


ST. MARY'S
COUNTY
RECREATION
& PARKS

SUMMERSTOCK



Disney
FROZEN
THE BROADWAY MUSICAL

©Disney



Audition
Info
Packet



Music & Lyrics by

**Kristen Anderson-Lopez &
Robert Lopez**

Book by

Jennifer Lee

Originally Directed on Broadway by

Michael Grandage

Based on the Disney film written by Jennifer Lee
and Directed by Chris Buck and Jennifer Lee

Originally Produced on Broadway by
Disney Theatricals Group

FROZEN

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 Carver Rec Center

47382 Lincoln Ave in Lexington Park

Friday, April 17

5:00 to 9:00 PM

and

Saturday, April 18

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 both of 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.

P. Wade Thompson, Summerstock Director

FROZEN!!!!

The first time I saw *Frozen*, well, most of it, was on one of those tiny screens on a tour bus while traveling to Boston with a couple hundred teenagers. I honestly don't remember when I finally got around to watching the entire movie on a more suitable screen. In March of 2014, I watched the Oscars, and with the rest of the world, was dumbfounded when John Travolta introduced that night's performance of "Let It Go" by calling Idina Menzel "Adele Dazeem." It was hilarious, especially because I was preparing for auditions for *Grease*, my first Summerstock show since 1996! I found an "Adele Dazeem" name generator somewhere online and campaigned hard to include everyone's messed up name in their *Grease* bio, but alas, Rec & Parks wouldn't go for it. Ah well! I missed seeing the show on Broadway, but saw the tour and have seen multiple professional and JR productions!

WHO ARE THE SHOW'S CREATORS?

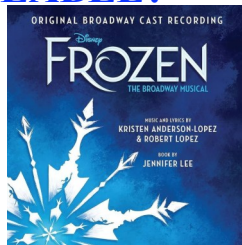
Robert Lopez and Kristen Anderson-Lopez are the Oscar-, Grammy-, and Emmy-winning songwriting team behind the Disney animated films *Frozen* and *Frozen 2*. Together they also wrote the Oscar-winning song "Remember Me" from Pixar's *Coco*, as well as songs for Marvel's *WandaVision* (Emmy Award win for "Agatha All Along") and its spin-off series *Agatha All Along*. They adapted *Frozen* for the Broadway stage and are co-creators of the Hulu original series *Up Here*. Robert co-conceived and co-wrote the hit musicals *Avenue Q* and *The Book of Mormon*, both earning him Tony Awards. Kristen's show *In Transit* made history as the first all a cappella musical to run on Broadway after an award-winning Off-Broadway run.

Lopez and Anderson-Lopez have written for television, film and stage, including *Finding Nemo: The Musical*; songs for *The Wonder Pets* (two Emmy Award wins) and the *Winnie the Pooh* animated film. Lopez and Anderson-Lopez both serve on the Dramatists Guild Council. Graduates of Yale University and Williams College, respectively, they now reside in Brooklyn with their family.

Jennifer Lee is the Academy Award-winning writer and director of Walt Disney Animation Studio's *Frozen*. For her work on *Frozen*, Lee received numerous awards including a Golden Globe, a Critics' Choice Award, a BAFTA Award, and an Academy Award. She wrote the book for the Broadway stage adaptation of *Frozen*, receiving a Tony Award nomination for Best Book of a Musical, and wrote and directed the animated feature *Frozen 2*. Her Disney Animation career began as co-writer of the Oscar-nominated *Wreck-It Ralph*. She went on to co-write the story for the Academy Award-winning *Zootopia*, and served as Chief Creative Officer of Walt Disney Animation Studios from 2018 to 2024, when she began working on *Frozen 3* and *Frozen 4*. She has executive produced numerous award-winning animated films including *Moana 2*, *Raya and the Last Dragon* and the Academy Award-winning *Encanto*. Her graphic novel *As I Dream of You* will be published in 2026.

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 remember that the sheet music we receive for our production will 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. Don't learn the melody to every song since you may end up singing a harmony part! If you haven't yet, I also recommend watching the ProShot of the London production of the show on Disney+.



AGE REQUIREMENTS

While we did increase it during the post-COVID years, the age maximum for Summerstock is 21. The lower age is generally 13, with lower ages added depending on the needs of the show. This year, we need **two** 10ish year old girls, for which we will consider girls aged **10—12**. 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* (but not quite as large as the production of *Newsies* I read about with a cast of 96!)! 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—13. We cannot always 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 11. Our rehearsals will be at Carver Recreation Center in Lexington Park (from week of May 11 to early June) and at Great Mills High School (early June 16 until we close). Summerstock rehearsals are traditionally Monday through Friday evenings. Based on how rehearsals go, we try to have as many Fridays off 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.

