birdie*
1999 *Little Shop of Horrors*
2000 *Oliver* (3rd Production)
2001 *Joseph and the Amazing Technicolor Dreamcoat*
2002 *The Wizard of Oz* (2nd Production)
2003 *Les Misérables*
2004 *Honk!*
2005 *Disney's Beauty and the Beast*
2006 *Guys and Dolls* (2nd Production)
2007 *Crazy for You*
2008 *Seussical*
2009 *Ragtime*
2010 *Rodgers & Hammerstein's Cinderella* (Enchanted Edition)
2011 *The Music Man* directed by Allison Mehaffey McGolrick
2012 *Hairspray* directed by Allison Mehaffey McGolrick
2013 *The Wizard of Oz* (3rd Production) directed by Allison Mehaffey McGolrick
2014 *Grease* (3rd Production) directed by P. Wade Thompson
2015 *Joseph and the Amazing Technicolor Dreamcoat* (2nd Production)
2016 *Disney's The Little Mermaid*
2017 *Rodgers & Hammerstein's Oklahoma!*
2018 *Disney's Mary Poppins*
2019 *Disney's Newsies*
2020 *Broadway Brevities of 2020*
2021 *Pirates of Penzance—Live Concert Reading*
2022 *Children of Eden* (Our 40th Production!!!!)
2023 *School of Rock*
2024 *Rodgers + Hammerstein's Cinderella* (Broadway Version)
2025 *TARZAN*[®]

