

JOSEPH
AND THE
AMAZING
TECHNICOLOR
DREAMCOAT

Joseph and the Amazing Technicolor Dreamcoat



Book and Lyrics

Tim Rice has worked in music, theatre and films since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim's ambitions to write rock or pop songs they turned their attention to Andrew's obsession—musical theatre. Their first collaboration (lyrics by Tim, music by Andrew) was an unsuccessful show based on the life of Dr. Barnardo, the Victorian philanthropist, *The Likes Of Us*. Their next three works together were much more successful—*Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*.

Tim has since worked with other distinguished popular composers such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*) and most recently, Stuart Brayson (*From Here To Eternity*).

He formed his own cricket team in 1973 and was President of MCC in 2002. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards*, mainly for the wrong thing or for simply turning up.

*3 Oscars, 3 Tonys, 3 Golden Globes, 5 Grammys, 13 Ivor Novello Awards, Hollywood Walk of Fame etc.

Tim Rice

Andrew Lloyd Webber MUSIC

Andrew Lloyd Webber is the composer of some of the world's best-known musicals including *Cats*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* (which celebrated its 30th anniversary on Broadway in 2018) and *Sunset Boulevard*.

When *Sunset Boulevard* joined *School of Rock – The Musical*, *Cats* and *Phantom* on Broadway in February 2017 he became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four shows running concurrently.

As well as *The Phantom Of The Opera* and *Cats*, his productions include the groundbreaking *Bombay Dreams*, which introduced the double Oscar-winning Bollywood composer AR Rahman to the Western stage.

His awards, both as composer and producer, include seven Tonys, seven Oliviers, a Golden Globe, an Oscar, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, the Kennedy Center Honor and a Grammy for Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass which contains one of his best-known compositions, "Pie Jesu." He owns seven London theatres including the Theatre Royal, Drury Lane and the London Palladium.

He was knighted by Her Majesty The Queen in 1992 and created a life peer in 1997.

He is passionate about the importance of music in education and the Andrew Lloyd Webber Foundation has become one of Britain's leading charities supporting the arts and music. In 2016, the Foundation funded a major new national initiative which endowed the American Theatre Wing with a \$1.3 million, three-year grant to support theatre education opportunities for underserved young people and public schools across the U.S.



Joseph and the Amazing Technicolor Dreamcoat

Creating the Production

In summer 1967, Andrew Lloyd Webber was asked by Colet Court, St Paul's Junior School in London, England, to write a "pop cantata" for the choir to sing at their Easter end of term concert. The 19-year-old Lloyd Webber immediately went to the 22-year-old Tim Rice, who he had recently collaborated with on *The Likes of Us*, and they settled on the story of Joseph for the project.

The first performance of *Joseph and the Amazing Technicolor Dreamcoat* took place on a cold afternoon on March 1, 1968, at Colet Court's Old Assembly Hall. Accompanied by the school orchestra, the piece was only 15 minutes long.

Joseph was such a success that two months later, an encore performance was presented at Central Hall, Westminster, where Lloyd Webber's father was the organist. The work played to a full house filled with members of the St. Paul's School community, including parent Derek Jewell, who was Jazz and Pop Music Critic for *The Sunday Times*. To Rice and Lloyd Webber's surprise, Jewell favorably reviewed their work in the May 19, 1968 edition of the paper, proclaiming it "irresistible." A third performance of an expanded Joseph took place on November 9 of that year at St. Paul's Cathedral. Now running 35-minutes long, it included songs such as "Potiphar" for the first time.

In 1969, Novello & Co published the original sheet music within their Old Testament collection. Meanwhile, Decca Records, on the encouragement of Rice's then boss, Norrie Paramour, released a Joseph concept album.

After the early success of Joseph, Rice and Lloyd Webber turned their attention to other writing projects. In 1970, the pair released the concept album of *Jesus Christ Superstar*. Peaking at number one in the *Billboard* Pop Albums chart, the rock opera made its Broadway debut the following year. Joseph benefitted from *Superstar*'s success, especially in the United States; the first amateur American production of Joseph was licensed in May 1970 to the Cathedral College of the Immaculate Conception in Douglaston, New York. The Decca record was reissued in the U.S. on Scepter Records in 1971 and marketed as a follow-up to *Superstar*.

