for

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Dream on!

Music by Andrew Lloyd Weber, Lyrics by Tim Rice

Based on the "coat of many colors" story of Joseph from the Hebrew Bible's Book of Genesis

J*Company Artistic Director - Joey Landwehr
Directed & Musically Directed by, Jason Chase
Choreographed by, Deven P. Brawley

For

J*Company Youth Theatre Turns 18 – A Chai Season Celebrating Life!
February 25 – March 15, 2011

Original New York production
Directed and Choreographed by Tony Tanner

Created by Joey Landwehr J*Company Artistic Director
INTRODUCTION
The qualities which have made *Joseph And The Amazing Technicolor Dreamcoat* one of the most beloved and exciting musicals, originally created for youth, also make it an important and stimulating work for students everywhere to observe and examine. In addition to exploring strong family bonds, and how they have changed (or perhaps have not changed so much) over the centuries, it is a play with an upbeat message about the importance of imagination and dreams and their meanings and how they should be explored constantly even today. Without dreams art would not exist. This Educational Guide has been created to assist in making the play an enriching and enjoyable theatrical experience. Background information, discussion ideas, and suggested activities are included here to offer a variety of approaches to this process.

Before attending the performance please discuss proper audience behavior with your students. While applause, laughter, and reaction, when appropriate, are appreciated and anticipated, unnecessary noise or movement can distract the actors and audience members, while also affecting the quality of the performance. It is very important that students understand how their behavior can affect a live performance. I like to use this time to introduce the students to two of my favorite words: **Focus & Respect**. You, the teacher, and other adult chaperones for your group are responsible for your student’s behavior. We ask that the chaperones sit among the students rather than together in a group behind the students.

We reserve the right to remove any student causing a distraction from the theatre.

ABOUT JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

In the Summer of 1967 Andrew Lloyd Webber was asked by Alan Doggett (Head of the Music Department, St Paul's Junior School) to write a 'pop cantata' for the school choir to sing at their Easter end of term concert. Andrew approached his friend Tim Rice to write lyrics for the project. Tim suggested the story of Joseph. The first performance of *Joseph*
and the Amazing Technicolor Dreamcoat was March 1, 1968 at the Old Assembly Hall, Colet Court, Hammersmith. Accompanied by the school orchestra and conducted by Alan Doggett the performance was only 15 minutes long. The second performance was arranged on May 12, 1968 at Central Hall, Westminster. The audience of approximately 2,500 consisted mainly of parents of the Colet Court boys and so you can see this production had it’s beginnings in youth theatre. The third performance: November 9, 1968 was at St Paul's Cathedral. Decca released an album of the St Paul's Cathedral version of Joseph…Dreamcoat in January 1969. After the Decca recording hit the charts Andrew and Tim were immediately offered a management contract—which would guarantee them support for three years in return for a share of their income.

Andrew Lloyd Webber and Tim Rice went on to write Jesus Christ Superstar. After much picketing by religious groups deeming the work sacrilegious, and since there is no such thing as bad publicity, Jesus Christ Superstar sky-rocketed to success which enabled Joseph…Dreamcoat to continue to grow. An American marketing campaign for Joseph…Dreamcoat came out implying it was the follow-up to Jesus Christ Superstar; and the Joseph…Dreamcoat album stayed in the charts for three months.

Subsequently in 1972 Joseph…Dreamcoat was presented at the Albery Theatre, where it opened on February 17, 1973 and was accompanied by a piece called Jacob's Journey, written by Tim and Andrew with dialogue by Alan Simpson and Ray Galton. This told the story of the early life of Joseph's father, Jacob. After this successful run Joseph…Dreamcoat emerged at the Royal Theatre for its first Broadway run on January 27, 1982 and ran for 749 performances.

Sir Andrew, (as he is known today since he was knighted by the Queen of England in 1992) was born March 22, 1948 and is one of the most prolific musical theatre composers of the 20th Century. With such shows as Cats, Evita, and Phantom of the Opera, Webber holds many of the industries highest honors (1 Oscar, 1 Golden Globe, 7 Tonys, 3 Grammys, A Star of the Hollywood Walk of Fame, and many more).

