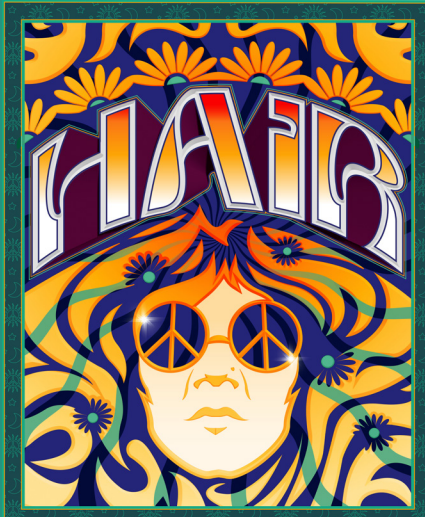
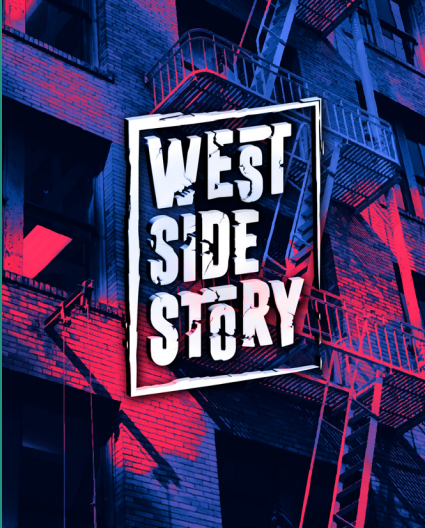
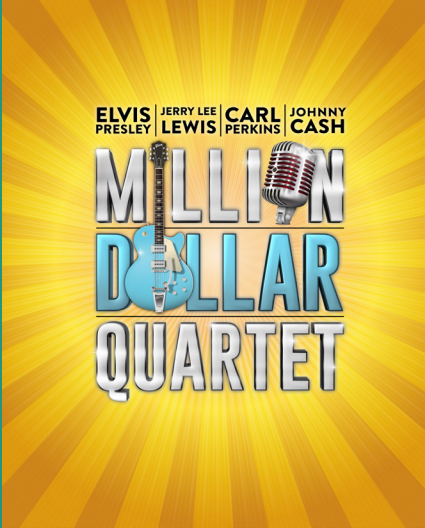
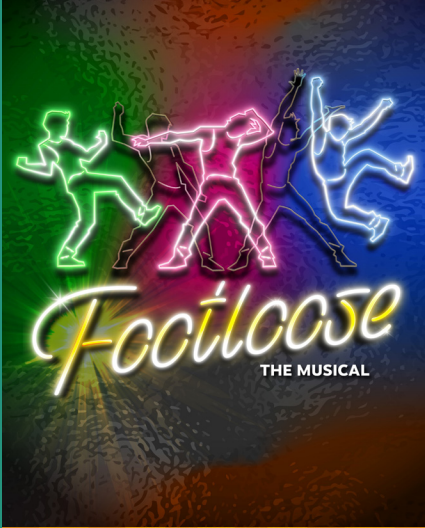




BROADWAY  
AT MUSIC CIRCUS

# 2022

## SEASON PERFORMANCE GUIDE





# WELCOME TO THE 2025 SEASON

Collaboration is essential in theatre making.

The Oxford dictionary defines collaboration as “the action of working with someone to produce or create something.”

What you will witness in today’s performance is the creative vision of dozens of artists. Artists who range in experience, background and perspective. You’ll see them under the bright lights of our stage, glimpse some quietly working in the dark and hear others making music from the orchestra pit. There are many more who are sewing, sawing, welding and painting the visual world of the play. And there are those who run the business of theatre making: Programming the ticketing software, creating enticing advertisements and balancing complicated budgets in order to make this magic possible. Most of these artists have studied and practiced their craft for years and yet they execute it selflessly so that their contribution isn’t singled out over another’s.

You are the last, essential participant in this collaboration. Your presence, laughter, applause and audible reactions energize this theatre and fuel this performance. Your contribution will make this performance unique: None before it or following will be identical because your attendance today had an impact.

