



**2026-2027 Season**  
**Stage Manager Application Requirements**  
***Joseph and the Amazing Technicolor Dreamcoat***

The deadline for submissions is **Friday, April 10 at 8:00pm.**

We ask all applicants to respond to the following:

1. **Resume** of your theatrical experience (particularly your experience at Orpheus, and in Stage Management roles).
2. **Why do you want to Stage Manage this production?**  
What excites you about this show and the responsibilities of this role?
3. **Describe your experience leading a Stage Management team.**  
Include any work with Assistant Stage Managers, Apprentices, or Production Assistants, and your approach to delegation and collaboration.
4. **How do you support a Directing Team during the rehearsal process?**  
Please speak to your approach to taking blocking notes, maintaining the prompt book, and handling any other administrative or communication duties that help the creative team stay organized and effective.
5. **Tell us about your experience managing rehearsals and calling shows.**  
What tools or strategies do you use to keep rehearsals running smoothly and ensure the artistic vision is maintained during the run?
6. **Orpheus values a safe, inclusive, and supportive environment.**  
How do you foster positive relationships within a cast and crew, especially under pressure?
7. Please indicate your availability for the Pre-Season Orientation on Friday, June 26, 2026 at 7:00pm.
8. Please confirm your availability for tech rehearsals and performances from Sunday, May 30 – Sunday, June 13, 2027.
9. 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, April 10, 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.



## **Orpheus Musical Theatre**

Director: Anthony James

### **Vision Overview - In Brief**

#### **Personal Vision:**

To bring to the stage an exciting, colorful, high caliber, and stirring production that showcases and highlights the talented scope of the performing artists based in the greater Ottawa area.

To create an audition, rehearsal, and onstage experience for each artist, whether they are an amateur or professional, that not only inspires, motivates, and encourages them to deliver for themselves first, an exceptionally powerful, strong, and intentional performance that they can be proud of and also one that celebrates and highlights their own uniqueness, originality, and capability as a person and storyteller.

To ensure that each participant has fun. That they walk into the experience from start to finish with a smile on their face and by the end of the experience view themselves as an even better artist than when they first walked in to audition. That the director they shared this experience with saw them, took the time to invest in them, and who recognizes their gifts. That the lessons, impact, care, and validation from me as their director not only uplifts them, but further drives their artistic journey forward in such a way that they feel that much more confident in their talents, skills, and connectivity to storytelling.

To build a cast that connects with each other not just as performers, but also in ways that see the forging of new and lasting friendships beyond the production. Connections that remind them that they are not alone on their creative journey, but instead have a solid foundation of support composed of like-minded people who share their own personal and professional goals within the industry.

To provide a safe space where ideas, creativity, imagination, and the exploration of emotions can be discovered and unleashed as it pertains to the text of the story. A space that allows each artist to be seen, heard, understood, appreciated, and recognized by the director for their value, importance, and overall contribution to the production as a whole. A recognition that they matter and that the creative choices they make within the rehearsal studio do not go unnoticed as they work with the director to define their characters personality, traits, strengths, weaknesses, habits, and overall human make-up.

To structure each scene with a beginning and end goal by understanding the subtext and under-lying messaging behind each scene. To bring the under currents of each scene to the surface and connect the audience with those intentional messages in such a way they are motivated to return a second time just to be sure they didn't miss anything the first time.

To bring my experience, background, talents, skills, creativity, expertise, and knowledge of the industry as a director, producer, writer, performer, presenter, and executive to the experience and to be accessible to everyone who may be intuitive enough to ask questions, pursue guidance and advice, and to learn from that experience. In other words, to always be open and accessible to the cast.

## **Production Vision:**

Please feel free to use elements of my formal vision overview at your discretion.

I have taken the time to expand upon that vision with further insight below. Hopefully this information will be useful in the next phase of your hiring process.

## **In General:**

From a general production standpoint I would want to highlight the vast differences between the “working class” and the “wealthy class” that was found during the time period and to expand on that foundation by using an eclectic palette of lighting colors, SFX’s, wardrobe, projections, and small and larger set-pieces that influence the general aesthetics of the two different classes. In other words, instead of a dusty, historical biblical epic production, the show should feel and look like a fever dream in a toy box.

