

SPECIAL CONSIDERATIONS & AUDITION INFORMATION

A Year with Frog and Toad

Book and Lyrics by Willie Reale

Music by Robert Reale

Based on the books by Arnold Lobel

Director: Gunnar Edwards

Choreographer: Rylan Love

Music Director: J. Kyle Coleman

Production Stage Manager: Raven Bouvier

Dramaturg: Lexi Berson

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the libretto licensed by Musical Theatre International. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information, or if you have questions, please contact:

Gunnar Edwards, Director

Rylan Love, Choreographer

J. Kyle Coleman, Music Director

Raven Bouvier, Production Stage Manager

MUSICAL SYNOPSIS:

From Musical Theatre International:

A hit on Broadway, *A Year with Frog and Toad* was nominated for three Tony Awards – including Best Musical. Based on Arnold Lobel's well-loved books, and featuring a hummable score by Robert and Willie Reale, this whimsical show follows two great friends – the cheerful, popular Frog and the rather grumpy Toad – through four fun-filled seasons.

Waking from hibernation in the Spring, Frog and Toad plant gardens, swim, rake leaves,

go sledding and learn life lessons along the way. The two best friends celebrate and rejoice in the differences that make them unique and special. Part vaudeville, part make believe... all charm, A Year with Frog and Toad tells the story of a friendship that endures throughout the seasons.

The jazzy, upbeat score of A Year with Frog and Toad bubbles with melody and wit, making it an inventive, exuberant and enchanting musical for the whole family. It is a perfect show to be performed by an ensemble group of actors and can be produced with either simple or extravagant staging and sets.

CHARACTER BREAKDOWN:

All actors will be considered for all characters permitting that using the character's scripted pronouns are within their boundaries. Actors must sing in the keys that the score is published in for this production. Character descriptions adapted from Musical Theatre International:

Frog (He/Him)

Caring and loyal. Always looking out for his friends. The calmer, more zen of both he and Toad. Simultaneously adventurous and assured.

Toad (He/Him)

A hard working homebody that can be impatient for results. Self-conscious, but honest and stubborn. A good friend to Frog. Timid.

Ensemble

3 Singers/Dancers

2 Swings/Understudies

Considerations will be made at audition for the assignment of Ensemble roles as this production will have 2 Swing cast members that may be tasked with various roles depending on the needs of the production. MTI breaks the Ensemble roles down into the following:

Man

Must possess the blind determination of a nerdy snail and the "cool kid" attitude of a slick lizard. Appears as MAN BIRD, SNAIL, LIZARD, FATHER FROG, and MOLE.

Woman 1

Must possess the playful and quirky personality of a lady bird and strong frenetic energy

of a squirrel. Appears as LADY BIRD 1, MOUSE, SQUIRREL, YOUNG FROG, and MOLE.

Woman 2

Must possess the playful and quirky personality of a lady bird and strong frenetic energy of a squirrel. Appears as LADY BIRD 2, TURTLE, SQUIRREL, MOTHER FROG, and MOLE.

CASTING & REHEARSAL INFORMATION:

CONSIDERATIONS:

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are *required* to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- SWINGS/UNDERSTUDIES: Swing and Understudy assignments will be used in this production. These actors will be responsible for learning a secondary role/track to their main role that they may be asked to “swing” into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance. Performances for understudied/swung roles are not guaranteed.
- GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form. In this musical, any actor can play any role permitting that they sing the role in the published MTI key.

REHEARSAL TIMES AND LOCATIONS:

This musical will rehearse:

- First Rehearsal: **TBD**
- Weeknights: Monday-Thursday, 6:30pm-10:00pm
- Weekends: Saturdays AS NEEDED 11:00am-3:00pm
- Weekly Days Off (Until Tech): Fridays and Sundays
- Rehearsals to be held in the following locations as listed in the dailycall:
 - CLASS Annex Room 13
 - Hartung Theatre

- Performance Dates: February 25th- March 7th, Friday 6:30pm, Saturday 6:30pm, Sunday 2:00pm.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

ACCESS RELATED CONSIDERATIONS:

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS:

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.

PHYSICAL AND VOCAL CONSIDERATIONS:

- The production includes the fast-paced learning of music and choreography.
- The production requires all performers to move props and scenic elements while on and off stage.
- The production requires full physical and vocal participation for the duration of the show from all cast members

INTIMACY/VIOLENCE CONSIDERATIONS:

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances of the production.
- All actors may be asked to engage in physical contact including possible comedic clowning, stage falls, and non-romantic close contact.
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS:

A Year with Frog and Toad mentions subject matters some may find activating and difficult, including:

- Toad is publicly mocked for how his body looks in a bathing suit throughout “*Getta Loada Toad*”
- Frog and Toad have difficulty from stopping themselves from eating too many cookies during “*Cookies*”
- The Large and Terrible Frog mentions and attempts to eat children during “*Shivers*”.

(this is a living document as of 9/20/2026 and is subject to change/edits)