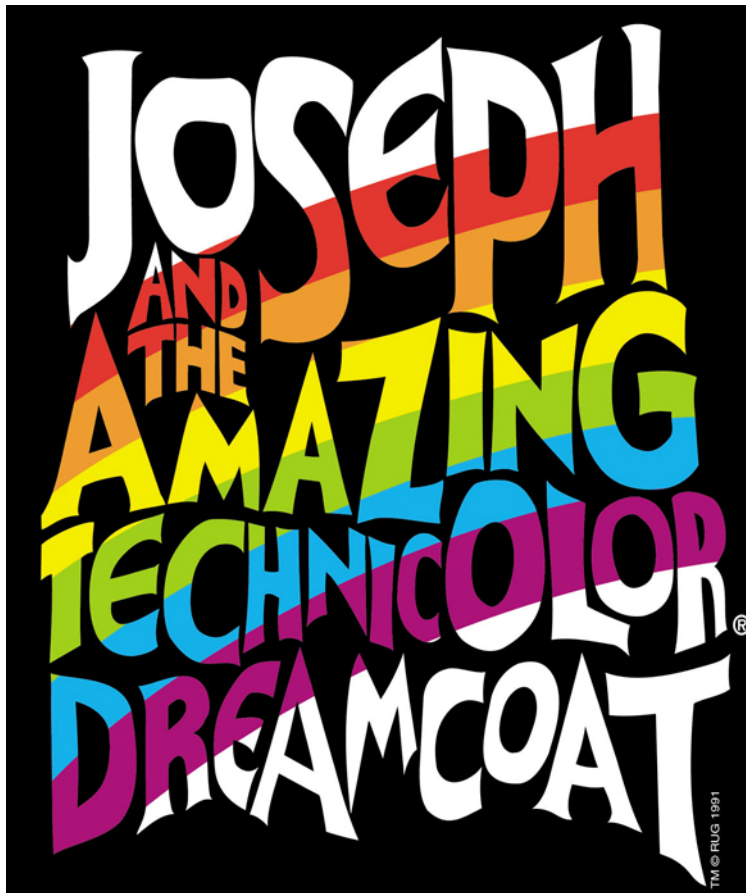




**Fort Wayne Civic Theatre  
IN THE WINGS  
Arts-In-Education Program  
Study Guide**



**Music by Andrew Lloyd Webber  
Lyrics by Tim Rice**

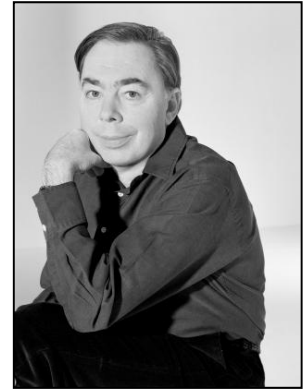
*Compiled & written by Eunice Wadewitz*

# The Artistic Team

---

## Music by Andrew Lloyd Webber

Andrew Lloyd Webber is the Composer of *The Likes of Us*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *By Jeeves*, *Evita*, *Variations* and *Tell Me On A Sunday* later combined as *Song and Dance*, *Cats*, *Starlight Express*, *The Phantom of the Opera*, *Aspects of Love*, *Sunset Boulevard*, *Whistle Down the Wind*, *The Beautiful Game* and *The Woman in White*. He composed the film scores of *Gumshoe* and *The Odessa File*, and a setting of the Latin Requiem Mass *Requiem*.



In 2004 he produced a film version of *The Phantom of the Opera* directed by Joel Schumacher and in 2010 he will premiere *Love Never Dies*, his sequel to *The Phantom of the Opera* which will be directed by the award-winning director Jack O'Brien. In 2006 he oversaw a new production of *Evita* in London, a unique version of *The Phantom of the Opera* in Las Vegas and pioneered television casting for musical theatre with the hit BBC series *How Do You Solve A Problem Like Maria?*, which searched for a Maria in *The Sound of Music*. The series won an International Emmy. He repeated his success with *Any Dream Will Do* which cast the title role of *Joseph and the Amazing Technicolor Dreamcoat* and last year he cast the musical *Oliver!* for the BBC. In January this year he launched his BBC TV series *Your Country Needs You* to create the UK entry for the 2009 Eurovision Song Contest.

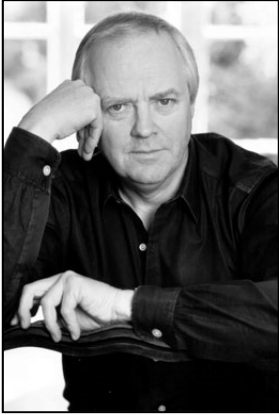
His awards include seven Tonys, three Grammys including Best Contemporary Classical Composition for *Requiem*, seven Oliviers, a Golden Globe, an Oscar, two International Emmys, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre and The Kennedy Center Honor. He currently owns seven London theatres including the Theatre Royal Drury Lane and the London Palladium. He was knighted in 1992 and created an honorary life peer in 1997.

**Any Dream Will Do! Joseph and the Amazing Technicolor Dreamcoat 50th Anniversary Production in the Works  
By Broadway.com Staff**

**August 3, 2015 - 10:55AM**

Sha la la Joseph you're doing fine! You and your dreamcoat ahead of your time! Andrew Lloyd Webber has revealed that he is in negotiations with a London theater about a 50th anniversary production of his classic tuner *Joseph and the Amazing Technicolor Dreamcoat*. The composer told *The Stage* that he and lyricist Tim Rice: "realized in May this year that it was 50 years since we met, so that means that *Joseph*, too, is nearly 50 years old. So we're wondering if we should be doing something about it—it's the most performed work of mine in America."

## Lyrics by Tim Rice



Tim Rice began his professional life with the intention of being a solicitor at the law firm Pettit & Westlake, but harbored career aspirations in the field of pop music. Tim approached the head of Arlington Books, Desmond Elliot, with the idea of writing a book about pop history. That idea didn't impress Elliot, but the fact that Tim was also a lyricist did. Desmond Elliot knew Andrew Lloyd Webber, who at the time was about to attend Magdalen College at Oxford to study History, and he knew that Andrew was looking for a lyricist. At Elliot's suggestion, Tim wrote to Andrew, and a meeting was quickly arranged.

Famously, it was through Alan Doggett, a friend of Andrew Lloyd Webber's father, that a Rice – Webber work first saw the light of day. Doggett at the time was the choirmaster for Colet Court School and asked the pair to write a piece for the annual end of term concert to be held 1 March 1968. Although originally envisioned as just a way to amuse school boys and keep obligated parents from being too bored, *Joseph And The Amazing Technicolor Dreamcoat* quickly began to take on a life of its own leading to subsequent stagings, additions of new material, and even a record deal with Decca.