I hope you leave this theatre today feeling better than you did when you arrived. I hope that the exquisitely detailed work of our artists has made an impression. I hope you were able to discuss your observations of the show with the person sitting next to you and that their insights enriched your own experience. I hope the story spoke to your soul, the performers reminded you of your potential, the show triggered your best memories and its story inspired you to journey outside your comfort zone.

Thank you for taking part in this theatrical collaboration and encouraging others to do the same!

A handwritten signature in black ink, appearing to read "Scott Klier", with a long, sweeping flourish extending to the right.

**SCOTT KLIER**

**PRESIDENT, CHIEF EXECUTIVE OFFICER**



- 1949** Actor St. John Terrell sets up a summer stock theatre under a giant round tent in Lambertville, New Jersey. Drawing inspiration from the layout of greek amphitheatres and summer fun of the circus, Terrell's idea is a success and more than 40 others pop up across the country in the next decade.
- 1951** With the support of arts patron and newspaper owner Eleanor McClatchy, producers Russell Lewis and Howard Young establish the Sacramento Music Circus by setting up a tent in the parking lot of the Sacramento Civic Repertory Theatre. It is the first professional theatre-in-the-round located west of the Mississippi River and the fourth in the country.
- 1953** Lewis and Young found the Sacramento Light Opera Association to continue producing shows in the area. Sacramento Music Circus continues to be a successful summer tradition, gaining a notable reputation in the theatre community.
- 1989** The Broadway Series is introduced as a winter companion to the summer shows, bringing National Tours of Broadway musicals and plays to Sacramento every year.
- 2003** The Wells Fargo Pavilion (now called the UC Davis Health Pavilion) opens on the site of the original Sacramento Music Circus tent, providing a state-of-the-art, permanent, facility for all future shows.
- 2018** The company name changes to Broadway Sacramento, with the respective touring and summer seasons being named Broadway On Tour and Broadway At Music Circus.
- 2022** Broadway At Music Circus returns after two summers off due to the COVID-19 pandemic, at the renamed UC Davis Health Pavilion.
- 2023** Richard Lewis, son of co-founder Russell Lewis, retires as President and CEO of Broadway Sacramento after 21 years in that position. He is succeeded by Scott Klier, who has been with the company for over 20 years.
- 2025** Broadway At Music Circus expands its programming for the 73rd season, transforming Sacramento's summer tradition into an all-year experience!

## BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- ▶ Make sure you find your seat before the show starts. Actors will enter through the aisles, so staying seated when the lights go down helps keep everyone safe. If you need to leave, the ushers in the hall will let you know when it's okay to enter again.
- ▶ Please keep your phone silenced and put it away during the show. You are welcome to use it before or after, but the bright screen is distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is not allowed.
- ▶ If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing you have a good time. Please save singing and side conversations until after the show. This can be distracting for the actors and the people around you.

# JOSEPH AND THE AMAZING Technicolor DREAMCOAT

## CREDITS

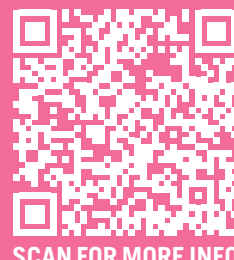
LYRICS BY  
TIM RICE

MUSIC BY  
ANDREW LLOYD WEBBER

DIRECTOR  
GLENN CASALE

CHOREOGRAPHER  
ROBBIE ROBY

MUSIC DIRECTOR  
DENNIS CASTELLANO



## STORY

Joseph is an optimistic young man living in the ancient land of Canaan with his father Jacob and his 11 brothers. He is clearly favored over his siblings, which becomes most apparent when Jacob gifts him a coat of many colors. The brothers' jealousy reaches its peak after Joseph has a dream in which he is ruling over them and they decide to sell him into slavery and tell their father that Joseph has been killed. Joseph is taken to Egypt and bought by a man named Potiphar, who initially cares for him well. After Potiphar's wife tries to seduce Joseph, he is thrown in jail, where he begins having more prophetic dreams.

Word of Joseph's gift makes its way to the Pharaoh, who is seeking to decipher some cryptic dreams he has had about the harvest. Joseph declares that there will be a season of abundance, followed by a famine and the Pharaoh decides to free Joseph and use his gifts to prepare for what lies ahead. When famine strikes, Joseph's family travels to Egypt in search of food, unaware that their brother is alive and has risen to power in his new home. Faced with an opportunity for retribution, Joseph must decide if he wants to exact his revenge on his brothers or show them mercy and reunite with his family.

