

CATS

**Study Guide**

Copyright (C)2005 Theatre Under The Stars, Houston, Texas, USA. All Rights Reserved.

Permission is granted to teachers and to schools and other educational institutions to copy and distribute this publication without profit for their student's personal, educational use. Teachers are granted permission to quote and excerpt from this publication provided that the quoted/excerpted material is appropriately attributed.

# Table of Contents

## Section I: Introduction

- a. Brief History of TUTS.....1
- b. Purpose of study guide.....1

## Section II: Musical Theatre 101

- a. What is musical theatre? .....2
- b. Brief History.....2-3
- c. Elements of Production.....3-5
- d. How is it different from other media?.....5
- e. Why is it important? .....5
- f. Glossary.....6-8
- g. How a Musical is Born.....9
- h. Theatre Etiquette .....10
- i. Review Questions and Activities.....11-12

## Section III: About the Show - Cats

- a. Background.....13
- b. Creative Team.....14
- c. Characters and Song List.....15-16
- d. Synopsis.....17-18

## Section IV: Elementary Curriculum

- a. Discussion Questions/Written Assignments – *Dig a Little Deeper*.....19
  - i. Plot.....19
  - ii. Characters.....19
- b. Activities – *Get Creative!* .....20-28
  - i. *I Remember When*.....20
  - ii. *Can I be Jennyanydots?*.....20
  - iii. Word Search and Key.....21-22
  - iv. Crossword Puzzle and Key.....23-24
  - v. *Act it Out!*.....25
  - vi. *Life Lessons*.....25
  - vii. *Act it Out!* Script.....26-28

## Section V: Junior High & High School Curriculum

- a. Discussion Questions/Written Assignments – *Dig a Little Deeper*.....29-30
  - i. Plot.....29
  - ii. Historical Context.....29-30
  - iii. Theme.....30
  - iv. Symbolism.....30
- b. Mini Quiz.....31

c. Mini Quiz Key.....	32
d. Projects – <i>Get Creative!</i> .....	33
i. <i>Two Thumbs Up!</i> .....	33
ii. <i>Be a Star!</i> .....	33
iii. <i>Write Your Own!</i> .....	33
iv. <i>Rhyme Time</i> .....	33

## **Section VI: Supplemental Material**

a. Article – “Kennelly-Heaviside Layer” .....	34
b. Poem – “Rhapsody on a Windy Night” .....	35-36
c. Song Lyrics.....	37-41
i. <i>The Invitation to the Jellicle Ball</i> .....	37
ii. <i>Memory</i> .....	38
iii. <i>The Moments of Happiness</i> .....	39
iv. <i>The Ad-dressing of the Cats</i> .....	40-41
d. References.....	42

## Section I – Introduction

### History of Theatre Under The Stars

Theatre Under The Stars (TUTS), founded in 1968 by Frank M. Young, is Houston's acclaimed musical theatre production company. During its 34 seasons, TUTS, one of America's largest non-profit producers of musical theatre, has produced a total of 39 Premieres, including 11 World Premieres, one U.S. Premiere, three Southwest Premieres, and 24 Houston Premieres.

TUTS' name originates from performing in its first venue, the Miller Outdoor Theatre in Hermann Park. This outdoor setting truly provided spectators "theatre under the stars." TUTS was the first theatrical organization in Houston to perform free to the public at the Miller and has since performed there each summer, giving Houston 42 lavish musicals. TUTS is the only Houston arts institution to perform every summer without interruption since the theatre opened in 1968. In July 1999, TUTS set a Miller Outdoor Theatre all-time attendance record with an audience of 91,000 for Grease.

TUTS established the Humphreys School of Musical Theatre (HSMT) in 1972 as its official training wing. Today, HSMT continues to provide instruction and stage experience for more than 1,000 students annually. Established with a grant from the Humphreys Foundation of Liberty, Texas, HSMT trains students, ages four through adult, in acting, voice, dance and musical theatre technique during school semesters and through on-going workshops. Students perform in a fully-staged end-of-term musical and may audition for juvenile roles in TUTS' major musical productions.

### Purpose of Study Guides

TUTS has designed online study guides such as this to enhance students' theatrical experiences. Using the guide, teachers can encourage their students to explore both the story and the production elements of the show. Live theater can enrich young people's lives like few other experiences. The study guide contains various questions, projects, and activities that allow students to engage in literary analysis, historical research, and personal reflection. TUTS' hope is that these young people will be able to gain a greater understanding and appreciation for musical theatre.

*“No child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts.”*

-J.P. Getty Trust  
Beyond Creating a Place for Art in America's School, 1985

## Section II – Musical Theatre 101

### What is Musical Theatre?

Musical theatre is defined as the presentation of a story using the elements of music, singing, dancing, on a stage in front of a live audience. This art of telling stories either through or with songs dates back to time immemorial. The ancient Greeks included music and dance in many of their stage comedies and tragedies as early as the 5th Century B.C. Staged in open-air amphitheatres, these plays featured humor, political and social satire, jugglers, and anything else that might entertain the masses. While these plays had no direct effect on the development of musical theatre as we know it, they prove that musicals have been around for at least 2500 years.

### History of Musical Theatre

The origins of the musical trace all the way back to story telling ballads. The ballads were stories in songs, passed down orally from generation to generation. In 1597, *Dafne*, the first opera emerged. Like ballads, opera told stories through music. However, opera is written down and performed on stage. And from opera, the operetta, literally meaning “little opera”, developed. Relative to its predecessor, operettas dealt with less serious topics and used more dialogue. Finally, in 1866, the very first musical, *The Black Crook* by Charles M. Barras and Giuseppe Operti, was performed in New York. However, American musical theatre did not establish its own identity until after the turn of the twentieth century.

George M. Cohan--librettist, lyricist, and composer, was a powerful influence in creating a truly native musical art form. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics, and melody had the spirit of energy and pride that were unmistakably American. Cohan also established some of the procedures governing musical-comedy writing. Any plot, however improbable, was possible just so long as it could be the frame for songs and dances. For many years, American musicals were governed by this principle.

However, efforts were made to break loose from the rigid formula. The greatest revolution in American musical theatre up to that time came in 1927 with *Show Boat*, by Oscar Hammerstein II and Jerome Kern. The show featured popular music, such as jazz and gospel, which separated *Show Boat* from both operetta and all the musicals before it. Here was a complete integration of song, humor, and production numbers into a single and inextricable artistic entity; a musical with a consistent and credible story line, authentic atmosphere, and three-dimensional characters.

Then came the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, in 1943, with which musical theatre finally became a significant American art form. According to Rodgers, “By opening the show with the woman alone onstage and the cowboy beginning his song offstage, we did more than set a mood; we were, in fact, warning the audience, 'Watch out! This is a different kind of musical.’” The national tour of *Oklahoma!* ran for an unprecedented ten years, playing before a combined audience of more than ten million people. In 1955, *Oklahoma!* was made into a film where it also found great success.

During the late 1950's and early 1960's, popular music began to change with rock 'n roll becoming more mainstream. This trend influenced musicals such as *West Side Story* (1957) and *Bye Bye Birdie* (1960) to feature more popular, contemporary music. *Hair* in 1968 continued this movement by incorporating rock music and storylines based on the hearts of the younger generation.