Rice and Webber followed up their initial success with the show that was to bring them to international fame and guarantee them a place in musical theatre history, *Jesus Christ Superstar*. Tim had always wanted to write something about Judas Iscariot and Pontius Pilate, and out of this desire was born *Jesus Christ Superstar*. The idea was judged by the industry as too risky to stage, so a concept album of the work was done instead through MCA in 1970. The international success of the album virtually guaranteed the international success the stage show was to enjoy. The pair then began collaborating together on *Evita*. *Evita* was first staged in the West End 1978, and as with Tim's previous shows, went on to play in countries around the world. In 1996, *Evita* was made into a feature film starring Madonna.

In 1981 Tim Rice met with Benny Andersson and Bjorn Ulvaeus from the pop group ABBA to discuss ideas for a musical. The trio decided to collaborate on what would become *Chess*. After a concert tour in 1985, *Chess* was staged in the West End in 1986. With the proven world-wide appeal of Tim Rice's lyrics, it was not surprising when in 1991 the very international market oriented *Disney* organisation signed Tim on as lyricist for *The Lion King*. When lyricist Howard Ashman passed away, Tim was asked to work with Alan Menken on finishing Disney's 1992 animated film *Aladdin*. Tim and Alan's song "A Whole New World" won an Oscar in 1992. Tim was asked to collaborate with Alan again in 1994 to provide additional songs for the theatrical production of *Beauty And The Beast*.

His work has won him numerous awards including 12 Ivor Novello awards, 4 Tonys, and 3 Oscars. Tim was inducted into the Songwriters Hall of Fame in 1999. In recognition of his work in film and theatre, Tim was inducted as a Disney Legend in March 2002 at the Walt Disney Studios Park in Paris during the celebrations for the tenth anniversary of Disneyland Paris. On 20 November 2008, he received a star on the Hollywood Walk Of Fame. Tim was knighted by HRH Queen Elizabeth II in 1994.

# The Show

---

## The Characters

- **Narrator:** A woman, not of the time or place of the action, the Narrator tells the story through word and song, guiding the audience gently through the story of Joseph and his brothers.
- **Joseph:** Obviously his father's favorite, Joseph early on shows a talent for interpreting dreams and telling the future. This gets him into trouble with his brothers when he predicts his future will include ruling over the other eleven. However, it saves his life when in Egypt he correctly interprets Pharaoh's dreams. In the end he has risen to a great position of power, but he still forgives his brothers and brings his family to Egypt to partake of the bounty he has accumulated there.
- **Jacob:** The father of the twelve sons, Jacob definitely favors Joseph. At times he may appear unfair and shallow, but he is, more importantly, the prophet who recognizes the future and the calling of Joseph, thus saving the House of Israel.
- **The Brothers: Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulun, Gad, Benjamin, Judah.** Although acting usually as a group, they have their own different personalities, talents, and flaw. As a group they sell Joseph into slavery, but as individuals they deal with the following years and how they can make amends
- **Potiphar:** A powerful and rich Egyptian, Potiphar purchases Joseph and puts him to work in his household, where he soon realizes that Joseph is honest, hard-working, and a great addition to his pool of help. When he grows suspicious of his wife and Joseph, however, he grows angry and has Joseph thrown into prison.
- **Mrs. Potiphar:** Beautiful and scheming, Mrs. Potiphar tries to seduce Joseph (unsuccessfully). However, she does manage to rip off much of his clothing just as her husband comes into the room, thus condemning him to prison.
- **Baker:** One of Pharaoh's servants, the Baker is in prison with Joseph who correctly interprets his dreams and predicts that he will be put to death.
- **Butler:** Another of Pharaoh's servants, the Butler is also in prison with Joseph who also correctly interprets his dreams, this time that he will be released and taken back into Pharaoh's household. It is the Butler who tells Pharaoh about Joseph and his uncanny ability with dreams.
- **Pharaoh:** The most powerful man in Egypt, Pharaoh is considered a god on earth. When Joseph interprets his dreams, he promotes him to one of the highest positions in his government.

# The Musical Numbers

## Act I

- 1) **Prologue**  
*Narrator*
- 2) **Any Dream Will Do**  
*Joseph, Children*
- 3) **Jacob and Sons/Joseph's Coat**  
*Narrator, Brothers, Wives, Children, Jacob, Joseph*
- 4) **Joseph's Dreams**  
*Narrator, Joseph, Brothers, Women*
- 5) **Poor, Poor Joseph**  
*Narrator, Brothers, Women, Children*
- 6) **One More Angel in Heaven**  
*Reuben, Narrator, Brothers, Wives, Jacob, Children*
- 7) **Potiphar**  
*Narrator, Mrs. Potiphar, Joseph, Potiphar, Ensemble*
- 8) **Close Every Door**  
*Joseph, Children, Ensemble*
- 9) **Go, Go, Go Joseph**  
*Narrator, Butler, Baker, Ensemble, Joseph, Children*

## Act II

- 1) **Pharaoh Story**  
*Narrator, Children, Ensemble*
- 2) **Poor, Poor Pharaoh/Song of the King**  
*Narrator, Butler, Pharaoh, Children, Ensemble*
- 3) **Pharaoh's Dreams Explained**  
*Joseph, Ensemble, Children*
- 4) **Stone the Crows**  
*Narrator, Pharaoh, Female Ensemble, Joseph*
- 5) **Those Canaan Days**  
*Simeon, Jacob, Brothers*
- 6) **The Brothers Come to Egypt/Grovel, Grovel**  
*Narrator, Brothers, Joseph, Female Ensemble, Children*
- 7) **Who's the Thief?**  
*Joseph, Brothers, Female Ensemble, Children*
- 8) **Benjamin Calypso**  
*Judah, Brothers, Female Ensemble, Children*
- 9) **Joseph All the Time**  
*Narrator, Joseph, Ensemble*
- 10) **Jacob in Egypt**  
*Narrator, Children, Ensemble*
- 11) **Any Dream Will Do**  
*Joseph, Children, Ensemble*
- 12) **Megamix**  
*Full Cast*

# The Synopsis

## Act I

The story is based on the Biblical story of Joseph, found in the book of Genesis. It 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"). 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 of 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 make the dreams not come true, they sell him as a slave to some passing Ishmaelites ("Poor, Poor Joseph"), who in turn 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 – it is really goat blood – as proof that what they say is true ("One More Angel in Heaven"). In most productions, one brother, Reuben, usually sings the solo; the song often segues into a celebratory hoedown after the bereft Jacob has tottered off the stage.

In Egypt, Joseph is the slave of Egyptian millionaire 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").

## 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. Now freed, the 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 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, express regret at selling him and deceiving their father ("Those Canaan Days"). They hear Egypt has food and decide to go there to beg for food and mercy, not realizing whom they will be dealing with ("The Brothers Come to Egypt"). Joseph gives them food and sends them on their way, but plants a golden cup into 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 unselfishness 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 ("Megamix").

