



ROSE BOWL ADJUDICATION

NAME OF COMPANY: BMYP

NAME OF PRODUCTION: Frozen

VENUE: Olympus Theatre

DATE: 10th November 2023

ADJUDICATOR: Laura Corradi Loughran

Polished, Polished, Polished!

This was a production performed with precision (that's a lot of alliteration in the first line). As soon as I saw the choreography spacing markers (rarely used), I waited with anticipation for the evening ahead. Your fantastic company of talented young performers did not disappoint. They were clearly at the helm of an experienced and dedicated creative team whom ensured quality and pride of work was established. The slick choreography was a star in its own right, further enhanced by the excellent costumes and technical design features. All in all, this was truly a production worthy of the standing ovation it received. Congratulations to you all.

STAGING

During the overture the ensemble entered and transported us to a bright enchanting Arendelle. The maypole was visually stunning with the dancers moving beautifully,

already showing technical prowess, around it. As the stage began to fill with the ensemble carrying flowers the stage was indeed set for a treat of an evening.

Let the Sun Shine On was a wonderful introduction to the characters of Arendelle. The ensemble pronunciation, diction and timing of the townspeople was flawless. Young Elsa and Anna performed with confidence, with the clapping segment expertly handled. The arrival of the King and Queen in beautiful gold and white costumes showed the regality and stature of this young family, whilst the choreography enhanced the splendor. Crossing the stage with the flower arches, the partner work and the final lifts were a visual treat.

The following scene into **A Little Bit of You**, was heartwarming. Young Elsa and Young Anna displayed a charming sibling relationship and the excitement of building the snowman was palpable. Olaf popping up was lovely and the change of lighting state to blues when the magic struck was effective. The reaction of the King and Queen was well done with Queen Iduna demonstrating a strong vocal during **First Joik**. Bulda and Pabbie performed with equality to the King and Queen which gave a good sense of maturity to the scene. The pink spotlighting during the magic removal was also effective.

The addition of the door for **Do You Want to Build a Snowman**, allowed the space to be transformed swiftly, although some of Young Anna's lines were slightly lost as stayed facing diagonally upstage towards the door. Middle Anna and Elsa gave assured performances also, and having the door demonstrating the split between the sisters worked well. The reaction of the townspeople to the news of the King and Queens death was well executed and the ending with each sister touching the door was beautiful and moving.

Once Coronation Day arrived, **For the First Time in Forever**, began with a confident delivery by the castle staff and the enthusiasm of Anna was well matched. Anna's getting dressed sequence was seamless, and the use of props (flowers / cloths / cake stand etc) were all well-handled and incorporated into the scene. The stage flooded with colour with the entrance of the townsfolk, whilst the introduction to the fabulous costume design of Sven was a firm favourite amongst the youngest audience members. Anna's meeting with Hans allowed for some excellent comic timing, 'I'm awkward...you're gorgeous' in particular. The unaccompanied segment showcased the outstanding vocal work of the ensemble, whilst Elsa also showed exceptional vocals in **Dangerous to Dream**. The ensemble kneeling towards her created a beautiful regal picture.

The following scene between Anna and Elsa was well characterized, allowing the nervousness of the situation, whilst still portraying the warmth of the two sisters' relationship. The mutual aversion to the colourful Duke of Weselton further enhanced this. The continuation of the Anna and Hans meeting was also well performed, with Hans having a commanding stage presence. The freeze of motion of the ensemble during the scene was impeccable.

Love Is and Open Door once again showed good acting work between Hans and Anna. Vocally Hans was slightly out of time though this didn't detract from the piece. The ensemble added additional support both vocally and physically and the humour came through. Anna and Elsa's argument was fiery and built well to the magic reveal. The reaction of the ensemble added to the dramatics. The transformation into the eternal winter with the ice reveal and LED lighting worked beautifully and as the following scene progressed, the reveal of the mountain set piece with the rocks and snow was equally impressive.