We will also have two **mandatory** Saturday rehearsals on June 27 and July 11 (exact time will be announced). If you want to be in the show, plan **now** to be at these rehearsals. We will **not** rehearse on Monday, May 25 (Memorial Day); Friday, June 19 (Juneteenth); or Friday, July 3 (Independence Day observance). 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

We are performing at **Great Mills High School** again this year! Performances will be July 17—19, and July 24—26. 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 and painting),
- ✱ Costumes (finding, sewing, fixing, organizing),
- ✱ Front of House (designing lobby, finding fundraising ideas, selling prior to and during intermission for shows, donating to and building 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 cast who is not on stage during rehearsals and performances 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 check in at the start of a rehearsal and see where you can lend a hand. For volunteering that involves being around the cast, you will be required to register with Rec & Parks and be fingerprinted. 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. 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, whether in person or via video, you will need to prepare and sing 16–32 measures of a **song** from a contemporary (1990s to 2010s) Broadway musical. Do not select a song from *FROZEN* (the musical or any of the movies)! There are several websites that offer good suggestions of audition songs based on shows and desired roles. But, keep in mind that we do not ask what role you would like on the audition form.

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 getting to the words of the title because that was at 16 measures! Don’t do that!

For **years**, we tried to work with pre-recorded tracks for auditions, but they take **significantly** longer and **add** more **stress** over auditions with our accompanist. 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.

For video auditions, you may either find an accompanist or use a pre-recorded track.

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, whether you sing it in the show or not.
- ♦ 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 gym during auditions.

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 pianist 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 19 of this brochure!

Once your video is complete, rename it:

YOUR NAME—Frozen 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 or early April.



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 about two weeks 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 for auditions **(or rehearsals!)** 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! The headshot is an aide to remind us of who you are as we are casting the show. "Who sang 'I Don't Need a Roof'?" "The blonde kid with curly hair?" "No, it was the red head." (Pulls up headshot and shows it to the casting team.) "OHHH! Riiight! It was the brunette!"

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 for 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 "Full Disclosure" from the Steve Martin and Edie Brickell musical *Bright Star*.

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 iconic 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 2-Step Audition Registration Process:

1) Complete our Summerstock Audition Google Form at <https://forms.gle/S4zYB5HCuAyHMKen9>

and

2) [Click here to complete the Recreation & Parks' audition registration form on CivicPlus, R&P's NEW registration system. Parents, you will have to sign up for a NEW ACCOUNT for you and your family.](https://secure.rec1.com/MD/st-marys-county-md/catalog)

<https://secure.rec1.com/MD/st-marys-county-md/catalog>

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

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

P. Wade Thompson
Summerstock Director

Character Descriptions & Vocal Ranges

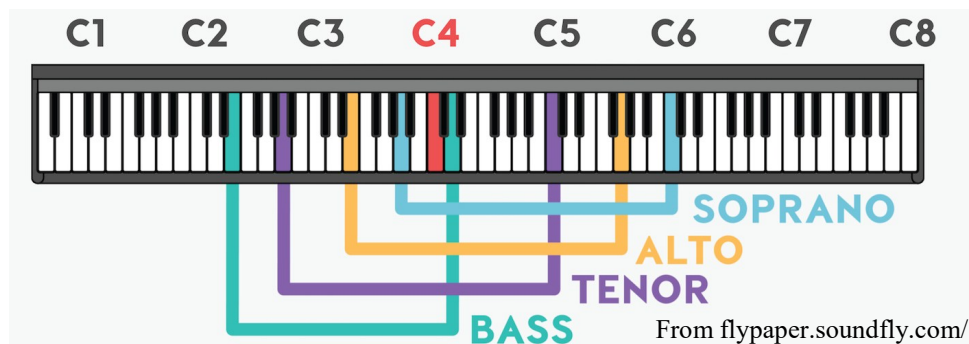
When we cast a Summerstock show, we assign most characters, even those who only appear on a few pages. Performers cast as those characters will act as ensemble members the rest of the show. **We strongly believe in colorblind casting and all roles are open to performers of all races.**

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.



YOUNG ELSA (Female) (A3 to E5) (Aged 10-12, 60" tall max)

Elder princess of Arendelle with magical powers; obedient daughter; protective sister. Actress will act as an ensemble member the rest of the show.

ELSA (Female) (E3 to Eb5)

Future Queen of Arendelle and Anna's older sister; born with magical powers, isolates herself from others out of fear.

YOUNG ANNA (Female) (Bb3 to E5) (Aged 10-12, 60" tall max)

Younger princess of Arendelle with youthful exuberance; fun-loving troublemaker; mesmerized by her sister's magic. Actress will act as an ensemble member the rest of the show.