Starting his career in 1967, Webber teamed up with friend Tim Rice to write a song for the Eurovision Song Contest (it was not selected). A year later their first popular success, Joseph…Dreamcoat was quickly followed by Jesus Christ Superstar (1970) and Evita (1976). Evita, which went on to win 2 Olivier Awards and 7 Tonys, was the last collaboration between Webber and Rice. His biggest successes came in the 1980s with Cats (1981) and Phantom of the Opera (1986). Running on Broadway for over 8,000
performances, *Cats* became the longest running show on Broadway until 2006, when *Phantom of the Opera* took over the title (which is still running). In Spring of 2011 *Love Never Dies*, a musical set in 1907, which Lloyd Webber states is "ten years roughly after the end of the original *Phantom*," although the events of the original actually took place in 1881. In the musical Christine Daaé is invited to perform at Phantasma, a new attraction in Coney Island, by an anonymous impresario and, with her husband Raoul and son Gustave in tow, journeys to Brooklyn, unaware that it is the Phantom who has arranged her appearance in the popular beach resort.

![Sir Timothy Myles Bindon Rice](image)

Sir Timothy Miles Bindon Rice (Tim Rice) was born November 10, 1944 and has become one of the greatest lyricists through the course of his half-century career. Beginning with Andrew Lloyd Webber, Rice wrote the lyrics to such well-known songs as “Any Dream Will Do” (*Joseph...Dreamcoat*), “I Don’t Know How to Love Him” (*Jesus Christ Superstar*), and “Don’t Cry for Me, Argentina” (*Evita*). After parting ways with Webber in the late 1970s, he worked with ABBA frontmen Bjorn Ulvaeus and Benny Andersson on their concept album *1984* and the musical *Chess*. Rice did not achieve true global success until the 1990s when he teamed up with the Disney Corporation to write the lyrics to such hits as *Aladdin, The Lion King, Beauty and the Beast* and *Aida*, (both of the later performed right here at J*Company Youth Theatre).

**Synopsis**

The story is based on the Biblical story of Joseph, found in the book of Genesis. Act I is set in a frame in which a Narrator is telling a story to children, encouraging them to dream. She then tells the story of Joseph, another dreamer ("Prologue," "Any Dream Will Do").

In the beginning of the main story Jacob and his 12 sons are introduced ("Jacob and Sons"). Joseph's brothers are jealous of him for his coat, a symbol of their father's preference for him ("Joseph's Coat"). It is clear from Joseph's dreams that he is destined to rule over them
("Joseph's Dreams"). To get rid of him and prevent the dreams from coming true, they sell Joseph as a slave to some passing Ishmaelites ("Poor, Poor Joseph"), who take him to Egypt.

Back home, his brothers, accompanied by their wives, break the news to Jacob that Joseph has been killed. They show his tattered coat smeared with his blood – really goat’s blood – as proof that what they say is true ("One More Angel in Heaven"). In most productions, one brother, Reuben or Levi, usually sings the solo; the song often segues into a celebratory hoedown after the devastated Jacob has tottered off the stage. In Egypt, Joseph is the slave of the rich Egyptian Potiphar. He rises through the ranks of slaves and servants until he is running Potiphar's house. When his master's wife makes advances, Joseph spurns her. Potiphar overhears, barges in, sees the two together – and jumps to conclusions. He jails Joseph ("Potiphar"). Depressed, Joseph sings “Close Every Door” – but his spirits rise when he helps two prisoners put in his cell. Both are former servants of the Pharaoh and both have had bizarre dreams. Joseph interprets them. One cellmate, the Baker, will be executed, but the other, the Butler, will be returned to service ("Go, Go, Go Joseph").

At the beginning of Act II the Narrator talks about impending changes in Joseph's fortunes ("A Pharaoh Story") because the Pharaoh is having dreams that no one can interpret. The now free Butler tells Pharaoh (acted in the style of Elvis Presley) of Joseph and his dream interpretation skills ("Poor, Poor Pharaoh"). Pharaoh orders Joseph to be brought in and the king tells him his dream involving seven fat cows, seven skinny cows, seven healthy ears of corn, and seven dead ears of corn ("Song of the King"). Joseph interprets the dream as seven plentiful years of crops followed by seven years of famine ("Pharaoh's Dreams Explained"). An astonished Pharaoh puts Joseph in charge of carrying out the preparations needed to endure the impending famine, and Joseph becomes the most powerful man in Egypt, second only to the Pharaoh ("Stone the Crows").