# Quotes

- **Jacob:** Joseph's mother, she was quite my favorite wife; I never really loved another all my life. Joseph was my joy, because he reminded me of her.
- **Joseph:** "I look handsome, I look smart. I am a walking work of art."
- **Narrator:** "And when Joseph graced the scene, his brothers turned a shade of green."
- **Narrator:** "Then the Ishmaelites galloped off with a slave in tow, off to Egypt where Joseph was not keen to go; it wouldn't be a picnic he could tell."  
**Joseph:** "And I don't speak Egyptian very well..."
- **Reuben:** "When I think of his last great battle, a lump comes to my throat. It takes a man who knows no fear to wrestle...with a goat."
- **Brothers:** "Being told we're also-rans does not make us Joseph fans."
- **Joseph:** "Please stop! I don't believe in free love!"  
**Mrs. Potiphar:** "Pity."
- **Narrator:** "Don't give up Joseph. Fight 'til you drop. We've read the book and you come out on top."
- **Joseph:** "All those things you see in your pajamas are a long-range forecast for your farmers."
- **Brothers:** "The dreams of our dear brother are the decade's biggest yawn. His talk of stars and golden sheaves is just a load of corn. Not only is he tactless but he's also rather dim. For there's eleven of us and there's only one of him."
- **Narrator & Men:** "Potiphar had made a huge pile, owned a large percentage of the Nile. Meant that he could really live in style and he did."
- **Narrator:** "Pharaoh he was a powerful man, with the ancient world in the palm of his hand. To all intents and purposes he was Egypt with a capital E. Whatever he did he was showered with praise. If he cracked a joke then you chortled for days."
- **Pharaoh:** "Now you know that kings ain't stupid, but I don't have a clue. So don't be cruel Joseph, help me now I beg of you."
- **Joseph:** "Noble king, there is no doubt what your dream is all about. All these things you saw in your pajamas are a long-range forecast for your farmers. And I'm sure it's crossed your mind what it is you have to find. Find a man to lead you through the famine with a flair for economic planning."

# The Musical Styles

- “One More Angel in Heaven” is reminiscent of the old cowboy ballads that feature in western films.
- “Potiphar’s Song” follows the tempo and hushed tones of the 1920s’ soft-shoe shuffle, which came from American vaudeville.
- “Go Go Go Joseph” recalls the height of disco in the 60s’ and early 70s’ when go-go dancers crowded the dance floors and moved to the heavy beat.
- “Song of the King” brings to mind the king of Rock ‘n’Roll – Elvis Presley, with his particular brand of rock music and unique dance style. Popular in the late 50s and throughout the 60s, Elvis and his music are still revered today.
- “Those Canaan Days” is in the style of a French café cabaret song which originated on the Left Bank in Paris and was characteristic of Edith Piaf, Charles Aznavour and Maurice Chevalier. This music of the 20s’and 30s’was deeply melancholy and representative of a rough, uncaring society.
- “Benjamin Calypso” follows the traditional song-style of Trinidad and the Mardi Gras Carnival. The steel band became linked with the calypso sound from the 1940s and fits with the lively, witty style of the songs.

## Passage from the Story of Joseph in Genesis, Chapter 37

- (5) ***Joseph had a dream, and when he told it to his brothers, they hated him all the more.***
- (6) ***He said to them, “Listen to this dream I had:***
- (7) ***We were binding sheaves of grain out in the field when suddenly my sheaf rose and stood upright, while your sheaves gathered around mine and bowed down to it.”***
- (8) ***His brothers said to him, “Do you intend to reign over us? Will you actually rule us?”***  
***And they hated him all the more because of his dream and what he had said.***
- (9) ***Then he had another dream, and he told it to his brothers. “Listen,” he said, “I had another dream, and this time the sun and moon and eleven stars were bowing down to me.”***
- (10) ***When he told his father as well as his brothers, his father rebuked him and said, “What is this dream you had? Will your mother and I and your brothers actually come and bow down to the ground before you?”***
- (11) ***His brothers were jealous of him, but his father kept the matter in mind.***



# Interesting Facts About Ancient Egypt

Five thousand years ago, along the Nile, a fascinating civilization existed. From the clues they left behind, we know that the Egyptians were great artists, builders and farmers. They understood the flooding patterns of the Nile and were able to grow surplus crops and store them in huge granaries for the years of drought.

## **EGYPTIAN SOCIETY**

The most powerful person in Egypt was the king, known as the Pharaoh. In the Ancient Egyptian language, this literally meant “great house,” so the Pharaoh was named after his palace. Next came the viziers, provincial governors and senior officials. Beneath them were the scribes. There were also doctors, architects and administrators, all of whom could read and write. The priests had their own hierarchy, and religion was very important to the Ancient Egyptians, who had over 2,000 gods, with Amun-reat their head. Most ordinary Egyptians were peasants who labored on the land or on building the pyramids and palaces of the kings. There was also a large slave population, captured from surrounding lands, many of whom worked in the households of the wealthier classes.

## **MEDICINE AND MAGIC**

The Egyptians understood how to use drugs and plants in medicine, although they often combined their use with magic. They were expert embalmers, developing techniques over the centuries to ensure the preservation of the dead, believing that the body had to remain whole in order to have an afterlife. The mummification process could take 70 days. As a result of cutting up so many dead bodies, they had a very advanced knowledge of anatomy and physiology.

## **THE CALENDAR**

The Egyptians studied the moon and the stars and were the first people to recognize the 365 ¼ day calendar. Their calendar had 12 months, each consisting of three ‘weeks’ made up of ten days, then they added on five extra days at the end of the year. Their calendar was probably based on the stars and the flood patterns of the Nile.

## **PYRAMIDS**

As soon as a Pharaoh ascended to the throne, the construction of the pyramid which would contain his tomb began. The first pyramids were designed by Imhotep, the great architect, who built a 200 foot high, stepped pyramid near Memphis. He was later made into a god – the god of medicine. Two centuries later the Great Pyramid at Giza was built, using over two million blocks of stone. The Pyramids were mainly built by paid workers, and at Deir el-Medina there are records of the first recorded incident in history of workers putting down their tools in an organized strike.

## **HIEROGLYPHICS AND PAPYRUS**

The reason we know so much about the Egyptians is that they developed a form of writing, hieroglyphics, around 3000 BC. The ‘hieroglyph’ means sacred carving and it was originally found on temple walls and on tombs. With the invention of papyrus, a paper made from a plant which grew along the banks of the River Nile, Egyptians blossomed into a highly literate culture. They recorded their history in great detail, for example, in wills which show how much property was owned and who it was being passed on to, and in lists of building materials and numbers of workers employed. Thus, archaeologists have been able to build up a fascinating picture of Ancient Egyptian life.