## CHARACTERS

**NARRATOR:** An unnamed storyteller who guides the audience through Joseph's tale.

**JOSEPH:** The favored 11th son of Jacob, who possesses a prophetic gift.

**JACOB:** The aging father of the house of Israel.

**POTIPHAR:** A wealthy Egyptian man who takes Joseph in and recognizes his value.

**MRS. POTIPHAR:** A confident, seductive woman used to getting what she wants.

**PHARAOH:** The powerful ruler of Egypt, who is viewed as a god on Earth.

**BAKER:** An imprisoned servant of the Pharaoh whose fate is predicted by Joseph.

**BUTLER:** Pharaoh's servant who spreads the word about Joseph's gift.

**THE BROTHERS:** Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulun, Gad, Judah and Benjamin; Jacob's other 11 sons who envy Joseph.

# MAKING THE SHOW

## JOSEPH'S JOURNEY TO THE STAGE

The Biblical story of Joseph, found at the end of the book of Genesis, was likely written between the fifth and second centuries, BCE. It tells of Joseph and his prophetic dreams, but also serves as the origin for the Twelve Tribes of Israel and their time in Egypt. Joseph's tale has inspired many works of art across thousands of years.

In the spring of 1967, the young songwriting duo of Andrew Lloyd Webber and Tim Rice also found inspiration in this story. After their first attempt at writing for the stage stalled, the duo were asked to write a short vocal piece called a "pop cantata" for the Colet Court School choir in London. Lloyd Webber and Rice were hesitant about writing for school children but ultimately decided to take up the project.



Andrew Lloyd Webber and Tim Rice, Getty, 1970

The duo developed their piece over the next year, mixing the ancient characters with contemporary pop music and modern slang. On the afternoon of March 1, 1968, parents gathered at Colet Court School to see the first-ever staging of **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**, a 15-minute performance featuring over three hundred students, a group of up-and-coming musicians recruited by Lloyd Webber and Rice himself starring as Pharaoh. The educational music publishers Novello & Co. had been invited and they were so impressed that they opted to license the show on the spot. In early 1969, Decca Records released a recording of **JOSEPH** that featured many of the original performers, including the Colet Court School's choir.

**JOSEPH** was first staged in the US in 1970 at the Cathedral College of the Immaculate Conception in Queens, NY and many other school productions followed. In 1972, British director Frank Dunlop staged an in-the-round production at the Edinburgh Festival paired with a collection of medieval mystery plays based on the Old Testament and marketed as BIBLE ONE. Dunlop added the essential role of the Narrator and expanded Joseph's role by changing some lyrics to first-person. The show was so successful that it quickly moved to London's West End.

It quickly became apparent that Joseph would work best as a standalone piece, so Lloyd Webber and Rice wrote additional songs. A full-length version of the show premiered in June 1973, which gave way to other successful runs including a tour of the U.K. and a 1976 production at the Brooklyn Academy in New York. **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT** was staged Off-Broadway between 1977 and 1981, culminating in a 1982 Broadway debut at the Royale Theatre. This production starred the spectacular Laurie Beechman as the Narrator and her interpretation started the tradition of having the role played by a woman.



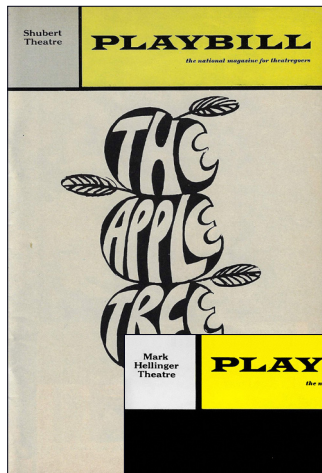
Donny Osmond as Joseph, 1999

The expanded **JOSEPH** was remounted on the West End in 1992, marking the first professional production to utilize a children's choir. This production was staged around the globe over the next decade, perhaps most famously in a North American tour starring Donny Osmond. Broadway At Music Circus first produced **JOSEPH** in 1983 and this year's run marks the sixth time it will have been performed here!