Back home, the famine had caught up with Joseph's brothers, who – led by the brother Simeon, or Nepthali in some versions – express regret at selling him and deceiving their father ("Those Canaan Days"). They hear Egypt still had food and decide to go there to beg for mercy and to be fed, not realizing that they will be dealing with Joseph ("The Brothers Come to Egypt"). He gives them food and sends them on their way, but plants a golden cup in the sack of his brother Benjamin ("Grovel, Grovel"). When the brothers try to leave, Joseph stops them, asking about the "stolen cup". Each brother empties his sack, and it is revealed that Benjamin has the cup. Joseph then accuses Benjamin of robbery ("Who's the Thief?"). The other brothers, though, beg for mercy for Benjamin, imploring that Joseph take them prisoner and set Benjamin free ("Benjamin Calypso").

Seeing their selflessness and penitence, Joseph reveals himself ("Joseph All the Time") and sends for his father. The two are reunited ("Jacob in Egypt") for a happy conclusion. The show ends with two songs ("Finale: Any Dream Will Do (Reprise)/Give Me My Coloured Coat"), and for curtain call in some big productions, a rock/disco medley of most of the musical's major numbers ("Joseph Megamix").
THEMES AND TOPICS TO EXPLORE

Discussion Before The Performance
1. Does blood relation make one a family?
2. What is needed to have a strong family bond?
3. Have you ever experienced the feeling of envy?
4. Why do you think the stories from history and the Bible translate onto the stage well?
5. What about these simple stories makes them work?
6. Are you familiar with the story of Joseph?
7. What are you expecting from the play?
8. Do you know what the word “Technicolor” means and where the term comes from? Is it still used today?

Discussion After The Performance
1. Did you understand the position the brothers found themselves in?
2. Was selling Joseph an appropriate action?
3. Have you ever felt that you could interpret dreams? Were you correct?
4. The story of Joseph is a common parable. What morals are found within the plot line?
5. Describe the good qualities of Joseph. Find specific examples in the show that define these qualities.
6. *Joseph…Dreamcoat* is closer to an operetta, in that there are no spoken scenes and every song rolls seamlessly into the next. How did this style of musical help and/or hinder the telling of the tale?

Activities After The Performance
1. Do you remember your dreams? Draw a picture of a dream you had. What colors are used? Were there any strange creatures in your dream? Any interesting numerical collections of things?
2. Find another story from the Bible or similar story (Aesop’s fables, etc.) and present it in a theatrical setting.
3. Many contemporary musicals, movies, books, TV shows, and songs are based off of stories and characters of the Bible. Have your students find 5 pop culture references to the Bible and the appropriate Bible verses to which they refer.
4. What do the biblical stories say about the bits of pop culture?
5. Create a quilt in the same style of Joseph’s coat. Include as many colors as you can and try to create a little jingle to list them off, just like “Joseph’s Coat.”

6. Write a theatre review of the performance you saw.

**How To Write A Theatre Review**

When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well balanced review always leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words
like not, no, never and nothing. Encouraging the arts is always the reviewer’s most
important job. Keep all these things in mind when writing your review and it will be great.
Have fun!

If you are doing this as a class feel free to send it to J*Company Youth Theatre as we are
always looking to improve and to encourage young people in the arts and that includes
writing a great review!

Example Of A Theatre Review
Recently I attended the Sarasota Player's Theater performance of Sweeney Todd.
Altogether it was a great show. What stuck out in my mind the most was how excellent the
acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each
emotion with energy and tact. Many of the other roles really followed her example.
Although she took much of the attention, when it was her turn to give, she had no problem.
Every one of the characters understood the meaning and theme of the script, and expressed
it well. Alan Barber, playing Sweeney Todd, had a lighter voice, but definitely made up for
it in his acting and character work. He was full of energy and spark. The entire cast played
out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the
darkness of the foggy London nights, but they actually set the mood for the entire scene.
There were awesome sound effects and the orchestra played music to make you jump out
of your seat! The makeup was also great. In most performances shadows on the face would
be unwanted, but in this play the spooky shadows enhances the spooky, dead-like
characters. The costumes weren't outstanding, but fit each character role well and added to
the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a
less than glamorous building, but just right for great community theatre. The cost of the
show is $10 for adults and $5 for students and seniors. (And well worth it!) Tickets can be
purchased by calling 555-555-5555 or by going to their website at
www.sarasotaplayers.org. The audience needed no extra help getting in the mood, which
made it much more fun. Altogether, this was a very fun experience for me. I would
recommend it to anyone in the mood for a good scare!