In 1972, the U.K.'s Young Vic Theatre produced Joseph at the Edinburgh International Festival. Directed by Frank Dunlop, it was featured on a double-bill titled *Bible One: Two Looks at the Book of Genesis*. Part 1 was a Mediaeval Mystery Play that focused on the story of Jacob, Joseph's father, while Part 2 was Joseph. The production moved from the Edinburgh Festival to the Young Vic Theatre in London, where it was recorded for the RSO label and broadcast by Granada Television throughout the U.K.

The Young Vic production of Joseph transferred to the West End's Albery Theatre in 1973, where it ran for 243 performances. The Mediaeval play that preceded Joseph was dropped from the production and replaced with *Jacob's Journey*, which featured lyrics by Rice and music by Lloyd Webber, with the book developed by television comedy writers Ray Galton and Alan Simpson. Ultimately, *Jacob's Journey* was phased out and *Joseph and the Amazing Technicolor Dreamcoat* in (almost) its present form, played at Leicester's Haymarket Theatre.



Joseph and the Amazing Technicolor Dreamcoat

Creating the Production

Across the pond, holiday productions of Joseph were mounted in 1976 and 1977 at the Brooklyn Academy of Music (BAM). In November 1981, Joseph opened off-Broadway at the Entermedia Theatre, transferring to Broadway's Royle Theatre (now the Bernard B. Jacobs Theatre) in January 1982. Directed by Tony Tanner, the show starred Bill Hutton as Joseph and the late Laurie Beechman as the first female Narrator, beginning a tradition in the show's casting that remains until this day. The New York Times labeled the production as the "professional Manhattan premier" and went on to say "Joseph has become a perennial at schools—for good reason. With its innocent and gently satiric attitude towards sacred materials, it is decidedly a musical for young people, the sort of show that could serve as an introduction to the theatre and also to Bible study. All singing, no talking, it is both a pop opera and a Sunday school pageant." Joseph's Broadway debut received six Tony nominations, including Best Musical, and ran for 747 performances.

A decade later, Joseph was restaged and produced at the London Palladium. The 1991 production, directed by Steven Pimlott and starring Jason Donovan, went on to win an Olivier Award and hit the top of the music charts with a No. 1 U.K. Cast Album and single with "Any Dream Will Do." This incarnation ran for almost two-and-a-half years, attracting an audience of over two million people.

Before long, productions were being staged in Australia and Canada. In 1992, the Toronto production opened at the Elgin Theatre, with Donny Osmond starring as Joseph. Osmond's association with the show continued after the Toronto run with the North American National Tour and the 1999 film adaptation. Directed by David Mallet, the movie also featured Maria Friedman (Narrator), Richard Attenborough (Jacob), Ian McNeice (Potiphar), and Joan Collins (Mrs. Potiphar).

The first Broadway Revival of Joseph arrived in 1993 after the production played sold out shows in Los Angeles and San Francisco. It ran for 231 performances at the Great White Way's Minskoff Theatre. Once again directed by Pimlott, the cast included Michael Damien, a popular TV/soap opera star at the time, as Joseph.

Joseph remained a top choice for schools, community theatres and regional theatres around the world. In 2007, a West End revival of the evergreen hit was developed for a run at the Adelphi Theatre. After the success of television talent shows like Pop Idol and How Do You Solve a Problem Like Maria, the BBC and Lloyd Webber launched Any Dream Will Do on the network. Hosted by Graham Norton and featuring a celebrity panel, the series followed the search for an unknown actor to play Joseph in the new London production. Three million people voted and Lee Mead won the role.

Buzz for this new incarnation of Joseph was so strong that the box office advance stood at £10 Million. Originally slated for a six-month run, the revival began performances in July 2007 and ended up playing through May 2009.

A national tour of Joseph and the Amazing Technicolor Dreamcoat has been performing across the U.K. and North America in some capacity for almost 30 years. The 2015 North American tour of Joseph, which was directed and choreographed by Hamilton's Andy Blankenbuehler, starred American Idol alum Diana DeGarmo and Ace Young.

Joseph and the Amazing Technicolor Dreamcoat is one of the most performed musicals in history with an estimated 30 million people having attended a production somewhere around the world. Every year, there are nearly 600 school or amateur productions mounted in North America, 300 in the U.K., with more in Australia, Europe and South Africa. Discovered by another generation every year, the popularity of Joseph and the Amazing Technicolor Dreamcoat lives on today.

