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**PRESENTS**

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# JOSAPH

AND THE  
AMAZING TECHNICOLOR<sup>®</sup> DREAMCOAT

School Production

LYRICS BY  
TIM RICE

MUSIC BY  
ANDREW LLOYD WEBBER

**14TH TO 17TH MARCH 2018**  
**BUSHELL HALL**



## STORYLINE

'Joseph and the Amazing Technicolor Dreamcoat' is the imagining of the Biblical story of Joseph, his father Jacob, eleven brothers and the coat of many colours. Told entirely through song with the help of three Narrators, the musical follows preferred son Joseph. After being sold into slavery by his brothers, he ingratiates himself with Egyptian noble Potiphar, but ends up in jail after refusing the amorous advances of Potiphar's wife. While imprisoned, Joseph discovers his ability to interpret dreams, and he soon finds himself in front of the mighty but troubled, Elvis-inspired, Pharaoh. Joseph's solution to Egypt's famine elevates him to Pharaoh's right-hand man and reunites him with his family.



## RELIGIOUS SIGNIFICANCE OF JOSEPH

The story of Joseph originates within Genesis, the first book of the Bible. While this clearly demonstrates some inherent religious significance, there are a number of themes that continue throughout the musical that reflect its religious context. This is especially notable with the ongoing prevalence of dreams as a means by which God communicates and remains active on Earth. The Pharaoh's dreams of famine represent religious significance in the way God can be perceived to be active within the world by presenting imaginative visions to the Pharaoh. Joseph's interpretation of this dream also plays on the topic of the Jews as God's chosen people, as well as the ongoing theme of religious experiences.

To provide some context, Abraham, Joseph's great grandfather, was the founder of the Covenant, an agreement between God and Abraham that his descendants would be 'God's chosen people'. This is applied in the musical through how Joseph repeatedly defies all odds to succeed despite troubling adversities. It goes without saying that in the context of the story, it is almost certain that God is playing a role in Joseph's success in Egypt. The interpretation of the dreams, in the prison and for the Pharaoh, reflect how God granted religious experiences to Joseph, in order to fulfil the Covenant and support 'God's chosen people', suggesting the ongoing numinous presence of God in the story.

The topic of evil and God's solutions to moral evil can be seen as a running theme throughout the whole story. The immoral act of Joseph's brothers stealing his coat and selling him into slavery violated the natural laws defined within the Old Testament, but actually resulted in a positive outcome, showing God rewarding the righteous as well as those who repent. The sense of God having a plan, which includes testing people, is clear in the way that Joseph almost justifies his brothers' actions, claiming "You intended to harm me, but God intended it for good to accomplish what is now being done, the saving of many lives"(Genesis 45:5-7).

The story of Joseph presents us with a very Jewish, yet also timeless, view of God. God speaks through dreams as well as through choices and actions, and ultimately the righteous are rewarded and the wicked are punished (the poor baker). Whatever your beliefs about God, the themes of good and evil, along with sibling rivalry and family dysfunction, surely resonate with everyone who hears the story or sees the show.

*Elliott Harris UVI*





## CAST

Narrators	Ellie Ajao, Zara Donaldson, Saskia Freshwater
Joseph	James Spence
Brothers	Oliver Altham, Benedict Barker, William Currie, William Hardie, Harrison Jones, Richard Loughran John Rich, Alex Sasse, Tom Serle, Arthur Townend, Charlie Tucki, Ewan Waddell, Benny Wu
Wives	India Armstrong, Ellie Barbieri, Jessica Blissitt, Jessica Boake, Tabitha Botterill, Georgina Hart, Olivia Hass, Gwynneth Horbury, Aoife Mackew, Katie Phillips, Kirsty Scheiby, Eleanor Shiels, Rebecca Toher
Pharaoh	Emma Hadley
Jacob	Federico Collini
Potiphar	Joshua Newby
Mrs Potiphar	Helena Massoud
Baker	Christina Bate
Butler	Ellie Featherstone



