

INFORMATION ON AUDITIONS FOR



DISNEY FROZEN THE BROADWAY MUSICAL

AUDITIONS WILL BE
OCTOBER 10 | 12pm - 5pm

ALL CAST & CREW MUST COMPLETE AN AUDITION FORM : [Audition Form](#) (this is for H.S. Students only.)

[Children grades 5-8 fill out THIS FORM.](#)

CALLBACKS WILL BE:
OCTOBER 17 | 2pm - 5pm

REHEARSALS BEGIN ON SATURDAY, NOVEMBER 14th

For your initial audition Please prepare 30-60 seconds of a song from FROZEN the Broadway Musical

Please also prepare a 30-60 second monologue of your choosing.

Remember to PERFORM this song. ACT IT - DON'T JUST SING IT.

We have purchased rehearsal tracks for all the songs in the show that we will use for auditions.

[CLICK HERE TO ACCESS ACCOMPANIMENT TRACKS](#)

USERNAME : frozen

PASSWORD : 13822864

[FROZEN ACT 1 - Full Piano/ Vocal Score](#)

[FROZEN ACT 2 - Full Piano/ Vocal Score](#)

MTI created a reference recording of the show reflecting cuts and key changes to the version we are doing. [You can listen to tracks here](#)

For your watching pleasure and for reference. The West End Version can also be watched on Disney+ but it slightly differs from our version.

[Broadway Show Reference](#)

CALLBACKS

All Callbacks will be singing & acting.

Callbacks will be on October 17 from 2pm - 5pm

Important Notes

- A Callback does *not* guarantee you will be cast in the role you are called back for.
- If you do not see your name in the callback email, this does *not* mean you will not be cast.
- Everyone will have a role in the show.
- We will only have *one* cast for this production.

Callback Details

- Date: Saturday, October 17
- Time: Begins at 2:00 PM
- Location: New Haven Academy
- Format: *Open Callbacks* — everyone will audition in front of their peers
- Preparation: Please be ready with all sides and songs for your character(s)

Why We Hold Callbacks. You may have been called back because:

1. You are being considered (or have already been cast) for a specific role, and we need to see you perform excerpts for that character.
2. You delivered a strong audition and are being considered for multiple roles.
3. We need to see how you work alongside other actors being considered for connected roles.
4. Several performers did very well, and we need additional time to make final decisions.

Preparation Expectations

- Prepare all listed sides and song excerpts for your character (see below).
- You must use the rehearsal tracks for vocal auditions.
- Memorization is not required, but strong preparation will help you perform your best.
- We are looking for:
 - Personality
 - Energy
 - Clear diction
 - Good pitch
- Please avoid “park and bark” performances — bring your character to life.

CALLBACK SIDES

PLEASE PREPARE ALL SIDES FOR YOUR CHARACTER

[Anna and Kristoff](#)

[Anna, Kristoff, and Hans](#)

[Anna, Olaf and Kristoff](#)

[Anna, Elsa, Weselton](#)

[Queen Iduna, Young Elsa, Young Anna](#)

[Young Elsa, King Agnarr, Queen Iduna, Pabbie and Bulda](#)

[Kristoff, Pabbie, Anna, Olaf, and Bulda](#)

[Oaken, Anna, and Kristoff](#)

[Anna, Elsa, Kristoff and Olaf](#)

VOCAL AUDITION

Please sing the following songs based on the character you are called back for. If your character has more than one song, please prepare all songs.

Young Anna

- A Little Bit of You
- Do you wanna build a Snowman

Young Elsa

- A little Bit of You
- #2B Northern Lights

Anna

- For the First Time In Forever
- Love is an Open Door
- What Do You Know About Love

Elsa

- Let It Go
- Monster

Kristoff

- What Do You Know About Love
- Kristoff Lullaby

Hans

- Hans of the Southern Isles
- Love Is an Open Door

Olaf

Special Notes:

We are looking for a childlike innocence. Olaf is never “in” on the joke — everything goes right over his head. Please use an Olaf-style voice (does NOT need to mimic Josh Gad — just not your everyday speaking voice).

- In Summer

Oaken

- Hygge

Queen Iduna

- First Joik

Pabbie

- First Joik
- Fixer Upper

Bulda

- Fixer Upper

AUDITION PROCESS

1. Attend the Pre-Audition Workshop (When Available)

A pre-audition workshop will be held. You are encouraged but not required to attend. You will get a head start on some sides/audition monologues and learn a fight choreo combination that will be taught at the audition.

For approximately 30 minutes after the workshop, is an optional parent/guardian Q&A for parents of prospective actors and tech students to learn more about Legacy Studios Drama Club and our production

2. The Audition

You will audition in front of an audition panel (Director, NHA Staff & Alumna). You will perform your audition monologue and song if it is a musical. You will also be asked some questions and perform a few exercises (tongue twisted, etc.). For musicals, accompaniment will be provided (either a live pianist or backing tracks). You may be asked to do a short vocal range test so we have a better idea of your range. For musicals you will also participate in a group dance audition where students will learn a piece of choreo from the production.

There will also be group readings of certain character monologues and scenes. Come dressed ready to move a lot.