ANNA (Female) (G3 to E5)

Princess of Arendelle and Elsa's younger sister; an eternal optimist who longs to be loved and to connect with other people.

KRISTOFF (Male) (A2 to Bb4)

Hardworking ice harvester with a prickly exterior that hides a big heart. He's a bit of a fixer upper.

Character Descriptions & Vocal Ranges

HANS (Male) (A2 to A4)

Prince of the Southern Isles and youngest of thirteen brothers; charming and ambitious.

OLAF (M or F) (Alto: E3 to Eb5. Tenor: B2 to Bb4)

Magical snowman with a childlike innocence. Olaf will be a puppet controlled and voiced by the puppeteer/performer standing behind Olaf.

SVEN (M or F)

Kristoff's fiercely loyal reindeer best friend. Depending on the puppet we get or make, Sven may be portrayed by one or two performers. Sven is a non-speaking, non-singing role.

OAKEN (Male Character, but may be played by a female) (A2 to Bb4)

Amiable salesperson and relentless advocate of hygge; cheerful and jolly. Actor will act as ensemble for most of the show.

WESELTON (Male) (F3 to A4)

Duke from a neighboring kingdom; chauvinistic, impolite, and judgmental. Possibly Napoleonesque.

QUEEN IDUNA (Female) (F3 to E5)

Queen of Arendelle and child of the Northhuldra; strong and compassionate mother. Actress will act as an ensemble member the rest of the show.

KING AGNARR (Male) (B2 to C4)

King of Arendelle; warm-hearted and protective father. Actor will act as an ensemble member the rest of the show.

PABBIE (Male) (Ab2 to Gb4)

Mystical shaman and patriarch of the Hidden Folk; Kristoff's wise adoptive father.

BULDA (Female) (Bb3 to D5)

Spiritual matriarch of the Hidden Folk; Kristoff's nurturing and vibrant adoptive mother.

ENSEMBLE

Townspople
Staff
Guards

Hidden Folk
Oaken's Family and Friends
Volunteers

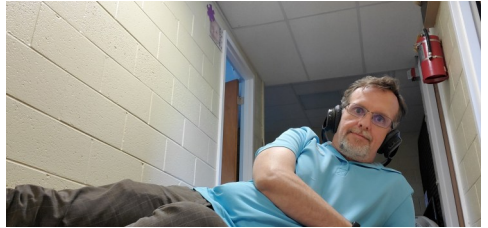
Bishop
Handmaidens
Lackeys

GOODBYE
TO DARK
AND FEAR.
LET'S FILL
THIS WORLD
WITH
LIGHT
AND LOVE!

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



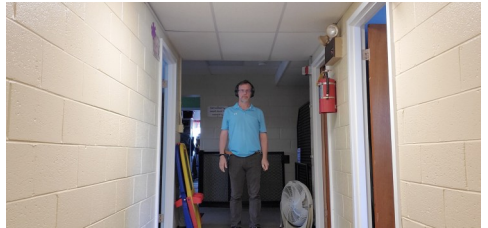
WAY too close!



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



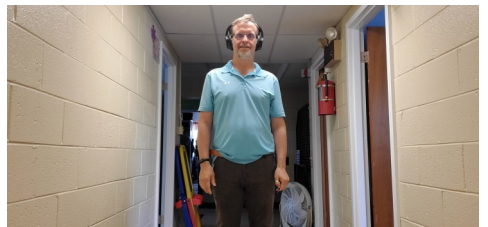
ummmm....NO!



**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* ② 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* ② directed by Shannon Merchant
- 1998 *Bye Bye Birdie* directed by Shannon Merchant
- 1999 *Little Shop of Horrors* directed by Shannon Merchant
- 2000 *Oliver* ③ directed by Shannon Merchant
- 2001 *Joseph and the Amazing Technicolor Dreamcoat*
- 2002 *The Wizard of Oz* ② directed by Shannon Merchant
- 2003 *Les Misérables* directed by Shannon Merchant
- 2004 *Honk!* directed by Bethany Wallace Alvey
- 2005 *Disney's Beauty and the Beast* directed by Bethany Wallace Alvey
- 2006 *Guys and Dolls* ② directed by Bethany Wallace Alvey
- 2007 *Crazy for You* directed by Bethany Wallace Alvey
- 2008 *Seussical* directed by Bethany Wallace Alvey
- 2009 *Ragtime* directed by Bethany Wallace Alvey
- 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* ③ directed by Allison Mehaffey McGolrick
- 2014 *Grease* ③ directed by P. Wade Thompson
- 2015 *Joseph and the Amazing Technicolor Dreamcoat* ②
- 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 *Disney's TARZAN®*
- 2026 *Disney's FROZEN*



Circled #s indicate repeat productions