The Narrator is the storyteller who invites us into that dream and so the end goal is not to make the audience believe that they are in Ancient Egypt per se; but rather that they are inside the most vibrant imagination imaginable. This is achieved with showcasing exuberant and diverse talent on the stage; dynamic, bold, and colorful lighting, projections, SFX’s and VFX’s; high-octance dance sequences that give the audience an explosion of energy and fluidity with every move; wardrobe that is flowing, colorful, light, and that hugs the stage like a warm blanket; deep, quiet, and meaningful moments that connect with the heart strings of each audience member; and a visual scenic set that transports the audience from the simple life in Canaan to the opulence and grandeur of Egypt in a way that makes them feel as if they just stepped through a painting.

My vision also hinges on showing the contrast between Joseph’s isolation and the brothers’ chaos. While the show is often played for laughs, which is important to highlight when necessary, it is equally important to bring to the surface the more deep rooted elements that show the complexity of societal classes, family dynamics, power struggles, loyalty, honor, forgiveness, courage, love, etc. I have always seen Joseph’s role as being as a “still point” in an ever turning world. His sincerity in **Close Every Door** for example should feel both raw and modern, and yet also be riveting, haunting, dark, and emotionally tormenting. This strips away any illusions the audience may have and reminds them of just how big the stakes are.

In a world that can all too often feel gray, I want to showcase that we must all maintain optimism. People of all ages go through many trials as they develop and grow, so I would like to emphasize that one’s imagination/dreams can act as a significant tool for survival.

**Joseph and the Amazing Technicolor Dreamcoat** is a celebration of forgiveness, imagination, and the courage to wear your brightest colors in an all too often beige world. It is through my vision that I would work with the creative team and the cast to bring the core layers of each scene in such a way that fully projects the breadth behind its meaning, purpose, intent.

## **Creative Team Vision:**

### **In General:**

From a creative team standpoint I would hope that the team shares the same vision of exploring not just the high energy aspects and humor within the show, but the more underlying core issues behind the story. It would be my hope that the Choreographer would take those elements and incorporate movement that reflects and speaks to those very issues by choosing moves that echo the vocal text all on its own for example. A Choreographer who will create amazing, fresh, top tier choreographic numbers that leave the audience blown away. Who will look at the colors of the fabric in the wardrobe, the lyrics on the page, the lighting and special FX’s, and build numbers that blend all those ingredients together. Who challenges the

cast and who has high standards of themselves, along with a dedication to consistently delivering exceptional work.

When it comes to Musical Direction I would hope to find someone who is open to slowing specific bars down when necessary for emotional effect. Someone who can bring out the incredible vocals of the company and make every song end with a rupture of applause from the audience. A MD who will take away the musical elements of the songs and just read the lyrics to best understand the underlying message. Who will work in tandem with the Choreographer and myself to bring the best of each scene forward and ensure the continuity is precise.

The creative team should share the same high standards and a professional intent as I do. A team who is open to dialogue and cares deeply about delivering my vision in a way that maximizes every moment at every turn.

My vision is to work with a team who is inspired. A team that hears my vision, sees me at work, and says "I'm going to deliver my very best for this director and give every I have because I am inspired by his work ethic and commitment to delivering the most exciting, dynamic, and high-energy production he can".

## **Stage Manager Job Description**

In short, a Stage Manager (SM) is an artist, parent, friend, confidant, nurse, drill sergeant, and cheerleader. In other words, the Stage Manager is a dynamic position, ideal for the person who is comfortable with juggling a number of responsibilities and roles at once.

**The Stage Managers job is to maintain the artistic integrity of the show as per the Director's original intent.**

Along with calling the show, the Stage Manager's job is to translate the artistic vision of the show into organizing a safe and effective rehearsal process, transfer to the theatre, and performance. The Stage Manager leads to Stage Management Team, which is comprised of the Assistant Stage Manager(s), Apprentice Stage Manager (if any), and Production Assistant (PA). The Stage Manager is integral to the success of any Orpheus production.