Kristoff and Sven's duet **Reindeer(s) Are Better Than People** was simply charming, with Kristoff singing with a clear pure vocal tone. The simplicity of the staging was refreshing. Anna's and Kristoff rapid change from disdain to affection was clear both in the dialogue and duet **What Do You Know About Love** (although not often performed in the Junior edition, it was a welcome addition).

There was an anticipation rippling through the audience for Olaf's arrival, a much loved character, and the costume and representation of the character was wonderful (it did not disappoint). The repetition of 'yeah, why?' was well timed enhancing the humorous nature of the character. **In Summer**, was another number with excellent vocal and physical support by the ensemble dancers. The tap-dancing reindeers executed the routine flawlessly, whilst the split representing the 'puddle', and the light up ice block also added an extra flair to the number. Olaf was vocally secure and gave an endearing and delightful characterization, fully portraying the innocence. Following the song there were some lovely playful interactions between Olaf and Sven whilst Kristoff and Anna were talking.

To the ice palace and **Let It Go**, which was an exceptional end to the act. The set looked stunning, as the additional ice, sparkle and haze filled the stage. The addition of the twinkling lights as Elsa directed her magic was an effective way to shift the audience's focus as desired. The cloak vanish and costume change was flawless and enhanced the magic of the production beautifully. Elsa's performance, for such a young performer, was exceptional, displaying maturity in both the vocal and characterization. She sang with a warm tone, utilizing her vibrato and strong belt, and although the final note may have had a slight wobble, she dealt with it like a pro, shifting from a belt to a mix maintaining and holding the vocal line. It is difficult to be the one to deliver a song that everyone is waiting for, but she did so with aplomb and looked like she enjoyed every moment of it. A wonderful end to the Act.

Act two opened with the delightful introduction to Oaken and the fabulous concept of **Hygge**. The delivery to the audience was confident with a good attempt at the accent. The staging and choreography were once again a triumph with immaculate tap, and a pleasing kick line and split ending. The vocals were excellent and the addition of the shop and sauna to the set, as well as the shorts, crop tops and leaves costume reveal, were a wonderful addition. This was a truly joyous opening to the Act.

The search party scene allowed Hans to display his princelike commanding quality, whilst putting Weselton firmly in his place.

Back at the ice palace **For the First Time in Forever (reprise)** was very strong vocally and the conflicting desperation of each sister was excellent. The lighting was exceptional in the strike of magic through the blowing down the mountain, and the staging ending with the lead characters diagonally in height order DSR as the LED lighting around the ice turned to green was an intelligent creative choice.

The reveal of the hidden people was once again enhanced by excellent green and purple sparkly costumes and all solo lines during **Fixer Upper** were strong. The ring of feathers was used well and although it was clear that the vocals were secure, there was a slight imbalance in the harmony lines – the soprano was a little lost as amplification from those with microphones seemed bottom heavy. However, this did not detract from what was another outstanding ensemble effort.

As Kristoff returned Anna to the castle, his love for her was apparent. His rendition of **What do You know about love (reprise)** was truly heartfelt. There was a sincerity to this performance that was captivating showing true artistic flair.

The transformation of Hans revealing his true colours was well done. He continued to take command of the stage whilst manipulating those around him. Hans telling the townspeople Anna was dead was strong and the townspeople's reactions apt. The white and blue costumes here were beautiful.

Colder By the Minute was full of urgency with the crowding townspeople filling the space like a kaleidoscope, with the lead cast weaving in between. The vocals by the ensemble were once again exceptionally strong. The final statuesque freeze frame was striking and once again meticulous in its timing. As Anna and Arendelle began to thaw the use of colour in the lighting and dropping of the snowflake fabric was well done to warm the stage.

The **Finale** celebrated the 'happy ever after' plot line with effective simple staging, whilst allowing us to see the company as a whole and revel in the vocal delivery of this conclusion. Having the reprise of **Let it Go** for the bows is always a fantastic end to this production (who doesn't want an opportunity to belt it out), and it was evident that this cast enjoyed every moment. The standing ovation was well deserved. Congratulations!