Joseph in the Bible

THE BOOK OF GENESIS

THE STORY OF JOSEPH CAN BE FOUND IN THE BIBLE'S BOOK OF GENESIS. THE WORD GENESIS MEANS "ORIGIN." GENESIS IS THE FIRST BOOK OF THE HEBREW BIBLE (THE TANAKH) AND THE CHRISTIAN OLD TESTAMENT. NOTABLY, THE STORY OF JOSEPH IS ALSO FEATURED IN THE QUR'AN. GENESIS COVERS THE HISTORY OF THE HEBREW PEOPLE FROM THE CREATION OF THE WORLD, THROUGH THE END OF JACOB'S (JOSEPH'S FATHER) LIFE. THE STORY OF JOSEPH IS CENTRAL TO THE END OF GENESIS, AS JOSEPH IS THE REASON THE ISRAELITES SETTLED IN EGYPT. AFTER A WICKED FAMINE PLAGUED CANAAN, THE HOMETLAND OF JACOB AND HIS SONS, JOSEPH AND PHARAOH INVITED THE ISRAELITES (JACOB'S FAMILY) TO LIVE IN EGYPT WHERE THEY WOULD BE SAFE. THEY WERE GIFTED AN AREA OF LAND KNOWN AS GOSHEN, WHICH WAS SAID TO BE FERTILE AND PLENTIFUL. THE ISRAELITES SETTLED THERE AND HAD LARGE FAMILIES. AFTER JOSEPH'S DEATH, A NEW PHARAOH BECAME SO FEARFUL OF THE INCREASINGLY NUMEROUS ISRAELITES THAT HE ENSLAVED THEM, THUS BEGINNING THE BOOK OF EXODUS, MOST FAMOUS FOR THE STORY OF MOSES.

THE LAND OF CANAAN

FOR THOUSANDS OF YEARS BEFORE THE CREATION OF ISRAEL, THE FERTILE CRESCENT WAS THE CENTER OF HUMAN HABITATION. THE FERTILE CRESCENT IS A STRIP OF LAND CURVING FROM THE HEAD OF THE PERSIAN GULF THROUGH COUNTRIES INCLUDING MODERN-DAY IRAQ, SYRIA, LEBANON, CYPRUS, JORDAN, ISRAEL, PALESTINE AND EGYPT. IF YOU LOOK AT A MAP, THE FERTILE CRESCENT CREATES A "C" SHAPE, LIKE A CRESCENT MOON! (AROUND THE YEAR 3500 BCE, AN ANCIENT PEOPLE CALLED THE SUMERIANS LIVED IN MESOPOTAMIA (LOCATED BETWEEN THE RIVERS THE TIGRIS AND THE EUPHRATES). THE SUMERIANS CREATED COMPLEX IRRIGATION SYSTEMS WHICH ALLOWED THEM TO BUILD THE WORLD'S FIRST CITIES, SUCH AS UR, THE BIRTHPLACE OF ABRAHAM, JOSEPH'S GREAT-GRANDFATHER. THE SUMERIANS ALSO CREATED ONE OF THE EARLIEST SYSTEMS OF WRITING, CALLED CUNEIFORM; THEY WERE RESPONSIBLE FOR THE INVENTION OF THE WHEEL, AND ALSO DEVISED THE EARLIEST LAWS!

WHEN WE MEET JOSEPH, HE LIVES WITH HIS FAMILY IN THE LAND OF CANAAN. CANAAN IS A NARROW STRIP OF LAND LOCATED DIRECTLY IN BETWEEN MESOPOTAMIA AND EGYPT, RIGHT ALONG THE MEDITERRANEAN SEA WHERE MODERN DAY ISRAEL AND PALESTINE ARE TODAY. BECAUSE IT WAS LOCATED IN BETWEEN TWO GREAT CIVILIZATIONS, THE AREA OF CANAAN DURING PEACE TIME WAS VERY IMPORTANT FOR TRADE. OF COURSE, THIS ALSO MEANT THAT THE AREA WAS VERY VALUABLE, AND MANY PEOPLE WANTED TO CONQUER IT. LATER, THE AREA OF CANAAN BECAME KNOWN AS "THE PROMISED LAND," AND EVEN LATER "THE HOLY LAND." IT IS NOW THE RELIGIOUS CENTER OF THE THREE ABRAHAMIC RELIGIONS: JUDAISM, CHRISTIANITY AND ISLAM.