## **DREAMS**

The Ancient Egyptians and Hebrews believed very strongly in the meanings of dreams. Someone who was able to interpret dreams was highly respected.

## Did Joseph exist in history? We examine the evidence for and against

**Yeah!**

He must be based in historical fact because the details of Joseph's promotion to governor, or viceroy, of Egypt fit with what historians and archaeologists know about how these things were done. He is invested with the insignia of office, he receives a ring, Pharaoh's seal, a linen garment and a golden chain, exactly according to customs recorded in murals which have survived to this day.

**But no!**

The Egyptians left very clear records of their history but, oddly, there is nothing written about a Hebrew called Joseph becoming a governor in Egypt.

**But yeah!**

Another historical detail from the Bible story which is accurate is the presence of the Ishmaelite traders who buy Joseph from the brothers. The route from Canaan to Egypt was an important trade route for the Ishmaelites, who brought spices and aromatic products to Egypt. Also Potiphar's name is authentic. In Egyptian it is Pa-di-pa-re, which means 'gift of the god Re'.

**But no!**

Many Historians believe that the Hebrews never got to Egypt as there are no archaeological records of them there. The story, therefore, may be a myth made up by a tribe of people who dreamed of going to Egypt, as it was known to be a very fertile country, and wished one of their own people could be a ruler there.

**But maybe**

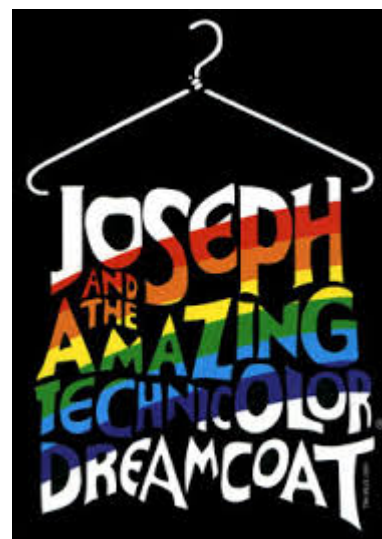
At around the time when Joseph may have lived, the Egyptian civilization was conquered by the Hyksos, violent tribes from Canaan and Syria. There is definitely a gap in the records while the Egyptians suffered this invasion. So maybe Joseph did exist and maybe when his family from Canaan settled in Egypt, they brought their families, who brought their families, until someone invited their friends the Hyksos and it all got very messy...

**From the Denver Center for the Performing Arts: Study Guide for *Joseph and the Amazing Technicolor Dreamcoat* - <http://denvercenter.org/docs/default-source/Show-Study-Guides/joseph-study-guide.pdf>**

## Did You Know?

In 1967, Alan Doggett, a music teacher at Colet Court school in Hammersmith, was planning an Easter end of term concert. One of his pupils was called Julian Lloyd Webber. Mr Doggett approached Julian's older brother, Andrew, and asked him if he could write a pop cantata, suitable for a school choir. Andrew asked his friend Tim Rice to write lyrics for the project. After toying with ideas about spies and other adventures, Tim suggested the story of Joseph.

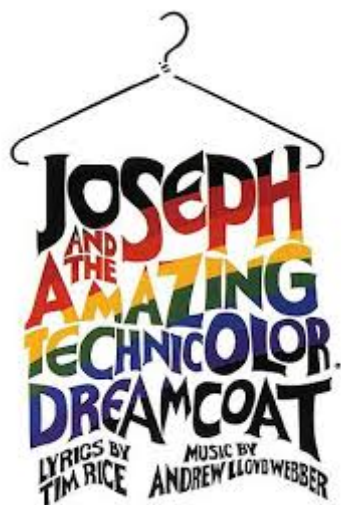
The first performance of Joseph and the Amazing Technicolor Dreamcoat was on a cold winter afternoon on 1 March 1968 at the Old Assembly Hall, Colet Court. Accompanied by the school orchestra and conducted by Alan Doggett, the performance was only 15 minutes long, but it was such a success that a second performance was arranged on 12 May 1968 at Central Hall, Westminster, where Andrew's father was the organist. To Andrew and Tim's surprise, Derek Jewell, jazz and pop critic for The Sunday Times, saw the show (extended to 20 minutes) and wrote a review of Joseph, which appeared on 19 May 1968.



**From an article by Derek Jewell, *The Sunday Times*, 19 May 1968 "...The quicksilver vitality of Joseph and the Amazing Technicolor Dreamcoat, the new pop oratorio heard at Central Hall, Westminster, last Sunday, is attractive indeed. On this evidence the pop idiom –beat rhythms and Bacharachian melodies –is most enjoyably capable of being used in extended form...**

**...Throughout its 20 minute duration it bristles with wonderfully singable tunes. It entertains. It communicates instantly, as all good pop should. And it is a considerable piece of barrier-breaking by its creators, two men in their early twenties – Tim Rice, the lyricist, and Andrew Lloyd Webber, who wrote the music.**

**The performers last Sunday were the choir, school and orchestra of Colet Court, the St Paul's junior school, with three solo singers and a pop group called The Mixed Bag. It was an adventurous experiment for a school, yet Alan Doggett, who conducted, produced a crisp, exciting and undraggy performance which emphasized the rich expansiveness of pop rather than the limitations of its frontiers."**



A third performance took place on 9 November 1968 at St Paul's Cathedral, where Joseph was expanded to include songs such as "Potiphar" for the first time.

In January 1969, the record label Decca released an album of the St Paul's Cathedral version of Joseph. At the same time as the album's release, Novello & Co published the 20-minute version of the music and lyrics.

Andrew Lloyd Webber and Tim Rice then went on to write the smash hit rock opera Jesus Christ Superstar. When Joseph was released in America, there was a marketing campaign implying it was the follow-up to Superstar and the Joseph album stayed in the charts for three months.

In September 1972, Frank Dunlop for the Young Vic directed the Decca album version of Joseph, starring Gary Bond, at the Edinburgh Festival. In October, the Edinburgh production played at the Young Vic for two weeks before transferring to the Roundhouse for a six-week run. From there it went on to the Albery Theatre, where it opened on 17 February 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. Jacob's Journey was gradually phased out and Joseph emerged to receive its first major production at the Haymarket Theatre, Leicester.

Bill Kenwright first produced a touring version of the show in 1979 and this new production is a revival of Steven Pimlott's record-breaking 1991 production for the Really Useful Group at the London Palladium.

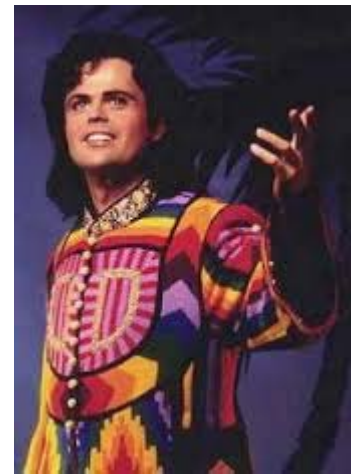
In 1969, the copyright on Joseph was sold by Andrew and Tim to Novello & Co. for 50 guineas each (about £500 each at today's values). In 1989, Andrew Lloyd Webber's Really Useful Group bought back the copyright for £1 million.