# BRINGING THE BIBLE TO BROADWAY

Other musical works based on tales from the Old and New Testament



## THE APPLE TREE (1966)

**Music by Jerry Bock; Lyrics by Sheldon Harnick;  
Book by Bock, Harnick and Jerome Coopersmith**

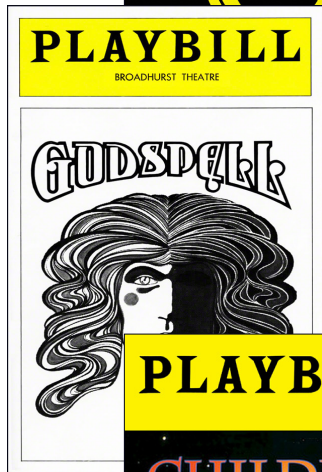
A trio of one-act stories, the first of which is based on the story of Adam and Eve from the book of Genesis



## JESUS CHRIST SUPERSTAR (1970)

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

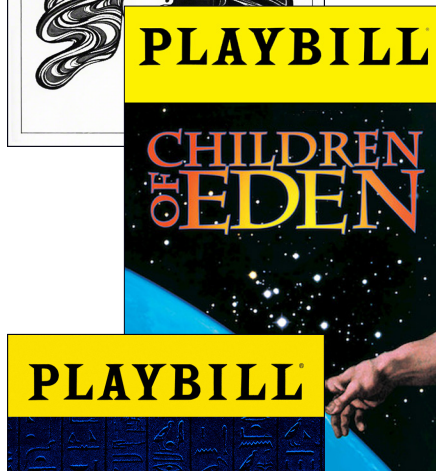
A rock opera depiction of the last days of Jesus as told in the four canonical Gospels



## GODSPELL (1971)

**Music and Lyrics by Stephen Schwartz;  
Book by John-Michael Tebelak**

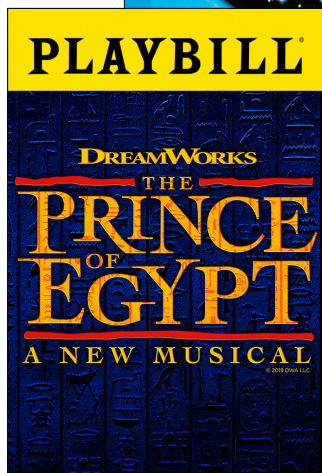
A retelling of many of Jesus's parables as written in the Gospel of Matthew



## YOUR ARMS TOO SHORT TO BOX WITH GOD (1976)

**Music and Lyrics by Alex Bradford; Book by Vinnette Carroll**

An adaptation of the Gospel of Matthew, inspired by African American gospel musicals



## COTTON PATCH GOSPEL (1981)

**Music and Lyrics by Harry Chapin;  
Book by Tom Key and Russell Treyz**

A retelling of Jesus's life, set in the rural American South with a bluegrass score

## UP FROM PARADISE (1983)

**Music by Stanley Silverman; Lyrics and Book by Arthur Miller**

A comedic depiction of the Bible's First Family—Adam and Eve and their children—as they explore life outside of the Garden of Eden

## CHILDREN OF EDEN (1991)

**Music and Lyrics by Stephen Schwartz; Book by John Caird**

An adaptation of stories from the Book of Genesis, including Adam and Eve, Cain and Abel and Noah and the Ark

