

PAPER MILL PLAYHOUSE

AUDIO DESCRIPTION NOTES

DISNEY'S FROZEN

These description notes were prepared by Jenny Paldino, and will be shared in advance of scheduled audio-described performances.

Disney's Frozen features a book by Jennifer Lee, with music and lyrics by Kristen Anderson-Lopez and Robert Lopez. It is directed by Paige Price; with choreography by Shea Sullivan; music direction by Geoffrey Ko; scenic design by Timothy Mackabee; costume design by Colleen Grady; lighting design by Ryan J. O'Gara; sound design by Don Hanna; hair, wig, and makeup design by Kelley Jordan. Puppet design is by Afsaneh Aayani. *Frozen* is stage managed by Patricia L. Grabb.

Based on the 2013 Walt Disney Animation Studios film of the same name, *Disney's Frozen* translates the magic to the stage in an enchanting adventure. When sisters Elsa and Anna are torn apart by a mysterious secret power, they each set out on their own journey of courage, self-acceptance, and a discovery of love in all its forms.

This production is recommended for ages 4+. Theatrical haze, fog, and flashing lights are featured throughout the performance. The first act will run approximately one hour, followed by a twenty-minute intermission. The second act runs approximately 47 minutes.

The stage is framed on three sides; left, right, and above; by a wooden proscenium. This frame features **rosemaling**, a traditional Norwegian artistic style. Rosemaling designs are elaborate and flowing, with flowers with swooping petals and curved, teardrop leaves. We will see rosemaling featured throughout the performance, on scenic elements and on costume pieces.

As we enter the theater, the show curtain is down, lit midnight blue with hundreds of small swirling lights projected onto its surface to simulate a gentle snowfall. These lights also extend outside of the curtain, covering the nearby theatre walls.

As the first notes of music begin, the snowflakes dissipate and are replaced with a logo reading, "Disney FROZEN: The Broadway Musical" projected onto the center of the curtain. "Frozen" is written in capital letters, stylized to look as though the letters are carved from ice.

The leg of the letter R extends underneath the letter O like an icy slide. The curtain glows in shades of green, blue, and purple, evoking the Northern Lights.

The curtain rises, revealing a curved stone bench to the left near the front of the stage. The floor is painted in various shades of light blue, which blend together to create an even wash of color. Our story begins in Summer in the kingdom of **Arendelle**. An LED video screen covers the entire back wall, depicting the **castle courtyard**. At the top of the screen is a stone archway, seen from below. Leafy green plants hang from the arch. Beyond the arch is a gray cobblestone road and white houses covered in green ivy and purple climbing flowers. The houses have arched doorways and worn brown roofs. Beyond the village is a purple mountain range and a blue sky streaked with a few white clouds.

This video screen is dynamic – it will adapt and change with each location, smoothly transitioning us between scenes. Most interior and exterior spaces will be represented through various combinations of a backdrop shown on the video wall with physical set pieces and scenery.

Two flat panels peek out from the right and left sides of the stage, between the larger frame in the foreground and the video wall at the back. These panels each depict a pair of tall off-white columns that reach the top of the stage. They are larger at their base, which is decorated with a pink flower design. There are three horizontal pink stripes above each flower, and more at the top where the columns meet a horizontal strip of wood spanning the length of the stage, painted with a zigzag line.

Between these panels, actors and set pieces are able to emerge from the sides of the stage.

A maypole is center towards the back. It is a thin vertical pole about ten feet tall, with a circular wooden base and a crown of flowers at its peak. Long, brightly-colored ribbons are attached to the top of the maypole. These reach to the base, allowing the townspeople to hold the ends of the ribbons while dancing.

Here we meet our two protagonists as young girls: the princesses of Arendelle, **Young Anna and Young Elsa**.

Young Anna is six years old, played by Anjali Roa. She is a petite girl, 3'9" tall. Her dark red hair is styled in two braids, with full bangs. Anna has light brown skin and a big smile. She wears a bright kelly green dress with long white sleeves. Over her dress is a cobalt blue apron with white and brown trim embroidered with rosemaling. She wears white cable-knit knee socks and black Mary jane-style shoes. A “tornado in pigtails,” Young Anna’s excitable energy bursts out of her tiny body. Her voice is high-pitched.

Young Elsa, Anna's older sister and the future queen of Arendelle, is played by Hazel Vogel. She is an older girl around 11-13 years old, 4' 9" tall. Young Elsa has long, platinum blond hair, also with bangs, tied half-up in a fishtail braid at the back of her head. She wears a dress with a long, dark purple skirt and pink ribbed bodice with white sleeves and a black vest with red trim. She wears the same white knee socks and black Mary janes as her sister. Young Elsa was born with the ability to create ice and snow.