Joseph and the Amazing Technicolor Dreamcoat has been the subject of at least 12 different cast albums.

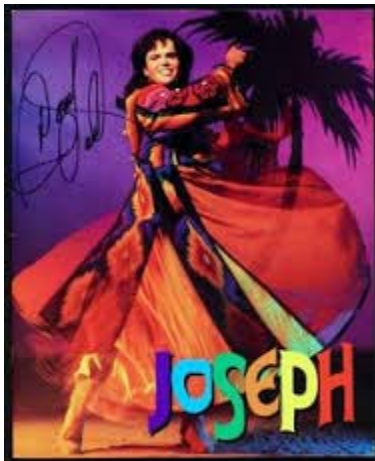
"Any Dream Will Do" from Joseph was voted the Broadway Song of the Year in 1981 and awarded an Ivor Novello Award in 1991.

Joseph has a strong history of first class professional productions. It has played in 13 different countries, touring extensively, including 80 different cities in the US.

The 1991 London Palladium production ran for a total of 2½ years, attracting an audience of 2 million people, and earning a box office of approximately £50 million. Including the replica productions of this show, the total worldwide box office since 1991 exceeds £200 million.



In 1999, Really Useful Films released a film version of the successful London Palladium production starring Donny Osmond, Joan Collins and Richard Attenborough.



A sing-a-long version of the show was launched in 2001, using the 1999 film, which continues to tour the UK.

The hit TV show Any Dream Will Do had millions of audience members voting every week to choose the actor to play Joseph in the brand new 2007 production of Joseph and the Amazing Technicolor Dreamcoat at London's Adelphi Theatre.

Tickets for the show's originally-planned six-month run sold so fast that in three weeks all tickets for the first three months were sold out, and the producers had extended the show's run — and Mead's contract — until 7 June 2008. Before opening night, the producers had banked £10 million in receipts from advance ticket sales. In his review for Variety, David Benedict wrote, "Mead delivers.... [He] is contracted for at least a year. For as

long as Mead chooses to continue in it, Joseph is, commercially speaking, the safest of bets."

Lloyd Webber's Really Useful Group donated all receipts from two special performances to the BBC's Children in Need charity appeal. Additionally, the money normally given to the cast for first-night gifts in July 2007 went instead to Children in Need. In January 2009 Mead left the show and was replaced by Gareth Gates. The production closed in May 2009.



The long-running UK touring production was re-cast in 2010 with Keith Jack taking on Joseph in July 2010 opposite Jennifer Potts as narrator.

A new North American touring production began on 4 March 2014 in Cleveland, Ohio starring Diana DeGarmo as the Narrator and Ace Young as Joseph.

The 2016 UK touring production stars Joe McElderry as Joseph and Lucy Kay as the Narrator. The tour began in January 2016 and is scheduled to run through July 2016.

It is currently estimated that the show has been performed in nearly 20,000 schools or local amateur theatres, involving over 700,000 performers of all ages, and with an audience in excess of 20 million people.

*Joseph and the Amazing Technicolor Dreamcoat* is the most performed musical in history. Today, it is performed thousands of times a year by schoolchildren across the globe, and the success of the piece in schools has given rise to an international theatrical phenomenon. There are nearly 500 school or amateur productions each year in the UK, and over 750 in the US and Canada, together with other productions in Australia, Germany, South Africa and various other territories worldwide. The enormous fan base attracted by the musical is therefore effectively renewed by another generation of children, their parents and friends every single year.

*Joseph and the Amazing Technicolor Dreamcoat* has now been seen by an estimated 26 million people, earning more than \$600 million at the box office. The show has achieved a record 30 years of continuous professional touring around the U.K., Just recently toured the United States in 2014/15 and is a regular in international markets including South Africa and Korea.

Webber said. "It is now being performed all over the world by a fourth generation of schoolkids..."

# Quiz

**1. Who wrote the music to this musical?**

- Tim Rice
- Andrew Lloyd Webber
- Rogers and Hammerstein
- Tony Warren

**2. Who wrote the lyrics for the musical?**

- Jools Holland
- Andrew Lloyd Webber
- Tim Rice
- Julian Lloyd Webber

**3. Which of these was not the name of one of Joseph's brothers?**

- Levi
- Gad
- Solomon
- Judah

**4. Which famous person did Pharaoh resemble?**

- John Lennon
- Abraham Lincoln
- Elvis
- Tutankhamun

**5. What species of animal features in Pharaoh's dream?**

- Sheep
- Cows
- Cats
- Snakes

**6. What does Joseph predict for Egypt, by interpreting Pharaoh's dream?**

- War with surrounding countries
- A good harvest followed by famine
- A terrible flood
- Cannibalism amongst animals

**7. What word is missing from the lyric - 'And when Joseph tried it on, he knew his \_\_\_\_\_ days were gone...?'**

- Nylon
- Knitting
- Cotton
- Sheepskin

**8. What lyric is next - 'The world and I, we are still waiting...'?**

\_\_\_\_\_ (Two Words)

**9. What's missing in the lyric - 'It takes a man who knows no fear to wrestle with a \_\_\_\_\_'?**

\_\_\_\_\_ Cow

\_\_\_\_\_ Goat

\_\_\_\_\_ Crocodile

\_\_\_\_\_ Pig

**10. In what musical style is the song pleading Benjamin's innocence sung?**

\_\_\_\_\_ Country

\_\_\_\_\_ Rock 'n' Roll

\_\_\_\_\_ Rap

\_\_\_\_\_ Calypso

**11. What was the name of the man who 'owned a large percentage of the Nile', according to the song?**

\_\_\_\_\_ (One Word)

**12. In which song does the famous 'hippy' scene appear?**

\_\_\_\_\_ 'Any Dream Will Do'

\_\_\_\_\_ 'Stone The Crows'

\_\_\_\_\_ 'Close Every Door'

\_\_\_\_\_ 'Go, Go, Go Joseph'

**13. In the song 'Stone The Crows', Joseph is described as the 'Greatest man since \_\_\_\_\_' - who? (One Word)**

**14. What comes next - 'No one comes to dinner now, \_\_\_\_\_'?**

\_\_\_\_\_ We've eaten the table, anyhow

\_\_\_\_\_ We've nothing to eat, anyhow

\_\_\_\_\_ We'd only eat them, anyhow

\_\_\_\_\_ We have no dinner, anyhow

**15. When the brothers decide to go to Egypt to beg for some food, one states that if they have the time, they could do what?**