## THE PRINCE OF EGYPT (2020)

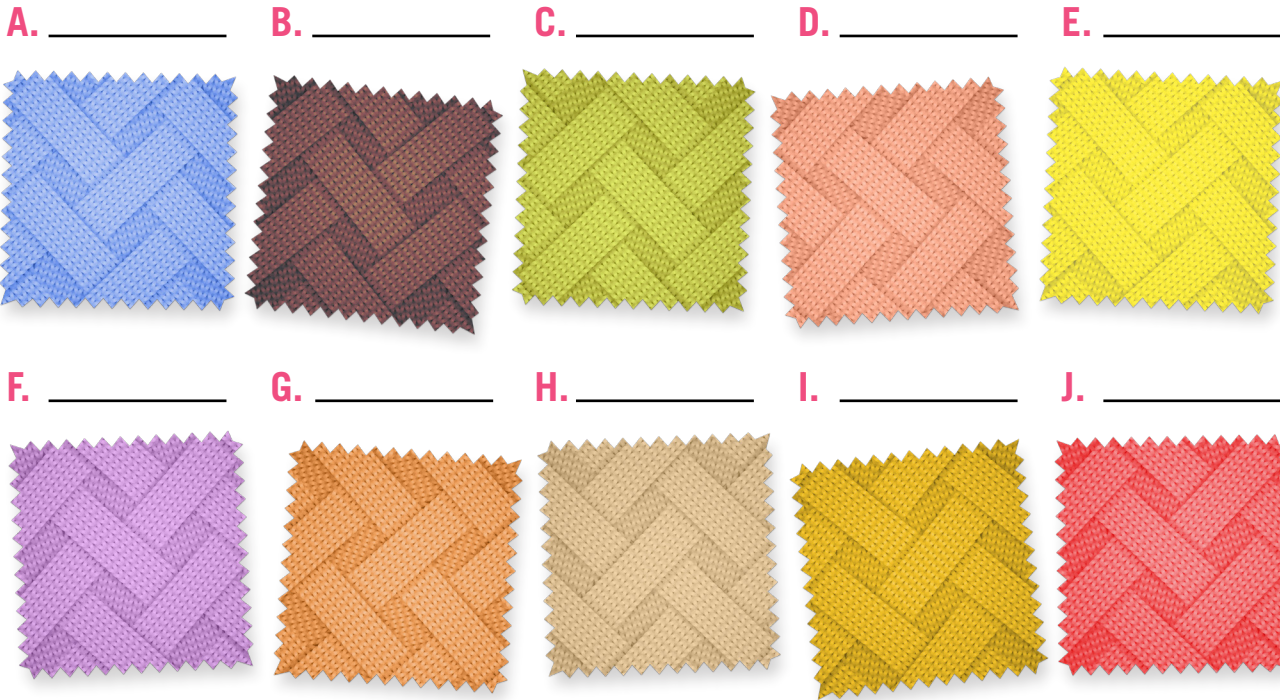
**Music and Lyrics by Stephen Schwartz; Book by Philip LaZebnik**

A dramatization of the story of Moses and the Israelites' exodus from Egypt

# CONNECT THE COLORS

The lyrics to “Joseph’s Coat” list off many different colors– some of them are pretty easy to envision, but others may not be familiar to you at first. Ten of the colors are shown below, but their names have been mixed up– try your best to write in the correct names of each colors, based on what you know and your best guesses.

## COLORS



## NAMES

- 1 – SCARLET 2 – OCHRE 3 – PEACH 4 – OLIVE 5 – LILAC 6 – GOLD  
 7 – CHOCOLATE 8 – CREAM 9 – AZURE 10 – LEMON

ANSWERS: 1-J, 2-G, 3-D, 4-C, 5-F, 6-I, 7-B, 8-H, 9-A, 10-E

## THINK ABOUT IT

- ▶ Joseph treasures his coat because it makes him feel good and reminds him of his father’s love. What is your most treasured belonging and what makes it important to you?
- ▶ Joseph shows remarkable resilience throughout his journey, choosing to remain optimistic and forgiving despite enduring many hardships. How do you think you would respond in his circumstances?
  - What do you think enabled Joseph to stay so hopeful and kind?
- ▶ Andrew Lloyd Webber and Tim Rice’s score for **JOSEPH** references many different musical genres, including vaudeville, disco, calypso and country. How do these different styles impact the way the audience experiences the story?
  - Are there any specific artists that you were reminded of while listening to the score? Imagine you are writing a new song to add to the show. What genre would it be?

**BE SURE TO CHECK BACK IN DECEMBER  
FOR OUR WHITE CHRISTMAS GUIDE!**



**UC DAVIS HEALTH PAVILION**

**SPECIAL THANKS TO**



This guide was developed by Mason Diab, Caleb Larrosa-Colombo and Jackie Vanderbeck.  
Special thanks to Griff Field, Matt Hessburg, Scott Klier, Dejan Zivkovic and YOU,  
audience members, for joining us at **Broadway At Music Circus!**