### POTIPHAR CHORUS:

Jacques Barker, Ben Cusack, Emma Hadley, Toby Hancock, Harriet Jones, Madeleine Koral, Ben Lyth, Jay Madhar, Elle Miles, Guy Sandler, Marisa Veloso, Hannah Wolverson, Thomas Yearsley, Ellie Ajao, Zara Donaldson, Saskia Freshwater

### EGYPT CHORUS:

Reiss Adler, Cayla Balfour, Megan Davies, Prudence Dixey, Beth Embley, Olivia Featherstone, Lucy Fennell, Hollie Gallagher, Ella Gardner, Phoebe Harland, Alexandra Hogg, Courtney Holland, Jade Horan, Aishwarya Jagadeeswaran, Amber Lawana, Eden Lupoli, Jay Madhar, Beth Miles, Beth Penhallurick, Guy Sandler, Alice Sharpe, Holly Simkiss, Niamh Smythe, Aymbujan Srijothy, Mia Sukkersudha, Marisa Veloso, Hannah Wolverson

### CHILDREN'S CHOIR:

Laavunya Arora, Charlotte Atkins, Annabel Bagshaw, Eilis Boden, Fabian Botterill, Simone Brown, Aimee Burgin, Lucia Eguiguren-Wray, Lily Feist, Hannah Greenwood, Kezia Hartle, Amber Huckfield, Shlok Jha, Ellie Lawley, Jackson Masih, Jonathon Maundrell, Anaya Pala, Diya Parmar, Florence Pugh, Hiba Sandhu, Lola-Blue Sattar-O'Dwyer, Anais Sukkersudha, Queta Taylor, Ben Wild, Gemma Winfield, Jessica Woodman, Louiza Zaki

## BAND

Violin	Aviva Sandler, Lauren Raybould, G Kirby, K Robinson, S Sasse
Viola	Nick Rice, J Lawley
Cello	Beatrix Huissoon, Katharine Baker
Flute	Harriet Bray
Oboe/Cor Anglais	A Hagyard
Clarinet	L Rosina
Saxophone	Oliver Rooney
Trumpet	Bethan Bown
Electric Guitars	Thomas Day & T Durham
Bass Guitar	Hayden Wood
Drum Kit	Simon Clarke
Percussion	Lukas Moment
Keyboards	Oliver Francis, M Lloyd, S Phillips

## PRODUCTION TEAM

Director	L Fair
Musical Director	T Kermode
Choreographer	S Mabon
Production Manager	P Jukes
Consultant Production Manager	R Bower
Production Design	K Hunton
Deputy Stage Manager	Kate Stumper
Lighting Operator	Thomas Smith
Head of Sound Director (FOH)	Cormac McLean
Head of Sound Director (Stage)	Matt Walker
Sound Assistant	Oscar Huisson
Assistant Stage Manager	Benedict Yearsley
Band Rehearsals	S Phillips
Make Up Supervisor	S Thomas
Assistant to the Choreographer	J Johnson
Chief Stage Hand	James Dunleavy
Stage Co-ordinator	Tom Boake
Joseph's coat designer	Holly McClenaghan

### THEATRE DESIGN TEAM:

Meg Barratt, Anna Broughton, Frankie Deehan, Lily-Mae Hodson, Alexandra Hogg, Samuel Hughes, Lola-Blue Sattar-O'Dwyer, Joshua Simia, Anna Whitmarsh

### MAKE-UP TEAM:

R Airdrie, Johanna Balogh, Victoria Bak, Eleanor Berrow, Isabelle Blake, Eden Capewell, Gabrielle Clark, Sofia Cusack, Imogen Davidson, P Deu, Rennae Du, T Duggan, Evie Garner, Simran Godhania, C Goodman, Natasha Jones, Alexandra Mills, Elisa Mottram, V Patel, Gemma Radburn-Todd, Priya Tamber-Saroy, Heidi Youssef



### THANKS:

Mounting a theatrical production in such a busy school requires the help and goodwill of a great number of people. We would like to thank: the Headmaster and the Governors for their support; subject teachers for their patience as their lessons were disrupted, their inboxes filled and their fixtures missed; Miss Davies & Miss Bovill for their work in coaching some of the soloists in their singing lessons; Mr Wilkins for his coaching and notation work on the electric guitar parts; Miss Lodge for marketing the show on social media and beyond; Mr Harris on setting up the technological aspects of the keyboards; the catering team for their food during show week and for organising interval refreshments; Mrs Duggan for managing the box office; the cleaning staff for cleaning up after long rehearsals and finally the parents of the cast and crew for supporting their sons and daughters through line learning and exhausting rehearsals.