And setting a pattern that would redefine Broadway, *Cats* premiered in 1982, introducing opulent sets, extravagant costumes and makeup, and over-the-top special effects. The visual spectacle was unlike the painted backdrops and simple costumes seen in the past. *Cats* has now become the longest-running show in Broadway history.

Then came *Rent* in 1996, which revolutionized the very concept of musical theatre around the world. *Rent* blended pop, dance, salsa, rhythm and blues, gospel, and rock music together to tell its moving tale of hopes and dreams, while also addressing the serious and controversial issues of homelessness, AIDS, and drug addiction. *Rent* not only challenged the mainstream, but reinvented it. Shows following *Rent* such as *Ragtime* (1998) and *Wicked* (2003) also contained intricate storylines and unique styles of music, while addressing social and political issues.

## Elements of Production

A musical is much more than the two and a half hour show the audience sees. The production process often takes many months, even years, to complete.

### Creative Team

No musical would be possible without the imagination or inspiration of its **authors**. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, **composers** and **lyricists** begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The **choreographer** designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The **director** works with all of them to help guide the overall artistic vision of the show.

### Cast

The director works with the **casting agent** to **cast** both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have a well-trained singing voice, acting skills, the ability to dance, and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a **headshot** as well as perform two pieces, one **uptempo song** and one **ballad**. Those who are not chosen for a principal role through the **auditioning** process sometimes become **standbys** or **understudies**, who take over the part when the leading actor is unable to perform. There are also **swings**, who serve as backups for ensemble or chorus members.

### Rehearsal

The cast will do an initial **read-through** of the script, without singing or dancing, followed by additional practices with the **rehearsal pianist**. The **music director** or **conductor** teaches and rehearses the music with the orchestra and is responsible for the musical aspect of the

production. The **dance captain**, sometimes together with the choreographer, teaches and rehearses the dance sequences with the performers. During rehearsals, the director coaches the actors' reading of the lines and emotions and also gives them their **blocking**, line by line, scene by scene. Next, the cast does a **sitzprobe**, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a **wanderprobe**, where they run through the show, including movements and dancing, while the orchestra plays. The **technical rehearsal** is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a **dress rehearsal**, many times more than one, to bring all the different elements (costumes, music, dance, lights, sound) together.

## Crew

The **set designer** creates the locale and period in which the musical occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant, providing visual appeal. The **head carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on any particular time. The **electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. There is also a **flyman**, who operates the flying system (if necessary), and controls the raising and lowering of backdrops, light set pieces, and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the **child wrangler** helps them through the rehearsals and production for a smooth and successful show. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals, and "**calls the show**", making sure each performance runs as smoothly as possible.

## Sound

The **sound designer** plans the layout of all sound playback and equipment for the show and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The **sound operator** executes the sound designer's plans and handles the mixing equipment for the show. Music and sound must fit the context in which they are used. The adjustments are made using the **soundboard**. The **sound effects designer** is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.

## Costumes and Makeup

The **costume designer** first researches the setting of the musical. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough to allow for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in renderings. Through costume fittings, the **tailor** adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on his or her costume. The ensemble or chorus members also have dressers to help them change during quick character or scene transitions. The **makeup artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition

to makeup, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

## **Audience**

At the front of the theater, audience members will see a **marquee** displaying the name of the show being performed that night. After purchasing tickets at the **box office** and entering the theater, audience members will receive a **program**, which provides information about the show, actors' biographies, a song listing, characters, scenes, and possibly a synopsis. An **usher** escorts them to their seats, which may be in the **boxes, orchestra, mezzanine, or gallery** sections. Each show begins with the overture and is separated into two acts by a fifteen-minute intermission. At the end of intermission, the entr'acte plays, signaling the start of act two. The show ends with the finale. Audience members will then give a standing ovation if they felt the show was exceptionally good. The **house manager** oversees all aspects of the audience, including supervising the ushers and contacting the stage manger about any audience delays for starting the show or ending intermission.

## **How is Musical Theatre Different from Other Media?**

The live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. In reality, although the audience is sitting in an auditorium and the actors are on stage, there's very little separating the audience from the performers. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or unwrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Another difference of film, video or television is that the camera and editing define what the audience sees. In the theater, however, each member of the audience works as a camera and editor, choosing his or her personal points of focus. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated.

## **Why is Musical Theatre Important?**

Musical theatre can help students grow academically, aesthetically and personally. Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

Musical theatre can bring students together, build confidence and solidarity, and stimulate discussion. Furthermore, with shows that address political or social issues, musical theatre encourages young people to reflect on these issues, explore alternative options for action, and build a personal commitment to change.

## Glossary

**Author** – the writer of a musical script

**Auditioning** – to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show

**Ballad** – a slow, romantic song for actors to showcase vocal clarity

**Blocking** – the specific movements of actors on stage

**Box** - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's

**Box office** – a booth inside the theater where tickets are sold

**Calling the Show** - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager

**Casting** – the process through which actors are chosen for roles in the production

**Casting agent** – one who chooses actors for roles in the production

**Child Wrangler** – one who works with child performers

**Choreographer** – one who designs dance sequences

**Composer** – one who writes music

**Conductor** – one who directs the orchestra

**Dance captain** – one who teaches and rehearses dance sequences with the performers

**Director** – one who supervises the creative aspects and guides the artistic vision of the production

**Dress Rehearsal** – rehearsal in which performers practice with costumes and props

**Dresser** – one who assists performers with their costumes during dress rehearsals and shows

**Electrician** – one who works with the lighting designer to adjust and operate lighting instruments

**Ensemble / Chorus** – a group of singers, dancers, or actors who perform musical numbers

**Flyman** – one who pulls the curtain before and after performances and operates the flying system, if one is used

**Gallery** – the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

**Head Carpenter** – one who builds the sets for the production

**Headshot** – a photograph of an actor from the shoulders up and lists his or her credits on the back

**House Left** – the left side of the theater, when facing the stage (audience’s point of view)

**House Manager** – one who oversees all aspects of the audience; responsible for ushers and audience safety

**House Right** – the right side of the theater, when facing the stage (audience’s point of view)

**Lighting designer** – one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

**Lyricist** – one who writes the words to a song

**Makeup Artist** – one who applies cosmetics to a performer’s face and body

**Marquee** – a signboard projecting over the theater’s entrance

**Mezzanine** – the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

**Music director** – one who teaches and rehearses the music with the orchestra

**Orchestra** – the section of seats in a theater immediately behind where the orchestra sits

**Principal performers** – the leading actors, those who portray the major roles

**Program** - a listing of the order of events, names of the cast and crew, and other relevant information for the production

