

Valley Troubadours Drama Troupe

Joseph and the Technicolor Dreamcoat - Summer 2024

About the show...

Now is your opportunity to be on stage as a FAMILY!
Valley Troubadours proudly presents our very first summer community musical theater offering!
Join in on this fun, Faith-filled experience!

Based on the Bible's book of Genesis and originating from a cantata written for a school choir, *Joseph and the Amazing Technicolor Dreamcoat* is a much-loved family classic. Written in 1968 and featuring lyrics by Tim Rice and music by Andrew Lloyd Webber, *Joseph* features iconic pop and musical theater classics known around the world such as *Any Dream Will Do*, *Close Every Door To Me*, and *Go Go Joseph*.

Children's Choir - 20-40 children, ages 9+ will be needed for this show. Children won't be called for full rehearsals. Must be able to sit quietly, be patient, and love to sing.

Take a peek at the vocal score...

<http://www.aeaclubs.org/theater/joseph2019/Joseph%20Vocal%20Score.pdf>

We are excited to work with you all!

Cathy LaFrombois

Heather Neumann

Schawn Starfeldt

Questions...

1. **How big is the commitment?** *Any time you are in a production, it's a lot of work, but it's also a ton of fun and full of growing opportunities! See **schedule doc.** in AUDITION PACKET for more information.*
2. **Why would I want to be involved?** *This will be a family faith-filled atmosphere! Need we say more!?*
3. **Can I miss a rehearsal/s?** *We realize summer is an important time for families. Please be sure to list your absences ahead of time. We ask that you don't miss after July 4. We will be adapting the schedule to fit the cast. So be sure to mark absences!!!*
4. **Can I do both Band Camp and Joseph?** *Yes! We are adapting the schedule for Band families and would love for you to do both!*
5. **What is the Children's Choir commitment?** *The schedule will be adapted for them.*

6. **I have seen the Donny Osmond version of this musical. I'm nervous about the clothing or the way Potiphar's wife is portrayed?** *The Valley Troubadours always provide a family-friendly, God-honoring show. This production will be the same.*
7. **Is there a pit orchestra?** *We will not be using a pit for this production.*
8. **I've never been in a musical before?** *That's ok! Do you like singing? This is going to be fun!*

AUDITIONS...

Auditions - April 15!!

- Open Auditions - 5:00-8:00 - Come anytime! Belfry Hall - 900 N Mason St. Appleton
- Read the Audition Packet! Please fill out the AUDITION FORM and turn it in!
- Anyone who wants a role, must prepare and perform a Monologue and Song
- Children's Choir - singing only - "Happy Birthday"
- If you are not able to attend auditions, please send in your video to heather@lastingimpact.info

About the Characters...

CASTING BREAKDOWN – Auditionees aged 9+ can audition to be in the Joseph Choir who will have lots of singing and some movement in the show.

We will be casting the following principal roles during the audition process. All members of the Joseph Company will have lots to do in the production and it will be a great experience for all involved!

JOSEPH: Male, (High Tenor, Vocal Range Low A to High G). Eleventh son of Jacob and Jacob's favorite. Looking for a strong actor with a confident but charming personality. Must move and sing very well.

NARRATOR/S: Female, (Soprano with extended mix/belt range, Low F# to High G). The Narrator is our host, and through word and song guides the audience gently through the story of Joseph and his brothers. The narrator must be adept at both being the focal point and then "blending" into the scene. We are looking for an excellent singer that can completely invest in the storytelling aspect.

PHARAOH: Male, (Baritone, Low B to High G#). Pharaoh is the most powerful man in Egypt, and considered a god on earth. He is in a strange psychological place and is desperately searching for the truth in his dreams. The character is in style an homage to Elvis.

POTIPHAR: Male, (Baritone, Vocal Range D to B). Potiphar is a rich, self-indulgent and sophisticated Egyptian capitalist who buys Joseph as a slave. He needs to be a strong actor as well as a good singer.

MRS. POTIPHAR: Female, Strong Dancer. Mrs. Potiphar is an indulgent woman who likes to get her own way, and thinks first and foremost about her own personal gratification. She is razor sharp, beautiful and confident. She will also be a part of the female ensemble.

JACOB: Male, (Baritone, Low A to C). Jacob is the father of Joseph and his 11 brothers. He clearly favors Joseph as the first son of his favorite wife, unwittingly causing the friction that exists between Joseph and his brothers. Jacob needs to be a good actor, who can sing and move reasonably well.

JOSEPH'S BROTHERS: Males, Joseph's 11 brothers (Reuben, Simeon, Levi, Judah, Dan, Naphtali, Gad, Asher, Issachar, Zebulun, and Benjamin), are jealous of Joseph being their father's favorite son, sell him into slavery, and ultimately realize their wrongdoing. We would like to find actors who are skilled dancers and singers.

REUBEN: the oldest, the one who is quickest to lie to Jacob.

