

FROZEN LIGHT

Casting 'The Ancient Oak of Baldor', a fantastical sensory theatre performance.

About Frozen Light:

Frozen Light are a company who make bold, exciting, interactive and audience focused multi-sensory touring theatre for adult audiences with profound and multiple learning disabilities (PMLD).

About The Ancient Oak of Baldor:

The Ancient Oak of Baldor, takes audiences to The Forest of Baldor in the final moments of Autumn, where a tree dwelling community are preparing for a festival to welcome in the darker months. We follow Elspeth into winter as she experiences a loss like no other, and emerging into spring with renewed wisdom.

The Ancient Oak of Baldor intertwines music, sensory performance and rich storytelling to take audiences with profound and multiple learning disabilities on a journey through the seasons and across a broad emotional landscape.

The show is for 6 people with PMLD and their companions (support workers/family members). It will be performed in the round with a giant magical tree forming the centre of the space.

The score will consist of original pre-recorded and live music. There will be live Cello and lots of beautiful sung harmonies. Contained within the story are many multi-sensory one to one interactions between performer and audience member; these sensory moments are key to how Frozen Light engages and communicates with our audience.

The Ancient Oak of Baldor will premiere in November 2024 and tour throughout 2025. We are currently casting performers for the Autumn and Spring 2025 tour (see dates below).

The Ancient Oak of Baldor is currently in development and you will join the company for four weeks at the end of this process. This is an exciting opportunity to work with the company on a new devised piece of theatre. The development of the characters will be explored in rehearsal to fit the identity of the performer, including but not limited to age, ethnicity, disability and class backgrounds.

About the Characters:

Throughout the show all three performers will move between different roles. In Act 1 they are all part of the community of The Forest of Baldor, the Baldorians. In Act 2 their roles become more defined as we focus in on the story of Elspeth.

All three performers will need to be strong singers and comfortable with three part vocal harmonies.

Elspeth: A Baldorian. A woman of any age. She has a deep spiritual connection to the land and The Ancient Oak. She holds an honoured position in Baldor. She is in love with a travelling pedlar, who in the winter of our narrative does not return as expected. Elspeth grieves deeply for them, eventually finding the light with the coming of spring.

We imagine this character to be a dancer or someone comfortable with movement.

Skald: A Baldorian - any age, any gender - They take on the role of storyteller and weave Elspeth's story through the winter months.

For this role we would love to meet performers with a passion for exploring the direct relationship between performer and audience.

Tonlist: A Baldorian Musician - any age, any gender. Tonlist plays the cello to animate Elspeth's story, with atmosphere, emotion, vibrations and resonances around the performance space.

We are looking for a cellist who can play the score of the show but is also comfortable improvising within a given structure. Tonlist will take the cello and play it near to the audience so they can feel the instrument's resonance close-up.

Person Specification

We are looking for adaptable performers who are all comfortable with close audience interaction and improvisation and are passionate about working in an environment where the needs of the audience are paramount to the production.

All performers will work in a sensory way up close with audience members as this is key to the way in which Frozen Light works. Previous experience of working in this way is desirable but not essential. You will be introduced to this methodology during the process and supported in developing these skills to perform for an audience.

You will perform two shows a day when on tour (usually 11am and 1.30pm). The tour team will be made up of three performers and two technicians who will all be expected to do the get ins and get outs. We will provide manual handling training to deal with the

large/heavy pieces of scenery. The get in time can be tight and we will expect you to work efficiently and in a conscientious manner as part of a team.

We recognise that the expectations around supporting get-ins and get-outs may pose an access barrier to some applicants. We are committed to employing the right performers for the job and we will work with you to make reasonable adjustments to the role and meet your access needs.