Programme design & print: Alan Hill - Hill Shorter  
Photography: Liam Worth



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Standley & Co are pleased to support the Solihull School production of Joseph and the Amazing Technicolor Dreamcoat and wish the cast every success!



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## PRINCIPALS

### ELLIE AJAO - NARRATOR

Having recently played the Acid Queen in the school's production of 'Tommy', Ellie couldn't wait to participate in 'Joseph and the Technicolor Dreamcoat'. She has taken part in numerous productions throughout her time at Solihull and is looking forward to playing the role of Narrator in her last musical.

### ZARA DONALDSON - NARRATOR

Zara has been in a variety of productions including playing the role of Sally Simpson from the musical 'Tommy'; her first show since joining the school last year. Zara is extremely fond of drama and dance, but singing is her main passion which she is continuing to study next year.

### SASKIA FRESHWATER - NARRATOR

Saskia has been a keen performer from a young age, and has taken part in the school's previous productions of 'Carousel' and 'Tommy'. In her final year of Sixth Form, Saskia is delighted to be playing the role of one of the Narrators, and to be performing alongside such a fabulous cast. She plans to carry on her passion for musical theatre at university next year.

### JAMES SPENCE - JOSEPH

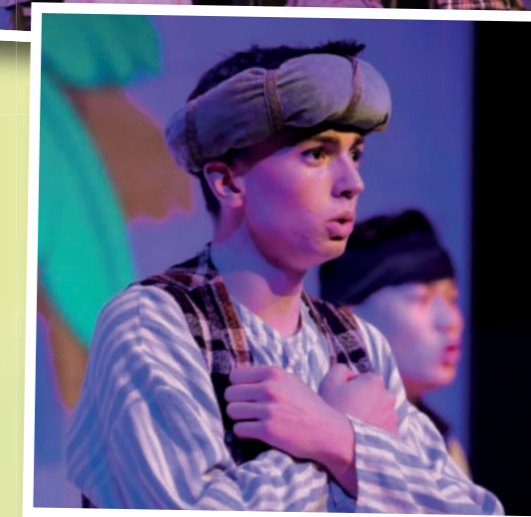
This is James' sixth and final production at Solihull School, and he has thoroughly enjoyed his time on the Bushell Hall's stage. James' favourite memories include performing 'Beasts and Beauties' at the Edinburgh Festival Fringe in 2017, playing the energetic role of Tommy last year and more recently being part of such a "wonderful and talented" cast and crew in 'Jane Eyre'.

### EMMA HADLEY - PHARAOH

Emma has always been involved with dramatics during her eleven years at Solihull. Most recently, she has thrived in the title role of 'Jane Eyre'. Emma is intending to pursue a career in the industry, and is currently in the final rounds of auditions at a number of drama schools in England and Wales.

### FEDERICO COLLINI - JACOB

Federico has been actively involved with the Drama department throughout his school career. This is his second musical at Solihull, after 'Tommy' last year in which he played Uncle Ernie. 'Joseph' is also his last performance of a total of 12 productions at Solihull School.



## BROTHERS

'We are just thirteen brothers, good men and true.' Coming together as a group, the majority having limited experience in performance, the Brothers have risen to the challenges that Joseph has offered. The brothers have thoroughly enjoyed this experience and they hope you enjoy it as much as they have.

*John Rich*

## WIVES

The Wives have thoroughly enjoyed rehearsing for Joseph for the past two terms and it is great to see a combination of year groups bond over a mutual interest for singing, dancing and acting. This experience has been incredible for them all and is something that many of them will definitely cherish after leaving school.