**Property (props) Master** – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

**Read-through** – the cast reads through the script without movement or music

**Rehearsal Pianist** – one who plays the piano for early-stage rehearsals

**Set designer** – one who creates the scenery for the stage

**Sitzprobe** – the first rehearsal with both the performers and the orchestra, with no staging or dancing

**Sound Designer**– one who plans and executes the layout of all sound playback and equipment for the show

**Sound Operator** – one who handles the sound playback and mixing equipment for the show; works with the sound designer

**Sound Board** – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound

**Sound Effects Designer** – one who creates or enhances sounds that are not part of the music or dialogue

**Standby / Understudy** – one who studies a role and is prepared to substitute the principal performer when needed

**Stage Left** – the left side of the stage, when facing the audience (performer's point of view)

**Stage Manager** – one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance

**Stage Right** – the right side of the stage, when facing the audience (performer's point of view)

**Swings** – one who is prepared to substitute for ensemble or chorus members who are unable to perform

**Tailor** – one who alters garments to fit a person's specific measurements

**Technical Rehearsal** - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

**Uptempo song** – a fast, upbeat song for actors to showcase dancing and acting ability

**Usher** – one who guides audience members to their seats

**Wanderprobe** – rehearsal in which the performers practice singing and dancing on stage while the orchestra plays

**Wig Master/Mistress** – one who obtains and customizes wigs for performers to wear



## How a Musical is Born

*For High School / Advanced Students*

The inspiration for a musical comes from many different places. Authors may conceive an idea themselves, or they might be commissioned by a producer to write a musical on a specific subject. Many times, musical theatre draws on material from existing plays, books, movies, and other sources for a new show.

### Screen to Stage

Screen-to-stage musicals are based on existing movies. Authors adapt the material to fit musical theatre, possibly adding songs and changing dialogue. Some examples of successful movie-turned-musicals are *Singin' in the Rain* in 1985 (movie 1952), *Beauty and the Beast* in 1994 (movie 1991), *The Producers* in 2001 (movie 1968), and *Mary Poppins* in 2004 (movie 1964).

### Concept Musicals

Concept musicals are built around a single idea rather than a traditional plot. Once a concept is raised (love, hate, friendships, relationships, etc.), characters can comment on or act out various aspects of the subject. There is a storyline, but it exists in order to illustrate the central concept. Some well-known concept musicals include *Company* (1970), *A Chorus Line* (1975), and *Assassins* (2004).

### Stage to Screen

Stage-to-screen musicals are musical theatre shows that have been made into movies. Hollywood filmmakers choose popular musicals to guarantee a hit movie. Though this is not always true, some successes include *Grease* in 1972 (movie 1978), *Chicago* in 1975 (movie 2002), *Phantom of the Opera* in 1988 (movie 2004), and *Rent* in 1996 (movie 2005).

### Revisals

This is the age of the "revisal", when old musicals are reinvented in new productions. The new shows usually have the same basic storyline, with revisions to the music and artistic style. An example of a revisal is *Chicago* (1996), which originally premiered in 1975. A revisal is different from a revival in that revivals make no change to the old production. For example, *Fiddler on the Roof* premiered in 1964, and the same production has been revived in 1976, 1981, 1990, and 2004, usually unchanged from its original incarnation.

### Workshop Musicals

Unlike traditional musicals, workshop musicals do not have a single author and the plot is not completely established before the production process begins. These musicals are developed by multiple members of the creative team through brainstorming sessions or "workshops". Workshop musicals are relatively new and are setting a new trend for future shows.

### Review Questions

1. Name the five types of musicals. Explain the advantages and disadvantages of each one.
2. What are some examples of stage-to-screen musicals? Screen-to-stage musicals?
3. If you were making a screen-to-stage musical, which movie would you choose and why?
4. How are workshop musicals different from all the other types?
5. If you were writing a musical, which type would you prefer to make and why?

## Theater Etiquette

Some basic theater etiquette tips:

1. Do not talk, whisper, sing, or hum during the performance. Singing and swaying with the music or leaning forward in your seat blocks the view of those sitting behind.
2. Do not eat and drink during the performance. It is distracting to both the performers and your neighbors.
3. Keep feet on the floor, not on the seat or balcony in front of you.
4. Clap after the songs to show the performers that you are enjoying the show. Also keep in mind that performers appreciate enthusiastic applause, but not whistling or shouting.
5. Appropriate laughter, tears, and applause are the best ways to express your feelings about the performance.
6. Stay until the end of the show and clap during the curtain call to say “thank you” to the performers.
7. No electronic devices should be brought into the theatre, and please silence all cell phones, pagers and watches.



## Review Questions

The following questions are intended to help students learn the basics of musical theatre. These may be used for class discussion or given as homework/written assignment.

### Checking for Understanding

1. What is the definition of musical theatre?
2. How have the ancient Greeks contributed to musical theatre?
3. How did George M. Cohan shape the American musical?
4. Which was the first show to not follow Cohan's formula? How was it different?
5. What do *West Side Story*, *Bye Bye Birdie*, and *Hair* have in common?
6. How has *Cats* contributed to Broadway?
7. What is the significance of *Rent*?
8. What are the three differences between musical theatre and television or film?
9. How can musical theatre help people grow academically? Artistically? Personally?
10. Name the eight major elements of production and summarize each one.
11. What are four major theatre etiquette tips?

### Critical Thinking

1. What do you think are some major differences between ancient Greek theatre and musical theatre as we know it today?
2. What do you think influenced George M. Cohan to write the musicals the way he did?
3. How did *West Side Story*, *Bye Bye Birdie*, and *Hair* reflect young people's attitude in the late 1950's – 1960's?
4. Why do you think Jonathan Larson, the writer of *Rent*, hoped to accomplish by addressing the issues seen in the musical?
5. The actors perform the same show each night, but how could you make the experience unique and personal to you?
6. What do you hope to gain from experiencing musical theatre?
7. Is there one element of production that is more important than all the others? Explain your answer.
8. The audience does not participate in the making of the show, so why are they important to a musical production?
9. If you were to teach a child how to behave at the theater, what would you tell them?

## Activities

The following activities and projects are intended to encourage students in furthering their understanding of musical theatre. They may be used as class assignments or take-home projects.

### 1<sup>st</sup> – 5<sup>th</sup> Grade

#### A. Evolution

Objective: to learn the major shows throughout the history of musical theatre

Action: Have students create a timeline of the major musicals (*Show Boat, Oklahoma, West Side Story, Bye Bye Birdie, Hair, Cats, Rent, Ragtime, Wicked*) and draw pictures to represent each one.

Materials: construction paper, crayons/markers/colored pencils

#### B. Everyone's a Star!

Objective: to learn the elements of production in musical theatre, stimulate imagination, develop teamwork skills, build self-confidence

Action: As a class, choose a story and act it out, incorporating music with real or homemade instruments.

Suggested Stories: *Hansel and Gretel, Little Red Riding Hood, Three Little Pigs, Johnny Appleseed, Rapunzel, Rumpelstiltskin*

Materials: homemade or real instruments, props (optional)

### 6<sup>th</sup> – 12<sup>th</sup> Grade

#### A. Inspiration

Objective: to learn how historical context affects and inspires musical theatre, develop research and public speaking skills

Action: Have students choose a musical to research and present on how the show reflects the times in which it was created, including historical figures and relevant social or political issues. Encourage students to watch videos of the show, study song lyrics, and research the time period in which the musical was written.