Elsa's magic is initially depicted simply, with handfuls of white confetti sprinkled in the air to represent small snow flurries. As Elsa's power grows, so do the special effects in their sophistication. Large set pieces are "frozen" at Elsa's touch with a flash of white light. Swirls of snow and frost appear on the screen with a swish of her hand. At a pivotal moment, pillars of dry ice burst from the lip of the stage.

As Arendelle celebrates a summer festival, we meet **King Agnarr**, **Queen Iduna**, and the **townspeople**, who will act as narrators at the beginning and end of our story.

King Agnarr is played by Nathan Lucrezio. He is 6' tall with straight, dark brown hair pulled back into a low ponytail. He has tan skin and dark brown facial hair. Agnarr wears tan pants, black dress shoes, and a long gold jacquard wrap coat with a sash and a tan cummerbund – a pleated sash worn around the waist. Under his coat is a white collared shirt. On his head rests an ornate gold crown.

Queen Iduna is played by Sherz Aletaha. She is 5'4" and wears a gold dress in the same fabric as Agnarr's coat, with long, white puffed sleeves underneath. Iduna has dark blonde hair in an updo and wears a gold tiara. She wears a pair of slate gray gloves.

The **townspeople** of Arendelle are a diverse group of men and women in their 20s, 30s and 40s. They wear earthy tones of brown, purple, blue, red, yellow, and orange in traditional dress fit for a Scandinavian summer. The women wear dresses with long, full shirts and aprons trimmed with rosemaling. The men wear stockings over long pants, and vests over shirts with long, flowing sleeves.

The interior of Arendelle castle does not utilize the screen; it is completely covered by a set piece of the castle wall that flies in and out as needed. The wall is covered in dark pink wallpaper with criss-crossing brown lines that create a diamond pattern. Inside each diamond is a design of a purple flower blossom. The wall has white paneling at the top and bottom, and a strip of zigzagging wood molding at the top. Two pairs of columns split center against the wall, with one pair slightly left, and one pair slightly right.

Young Anna and Young Elsa share a **bedroom** where each girl has her own four-poster bed with a tall wooden headboard. Young Anna's bed is to the left, decorated with pink flower designs. Young Elsa's bed, decorated with light blue snowflakes, is on the right. Each girl has

a wooden toy chest on the floor in front of her bed, painted to match. The beds are angled so they are facing each other. In front of the back wall, center, is a massive set of doors as tall as the wall itself. The doors are off-white with painted designs that combine snowflakes and flowers - elements of both sisters. The doors are flanked on either side by the same dark pink wallpaper and white baseboards. There is one column on either side of the door panel. This panel slides on and off to create the entrance to several rooms.

In the girls' bedroom we will meet **Pabbie** and **Bulda**, the leaders of the Hidden Folk. The script describes the Hidden Folk as "fantastical beings with magical powers and a deep connection to the land." A vibrant, tight-knit community, they are playful and familiar with each other. They move with their centers of gravity low to the ground and, when they dance, they push and pull their arms as if summoning magic from the world around them.

Pabbie is played by Albert Jennings. He is a man of 5'9" with light brown skin and an athletic build. He has an oval face with dark eyes and a short beard. Pabbie's long gray hair is curly, and styled in several long braids. He has white dots on his cheeks and black lines drawn under them. Pabbie speaks in a lower voice that echoes at times of chants and songs.

Bulda is played by Badia Farha. She is a shorter woman of 5'2" with medium brown skin and a stout build. Her grey-blond hair is styled in many long braids – one braid wraps around her forehead like a crown. Bulda has a deep, resonant voice.

Pabbie and Bulda wear outfits with wide sleeves and pant legs. They are made of flowy fabric with swirls of grey, light blue and white. Both wear footwear with greyish-blue fur that covers their shins. Pabbie wears a talisman around his neck and a brown belt covered with grey fur.

Later, we will meet the **Bishop**, played by Greg Mills. He is a tall man of 6'2' with beige skin and a salt-and-pepper beard. He is in his 40s. The bishop first appears in a black funeral cloak and a gold ruff, an elaborate pleated circular collar. Later, we will see him in his full vestments, ornately detailed in purple and gold, with a tall, pointed miter hat.

Years later, we will meet **Anna** and **Elsa** as adults, as Anna wakes up in her room (a fluffy tan ottoman and a wooden privacy partition fill the space where Young Elsa's bed used to be) on the day of her sister's coronation.

Anna is played by Samantha Williams. She is a short, petite-framed young woman of 5'4" with dark eyes and brown skin. Anna is in her late teens. She has a white streak in her bangs that stands out against her dark red hair, which is usually in two long braids. Anna uses her whole body when she talks and can be a little clumsy. She favors dresses in shades of green and blue.