Essential

- Flexible performer
- Comfortable with interactive performance and improvisation
- Strong singer who is comfortable singing solo as well as holding a three part harmony
- Able to work effectively as part of a team of people on tour
- Work quickly and effectively within tight time schedules
- Must be available for all dates below. On tour dates you must arrive at the location the night before ready for an early get in on show day
- For the role of Tonlist - needs to be a confident Cellist
- For the role of Elspeth some experience of dance or physical theatre

Desirable

- Experience of working within small scale touring theatre
- Experience of working with PMLD audiences
- Musical knowledge and experience
- Plays an instrument
- For the role of Sklad or Tonlist - Play the guitar or accordion
- Devising experience
- For Skald - Experience of storytelling performance styles
- Driving license

Payment for rehearsals and tour:

£650 per week when on tour. Plus, per diems (£33 per overnight stay), travel and accommodation when on tour.

How to Apply

Please apply by email to Lucy Garland, Co-Artistic Director on recruitment@frozenlighttheatre.com. **Please include a CV and one piece of additional material** outlining why you are interested in working for us, how you meet the person specification and describing what skills and experience you would bring to this role. This might be in the form of a covering letter, video/voice recording (no longer than 2 minutes), drawing or diagram - however you must feel comfortable communicating. You will not be judged on the artistic quality of this material but rather what you can tell us about your background and interest in this opportunity. We don't expect you to put any more work into this than you would a standard cover letter but invite you to present yourself to us in the way that makes you most comfortable. If you have any questions in relation to this do let us know and we will be happy to discuss it with you on phone or email.

Please find more information about Frozen Light at www.frozenlighttheatre.com

Frozen Light will make reasonable adjustments to the process and the tour itself if you are a D/deaf, disabled or neurodivergent person, or manage long-term health conditions, or if you need reasonable adjustments at audition stage or beyond. Please get in touch with Jacqui MacKay (Frozen Lights Executive Director) on jacqui@frozenlighttheatre.com or 01603 283380 for a conversation about this. We are open to a job share for any of the above roles, particularly if this could support a disabled performer or a performer with caring responsibilities to work with us. Please indicate in your application or accompanying email if you are interested in a job share.

We are working with a Creative Access Consultant on this project, who will be present throughout the audition process. We also have a company access and inclusion advisor who supports Frozen Light across all our projects. We have worked with disabled and neurodivergent performers previously and are continuously developing our practice to remove any barriers to access for people we work with. We will provide access rider forms which you can fill in for your audition. We are also happy to receive your own access rider. Everyone who works for us is given the opportunity to work with our company access and inclusion advisor to develop an access rider for future use should you want to. We will provide wellbeing support for the touring team.

We actively encourage people from a variety of backgrounds with different skills, experiences and stories to join us and influence and develop our working practice. All applications will be assessed on merit.

On our website you can find this information in large print. If you need any of this information in a different format please contact us.

Deadline for application: Sunday 19th May

Audition dates:

We will hold a preliminary round of zoom auditions on: **Monday 3rd June**

In person auditions will be held in Norwich. The audition days will be from 10.30am-7pm.

First round - **19th OR 20th June 2024**

Recall – **Friday 21st June 2024**

We will cover travel expenses.

Contract dates:

Rehearsals

Week one - **7th - 11th October 2024** - This will involve a residency in a day centre or specialist school, and a detailed training in sensory theatre. Norwich

Week Two - **14th - 18th October 2024** – Rehearsals. Norwich

Week Three - **21st - 25th October 2024** – Rehearsals. Norwich

Photos – **26th October 2024**, Norwich

Week Four - **4th - 8th November** - Tech week, Norwich

Tour Dates

Show Opens: 12th - 17th November, The Garage Norwich. Touring to theatre venues for a further 3 weeks in Autumn and 22 weeks in Spring 2025 (this includes 2 weeks paid holiday in April '25).

Please see the draft tour schedule below (some dates are likely to change, this is to get an idea of the schedule), you would be expected to arrive in the location the evening before a performance date.

Date	Location
2024 dates	
Tuesday 12th- Sunday 17th November 2024	Norwich
Thursday 21st- Saturday 23rd November 2024	Colchester
Thursday 28th- Saturday 30th November 2024	Didcot
Monday 2nd- Thursday 5th December 2024	Reading
2025 dates	
Monday 13th January- Sunday 16th June 2024	UK wide