Suggested Shows: *Oklahoma, West Side Story, Bye Bye Birdie, Chicago, Annie, Rent*

#### B. Debate

Objective: to learn the differences between various media, develop public speaking and verbal expression skills, encourage self-expression

Action: Divide the class into three groups. Have each group choose a form of media – television, movies, or theatre -- and debate one another on which medium is the best. Make sure students support their claims with specific benefits and limitations of each medium.

## Section III – About the Show

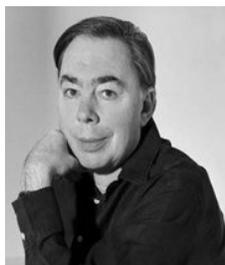


*Cats* was written by Andrew Lloyd Webber with lyrics based on "Old Possum's Book of Practical Cats" by T.S. Eliot. After his mother read the book to him when he was a child, Lloyd Webber fell in love with the poems. In late 1977, he began to set the book to music, partly because of his affection toward the poems, and partly because he wanted the challenge of writing music to Eliot's words. Before *Cats*, lyricists had always written the words after Lloyd Webber composed his music, and he wanted to see whether he would work the other way around.

The original production of *Cats* opened at the New London Theatre in 1981 and premiered on Broadway in New York on October 7, 1982. *Cats* has also been presented in 24 other countries and translated into ten languages.

In addition to being the longest running show in Broadway history, *Cats* has won countless awards including the 1981 Laurence Olivier Award for Musical of the Year, the Evening Standard Award for Best Musical and seven Tony Awards, including Best Musical in 1983. *Cats* has also won the Moliere Prize for Best Musical in France, seven awards in Canada, and seven awards in Japan.

## The Creative Team



### **Andrew Lloyd Webber** (*Composer*)

Andrew Lloyd Webber is the composer of *Jesus Christ Superstar*, *By Jeeves*, *Evita*, *The Phantom of the Opera*, *Bombay Dreams*, and many other musicals. With his array of both commercially and artistically successful shows, he has won seven Tonys, three Grammys, six Oliviers, a Golden Globe, an Oscar, an International Emmy, and the Richard Rodgers award for Excellence in Musical Theatre.



### **T.S. Eliot** (*Book*)

Thomas Stearns Eliot was born in St Louis, Missouri in 1888. He was educated at Harvard, at the Sorbonne in Paris, and at Merton College, Oxford. His most famous work, *The Waste Land*, was published in 1922. Eliot also wrote plays including *Murder in the Cathedral* (1936) and *The Cocktail Party* (1950), for which he won the Tony Award for Best Play. He has received many honors, including the Order of Merit and the Nobel Prize for Literature.



### **Trevor Nunn** (*Director*)

Trevor Nunn joined the Royal Shakespeare Company (RSC) in 1964 and became the company's youngest-ever artistic director in 1968. His work for RSC has included *Henry V*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *Macbeth*, *Anthony and Cleopatra*, *Romeo and Juliet*, and *As You Like It*. He has also directed musicals such as *Les Miserables*, for which he won the 1987 Tony Award for Best Direction of a Musical, *Starlight Express*, *Sunset Boulevard*, and *Oklahoma!*.



### **Gillian Lynne** (*Associate Director, Choreographer*)

In 1979, Gillian Lynne had three highly successful productions running in the West End at the same time: *Songbook*, *My Fair Lady* and *Once in a Lifetime*. As a director, her work includes *Tonight at Eight*, *Once Upon a Time*, *Bluebeard for Sadlers Wells*, *Love on the Dole*, and *Liberty Ranch*. She co-directed *A Midsummer Night's Dream* for the Royal Shakespeare Company and also staged their musical version of *Comedy of Errors* and *As You Like It*.



### **John Napier** (*Costume Designer*)

After assisting several designers, Napier became the Head of Design at the Phoenix Theatre. He then worked as the Associate Designer to the Royal Shakespeare Company, where he designed for *Macbeth*, *King Lear*, *A Midsummer Night's Dream*, and *Much Ado About Nothing*. Napier has won two Best Costume Design Tony Awards for *Cats* and *Starlight Express* and two Best Scenic Design Tony Awards for *Les Miserables* and *Sunset Boulevard*.

## Characters

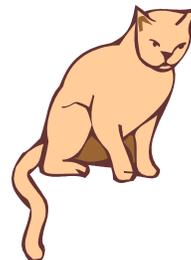


### Victoria...

a young and innocent white cat who introduces the Jellicle Ball

### Grizabella...

left the Jellicle tribe year ago and now wants to return



### Munkustrap...

a large grey cat who explains why the Jellicle cats meet once a year

### Bustopher Jones...

a twenty-five pounder who spends most of his time eating



### Old Deuteronomy...

the leader of the Jellicle cats

### Mungojerrie & Rumpelteazer...

two young cats who love to play pranks



### Jennyanydots...

also known as the "Old Gumbie Cat" who sleeps all day long

### Macavity...

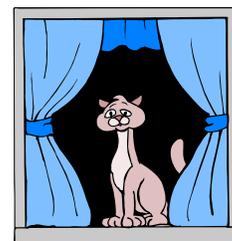
the villain who interrupts the Jellicle Ball



### Rum Tum Tugger...

a playful cat who all the female cats find attractive

Asparagus (Gus)... also known as the "Theatre Cat"



Skimbleshanks... also known as The "Railway Cat" who is a train attendant and friendly uncle to all the cats

Mr. Mistoffelees... also known as the "conjuring cat" who finds Old Deuteronomy



## Song List

### Act I

*Overture*  
*Jellicle Songs for Jellicle Cats*  
*The Naming of the Cats*  
*The Invitation to the Jellicle Ball*  
*The Old Gumbie Cat*  
*The Rum Tum Tugger*  
*Grizabella: The Glamour Cat*  
*Bustopher Jones*  
*Mungojerrie and Rumpelteazer*  
*Old Deuteronomy*  
*Battle of the Pekes and the Pollicles*  
*The Jellicle Ball*  
*Memory*

### Act II

*The Moments of Happiness*  
*Gus: The Theatre Cat*  
*Growltiger's Last Stand*  
*Skimbleshanks: The Railway Cat*  
*Macavity*  
*Mr. Mistoffelees*  
*Journey to the Heaviside Layer*  
*The Ad-dressing of Cats*



## Synopsis

### Act I

Midnight. Not a sound from the pavement.

One by one, the curious cats emerge. Tonight is the one special night each year when the Jellicle Cats reunite to celebrate. The cats emerge singing of their unique abilities and special traits in a fusion of poetry and dance (*Jellicle Songs for Jellicle Cats*). They are at first reluctant to include the audience in their domain. However, in *The Naming of the Cats*, they begin to reveal who they are.

Victoria, the young and innocent white cat performs a solo dance, signaling *The Invitation to the Jellicle Ball*. Munkustrap, a large grey tabby cat explains that the Jellicle Cats meet once a year to rejoice. He also explains that they are waiting for their leader, the wise Old Deuteronomy, who will choose one of the Jellicle Cats to journey to the Heaviside Layer to be reborn into a new life.