As Anna makes her way through the castle, the door panel will slide away, leaving only the columns and back wall. Various set pieces, including suits of armor and huge oil paintings, slide on and off to create various hallways. During this, Anna wears her **coronation dress**, a sea green formal gown with orange flower rosemaling on the bodice, which is a darker shade of green. It has puffed, off-the-shoulder sleeves and is trimmed with strips of lace in varying shades of orange and pink. Layers of orange tulle keep the skirt full. Anna wears a choker necklace of orange ribbon with a large silver pendant. Her hair is styled in an updo that shows off the white streak in her hair.

Elsewhere in the castle we meet **Elsa**, now in her early twenties, played by Mary Kate Morrisey. She is 5'6" with light beige skin and angular features. Elsa's platinum blond hair is tightly braided and pinned in an updo. A silvery ribbon is woven through her braid, adding sparkle. She has straight, careful posture and startles slightly at sudden movements, instinctively taking a step back when someone approaches her. Her dresses have high necklines and are constructed of heavy fabrics. She wears a pair of thick black leather gloves with gold flower designs on the backs. As Elsa becomes more confident in her magic, she *lets go* of her constricting pieces in favor of clothing made of ice. These pieces are constructed with beige mesh fabric covered with jewels, giving the illusion that the ice is growing organically over her skin.

As the gates are opened once again to the castle courtyard, we glimpse several major characters for the first time:

The Duke of Weselton is played by Mark Price. Weselton is an older gentleman, 5'5", but wears heeled black boots with a significant heel. He has light beige skin, curly gray hair, and a meticulously styled gray moustache that curls upwards at the ends. Weselton wears glasses and speaks with a proper British accent. He wears a uniform of black pants and a bright red military jacket with gold tasseled epaulettes on the shoulders. His right chest is adorned with several medals. Weselton is always accompanied by two **lackeys**, wearing navy hats, navy uniform jackets and red cummerbunds, and red pants. They are both taller than Weselton by several inches.

Prince Hans is played by Sam Gravitte. He is 6' tall with a slim build and warm beige skin. He has neat, wavy brown hair cut short. Hans wears a traditional white suit with gold accents: white pants with a vertical gold stripe down the outside of each leg, a long white coat with gold leaves on the chest and cuffed sleeves, gold epaulettes on the shoulders, and a gold cummerbund - a pleated sash worn around the waist. Forest green tassels hang from his waist. Later, Hans will wear a long maroon overcoat. It features a storm flap – dramatic layers of fabric that drape over his back and shoulders. The coat is fastened at the waist with a black belt. Han's sword is in a hilt against his left hip.

Kristoff, a local ice harvester, is played by Daniel Yearwood. He is a 5'10" man appearing in his early twenties. He has light brown skin, high cheekbones, and very short black hair. Kristoff wears black boots with fringe at the tops, with brown pants with blue and orange vertical stripes. He wears a soft pink skirt with a black vest with tufts of beige and red yarn creating a winding design on the front. Kristoff's round cap is fur-trimmed. A red leather pouch hangs from his waist at the back.

Kristoff travels with his trusty reindeer companion, **Sven**. Sven is a life-size puppet operated by Thomas Whitcomb. Thomas is completely covered in a large puppet and not visible to the audience. Sven's appearance is stylized, fitting in with this magical world. Sven has blue and silver textured fur and navy blue legs. His snout and hooves are smooth, detailed with painted abstract designs. Silver tinsel hangs from his neck and there is a tuft of fur under his chin. Two ears at the top of his head point to either side and flap when he moves his head. Sven stands taller than most other characters on stage, especially with his mighty antlers – green in color and adorned with colorful ornaments. Sven carries a bag on his back filled with supplies such as carrots and warm clothes. It sits on top of a saddle that can also be hitched to a sleigh. Sven does not speak for himself but reacts to what is happening on stage and often nudges Kristoff in the “right” direction. Kristoff occasionally speaks for Sven in a playfully deep voice.

We will see several other locations in Arendelle castle, including the **chapel**, the **ballroom**, and the **garden**.

Elsa's coronation is held in the **chapel**. She wears a heavy green dress with black fabric for the sleeves and neckline, and a hooded royal purple cape made of thick velvet. The cape has a long train and is lined with gold fabric on the underside. The townspeople wear formal suits or gowns with long white gloves, and hold white taper candles with orange flames. The screen shows a high, arched, church ceiling with the internal structure of the arches visible. In the morning light, the wood appears purple and ghostly. Tall, arched windows line the sides of the church, three on each side, with a cluster of four windows at the center. Rays of light spill through the windows.

