

*The Prince of Egypt: The Musical* is an August, 2024 LVCA dvd donation to the Hugh Stoupe Library of the Heritage Methodist Church in Ligonier, Pennsylvania. Below is Kino Ken's review of that filmed West End stage play.

18 of a possible 20 points \*\*\*\*1/2 = a minor film classic

Key: \*indicates outstanding technical achievement or performance  
(j) designates a juvenile performer

United Kingdom 2022 color 144 minutes live action feature filmed musical  
DreamWorks Theatricals / Universal Pictures Home Entertainment  
Producers: Michael McCabe, Neil Laidlaw, John Gore, Tom Smedes, Peter Stern, Ramin Sabi, The ARACA Group, James Nederlander, Michael Park

**Points:**

- 2 Direction: Scott Schwartz\* and J. Scott Lapp\*
- 2 Editing
- 2 Production Photography: Matt Crockett, Tristram Kenton and Mark Senior
- 2 Lighting Design: Mike Billings\* and Michael Odam\*  
Projection Design: Jon Driscoll  
Projection Animation: Shaun Clark, Shay Hammias, Ravi Swami and  
Bob Walmsley
- Illusions: Chris Fisher
- 1 Book: Philip LaZebnik
- 2 Music and Lyrics: Stephen Schwartz\*  
Orchestrations: August Eriksmoen\*  
Music Supervision and Arrangements: Dominick Amendum\*  
Musical Direction: Dave Rose\* and Mark Collins\*  
Choreography: Sean Cheesman\* and Addy Chan\*  
Gymnastics Coach: Danny MacDonald  
Fight Direction: Ruth Cooper-Brown, Rachel Bown-Williams  
and Claire Llewellyn
- 2 Production Design  
Set Design: Kevin Depinet  
Onsite Scenic Art: Anna Stamper  
Costume Design: Ann Hould-Ward

**Textiles and Graphic Design: Dan Radley-Bennett\***

**Makeup Design: Campbell Young Associates**

**1 Sound Design: Gareth Owen and Matt Peplow**

**Sound Engineers: Dom Bell, Ross Chatfield, Matthew Ferrie, Ben Giller,  
Larry Golland, Andy Green, Aidan Jones, Reese Kirsh,  
James Melling, Glen Oxenbury, Andreas Vasquez**

**Casting Direction: Jim Arnold**

**Children's Casting Direction: Verity Naughton**

**2 Acting**

**2 Creativity**

**18 total points**

**Cast: Luke Brady\* (Moses), Liam Tamne\* (Rameses), Christine Allado\* (Tzipporah), Alexia Khadime\* (Miriam), Joe Dixon\* (Seti), Debbie Kurup (Queen Tuya), Oliver Lidert\* (Jethro), Mercedesz Csampai\* (Yocheved), Adam Pearce\* (Hotep), Nardia Ruth\* (Nefertari), Silas Wyatt-Burke (Aaron), Chenai Broadbent (j)\* (Young Miriam / Leah), Cian Eagle-Service (j) (Young Aaron), others**

*The Prince of Egypt* West End stage musical definitely deserves the heaps of praise it has garnered from British reviewers. Much of the electricity generated by exhaustively acrobatic choreography and exceptional, operatic singing is conveyed in full force and elegance directly to dvd viewers. Some truly mammoth backdrops and projections lend gravity to what could have been simply cartoonish slapdash, such as the chariot race and a confidential meeting between Rameses and Moses in a royal palace painting gallery which did double duty as historical archive.

Lighting conveyed mood with a high degree of effectiveness, dark tones predominating as they should for what is fundamentally searing drama of conflict between religion and politics. All key music of DreamWorks' original animation transferred over to the London stage production intact, with new and even more vigorous orchestrations created by August Eriksmoen and Dominick Amendum. Leading adult singer-actors were tuneful, passionate, emotionally nuanced, in perfect harmony with score and dialogue. Though Chenai Broadbent was a bit ragged and off pitch as singer, her admirably engaging

histrionics as young Miriam and Leah compensated for minor flaws in tone production when attempting to pass muster as songbird.

“Deliver Me” and “When You Believe” received dramatically dynamic settings, as would be expected. What’s pleasantly surprising was other melodies received equally forceful rendering, as if each song was just as important as two designated showstoppers.

Editing of dance scenes balanced gymnastics with colorful costuming enhanced by subtle lighting variations.

True, some allowances had to be made for social concerns. No real human baby could be brought on stage and stabbed to death. Nor could horses and chariots race downhill from sand dunes. Or tear at top speed through market stall sets. Diminished grandeur was nonetheless successfully countered by rapid backdrop changes and extremely fluid choreography.

Even though the musical’s book by Philip LaZebnik included considerable material not to be found in standard translations of The Book of Exodus, most were reasonably plausible and helped eliminate continuity gaps while bringing to bear historical information derived from archaeological findings and dynastic records. Dialogue was updated to sound contemporary rather than archaic and obscure. LaZebnik did a fine job delineating character relationships lucidly, even if he sped too rapidly through a chain of supernatural plagues and extermination of Pharaoh’s pursuing army. He didn’t seem able to resist endorsing a few current bromides about the ultimate pointlessness of war and vengeance, the crushing burden of leading a hierarchy, and how devastating paralysis results from hidebound adherence to tradition.

Kudos are in order for Jim Arnold and Verity Naughton. They selected a uniformly powerhouse cast of singers and dancers. Their collective acting skills matched with musical expertise splendidly.

Luke Brady in the role of Moses, Liam Tamne as his brotherly nemesis Rameses, Christine Allado’s commendably contrarian Tziporah, Oliver Lidert as tolerantly amiable Jethro, Adam Pearce’s vindictively arrogant Hotep, Nardia Ruth’s paragon of haughty conceit and maternally crushed mourner, Alexia Khadime’s depiction of idealistic visionary Miriam, and Joe Dixon’s pathetically inflexible Seti were brilliant portrayals. Only Debbie Kurup’s lackluster Queen Tuya was a disappointment, trying unconvincingly to represent a compromising regal wife whose actual character history has not revealed to later generations.

**One of the finest available video transfers of a stage musical to date, *The Prince of Egypt* musical dvd is highly recommended to all viewers ages nine and up who are capable of following an admittedly complicated story line.**