One by one, each of the cats tells his own story in hopes of being chosen as the special cat to be reborn. The first cat, Jennyanydots, also called *The Old Gumbie Cat*, sleeps all day long. Next is *The Rum Tum Tugger*, who is a playful prankster that the female cats find extremely attractive. Then appears *Grizabella: The Glamour Cat*. Although she is a Jellicle Cat, the rest of the tribe has shunned her because she left the tribe years ago to explore the outside world. The fourth cat is the hefty *Bustopher Jones*. A large twenty-five pounder, Bustopher spends his time eating, eating, and eating in one of the many English pubs and clubs that he frequents.

Suddenly, there's a thunderous crash and wailing police sirens! The villainous cat Macavity is on the loose! Then, we meet *Mungojerrie and Rumpelteazer*, a fun-loving team of pranksters, always getting in trouble with the family they live with. The entire tribe rejoins as their benevolent and wise leader *Old Deuteronomy* arrives. The cats entertain him with a special show called *The Awful Battle of the Pekes and the Pollicles together with The Marching Song of the Pollicle Dogs*. In the show, which Munkustrap narrates, the cats dress up as two rival dog factions: the Pekes and the Pollicles. The two groups bark ceaselessly at each other, until they are frightened away by the great Rumpus Cat.

Another crash from the villainous Macavity is heard, which again sends the cats scurrying away. Old Deuteronomy soothes them, as they come back one by one. It is time for *The Jellicle Ball*, the great annual dance in which all of the cats celebrate!

Grizabella intrudes once more, wanting to rejoin her family, but again, the cats scorn her. She is left to contemplate her *Memory* of the time before she left the tribe.

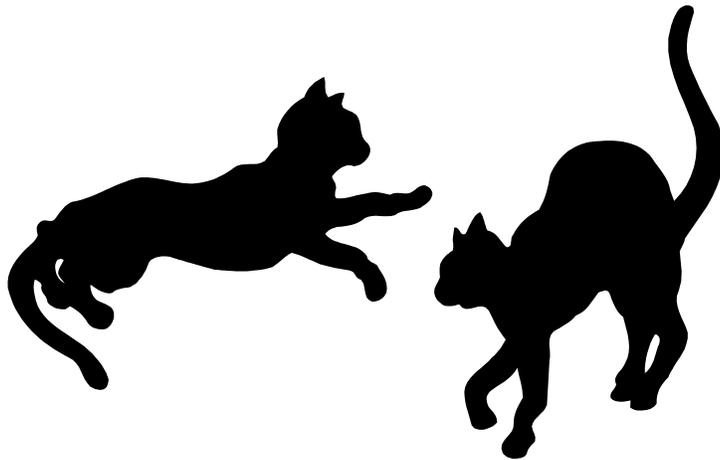
### Act II

It's after the Jellicle Ball, and the cats are contemplating *The Moments of Happiness*.

*Gus: The Theatre Cat* appears. Gus relives one of his greatest theatrical triumphs through *Growltiger's Last Stand*. We then meet *Skimbleshanks: The Railway Cat*. A friendly uncle to all of the cats, Skimbleshanks attends the trains he rides, and makes sure every detail is perfect.

A third crash interrupts the celebration, and this time the villainous *Macavity* appears! Two of his henchman kidnap Old Deuteronomy and runs away! Macavity returns, disguised as Old Deuteronomy, but he is revealed, and he battles with Munkustrap and the other male cats. Tired and almost defeated, Macavity rigs an electrical explosion that puts out all the lights, leaving the Jellicles in the dark.

The Rum Tum Tugger calls in *Mr. Mistoffelees*, the conjuring cat, to use his magical powers to bring back their leader. Mistoffelees succeeds in getting back all of the lights and also finding Old Deuteronomy. At last, the time has come for Old Deuteronomy to choose one cat will be reborn into a new Jellicle life. At that moment, Grizabella reappears. Again she sings her *Memory* of how things used to be. This time, the cats accept her back into the tribe and it is she who is then chosen to *Journey to the Heaviside Layer* and be reborn! The Jellicle Ball has come to an end, but not before Old Deuteronomy instructs the human spectators in *The Ad-dressing of Cats*.



## Section IV – Elementary Curriculum

### Dig a little deeper...

The following questions are intended for students to learn about the plot and characters of a story. These may be used to prompt class discussions or given as a written assignment.

### What is going on?

The plot is the action or events that make up the story. In order for a story to make sense, the events within must be in logical order.

1. Describe the plot of *Cats* in one or two sentences.
2. Identify five important moments in the show and explain why you chose them. Draw a picture illustrating each event in a timeline.
3. What information did you need to know in order to understand the action in *Cats*? How did the show communicate this information?
4. Read the lyrics of *Memory* in Section VI. Does Grizabella's song suggest a subplot?
5. Below are some of the main events in the show. Place them in chronological order.
  - a. Macavity appears for the third time and kidnaps Old Deuteronomy.
  - b. Munkustrap explains the purpose of the Jellicle Ball.
  - c. Each cat tells his or her own story.
  - d. Mr. Mistoffelees finds Old Deuteronomy and Old Deuteronomy chooses Grizabella to journey to the Heaviside Layer.
  - e. Old Deuteronomy sings *The Ad-dressing of Cats*.

### Optional Terminology

-Exposition: presentation of information that the audience needs to understand the story's action

-Rising Action: central part of the story during which various problems and complications arise that cause the characters to take action

-Climax: the highest point or turning point in the action

-Falling Action: contains the action or dialogue necessary to lead the story to a resolution

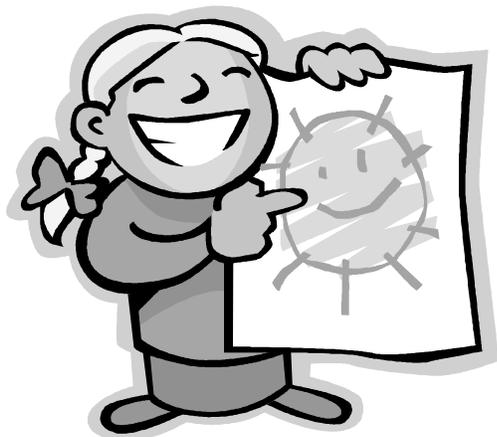
-Resolution: the end of the story in which the problems are solved

### There's So Many of Them!

1. Which cat was your favorite? Least favorite? Explain your answer.
2. Which cat do you relate to best? Why?
3. Why do the cats sing about themselves?
4. Which cat do you consider to be the villain? The hero or heroine? Explain your answer.
5. Why do all the cats look up to Old Deuteronomy? If you were a Jellicle cat, would you respect him? Why or why not?
6. Why does Macavity interrupt the Jellicle Ball? What is he trying to achieve?
7. Why do all the cats reject Grizabella? If you were a Jellicle cat, would you let her back in the tribe? Why or why not?