\_\_\_\_\_ Get some duty-free

\_\_\_\_\_ See the Sphinx

\_\_\_\_\_ Catch up with Joseph

\_\_\_\_\_ Do some sunbathing

**16. According to the song 'Joseph's Coat', why was Joseph the favorite son of Jacob?**

- He was helpful and friendly
- He was an intellectual
- He could interpret dreams
- Joseph's mother was his favorite wife

**17. Why is Joseph put into jail?**

- Stealing food
- He is accused of sleeping with a married woman
- Interpreting dreams
- Murder

**18. According to the song 'Stone The Crows', which of these items does Pharaoh not give as a gift to Joseph?**

- His own pyramid
- Cloak
- Chariot of Gold
- A collection of signet rings

**19. Does Joseph forgive his brothers?**

- Yes
- No

**20. In the song 'Poor, Poor Joseph', what does Joseph say will cause him a problem, when his brothers sell him as a slave to people travelling to Egypt?**

- He will miss his father
- He doesn't speak Egyptian very well
- He will miss his brothers
- He will get travel sickness

**21. What comes next - 'For I have been promised \_\_\_\_\_'?**

- A way out of this
- A multi-colored coat
- A land of my own
- A harvest soon

**22. What comes next - 'I look handsome, I look smart! I am a walking \_\_\_\_\_? (Three Words)**

**23. Name the actor who starred in the 1999 film version.**

\_\_\_\_\_

**24. What was the meaning of the cows and corn in Pharaoh's dream?**

\_\_\_\_\_  
\_\_\_\_\_



## Quiz Answers

**1. Who wrote the music to this musical?**

Answer: Andrew Lloyd Webber

**2. Who wrote the lyrics for the musical?**

Answer: Tim Rice

**3. Which of these was not the name of one of Joseph's brothers?**

Answer: Solomon

**4. Which famous person did Pharaoh resemble?**

Answer: Elvis

**5. What species of animal features in Pharaoh's dream?**

Answer: Cows

**6. What does Joseph predict for Egypt, by interpreting Pharaoh's dream?**

Answer: A good harvest followed by famine

**7. What word is missing from the lyric - 'And when Joseph tried it on, he knew his \_\_\_\_\_ days were gone...'?**

Answer: Sheepskin

**8. What lyric is next - 'The world and I, we are still waiting...'?**

Answer: Still hesitating

**9. What's missing in the lyric - 'It takes a man who knows no fear to wrestle with a \_\_\_\_\_'?**

Answer: Goat

**10. In what musical style is the song pleading Benjamin's innocence sung?**

Answer: Calypso

**11. What was the name of the man who 'owned a large percentage of the Nile', according to the song?**

Answer: Potiphar

**12. In which song does the famous 'hippy' scene appear?**

Answer: 'Go, Go, Go Joseph'

**13. In the song 'Stone The Crows', Joseph is described as the 'Greatest man since \_\_\_\_\_' - who?**

Answer: Noah

**14. What comes next - 'No one comes to dinner now, \_\_\_\_\_'?**

Answer: 'We'd only eat them, anyhow'

**15. When the brothers decide to go to Egypt to beg for some food, one states that if they have the time, they could do what?**

Answer: See the Sphinx

**16. According to the song 'Joseph's Coat', why was Joseph the favorite son of Jacob?**

Answer: Joseph's mother was his favorite wife

**17. Why is Joseph put into jail?**

Answer: He is accused of sleeping with a married woman

**18. According to the song 'Stone The Crows', which of these items does Pharaoh not give as a gift to Joseph?**

Answer: His own pyramid

**19. Does Joseph forgive his brothers?**

Answer: Yes

**20. In the song 'Poor, Poor Joseph', what does Joseph say will cause him a problem, when his brothers sell him as a slave to people travelling to Egypt?**

Answer: He doesn't speak Egyptian very well

**21. What comes next - 'For I have been promised \_\_\_\_\_'?**

Answer: 'A land of my own'

**22. What comes next - 'I look handsome, I look smart! I am a walking \_\_\_\_\_'?**

Answer: work of art

**23. Name the actor who starred in the 1999 film version.**

Answer: Donny Osmond

**24. What was the meaning of the cows and corn in Pharaoh's dream?**

Answer: Seven years of bumper crops and then Egypt would suffer from a great famine.

For an in depth look at *Joseph and the Amazing Technicolor Dreamcoat* from a learning standpoint, visit **Jerz's Literacy Weblog:**

<http://jerz.setonhill.edu/theater/musical/joseph-and-the-amazing-technicolor-dreamcoat-lesson-plans/>

## Discussion Questions

1. As an operatic musical, *Joseph* is entirely sung. Did you find this an exciting way to tell the story? Did it work for you stylistically? Why or why not?
2. How does the narrator contribute to the story?
3. Would *Joseph* have been as effective as a comedic play without music? Why or why not?
4. How is this version of Joseph's story different than in the Old Testament?
5. Why did Joseph's brothers hate him?
6. Have you ever felt jealous of your siblings like Joseph's brothers were of him? Why? How did you get over your jealousy?
7. Joseph often has dreams that symbolically tell the future. How did Joseph's ability to interpret dreams help him?
8. Have you ever had strange dreams? What do you think they meant?
9. Why did Joseph hide the cup in Benjamin's sack?
10. How do we know that Joseph's brothers have changed by the end of the story?
11. Do you think Joseph should have forgiven his brothers? Why or why not?

## Internet Quiz

1. Name two other musicals Andrew Lloyd Webber has written.  
\_\_\_\_\_
2. How many wives did Jacob have and what were their names?  
\_\_\_\_\_
3. What was Joseph's mother's name?  
\_\_\_\_\_
4. In what year was "Any Dream Will Do" voted the Broadway song of the year?  
\_\_\_\_\_
5. Who were the Ishmaelites?  
\_\_\_\_\_  
\_\_\_\_\_

# Can You Find the Colors in Joseph's Dreamcoat?

U L U S K H W N E M R N R N E  
M V I G C O O T O E V U X E L  
R A R L L A A R V S S Z Z E P  
O L U L A L R L A S M F E R R  
S J E V O C I L E N H I A G U  
E Y R C E S B T E M G C R W P  
J J O T E L O I V T N E A C N  
A H B L A C K N W O R B E E F  
C M A E R C N O M E L M V P P  
A W H I T E R U B Y A Y I I I  
G Z Y E B S D V E U L B L N Q  
L O U G H E M E R H C O O K R  
R C L R R Z H M U P R Y U U Y  
B B J D E C B A C O Z K I V T  
X A K Y L E D Q D G R E Y C L

AZURE

BLACK

BLUE

BROWN

CHOCOLATE

CREAM

CRIMSON

FAWN

GOLD

GREEN

GREY

LEMON

LILAC

MAUVE

OCHRE

OLIVE

ORANGE

PEACH

PINK

PURPLE

RED

ROSE

RUBY

RUSSET

SCARLET

SILVER

VIOLET

WHITE

YELLOW

# The Reviews

## **Review/Theater: Joseph and the Amazing Technicolor Dreamcoat; Joseph And His Brothers, To Music**

**By BEN BRANTLEY**

**New York Times**

**Published: Thursday, November 11, 1993**

The most interesting fable at work in the flashy revival of "Joseph and the Amazing Technicolor Dreamcoat," the first collaboration by Tim Rice and Andrew Lloyd Webber, isn't the familiar biblical tale from which the musical takes its plot. It is, instead, a show-biz saga of lost innocence, the story of how a modest, tuneful little musical from the 1960's grew and grew, through successive incarnations, into an oversized, glittering symbol of the Age of Hype.