*Gwynneth Horbury*



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## DIRECTOR - LISA FAIR

Temptation: the desire to do something, especially something wrong or unwise.

I directed my final musical in 2015. My last one ever. It was quite emotional. My colleagues nodded sagely as I explained that other, more talented (and younger!) directors needed their chance to shine. I was happy to bow out and take up knitting or something similar...

Strangely, I felt sure that I had said the same thing sometime before – actually, after every production I've ever directed – but this time I was determined.

Then came the offer of 'Joseph and the Technicolor Dreamcoat': a light froth on the latte of life. Like the serpent in the story, Mr Kermode slipped slinkily into my office with the offer of an apple and a new challenge. I held out bravely for at least an hour. Elvis impersonators, calypso dancing and cowboys – as well as fond memories of Jason Donovan on 'Top of the Pops' and that irritatingly catchy song – who could resist?

The result has been the opportunity to work with a supremely talented bunch of young people. Their energy, enthusiasm and sense of humour has made all the long rehearsals worthwhile. Battling illnesses, juggling sporting and musical commitments, keeping up with their work, taking exams - they have worked incredibly hard to attend rehearsals and learn all the songs and choreography. I am so grateful for their support.

With nearly 100 performers on stage, it would be a difficult job to name them all, but it would be wrong not to mention the individual contributions of some key players: the Narrator role is played by Ellie Ajao, Saskia Freshwater and Zara Donaldson with real confidence and style; James Spence seems to have been born for the role of Joseph, with just the right amount of sincerity and pathos in his portrayal. The eagle-eyed among you will have also noticed that Jacob's 11 sons and wives have grown to 13 - but then I was never very good at maths. Instead, I have a glorious chorus of fabulous voices that have added to the heart of the show.

It is my great pleasure to be able to take this opportunity to thank Sam Mabon for her unstinting efforts in getting everyone in the same room, doing the same steps at roughly the right times...with expert support from the Dancing Queen of Classics, Mrs Johnson. My thanks to Mr Hunton and Dr Jukes for helping me shape ideas into a workable reality and finally to Mr Kermode for all the work put in to the music. Finally, thank you to the cast, crew and musicians who have given freely of their time and to the parents who have selflessly ferried thespians from rehearsal to home.

It has been fun to make and – I hope – fun to watch. That's what makes it all so tempting...

## MUSICAL DIRECTOR - TIM KERMODE

In 1968 (fifty years ago!), Andrew Lloyd Webber and Tim Rice had been collaborating for two years. They had written an abortive musical and had some songs recorded, but none of their projects had yet been staged. Nonetheless, they set their sights on the West End. A commission from the director of the choir at Colet Court School was therefore not exactly what they had in mind but, sensibly, they decided that they might as well take it while waiting for something more glamorous to turn up.

Only twenty minutes of music was required. In settling on a bible story, Lloyd Webber and Rice gave themselves the challenge of relaying the narrative without dialogue. The story would have to be told through its lyrics and aided by a composed score. There was no pastiche in the original performance other than the Pharaoh's song, which then only lasted 40 seconds! It is that original musical core that remains the bedrock of the score today.

Following four performances of the show and a number of good reviews, Rice's boss in 1969 sealed its fate by recording the piece and then releasing it. The album was widely reviewed and a month after its appearance, 3000 copies had already been sold. The album was also submitted to Sefto Myers and his business partner David Land, with whose backing and a three show contract Lloyd Webber and Rice went on to write 'Jesus Christ Superstar' and 'Evita'. At this time of guaranteed success for them, the first real production of Joseph as a stage show was created and, after a number of performances, the show was lengthened with additional set pieces, with it finally being sealed in its present form at the Haymarket Theatre in Leicester. In the early 90s Lloyd Webber himself produced the show at the London Palladium, casting Jason Donovan and creating, at the time, the highest-grossing and longest-running show in the history of the Palladium. It all goes to show that it sometimes pays to believe in your dreams.