JACOB AND THE ISRAELITES

JACOB IS THE GRANDSON OF ABRAHAM AND THE TRADITIONAL ANCESTOR OF THE PEOPLE OF ISRAEL. ABRAHAM (WHO HIMSELF WAS DESCENDED FROM NOAH) GREW UP DURING AN AGE OF POLYTHEISM, MEANING PEOPLE BELIEVED IN AND WORSHIPPED MANY GODS. HOWEVER, ABRAHAM ANSWERED THE CALL OF YAHWEH (THE GOD OF JUDAISM, CHRISTIANITY AND ISLAM) AND ABANDONED ALL OTHER GODS TO WORSHIP HIM. OUT OF THIS, THE SEEDS OF MONOTHEISM—THE WORSHIP AND BELIEF IN ONLY ONE GOD—WERE BORN. ABRAHAM AND HIS WIFE, SARAH, WERE OLD AND CHILDLESS. BUT BECAUSE OF ABRAHAM'S FAITH IN YAHWEH, HE MADE ABRAHAM A PROMISE TO MAKE HIM "PROGENITOR OF NATIONS," MEANING ABRAHAM WOULD HAVE SO MANY DESCENDANTS THAT THEY WOULD CREATE A WHOLE NATION OF PEOPLE. SOON, THE COUPLE WAS MIRACULOUSLY BLESSED WITH A SON, ISAAC. WHEN ISAAC GREW UP, HE MARRIED THE WOMAN HE LOVED, REBEKAH, AND HAD TWO HEALTHY SONS: ESAU AND JACOB. (AND AS WE KNOW FROM "JACOB AND SONS," JACOB GREW UP TO HAVE TWELVE SONS AND EVEN MORE GRANDCHILDREN AND GREAT GRANDCHILDREN. THE NAME "ISRAEL" WAS GIVEN TO JACOB BY GOD, THEREFORE THE DESCENDANTS OF JACOB ARE CALLED THE ISRAELITES. EVEN MORE IMPORTANTLY, JACOB'S TWELVE SONS CREATE THE TWELVE TRIBES OF ISRAEL. THE TRIBES IN ANCIENT ISRAEL WERE A COLLECTION OF CLANS, ALL WITH THEIR OWN TERRITORY AND CULTURAL IDENTITY. THE EXISTENCE OF THE TRIBES ALSO FULFILLS GOD'S PROMISE TO ABRAHAM TO MAKE HIM THE GRANDFATHER OF A NATION.



Ancient Egypt

Society & Culture



The hierarchy of Egyptian society was structured a lot like the pyramids they built. At the top, the most powerful person in Egypt was the Pharaoh, or what we would call a King or President. The Pharaoh was thought to be a god and was in charge of the armies and any laws that were decided upon for his subjects. After Pharaoh and the gods, Egyptian society was made up of viziers, provincial governors, senior officials, scribes and members of higher society like doctors and architects. Most ordinary Egyptians were peasants who labored on private land or building pyramids and palaces. At the bottom of Egyptian society was a larger slave population, many of whom worked in households of the wealthier classes. When a child was born in ancient Egypt, they took on the social class or hierarchy of their parents, but there were small opportunities to move into a higher class for each generation. If money could be saved, then parents could send their children to school or to an apprenticeship, enabling a move up to the next social class.

Religion was also an extremely important element in ancient Egypt and Priests had their own hierarchy. Well over 2,000 gods made up the religious structure of Egypt, none more revered than Amun-Ra (Ah-muhnRah) – the highest deity known to man. Ancient Egypt flourished due to cultural advances that helped guide daily life for all citizens.

The Egyptians were responsible for the creation of various technologies, crafts and tools such as papyrus (a type of paper), the ramp and lever, geometry for use in construction, advances in mathematics and astronomy, irrigation, ship building and even aerodynamics.

Other advancements within Egyptian culture were centered around the arts and architecture with new discoveries in glass work, furniture building, working with metals such as gold and bronze, and new forms of literature.

Ancient Egypt

Hieroglyphics

The reason we know so much about Ancient Egypt is because of their writings on religion, events and society. One type of writing style the Egyptians created was called hieroglyphics, which were carvings or paintings that used symbols to depict meanings, sounds, letters and sometimes whole words.