"Joseph" began life 26 years ago, when Mr. Rice and Mr. Lloyd Webber were 19 and 23, respectively, as a 20-minute cantata for an English boys' school choir. In short order, it was revised and expanded, turning into the sort of unpretentious, inexpensively mounted musical that relied mostly on its infectious melodies and young, enthusiastic casts. An understandable favorite of schools and stock companies, it received a fondly remembered, intimate production at the Entermidia and Royale Theaters in 1982.

Intimate is not a word that springs to mind in connection with the current version, which started off at the London Palladium in 1991 and has been racking up hefty box office grosses in its recent North American tour. The show, staged by the British director Steven Pimlott, is as slick, spectacular and depersonalized as a Las Vegas revue or an elaborate theme ride at Disney World. Correspondingly, it seems specifically aimed at children weaned on the technologically sophisticated special effects of Spielberg movies and Michael Jackson concerts.

These are some of the things you'll see on the cavernous stage of the Minskoff Theater, courtesy of the set and costume designer, Mark Thompson: a giant white sphinx with big, roving blue eyes; a mechanical talking camel and asp; an outsized golden-winged chariot that might have been left over from the set of "Intolerance," and a rotating succession of illuminated miniature models of the Wonders of the World, which have been expanded, in a nod to the show's new audience, to include the Chrysler building.

There are also (presumably) real people on the stage, lots of them. There is a multi-racial chorus of 50 children who, clad in white and bright-colored sports clothes, suggest a United Colors of Benetton ad. They hum, bounce and clap their hands and are allowed, like the other cast members, to repeat some of the musical's big numbers. (Such reprises are what stretch the 70-some-minute score into a show of more than two hours.)

In addition, there is a gymnastic corps of singers and dancers who wear a bevy of cross-cultural costumes to correspond to the many pastiche musical numbers in the show. These include a twangy, cowboyish elegy to Joseph, after his scheming brothers sell him into slavery, that shifts into a big hoedown dance sequence; a funny, if overextended, Jacques Brel-like ode to better times called "Those Canaan Days," and a rock-and-roll recounting of Pharaoh's dream,

performed by an Elvis Presley-style Pharaoh (Robert Torti), who of course wears blue suede shoes. The style, if not the sentiment, of the 60's is invoked in the lengthy, psychedelically lit disco number that concludes the show's first act.

Of the performers, only the 11 actors playing Joseph's brothers project something resembling a human personality. They make one grateful, in fact, for their exaggerated hamminess. As the Narrator, Kelli Rabke, who provides the show's essential continuity, sings smoothly, but, dressed in a glittering bustier and tuxedo pants, she looks and behaves like a professionally charming hostess in an expensive Los Angeles restaurant.

Joseph himself is played by Michael Damian, an antiseptically handsome actor who stars on the popular television soap opera "The Young and the Restless." (Lest one forget that, the title has been worked into a joke delivered by the Pharaoh.) Mr. Damian has a reedy, sliding, whispery voice and in his solos tends to display emotion by hunching up his shoulders and lifting his palms to the heavens. For much of the show, he wears modest variations on the loincloth, and his torso is the most commanding aspect of his stage presence.

For all of its stagecraft, this "Joseph" doesn't really come alive until its last 10 minutes, when the entire ensemble appears on a bare stage in white dance clothes to recap, once again, the show's big numbers. Less, here, is much more. Suddenly, Anthony Van Laast's choreography, which had mostly recalled variety show pageantry before, takes on a new vitality and precision. And even allowing for the dismal, homogenizing effects of artificial amplification, the songs brim anew with their infectious melodiousness.

In fact, on a musical level, "Joseph" still offers a crystal-clear blueprint of Mr. Lloyd Webber's insidiously addictive style. With its easy-to-follow, bouncy rhythms and airy melodies, the score evokes not only the pop standards Mr. Lloyd Webber is parodying, but also many of the motifs he would incorporate into his later, more ambitious works. It is music that burrows into the memory like an earwig. So be warned: Long after the visual spectacle of this production has faded from recollection, you'll probably still be living with fragments of its score.

\* \* \* \* \*

**Michael Billington**

**The Guardian, Wednesday 18 July 2007**

Even by the self-parodic standards of a West End first night, this was a pretty bizarre occasion. The losers of TV's Any Dream Will Do competition were seated together like Joseph's envious brethren. Predatory camera crews roamed the aisles in the interval seeking soundbites. A technical hitch even led to the curtain being lowered for five minutes, meaning that we never actually saw Joseph being sold into slavery, thanks to a distinct lack of Ishamaelites. But everything about the occasion seemed disproportionate to the show itself.

That is my main charge against this recreation of the late Steven Pimlott's 1991 Palladium production. Admittedly that was on a large scale but it had a heart and soul whereas everything about this revival seems either cutesy, camp or calculated. A classic example is Pharaoh's big Elvis-style number which is delivered by Dean Collinson with so much exaggerated hip swivelling, finger pointing and head tossing as to lose its original wit. It also doesn't help that a number which is

meant to advance the plot is rendered incomprehensible by over-amplification.

Somewhere inside this big, fat show there is a small, delightful musical struggling to get out. Andrew Lloyd Webber's score shows his undoubted gift for pastiche, embracing, as it does, country and western and Caribbean calypso. Tim Rice's lyrics are also crisp, jaunty and clever. I still laugh, even after all these years, at Joseph's advice to the dreaming Pharaoh: "All those things you saw in your pyjamas, Are a long-range forecast to your farmers." Stripped to its essentials, the show has the innocent exuberance of youth and shows how much Lloyd Webber's innate romanticism benefited from Rice's verbal cheek.

In this version everything is covered with the synthetic gloss of show business. Lee Mead, fresh-faced and chubby-thighed in his white loin cloth, is a perfectly decent Joseph; but you feel it didn't need the ludicrous rigmarole of a TV reality show to discover him since he'd already played Pharaoh in the West End. He also misses the faint element of self-satisfaction in Joseph's character just as Preeya Kalidas's leggy Narrator lacks the necessary vocal crispness.