Although 'Joseph and the Amazing Technicolor Dreamcoat' is very different in musical style to previous Solihull musicals 'Tommy' and 'Les Misérables', Joseph shares their characteristic of operatic construction in having the entire libretto sung – there is no spoken dialogue. This presents an extra challenge both to the band (who play throughout the show) and to the cast (in learning many songs). The show lends itself to plenty of dance work, and this presents yet further challenges to the cast in having to think through sequences of moves whilst also trying still to project their voices and remember the correct, changing lyrics – a great deal of multi-tasking!

The show is full of catchy songs in a variety of styles, including a parody of French ballads ("Those Canaan Days"), 1920s Charleston ("Potiphar"), jazz ("Joseph's Dreams"), Elvis-inspired rock and roll ("Song of the King"), 1950s rock ("Go, Go, Go Joseph"), country & western ("One More Angel in Heaven") and calypso ("Benjamin Calypso"), along with the unforgettable classics "Any Dream Will Do" and "Close Every Door."

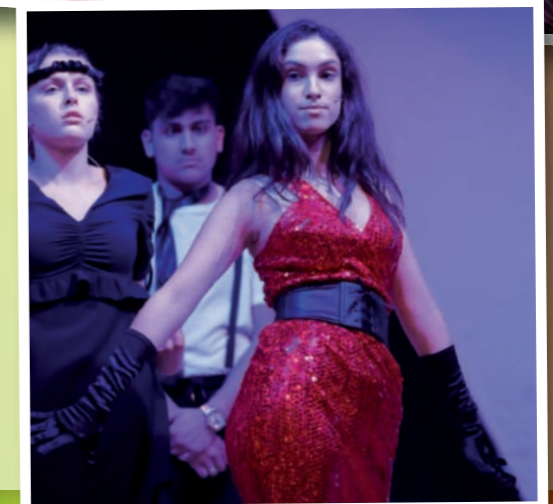
The journey of rehearsals of a show with such a large cast in such a busy school always has its ups and downs but, as always, I have been struck by the energy and enthusiasm of all the pupils involved in the production – whether they be on the stage, backstage or in the orchestra pit. I extend my thanks and appreciation to them all and I can only hope that they have all enjoyed the experience and end result as much as I have.

## CHOREOGRAPHER - SAM MABON

This year's musical is very special to me as it marks the tenth year I have been asked back to choreograph the school musical. When Lisa Fair requested my help with My Fair Lady back in 2008, I never imagined I would still be choreographing for the school 10 years later! During my Upper Sixth year here at Solihull, I was lucky enough to be cast as an Egyptian girl when the school last performed Joseph in 2004, so this musical has always been important to me.

Whilst choreographing this musical there has never been a dull moment, as the music throughout the show jumps between different styles; from the 1920s and 1960s, to Egyptian and Caribbean vibes and there is even a cowboy hoedown! This has meant that each dance has been completely unique and so much fun to create and teach. I want to thank all the pupils for their hard work in learning all of these different routines, and a special thank you to the "brothers" particularly for enduring the pain of learning the routine for "Grovel Grovel" where, as you will see, they perform an entire routine on their knees - I definitely think the hard work and pain has paid off and I hope you do too!

It has been amazing to have the opportunity to work again with Lisa, Jo, Tim, Paul and all the other staff involved, to bring Lisa's vision of Joseph to life. As always, I owe a big thank you to Jo for her help and support in teaching my routines, especially as this year's cast is so big! Also a massive thank you to Lisa on behalf of myself and everyone involved in the musical, for all the time and energy she has put into making this musical a success. The pupils and staff have all worked incredibly hard over the last few months to bring this show to life, and we hope you enjoy this evening's performance.







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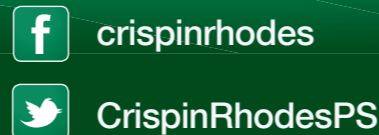
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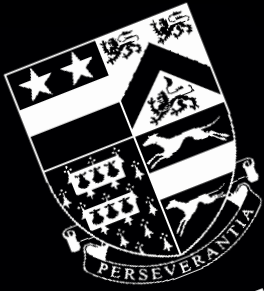
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