Hieroglyphics could be written in almost any physical direction and the reader would have to decipher which way to read them by the direction of the symbols. Since writing hieroglyphics was complicated, it took years of study and practice to master the technique. The people who learned how to write hieroglyphics were called Scribes. Often the children of wealthy families, Scribes began their training as early as six or seven years old.

For nearly 2,000 years after the end of Egyptian civilization, Hieroglyphics were a mystery to scholars. They assumed the meaning behind hieroglyphics were simple and took the pictures for face value rather than symbols or sounds. Finally, in 1799, during Napoleon's campaign in Egypt, French soldiers discovered a large black stone, which was inscribed with an announcement. So as many people could understand this decree as possible, it had been written in two languages (Egyptian and Greek) and three different scripts (hieroglyphic, demotic and Greek). The Rosetta Stone, as it was called, later became the property of the British when they defeated Napoleon. Since scholars were able to understand Greek, the stone became the key to unlocking the meaning behind hieroglyphics and to our understanding of ancient Egyptian society today.



Ancient Egypt

Medicine & Science



The ancient Egyptians were famous for many scientific achievements that ranged from medicine to the standardization of measurement. Medical practices in ancient Egypt were so advanced that many of their procedures and policies went unchallenged for centuries. They became a pillar of Greek and Roman medicine, with the Egyptians understanding that diseases could be treated by pharmaceuticals, which at the time were plant-based remedies. Spells, worn amulets and rigorous devotion to the gods were also used for healing.

Ancient Egyptians had a great knowledge of anatomy due in part to the practice of removing human organs in their mummification process. One of the largest contributions the ancient Egyptians made to medicine was the documentation of their research on the human body. The Ebers Papyrus, which dates back to 1500 BC, includes a “treatise on the heart” describing how the heart is the focal point of blood supply for the whole body. Other topics covered included diagnostic advances on various disorders that range from mental diseases, broken bone treatments, dentistry and eye problems. One of the key figures in ancient Egyptian medicine is thought to have been Vizier Imhotep. It is believed that Imhotep diagnosed and treated well over 200 diseases that dealt with every area of the human body. Legend has it that he even performed surgery and dentistry as well!

Centuries ahead of their time, a lot of the practices that doctors used in ancient Egypt would not be unfamiliar to us today. Although doctors no longer use prayers and spells like the Egyptians did, in some other ways, a visit to the doctor’s office today may not be so different from thousands of years ago.

Ancient Egypt

Pyramids

The Egyptian pyramids are some of the most impressive structures built by humans and, thousands of years later, many still survive. Most were constructed as elaborate tombs to celebrate the lives of the Pharaohs and nearly all are located on the west bank of the Nile, since it was considered to be the Land of the Dead. When a Pharaoh ascended to power, work on his pyramid would immediately begin. Since Pharaohs were considered both man and god, their pyramids were built in a grand, personalized style to each ruler. Paintings and inscriptions that decorated the interior of the pyramids depicted the daily lives of the Pharaohs and how they ruled during their reign. Near the Pharaohs' burial chambers, other rooms were created for family members and servants who were loyal to the Pharaoh. As part of their culture and religion, Egyptians believed that certain items would need to be buried with the Pharaoh in order for their god to succeed in the afterlife. Egyptians buried their dead with goods that ranged from everyday useful objects to more expensive items such as jewelry and even food and drink.

Over 130 pyramids have been discovered in Egypt, with the Great Pyramid of Giza being one of the most famously studied and referenced in modern culture. The first and largest of three pyramids found in the Giza Necropolis, it is considered to be the oldest of the Seven Wonders of the Ancient World. Still largely intact, it is also known as the Pyramid of Khufu as it was built as the final resting place for Pharaoh Khufu. For over 3,800 years, the Great Pyramid of Giza was considered to be the world's tallest structure, standing at 480 feet tall. Estimated to have been made from 2.5 million blocks of rocks, weighing six million tons, unusually it was constructed with eight sides, while all other Egyptian pyramids only had four sides. Designed by creating a concavity to the wall structure that divided each of the four sides in half, the feature is naked to the eye if you stand in front of the pyramid. The anomaly was only discovered in 1940 after the British Air Force flew over the monument and took a photo that captured it.

Guarding most of the pyramids is the Great Sphinx of Egypt. This structure was built with the body of a lion and the head of a man and was intended to keep the pyramids safe from angry gods and tomb raiders looking to steal items from the tombs.