It is a measure of how poorly the story is told that the programme is forced to provide a plot synopsis. What you get, in place of narrative drive, are production effects: a flock of technicolor sheep and a Pharaonic fruit machine that dispenses corn cobs. Even the children are largely used as decoration. A musical which once possessed its own buoyancy has been turned into a piece of gaudy, chocolate-box commercialism.

\* \* \* \* \*

## 'Idol' talent does not a dreamcoat make

**Chicago Tribune – March 19, 2014**

**By Chris Jones - Contact Reporter**

The alumni of "American Idol," a TV talent show perchance of your acquaintance, have become fixtures of touring musical entertainment. Modestly priced demi-celebrities, they offer a little name recognition to juice hinterland ticket sales and, as a rule, they also can be relied upon to fast-crank up a really big and exciting sound, rather like one of those mobile chargers you might have used to start your frigid car this winter. Their music, almost by definition, is the kind that can make a TV impression in a matter of seconds. The downside is that they rarely can act.

Now, "Joseph and the Amazing Technicolor Dreamcoat" is not "War and Peace," its biblical origins notwithstanding. (And there have been a couple of distinguished exceptions to the "Idol" rule.) So stipulated. But this justly beloved family title does require Ace Young and Diana DeGarmo, a married couple and "Idol" alums, to achieve a couple of key things. Young and DeGarmo are playing Joseph and the Narrator, respectively, in a new and barely passable touring production of the chirpy, lovable Tim Rice and Andrew Lloyd Webber soupcon.

Joseph needs to command the center of the story, and the Narrator has to tell it in an engaging fashion. No more for quite a nice night out, but certainly no less.

Of course, when you bring "Joseph" to Chicago, you remind us all of the great Donny Osmond (no demi-celebrity he), then very much in his vocal prime, who warbled "Any Dream Will Do" for months on end, always as if it were the last night of the world. I sat there happily, many times. The Narrator, often cast as halfway between loveliness and a comforting maternal presence, has had its stellar interpreters, too, especially with productions that use a children's choir. This one, for the record, does not. Too costly and hassle-filled, perchance.

Alas, Young, cute as he is with his hound-dog visage and sweet as he sounds, does not exactly ooze with gravitas or the drive of a revolutionary who fights off the nastiest sort of siblings. In fact, Young plays Joseph (whom, you might recall, goes through some stuff) almost entirely on the same level throughout the show, with means pretty much no level at all. DeGarmo, meanwhile, sings the songs and offers up her engaging personality. She does not tell much of a story.

That, in a coconut shell, as Benjamin Calypso might say, is the main problem with this production, which is directed and choreographed by Andy Blankenbuehler, although there is a lot more evidence of the latter than the former.

Promotional materials claim a new, fresh take on the material. And, indeed, Blankenbuehler has cast an ensemble of talented young dancers whose moves here are very much in the vicinity of the cheerleading musical "Bring It On." That's not necessarily a bad idea: "Joseph" is a pastiche and was penned when Rice and Lloyd Webber were in their 20s. Youthful vitality serves it well, although I say that Joseph's darn coat should be kept off-limits from those pernicious digital designers with all their ways to nix physical scenery, and if you remove all the French from "Those Canaan Days," it's not quite clear why these Middle Eastern bros keep saying "Eh, bien."

And we do not need Joseph and Mrs. Potiphar to be making quite so many shapes under those covers. It's a family show, and he's supposed to be fending her off.

Nonetheless, there is a raft of talent in this ensemble (this is a union show), and the moments that enjoyed the heartiest response from Tuesday night's audience were the work of the singer-dancers like Brian Golub (as Reuben) and the terrific Ryan Williams (as Pharaoh), among several other pros on the road here, giving it what they can in the given circumstances. The show has a new frame; we see a snoozing dreamer in his bed at the start of the action, which would work better if Young did more than stretch himself like a cuddly toy.

Production values and instrumentation are modest in both scale and panache, certainly far more modest than the Paramount Theatre's much more spectacular and vastly superior "Joseph" that played in Aurora only and proved the ongoing appeal of this proven material for families to enjoy together, especially when a story is actually told.

[cjones5@tribune.com](mailto:cjones5@tribune.com)

Do you have questions or comments about *Joseph and the Amazing Technicolor Dreamcoat* or the Civic Theatre's production of it?  
Join the discussion on **Facebook: Fort Wayne Civic Theatre.**



# Bibliography

- Denver Center for the Performing Arts: Study Guide for *Joseph and the Amazing Technicolor Dreamcoat* - <http://denvercenter.org/docs/default-source/Show-Study-Guides/joseph-study-guide.pdf>
- <http://www.timrice.co.uk/bio.html>
- <http://www.reallyuseful.com/about-us/andrew-lloyd-webber-1>
- [http://www.bookrags.com/wiki/Joseph\\_and\\_the\\_Amazing\\_Technicolor\\_Dreamcoat](http://www.bookrags.com/wiki/Joseph_and_the_Amazing_Technicolor_Dreamcoat)
- <http://www.bard.org/Education/studyguides/josephandtheamazing/josephchar.html>
- <http://www.broadcaster.org.uk/section2/transcript/joseph1.htm>
- <http://www.moviequotes.com/repository.cgi?pg=3&tt=164290>
- <http://broadwayworld.com/tonyawardsshowinfo.cfm?showname=Joseph%20and%20the%20Amazing%20Technicolor%20Dreamcoat>
- <http://www.londontown.com/LondonEvents/JosephandtheAmazingTechnicolourDreamCoat/aid77>
- <http://www.imdb.com/title/tt0175790/>
- <http://www.guardian.co.uk/stage/2007/jul/18/theatre1>
- <http://www.nytimes.com/1993/11/11/theater/review-theater-joseph-amazing-technicolor-dreamcoat-joseph-his-brothers-music.html>
- <https://www.chanhassentheatres.com/groups/toolbox-files/Student%20Guide-Joseph.pdf>
- [http://www.swansea.gov.uk/media/pdf/f/q/JOSEPH~1\\_1.PDF](http://www.swansea.gov.uk/media/pdf/f/q/JOSEPH~1_1.PDF)
- <http://2008.musicalsommeramstetten.at/aida/leading-team-hair/tim-rice.html>
- [http://www.wharfedaleobserver.co.uk/leisure/4198098.Guiseley\\_to\\_premiere\\_Lloyd\\_Webber\\_s\\_first\\_musical/](http://www.wharfedaleobserver.co.uk/leisure/4198098.Guiseley_to_premiere_Lloyd_Webber_s_first_musical/)
- [https://en.wikipedia.org/wiki/Joseph\\_and\\_the\\_Amazing\\_Technicolor\\_Dreamcoat](https://en.wikipedia.org/wiki/Joseph_and_the_Amazing_Technicolor_Dreamcoat)