Two flags hang vertically from the right and left sides of the stage. The flags have fishtailed bottoms and are split vertically into two sections: one side is dark green and the other is dark purple. In the center of each flag is a silhouette of Elsa's head and shoulders in profile. The flags are mirrors of each other, with the silhouettes facing center. A white marble pedestal is center, with two shiny gold posts on its right and left side.

From the chapel we transition to the **ballroom**. The pink wall and column pieces return to cover the screen. A large triangular banner hangs from the ceiling, center. It is split into two

sections, green on one side and purple on the other. In the center of the banner is the Arendelle crest, a gold crocus flower. There are smaller flags on either side of the banner, two on the left and two on the right, featuring Elsa's silhouette in profile. There is a large banquet table near the back in the center, covered with a green and purple draped tablecloth. On the table are bowls of fresh fruit, candelabras, and a bowl of bright red punch. At the center is an ornately frosted three-tiered cake, from which Anna occasionally steals a taste of frosting.

From the ballroom we visit the **castle garden**. The screen shows a stone balcony railing under five stone arches, overlooking the mountains of Arendelle from above. A full moon and sky full of stars create a dreamy, romantic atmosphere. Two strings of lanterns hang loosely from above, crisscrossing over each other. Each lantern is individually lit with its own dim yellow light. A large wooden porch swing is to the left near the front. The frame is decorated with hanging plants and flowers. A lantern hangs from either side of the swing's frame. To the right near the front is a curved stone bench.

We will also visit several locations beyond the castle:

At **the foot of the North Mountain**, the screen shows the bottom of a canyon, with tall mountain cliffs on either side. Four tall panels of snow frame the stage, two on the right side and two on the left. In the very center of the stage is a frosted-over wooden sign that reads "You're now leaving... Arendelle, see you real soon!" "Arendelle" is painted in capital yellow and orange letters and rosemaling fills in the space above and underneath the words. The sign is tilted to the left, caught in a massive snowbank.

Further up the mountain is a **winter wonderland** boasting a view of Arendelle from above. The screen displays snowcapped mountains over a lake, entirely iced over. Nestled in the mountains are the tops of buildings of Arendelle, completely frozen. In this clearing we are introduced to **Olaf**.

Olaf is a large snowman puppeteered by Todd Buonopane. Todd is a smiley, rotund man with light peachy skin and sparkles on his cheeks, and a short, light brown beard. Todd is dressed all in white with short pants and a wide-sleeved coat with a round collar. He wears a white beret cocked at an angle. His outfit has sparkly sequins throughout. Todd holds Olaf in front of him, and Todd is always fully visible to the audience.

Olaf stands just under five feet tall and has three main pieces: a large, squat bottom piece; a smaller middle piece; and an oblong head. He has a large smile with two buck teeth in front and a big, orange, removable (!) carrot nose. He has black eyes and brown twigs for eyebrows. His "hair" is made of three small twigs that poke out the top of his head. Olaf's arms are each made from a chain of smaller snowballs. He wears three black buttons on his

front: one on his abdomen, and two on his bottom piece. Olaf's feet are snowballs that are connected to his puppeteer's shoes.

As Olaf dreams of summer, a **summer fantasy** comes to life around him. The lights are a wash of yellow and orange, and a stylized summer sun, made from the cross-section of a tree stump, hangs over the landscape of Arendelle, temporarily green again as sun rays shine on the mountains. Ensemble members dressed in brightly colored summer outfits drift on and off enjoying various summer activities - one man glides by on roller skates; another flies a kite with ribbons on the tail. To the left, a man in a Hawaiian shirt does a soft-shoe tap dance in a sand pit with a yellow sandcastle. Women in vintage bathing suits toss hula hoops and beach balls, sip drinks, and dance with rainbow-paneled umbrellas.

The **North Mountain** is dark, with scattered lights swirling to create snowflakes. As Elsa creates her **ice palace**, the stage slowly brightens, revealing crystals suspended in an arched "curtain." These crystals are hung with wire not visible from the audience, to give the illusion that they are suspended in midair. The palace's basic structure resembles Arendelle castle - there are two pairs of columns on either side of the stage, lit electric blue. The columns lean slightly to the center. Behind them is another set of smaller columns, deeper blue in color. These columns frame an archway made of giant snowflakes. The screen at the very back adds depth, with dark blue ice stretching beyond the physical set pieces.

At center is a main fixture of an icy staircase leading to a set of three pointed archways. The biggest arch, in the center, is a doorway with a snowflake design in the center. To the left and right of the door, in front of the smaller archways, is an irregular, crisscrossed railing. Jagged points of ice jut out from the base of the staircase on either side.