## Get Creative!

*The following activities are intended to enhance students' understanding of the show and provide lessons they can apply to their own lives.*



### I Remember When...

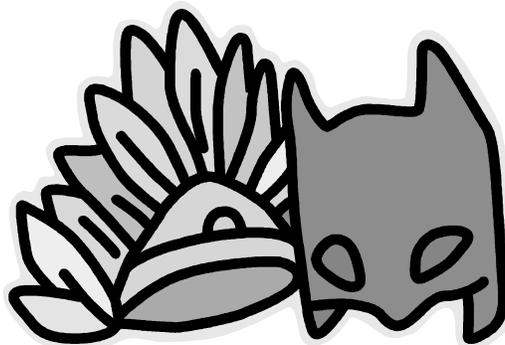
Objective: to connect the events of the show with personal experiences, encourage creative expression

Action: In the show, Grizabella sang about her memories with the tribe. Think about your favorite memory—it could be a birthday party, family vacation, last day of school... Draw a picture of it and share with the class.

### Can I be Jennyanydots?

Objective: to review the characters in the show, stimulate imagination, encourage creative expression

Action: Make a cat mask of your favorite cat using paper plates and crayons. Be sure to leave two circles for eyeholes. Punch holes on the sides of the plate and string rubber bands through to secure the mask onto the ears.



## Word Search

Victoria	Munkustrap	Grizabella	Bustopher Jones
Old Deuteronomy	Jennyanydots	Macavity	Rum Tum Tugger
Skimbleshanks	Mr. Mistoffelees	Mungojerrie	Rumpelteazer
Gus	Heaviside Layer	Jellicles	Cats
Glamour	Theatre	Gumbie	Railway

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

## Word Search Key

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

## Crossword Puzzle

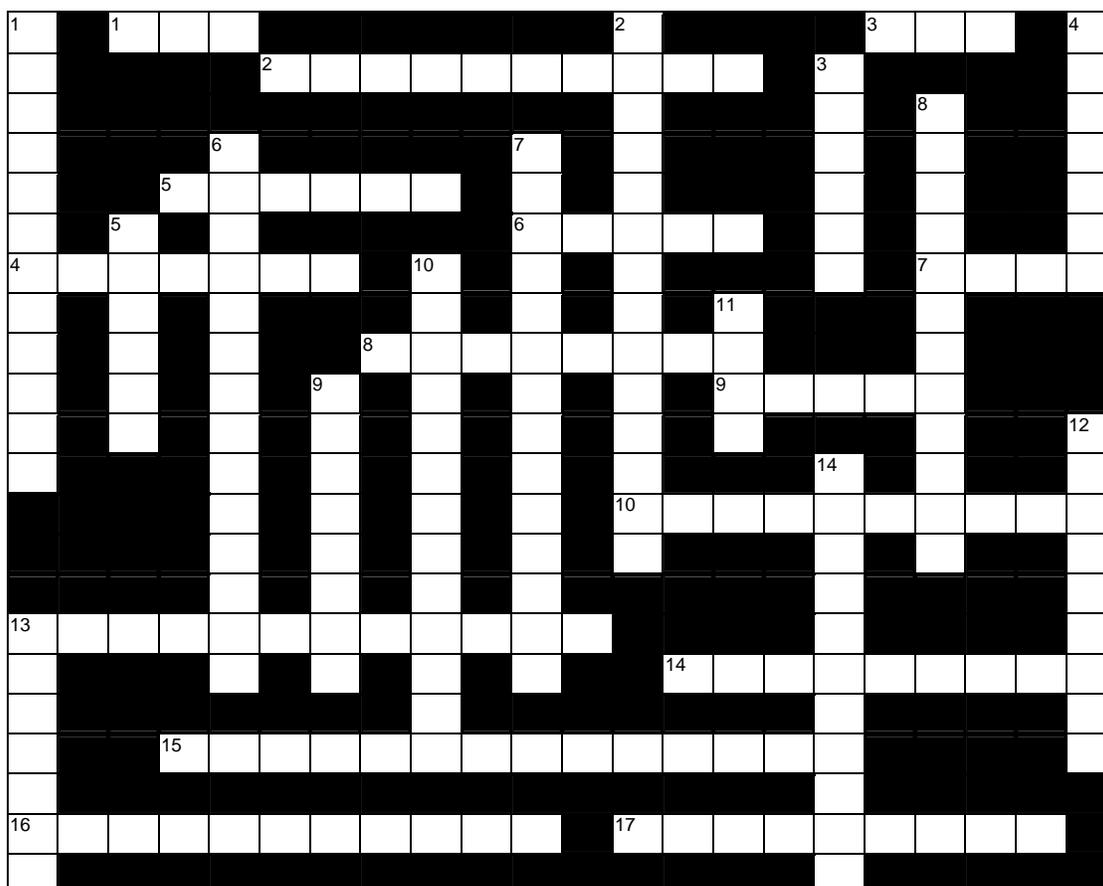
*Hint: Use the characters list, synopsis, and the "Act it Out!" script as references.*

### Down

- 1 a playful cat who the female cats find attractive
- 2 the one who chooses a cat to be reborn
- 3 Old Deuteronomy is the \_\_\_\_\_ of the Jellicles
- 4 Grizabella is the \_\_\_\_\_ cat
- 5 Grizabella sings this song
- 6 a cat who weighs twenty-five pounds
- 7 the one who finds Old Deuteronomy
- 8 the Gumbie cat
- 9 the villain
- 10 the Railway cat
- 11 the Jellicles are a tribe of \_\_\_\_\_
- 12 also known as Gus
- 13 Skimbleshanks is the \_\_\_\_\_ cat
- 14 male half of the prankster team

### Across

- 1 Bustopher Jones' favorite activity
- 2 the Glamour cat
- 3 where Bustopher Jones frequents
- 4 Gus is the \_\_\_\_\_ cat
- 5 Jennyanydots is the \_\_\_\_\_ cat
- 6 Jennyanydots teaches them music (singular)
- 7 the Jellicle Ball occurs every \_\_\_\_\_
- 8 the one who introduces the Jellicle Ball
- 9 Jennyanydots is this kind of cat
- 10 the one who explains the Jellicle Ball
- 13 female half of the prankster team
- 14 Mr. Mistoffelees is the \_\_\_\_\_ cat
- 15 where the cats want to go
- 16 after nine, the cats still want \_\_\_\_\_
- 17 the name of the tribe



### Crossword Puzzle Key

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



## Act it Out!

**Objective:** to understand the show, stimulate imagination, encourage creative expression and teamwork, build self-confidence

**Action:** Using the script on pages 26-28, act out your own production of *Cats*. Add or take out lines according to your interpretation of the story. If desired, include costumes, props, and music.

Roles: 7 boys, 5 girls, ensemble members

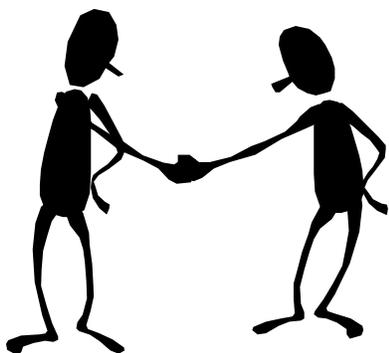
**Simplified Version:** Have students act like cats – wrinkle their noses, meow, play with yarn, etc...