SIMEON: the brother who is first able to openly admit that they created their own misery by selling off Joseph. JUDAH: the first brother who lays down his life for his youngest brother Benjamin.

BENJAMIN: the youngest, most innocent.

BUTLER & BAKER: Males, (Tenor). The Butler and the Baker both work for the Pharaoh. They are both decent men in precarious situations. They need to be good singers and honest actors. Can double as brothers.

FEMALE ENSEMBLE: Will play multiple roles throughout the show including wives to Jacob and his sons and citizens of Egypt. They sing and dance throughout the entire show. Looking for energetic singers who move well. Featured roles and solos will come from the ensemble.

CHILDRENS' CHORUS:

Male and Female – (Ages 9+, some exceptions may be made) - sing and move along with main characters throughout the show.

AUDITION FORM

Please fill out and bring to your audition.

Name: _____

Age: _____ Grade: _____

Mother's Name (if applicable) _____

Father's Name (if applicable) _____

Home Phone: _____

Parent Cell Phone: (if applicable) _____

Cell Phone: _____

School: (if applicable) _____

Address: _____

Email: _____

**It is important that this email address is checked frequently for any updates

Clothing sizes: SHIRT _____ PANTS _____ SHOES _____

Experience/Training:

Acting:

Have you had any formal training? YES NO

Where/When: _____

Vocal/Instrumental Music:

Have you had any formal training? YES NO

Dance:

Have you had any formal training? YES NO

If yes, number of years: _____

Name of Studio: _____

What types?: _____

If yes, number of years: _____

Special or unusual talents or abilities? (ie. juggling, gymnastics, etc.)

Role/Roles I would like to be considered for:

I only want will be involved if I get a certain role - _____

I am excited for any role - YES. (Please circle)

PLEASE LIST ALL ABSENCES BELOW....

Song Choices...

Children's Choir - "Happy Birthday"

If you are auditioning for "ENSEMBLE", practice the following:

- Practice Track: "Go, Go, Go Joseph" (3:40-4:10)
 - ▶ [Go Go Go Joseph - Karaoke \(Joseph and the amazing technicolor dreamcoat\)](#)
- Audition backing tracks (3:28-4:04)
 - ▶ [Go, Go, Go Joseph \(In the Style of Joseph/Amazing Tech Dreamcoat'\) \(Karaoke V...](#)

If you are auditioning for a male "LEAD", practice the following:

"Close Every Door" (:54-1:27)

- ▶ [Joseph and the amazing... / Close every door - karaoke with vocal](#)

If you are auditioning for a female "LEAD", practice the following:

"Jacob and Sons" (:21- 1:15)

- ▶ [Jacob and sons & Joseph's Coat - Karaoke \(Joseph and the amazing technicolor dreamc...](#)

Monologues

What IS a Monologue?

Some people might define a monologue as a dramatic speech. But the actual definition is more specific than that...

A monologue is a scene where only one character speaks. The other character listens. And here's the catch... you're going to imagine that other character standing in front of you.

A Good Monologue...

A well-written monologue makes them remember you. Good audition monologues will:

- Be less than two minutes. Two minutes is more than enough to show your stuff. They say, first impressions are important! Make sure you think about what impression you want to make.
- Have a clear objective. You can't just stand there and talk. You have to be actively talking to someone you've imagined, and you must be trying to get something from them.
- Have a distinct beginning, middle, and end. A beginning: A strong first sentence to capture attention. A middle: Lots of juicy content. An end: A strong finish. When your monologue has structure, the auditors are more likely to remember you.

Choosing a Monologue...

Actors often get hung up choosing a monologue. But it's very simple: Pick one you love. If you're going to bring it to life, you must first love it.

Options for Monologues...

Religious

<https://skitguys.com/scripts/category/monologues>

Rehearsal Etiquette

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette).

We will follow the Code of Conduct for Valley Troubadours...

Read Your Email This is on you, and email is our primary mode of communication.

Attendance and Punctuality:

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager know well in advance. All misses must be recorded/stated in advance (with the exception of emergencies and sickness).***

Come Prepared:

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire:

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

Rehearsal Process and Leaving and Entering the Rehearsal Space:

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, causing distraction. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.

Do not leave Belfry Hall grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.

If you leave, you must be back on time for your scene.

Notes:

What are "notes"? Directions from the directors are often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during "notes" session. NEVER give another actor or crew member notes or advice that undermines the director's authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director's decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and Be Supportive:

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

"Putting yourself out there" is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries:

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other's personal space, regardless of the other's gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their "real" name, striking up casual conversation, or asking them questions about their "real" lives.

Respect Rehearsal Spaces:

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Respect Each Other:

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

Unsung Heroes:

Whenever you have the chance, thank the unsung heroes of every production—the crew, the designers, the production assistant—these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process, Trust the Process, Trust the Process:

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum – rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

We reserve the right to recast characters for behavioral or attendance issues.

Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress.
- I will uphold this code of conduct during my time in this production.

(Signature)