LEARN MORE ABOUT THEATRE
J*Company Youth Theatre is an inclusive theatre company which offers a wide variety of
theatre arts opportunities for students housed at the Lawrence Family Jewish Community
and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

SCHOOL-DAY SHOWS AT THE J*COMPANY YOUTH THEATRE

If you’ve enjoyed Joseph And The Amazing Technicolor Dreamcoat, come back for one
of these great plays this season:
   a. Suggested for all ages.

Contact Nan Pace, J*Company Managing Director at 858-362-1155 or nanp@lfjcc.com

**RELGIOUS RESOURCES**

**Genesis Chapters 37-46**
(Stories of Jacob, Joseph’s father, throughout Genesis 27-37)

**Genesis Chapter 37: 1-7**

2. Verse 1 - And Jacob dwelt in the land wherein his father was a stranger, in the land of Canaan.
3. Verse 2 - These are the generations of Jacob. Joseph, being seventeen years old, was feeding the flock with his brethren; and the lad was with the sons of Bilhah, and with the sons of Zilpah, his father's wives: and Joseph brought unto his father their evil report.
4. Verse 3 - Now Israel loved Joseph more than all his children, because he was the son of his old age: and he made him a coat of many colours.
5. Verse 4 - And when his brethren saw that their father loved him more than all his brethren, they hated him, and could not speak peaceably unto him.
6. Verse 5 - And Joseph dreamed a dream, and he told it his brethren: and they hated him yet the more.
7. Verse 6 - And he said unto them, Hear, I pray you, this dream which I have dreamed:
8. Verse 7 - For, behold, we were binding sheaves in the field, and, lo, my sheaf arose, and also stood upright; and, behold, your sheaves stood round about, and made obeisance to my sheaf.

**Genesis 50: 22-26**

9. Verse 22 - And Joseph dwelt in Egypt, he, and his father's house: and Joseph lived an hundred and ten years.
10. Verse 23 - And Joseph saw Ephraim's children of the third generation: the children also of Machir the son of Manasseh were brought up upon Joseph's knees.
11. Verse 24 - And Joseph said unto his brethren, I die: and God will surely visit you, and bring you out of this land unto the land which he sware to Abraham, to Isaac, and to Jacob.
12. Verse 25 - And Joseph took an oath of the children of Israel, saying, God will surely visit you, and ye shall carry up my bones from hence.
13. Verse 26 - So Joseph died, being an hundred and ten years old: and they embalmed him, and he was put in a coffin in Egypt.

**As you can see, for the story of Joseph, The Bible (Old Testament) is your best bet!**
There are 13 full chapters on Joseph, Jacob, and all of his brothers!
**Also, Qur’an 12:19 and the rest of that chapter are helpful resources.**

**RESOURCES**

www.reallyuseful.com -- The homepage for Webber’s production company. This site contains further information on Webber’s shows and how to obtain rights or buy tickets for nearby performances.

www.josephthemusical.com -- The homepage of the West End production of *Joseph…Dreamcoat*. This website contains clips of some of the numbers, quizzes, games, and other fun *Joseph…Dreamcoat* related activities.

www.theatremania.com -- You can always check on this site to see if a production of *Joseph…Dreamcoat* is playing near you!

www.broadwaymusicalhome.com/shows/joseph.htm -- The Broadway Musical Home – a wonderful resource with show information

www.ibdb.com -- International Broadway Database: Infinitely valuable resource for any theatergoer…has ALL information about any production produced on a Broadway stage with cast and crew info as well as replacements and show dates.

www.musicalheaven.com -- Musical Heaven! Another all-inclusive musical theatre lovers’ website with show info ranging from original cast information to recording lists.

There is also a film version of *Joseph And The Amazing Technicolor Dreamcoat* starring Donny Osmond and Joan Collins. It is readily available on dvd.