## Life Lessons

**Objective:** to learn the ideas and lessons presented in the show

### *You're Unique!*

In *Cats*, every cat had their own unique trait or talent. Choose your favorite cat from the show and draw a picture showing his or her abilities. Also, present your own special quality, ability, or hobby to the class through a drawing, collage, or demonstration.

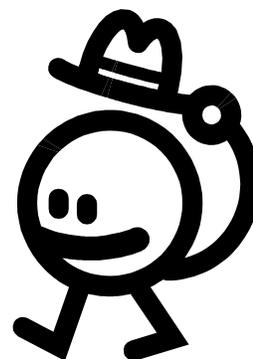


### *I'm Sorry...*

At the end of *Cats*, the Jellicle cats forgave Grizabella for leaving the tribe and welcomed her back. Get into groups of 3-4 people. Act out a scene showing someone making a mistake and being forgiven.

### **R-E-S-P-E-C-T**

The Jellicle cats show their respect for Old Deuteronomy by entertaining him with a special show. As a class, share ways you can show respect to your parents, siblings, friends, and other adults. Choose one of those ways to show your respect when you get home.



## Act it Out! Script

7 Boys – Munkustrap	5 Girls – Victoria
Mr. Mistoffelees	Jennyanydots
Rum Tum Tugger	Grizabella
Bustopher Jones	Rumpelteazer
Mungojerrie	Narrator
Old Deuteronomy	
Macavity	Ensemble members

**All Cats:** *Crawling toward center of performance area like cats while narrator speaks*

**Narrator:** Are you blind when you're born? Can you see in the dark?  
 Can you look at a king? Would you sit on his throne?  
 Can you say of your bite that it's worse than your bark?  
 Are you cock of the walk when you're walking alone?  
 Because Jellicles are and Jellicles do  
 Jellicles do and Jellicles would  
 Jellicles would and Jellicles can  
 Jellicles can and Jellicles do

**Munkustrap:** Jellicle Cats meet once a year  
 At the Jellicle Ball where we all rejoice  
 And the Jellicle Leader will soon appear  
 And make what is known as the Jellicle Choice  
 When Old Deuteronomy, just before dawn  
 Through a silence you feel you could cut with a knife  
 Announces the cat who can now be reborn  
 And come back to a different Jellicle Life  
 For waiting up there is the Heaviside Layer  
 Full of wonders one Jellicle only will see  
 And Jellicles ask because Jellicles dare:

**Victoria:** Who will it be?

**Mr. Mistoffelees:** Who will it be?

**Munkustrap:** I have a Gumbie Cat in mind  
 Her name is Jennyanydots  
 Her coat is of the tabby kind with tiger stripes and leopard spots  
 All day she sits upon the stair or on the step or on the mat  
 She sits and sits and sits and sits  
 And that's what makes a Gumbie Cat  
 That's what makes a Gumbie Cat!

**Jennyanydots:** But . . .

When the day's hustle and bustle is done  
 Then the Gumbie Cat's work is but hardly begun  
 And when all the family's in bed and asleep  
 She tucks up her skirts to the basement to creep  
 She is deeply concerned with the ways of the mice  
 Their behavior's not good and their manners not nice  
 So when she has got them lined up on the matting  
 She teaches them music, crocheting and tatting

**Rum Tum Tugger:** If you offer me pheasant I'd rather have grouse  
 If you put me in a house I would much prefer a flat  
 If you put me in a flat then I'd rather have a house  
 If you set me on a mouse then I only want a rat  
 If you set me on a rat then I'd rather chase a mouse

**Grizabella:** Remark the Cat who hesitates towards you  
 In the light of the door which opens on her like a grin  
 You see the border of her coat is torn and stained with sand  
 And you see the corner of her eye twist like a crooked pin  
 Grizabella the Glamour Cat  
 Grizabella the Glamour Cat  
 Who would ever suppose that that  
 Was Grizabella the Glamour Cat?

**Jennyanydots:** Bustopher Jones is not skin and bones  
 In fact, he's remarkably fat  
 He doesn't haunt pubs - he has eight or nine clubs  
 For he's the St. James's Street Cat!

**Bustopher Jones:** In the season of venison I give my ben'son  
 To the Pothunter's succulent bones  
 And just before noon's not a moment too soon  
 To drop in for a drink at the Drones  
 When I'm seen in a hurry there's probably curry  
 At the Siamese or at the Glutton  
 If I look full of gloom then I've lunched at the Tomb  
 On cabbage, rice pudding and mutton

**All Cats:** (*scream*) Macavity!

**Mungojerrie & Rumpelteazer:** Mungojerrie and Rumpelteazer  
 We're a notorious couple of cats  
 As knockabout clowns, quick-change comedians  
 Tight-rope walkers and acrobats

We have an extensive reputation  
 We make our home in Victoria Grove  
 This is merely our centre of operation  
 For we are incurably given to rove

**Munkustrap:** Old Deuteronomy's lived a long time  
 He's a cat who has lived many lives in succession  
 He was famous in proverb and famous in rhyme  
 A long while before Queen Victoria's accession

**Rum Tum Tugger:** The Oldest Inhabitant croaks  
 Well, of all things, can it be really?  
 Yes! No! Ho! Hi! Oh, my eye!  
 My mind may be wandering, but I confess  
 I believe it is Old Deuteronomy!

**Old Deuteronomy:** My legs may be tottery, I must go slow  
 And be careful of Old Deuteronomy!

**All Cats:** (*dancing*) Jellicle Cats come out tonight  
 Jellicle Cats come one, come all  
 The Jellicle Moon is shining bright  
 Jellicles come to the Jellicle Ball

**Grizabella:** *tries to join the other cats, but is pushed away*  
 Memory  
 All alone in the moonlight  
 I can smile at the old days  
 I was beautiful then  
 I remember the time I knew what happiness was  
 Let the memory live again

**Macavity:** *suddenly jumps into the scene, scaring everyone*

**All Cats:** *screaming*

**All Cats:** Macavity, Macavity, there's no one like Macavity  
 For he's a fiend in feline shape  
 A monster of depravity  
 You may meet him in a by-street  
 You may see him in the square  
 But when a crime's discovered then Macavity's not there!

*Macavity kidnaps Old Deuteronomy  
 All other cats frantically running around  
 Narrator turns off lights (off-stage)*

**Rum Tum Tugger:** You ought to ask Mr. Mistoffelees  
The original Conjuring Cat  
The greatest magicians have something to learn  
From Mr. Mistoffelees's conjuring turn

**Mr. Mistoffelees:** Presto!  
*(narrator turns on lights, Old Deuteronomy is standing by Mistoffelees)*

*All cats cheer and celebrate*

**All Cats:** *(singing to Grizabella)* Up, up, up, past the Russell Hotel  
Up, up, up, up, to the Heaviside Layer

## Section V – Junior High & High School Curriculum



### **Dig a little deeper...**

*The following questions are intended to encourage students to go beyond just the surface of the play. With these questions, students will be engaging in literary analysis and possible outside research. These may be used to prompt class discussions or given as a written assignment.*

The plot is the action or events that make up the story. It can be broken down into five parts:

-Exposition: presentation of information that the audience needs to understand the story's action

-Rising Action: central part of the story during which various problems and complications arise that cause the characters to take action

-Climax: the highest point or turning point in the action

-Falling Action: contains the action or dialogue necessary to lead the story to a resolution

-Resolution: the end of the story in which the problems are solved

1. Describe the plot of *Cats* in one or two sentences
2. Identify the moments of exposition, rising action, climax, falling action, and resolution.
3. What information did you need to know in order to understand the action in *Cats*? How did the show communicate this information?
4. Read the lyrics of Memory in Section VI. Does Grizabella's song suggest a subplot?