DESIGN:

The set was intelligently designed in order to meet all the technical aspects of the production. The added entrance upstage allowed for grandeur of the castle and the ice shapes at the sides with its LED lighting gave life to the stage and allowed the frozen powers of Elsa to seem ever changeable. The Oaken's shop and sauna, bedroom asset and ice palace additions were enough to alter the setting in a swift and prompt manner. Scene changes were smooth and unobtrusive to the performers.

The lighting was stunning and truly worked to enhance the set design in creating the 'magic' of the production. Colour was used to cool and warm the space beautifully, whilst sharp cues, especially during the striking of magic, were perfectly timed. The

addition of haze enhanced the atmosphere also. The costumes were also a stand out element of the production and the use of colour palettes carefully chosen to once again encompass and enhance the creative vision of the show. The abundance of colour as the townspeople first arrived through the open gates and the final blue and white costumes were particularly effective. Sven's costume was simply fantastic and you could feel the sheer joy from the audience as his entrance was made. Every design element of this production was intrinsically linked to an impressive standard.

MUSIC AND SOUND:

The accompaniment was via backing track and the cues were perfectly timed. The balance of the sound was very good and again mics promptly cued. The solo vocals were all secure and the ensemble sound exceptional. All cues and cut off's were also well timed and dynamics well executed. The harmonic mix was well balanced, other than the slight loss of the soprano line on Fixer Upper. The vocals for this young company were together and produced a rich warm ensemble sound. Great work.

Elsa – Poppy Beresford

A mature performance. You handled the vocal complexity of the material wonderfully, displaying your vocal skillset. You have a commanding stage presence and captured the balance between the love for your sister and the fear of the magic. When Elsa sings, 'Let It Go,' you truly did, and you looked as though you enjoyed every moment. Excellent.

Anna – Scarlett Gilbert

A good characterful portrayal. You managed to progress from Anna's youthful exuberance to gaining maturity as her need for responsibility took hold. Her softening towards Kristoff and final disdain for Hans was also performed well. Vocally you were secure and managed to carry through the characterful acting into the songs, moving forward work towards a stronger mix in the upper register. Lovely work.

Hans – Ambrose Shufflebotham

You oozed prince like authority and dignity and progressed easily into the villainous reveal. You have a warm rich vocal tone, moving forward work on intonation in the upper register. Good Work.

Kristoff – Des Coghlan-Forbes

You have a delightful and endearing acting quality and stage presence that suited the role perfectly. Your friendship with Sven and ultimate love for Anna was evident and the reprise of What Do I Know About Love showed star quality coming through. You commanded the stage with a heartfelt and sincere performance. Well Done.

Olaf – Evie Coghlan-Forbes

A delightful performance with joyous energy. You captured the essence of Olaf during every moment. When others delivered their dialogue, your reactions were constant, you never let the characterization drop. In Summer, was simply charming. Good Work.

Sven – Thomas Wiltshire

It's not an easy task to essentially bring a puppet to life, but you did exceptionally well, moving gracefully and animating your voice so we were able to visualize the expression on Sven's face. Well controlled. Good work.

Young Elsa and Young Anna – Otilie Stuart-Hunt and Dulcie Smithson

Both of you delivered a confident and secure performance full of energy. A sheer joy to watch. You bounced off of one another and were a true partnership on stage. Well Done.

The ensemble and supporting characters were stars in their own right in this production and I would like to offer a special mention to Ben Partridge, Sayo Kubo-Richards, Lottie Livingstone, Arlo Deane, Elias Arango, Lily O'Carroll, Bob Steggle, Bea Kohn and Bonnie Williams, who each played their supporting roles with excellence. As mentioned at the beginning of this report, precision was the key to this incredibly slick production. Choreography was executed flawlessly with attention paid to technique. Vocals were together and full in sound. Hard work certainly paid off! Congratulations on a spectacular production.

Thank you for your warm welcome and your hospitality and I look forward to many more performances at this theatre.