During the rehearsal period, the Stage Manager provides support/assistance to the director and production team; during the actual performance period, the Stage Manager takes charge of the production. The Stage Manager also serves as a support to the designers and entire production team. Regular contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The Stage Manager relies on a good working relationship with all positions and departments.

## **Responsibilities**

Specific responsibilities of an Orpheus Stage Manager include, but are not necessarily limited to, the following:

NOTE: Some responsibilities may be delegated to other members of the Stage Management Team, with the responsibility of the Stage Manager to ensure that the delegated responsibility is still met.

### **1. Rehearsals**

- Ensuring the safety of all Orpheus personnel (cast, crew, etc.);
- Reading off and Signing off on the Orpheus Fire Safety Plan, and ensuring that all members of the production team and all cast members are aware of and comply with the Fire Safety Plan;
- Attending all production meetings;
- Working with the Directing Team, Department Heads, Technical Director (TD), and/or Production Manager, to schedule rehearsals, technical meetings, and outside calls, (e.g. costume fittings);
- Attending all rehearsals;
- In consultation with the Directing Team, maintaining structure and discipline during rehearsals;

- Recording blocking notes at rehearsals;
- Producing daily rehearsal notes for distribution;
- Ensuring their own extensive knowledge of the show in order to be able to call the show;
- Assembling and Maintaining the Prompt Book (Cue Script) for calling rehearsals and performances;
- Ensuring that other members of the Stage Management Team are completing their responsibilities;
- Engaging the Technical Director (TD) on technical issues relating to the script, set design, and/or building plans;
- Reporting the status of the show as requested by the Producer;
- Ensuring that the ASM(s) has/have attended all rehearsals to know the show;
- Engaging Stage Crew, as required, and ensuring they are all aware of their responsibilities before move-in;
- Determining requirements for Theatre volunteers for stage crew and flying, and provide these requirements to the Theatre Chief of Production in sufficient time to allow volunteers to be obtained (typically, at least 3 weeks in advance);

## **2. At the Theatre**

- Ensuring the safety of all Orpheus personnel (cast, crew, etc.) at the theatre;
- Ensuring that all members of the production team and all cast members are aware of and comply with the theatre's Fire Safety Plan, including conducting a fire drill;
- Obtaining medical forms from Production Assistant (PA) and making arrangements to secure them throughout the run at the theatre;
- Assembling and maintaining schedules for theatre setup, rehearsals (Tech Week) and performances;
- Ensuring the stage is spiked as required, including safety zones and sight lines;
- Ensuring that the orchestra pit is laid out and set up according to the wishes of the Music Director; confirming with the Theatre staff that the completed setup of the orchestra pit is safe for the orchestra;
- Checking that the cast, crew and orchestra have signed in when required for theatre rehearsals and performances;
- Ensuring that rehearsals and performances (subject to unforeseen circumstances) start on time;
- Maintaining the Prompt Book (Cue Script) and calling the performances;
- Maintaining the artistic intentions of the Director, Music Director and Choreographer after opening, including advising the Directing Team (and/or cast members directly) of any serious deviations from the script or direction, particularly as the run progresses;

- Ensuring that all personnel are out of the Theatre no later than the agreed upon time in accordance with the Theatre contract;
- Producing daily production report after each performance for distribution;
- Ensuring dressing rooms are emptied and clean, as well as cross-over, pit, loading dock, high transfer area, wardrobe, makeup, and green room(s) are emptied of all Orpheus gear.

### **3. Conduct**

- Being courteous and friendly to all cast and crew members;
- Never taking sides in production or cast conflicts. If some arise, taking the opportunity, if it presents itself, to have the parties get together and find a resolution to the problem. Note that ultimate responsibility for dispute resolution rests with the Production Manager and/or Managing Director;
- Letting the Director and/or Production Manager know of any complaints overheard, so they can talk to the people involved and straighten out the situation as warranted;
- Being conscious of cast and crew morale and helping boost whenever necessary.