



## 2026-2027 Season

### Designer Application Requirements

(Set, Costume, Lighting, Sound, Props, Projections, Hair, and Make-Up)

#### *Frozen*

The deadline for submissions is **Friday, May 8 at 8:00pm.**

We ask all applicants to **specify which designer role(s)** they are interested in (e.g., Set Designer, Costume Designer, etc.).

Please include responses to the following:

1. **Resume** of your theatrical experience (particularly your experience at Orpheus and in your selected design discipline).
2. **Why are you interested in designing for this production?**  
What draws you to this show and to this role?
3. **How do you intend to support and elevate the Director's vision?** (Included Below)  
Please speak to your approach to collaboration and interpretation of artistic direction.
4. **Designing at Orpheus involves working within specific budget and volunteer constraints.**  
How do you approach design with creativity and practicality in mind?  
Feel free to include past examples of resourceful or innovative solutions.
5. **Collaboration is central to every Orpheus production.**  
Describe your experience working as part of a production team. Include how you work with other designers, stage management, and department heads to ensure a cohesive and supportive process.
6. Please indicate your availability for the **Pre-Season Orientation on Friday, June 26, 2026.**
7. Are you a member of CAEA or any other theatre association? (This is a non-Equity, community theatre production.)

Please send applications to the Production Personnel Selection Committee at [recruitment@orpheusmusicaltheatre.ca](mailto:recruitment@orpheusmusicaltheatre.ca) by **8:00pm on Friday, May 8, 2026.** All applications will be acknowledged and reviewed by the Production Personnel Selection Committee for selections and recommendations. The Committee may request an interview for further considerations. All applicants will be notified of the results of their applications.

Orpheus strongly encourages individuals from equity-seeking communities and intersecting identities to submit. Orpheus is committed to providing our teams with a work environment free of discrimination and harassment and fostering an inclusive and supportive workplace. Please advise us of any accommodation measures required which would enable you to apply.

Individual job descriptions are available upon request to Arielle Voght, Assistant to the Managing Director, at [info@orpheusmusicaltheatre.ca](mailto:info@orpheusmusicaltheatre.ca)

## **Director's Vision**

**by: Audrey Read Egan**

My vision for *Frozen* with Orpheus is a production that is not only visually beautiful and magical, but equally powerful in its storytelling, one that centers love, truth, and sacrifice. At its heart, this is a story filled with warmth and humor, and my approach embraces both the verbal wit and the rich physical comedy woven throughout the show. Characters such as Sven, Olaf, Kristoff, and the Duke of Wesselton offer abundant opportunities for joy and laughter, and I am committed to fully showcasing that humour so audiences leave delighted and uplifted.

Equally important to me is the emotional truth of the piece. The characters of Anna and Elsa portray a multitude of human emotions, and showcasing the humanity of these characters will be central to the direction, music direction, and the choreography. I prioritize close, collaborative work with actors to help them bring their characters to life in ways that are honest, specific, and deeply human, performances that truly touch the hearts of those watching. While *Frozen* may be known for its Disney magic, this production will emphasize that it is ultimately a story about sisters, community, and the power of love and care to heal both individuals and a village.

This vision also invites the creative production team to bring their full range of skills, expertise, and creativity to the storytelling. I encourage fresh ideas and creative twists on traditional themes. By honouring the characters, music, and moments audiences know and love from the film, while embracing inventive staging and fresh creative choices, I want the production to feel both comfortingly familiar and excitingly new. Fans of *Frozen* will recognize the heart of the story they cherish, while also discovering new moments of surprise, depth, and theatrical magic.

My directing approach is grounded in story first. I begin with character and narrative clarity, then work collaboratively with the creative team to build the world of the play through technical and design elements that support and elevate that story. From the first production meeting through closing performance, my goal is to foster strong collaboration and create a cohesive, joyful, and emotionally resonant experience for both artists and audiences.