



2026-2027 Season

Choreographer Application Requirements

Joseph and the Amazing Technicolor Dreamcoat

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

We ask all applicants to provide and respond to the following:

- 1) Resume of your theatrical experience (particularly your experience at Orpheus)
- 2) In collaboration with the Director and Music Director, how do you intend to execute the Director's artistic vision through the choreography? (Director's Vision Included Below)
- 3) ***Joseph and the Amazing Technicolor Dreamcoat*** requires the incorporation of a large children/youth choir as an integral part of the production. This choir will rehearse on a **separate schedule** from the principal cast and will be intentionally integrated throughout the rehearsal process and performances. The choir may also be drawn from an existing Orpheus program that places young performers directly into the production.

Please describe your experience working with children and youth in a musical theatre setting and your approach to meaningfully integrating a youth choir into the movement and staging of a full production. In your response, include:

- Your experience choreographing for, teaching, or staging children and/or youth ensembles within a theatrical or musical theatre context
 - How you would plan and adapt choreography and movement work for a **separately rehearsing youth choir**, including how you would coordinate integration into full cast rehearsals while maintaining clarity, efficiency, and age-appropriate expectations
 - How you would collaborate with the Director, Music Director, and Stage Management team to ensure the youth choir's movement and staging aligns with musical preparation, storytelling, and overall production timelines
 - How you foster a safe, supportive, and developmentally appropriate rehearsal environment for young performers while maintaining strong ensemble cohesion and production standards
- 4) At Orpheus, fostering positive working relationships, engaging volunteers, and creating a fun, supportive social community are top priorities for all productions.

Using examples from your experience with a specific production, please comment on your skills in the following areas:

- **Leadership:** Your experience in the role for which you are applying.
- **Collaboration:** Working collaboratively with a team, including Directors, Music Directors, Designers, and Department Heads.
- **Actor Engagement:** Your approach to working with actors.
- **Mentorship:** Experience working with assistants or apprentices.
- **Rehearsal Management:** Effective use of rehearsal time.
- **Communication:** Your ability to convey ideas and expectations clearly.
- **Interpersonal Skills:** Building and maintaining positive, professional relationships.

Feel free to include specific examples or anecdotes that demonstrate your strengths in these areas.

- 5) Please indicate your availability on **Friday, June 26, 2026**, for a Pre-Season Orientation session.
- 6) Due to calendar constraints, including March Break, auditions may be held over a 4-5 consecutive day period between March 1 and March 20, 2027. The following dates overlap with different events:
 - **March 1 - 6:** This period overlaps with the tech week for *Les Misérables*.
 - **March 8 - 13:** This period overlaps with the performance run of *Les Misérables*.
 - **March 15 - 20:** This period falls during March Break.

Please provide your availability for these dates. For the March 15-20 period, describe how you would address any challenges related to a condensed rehearsal timeline and ensure adequate preparation.

- 7) The Director for ***Joseph and the Amazing Technicolor Dreamcoat***, Anthony James, is currently based in British Columbia. While he will be present in Ottawa for the full rehearsal and production period, early planning meetings (including initial concept and design discussions) will need to be conducted virtually.

Please confirm your availability and comfort with participating in virtual pre-production meetings and collaborating remotely during the early planning phase.

- 8) Are you a member of CAEA or any other theatre association? (This is a non-Equity, community theatre production.)

- 9) Finally, why should Orpheus choose you to provide leadership in this show?

Please send applications to the Production Personnel Selection Committee at 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".