3. Callbacks

After auditions some students will be called for certain roles. Please note that a callback is not a guarantee for a role - Callbacks simply mean we need to see more of you to make a proper decision. If you are asked to come to callbacks. You will be asked to read from the script - sides will be given to you. In cases for a musical you may also be asked to learn a song - music will be given - or sing your original auditioning song.

Wear clothes and shoes you can dance in - we will ask you to perform the audition choreography for musicals.

Actors not called back will probably still be cast!

The cast list and role acceptance emails will come out the Sunday following callbacks. .

REMINDER: Your online audition form, and parent/guardian consent forms must be submitted by our first rehearsal! You will be removed from the production if your forms aren't received by the due date.

NHA Legacy Studios Drama Club Casting Policies

Legacy Studios Drama Club productions will follow a standard, rigorous casting process:

- Casting is conducted through in-person auditions.
- Casting decisions are made by a panel consisting of the Director and at least two other adults (NHA Staff or Drama Alumna)
- The panel may generally employ a casting rubric to develop their cast objectively
- The panel may conduct callbacks as appropriate to the show and the roles that need to be filled.

Upon selecting the cast, the Director will announce the roles in the following manner:

- All roles cast will be announced via email to all auditioning actors by the date committed in the Show Information Packet unless otherwise notified.
 - A student must accept or reject a role within 24 hours.
 - The panel may continue to recruit until the 2nd rehearsal for open roles
1. We consider all auditionees for all roles. However, the audition panel will take into consideration your preference for the size of the role. Please indicate on your actor form if you prefer a role with large, medium, or small responsibilities or have no preference at all. Additionally, if there is only one part you would be willing to take please let us know your preference, but be aware there is a chance you will not get cast at all. The audition panel reserves the right to place a performer in the role that best suits them and best serves the play.
 2. Grade level and previous involvement are **not** a factor in the selection of roles.
 3. In addition to skill set, for some roles, look (not looks) matters - i.e. relative height or age of paired characters.
 4. The adult audition panel (not student stage managers, choreographers, etc.) has the final say on casting. They take responsibility for all selections and any concerns are to be addressed to them only.
 5. The guiding principle of all we do is to "Serve the Play".

WHAT THE DIRECTOR IS LOOKING FOR & EVALUATING

IMAGINATION & CREATIVITY — your unique interpretation of language or character
CHARACTER DEVELOPMENT — do you embody the character with your voice and body?
EXPRESSIVENESS — is it in your words? your face? your body?
HONESTY — are you reacting and speaking as your character would?
SENSE OF FOCUS — do you live in the world or are you too aware of the audience?
MOVEMENT SKILLS — do you experiment with the stage directions in the script or stand stiff?
VOCAL QUALITIES — pitch, placement, articulation, and projection (Are you loud enough? Can we understand your words? Do you use inflection?)

A Note On Casting Decisions

Auditions are hard. We sincerely appreciate the courage it takes to put yourself on the line and to risk what feels like rejection when you don't get the role you want or even a part in a show. We also know that casting decisions will inevitably disappoint some of you.

Here's what we won't do:

1. Reconsider a casting decision. Once a casting decision has been made, it is final. The director will not offer explanations for, entertain complaints about, or discuss in any way the decisions that have been made, with anyone
2. Discuss the casting decision with parents. The director will not discuss the casting decision or the student's audition with the student's parent(s).

What we will do:

1. . Provide written feedback to student inquiries about the audition. If a student wishes to receive written feedback about their audition, they are welcome to email to tyheed.scurry@new-haven.k12.ct.us, and the director will respond with a personal email as soon as they are able. The response will include kind and constructive criticism regarding a student's audition and specific advice about where to most effectively direct efforts for improvement. We ask you to wait one week after the audition to request feedback.
2. Describe what goes into casting a show. Casting is a challenging and complicated process, involving multiple variables. A number of key elements that go into a casting decision are simply out of a student's control. By the same token, we want students to know what elements they can control and improve upon.
3. Encourage ongoing training. Finally, we urge students to continue their training through workshops and classes, whenever possible, and will happily point any student toward upcoming opportunities that require no audition to participate. We believe it is much more productive and effective to work on one's performance skills when the pressure of auditioning is not looming ahead.

I DIDN'T GET CAST; CAN I GET SOME FEEDBACK ON HOW I MAY DO BETTER NEXT TIME?

This is always a hard question. Here are some reasons why actors do not get cast that come up again and again:

1. Remember that all behavior at auditions is part of your audition. Be respectful of the production team, other auditioners, and the audition room.
2. Great performers are not right for every show. You may have rocked your audition, but may not be the right fit for any of the roles for that particular show.
3. Be energetic, confident, and willing to try anything that the director or production staff may suggest. Directors will test you to see if you can take direction, if you say “no” or take issue with a suggestion at an audition, that tells the director that you do not take direction well.
4. **CONFLICTS**. A big reason why people are not cast is that they have too many conflicts. Rehearsal schedules are always tight and dealing with conflicts is very difficult.
5. Previous behavior in productions - most especially if that behavior involves having a lot of conflicts that were not listed on your audition form, a disrespectful attitude toward other cast and tech members, gossiping or talking poorly about other students, creating/indulging in drama, or a poor work ethic can all factor into casting decision.