### **Historical Context**

1. Where did Andrew Lloyd Webber get his inspiration for *Cats*?
2. Is *Cats* reflective of "Old Possum's Book of Practical Cats" by T.S. Eliot or did Andrew Lloyd Webber add new characters or ideas?
3. The song *Memory* was based on T.S. Eliot's poem "Rhapsody on a Windy Night". Read these two works in Section VI and compare them. Explain by using specific examples.

4. Many musicals are written based on existing books. *Cats* is the only one based on poetry. What advantages and challenges do you think Andrew Lloyd Webber faced in turning T.S. Eliot's poems into a musical?

### Theme

1. What is the theme of *Cats*?
2. Review the song lyrics in Section VI. How do the song lyrics or dialogue contribute to the theme?
3. Think about the imagery (set, costumes, and lighting) you saw in the show. How do these elements of production contribute to the theme?
4. Why do you think Grizabella was chosen to journey to the Heaviside Layer? Which cat would you have chosen? Why?

### Symbolism

1. Refer to the article entitled "Kennelly-Heaviside layer" in Section VI. Within the context of *Cats*, what does the Heaviside Layer symbolize? What does the phrase really mean?
2. Read the lyrics for *Memory* in Section VI. Explain the comparison being made between the sunflower and Grizabella.
3. Read the lyrics for *The Moments of Happiness* in Section VI. Explain the phrase "We had the experience but missed the meaning and approach to the meaning restores the experience". How is this applicable to every day life?

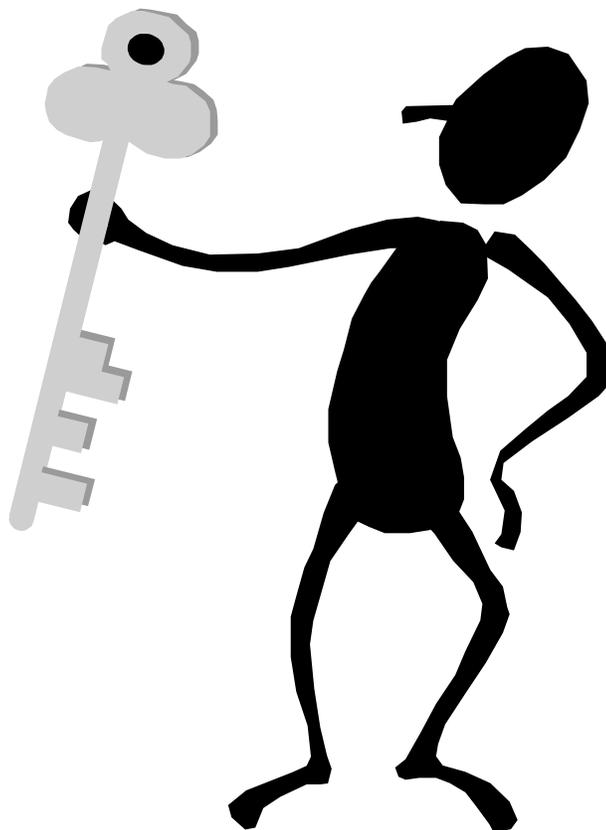


## Mini Quiz

1. When and where did the original production of *Cats* premiere?
  - a. Broadway, 1981
  - b. New London Theatre, 1981
  - c. Broadway, 1982
  - d. New London Theatre, 1982
  - e. None of the above
2. Why did Andrew Lloyd Webber want to write *Cats*?
  - a. He loved the book it was based on
  - b. He loved cats
  - c. He wanted to see if he could write music to existing words
  - d. Both A and C
  - e. All of the above
3. Who is T.S. Eliot?
  - a. Producer of *Cats*
  - b. Author of the book it was based on
  - c. Costume Designer of *Cats*
  - d. Director of *Cats*
  - e. None of the above
4. What is the setting of *Cats*?
  - a. Someone's backyard at noon
  - b. Dumpster behind a restaurant at midnight
  - c. A pet store at midnight
  - d. Inside someone's garage at noon
  - e. An abandoned junkyard at midnight
5. Who explains the Jellicle Ball and narrates the show presented to Old Deuteronomy?
  - a. Munkustrap
  - b. Victoria
  - c. Grizabella
  - d. Rum Tum Tugger
  - e. Rumpelteazer
6. \_\_\_\_\_ kidnaps Old Deuteronomy, but \_\_\_\_\_ finds him.
  - a. Macavity; Mr. Mistoffelees
  - b. Macavity; Rum Tum Tugger
  - c. Gus; Skimbleshanks
  - d. Skimbleshanks; Mr. Mistoffelees
  - e. Rum Tum Tugger; Macavity
7. What is the purpose of Grizabella singing *Memory*?
  - a. To remember the happy times when she was with the tribe
  - b. To get Old Deuteronomy to choose her to be reborn
  - c. To make the other cats feel sorry for her
  - d. Both A and B
  - e. A, B and C
8. What is Growltiger's Last Stand?
  - a. The ritual through which a Jellicle cat is chosen to be reborn
  - b. Gus' memory of his work in theatre
  - c. Grizabella's final attempt at rejoining the tribe
  - d. One of Mr. Mistoffelees' magic tricks
  - e. None of the above
9. What is The Ad-dressing of *Cats*?
  - a. Victoria's introduction of the Jellicle Ball
  - b. Old Deuteronomy calling each cat to say why he/she deserves to be reborn
  - c. Grizabella singing the different memories she has with each one of the cats
  - d. Mungojerrie and Rumpelteazer's trick on the other cats
  - e. Old Deuteronomy teaching the human audience how to talk to cats
10. Who gets chosen to journey to the Heaviside Layer?
  - a. Mr. Mistoffelees
  - b. Victoria
  - c. Munkustrap
  - d. Grizabella
  - e. Bustopher Jones

## Mini Quiz Key

1. B
2. D
3. B
4. E
5. A
6. A
7. A
8. B
9. E
10. D



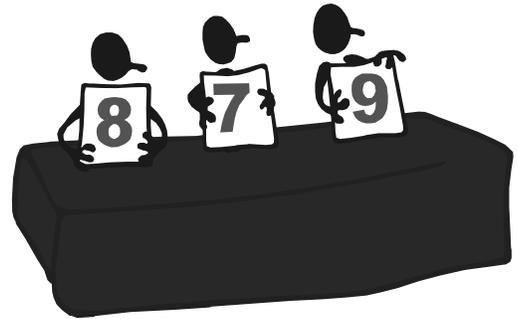
## Get creative!

The following project ideas are intended to enhance students' musical theatre experience through the analysis and creation of art. They may be assigned as in-class written assignments, take-home projects, or presentations.

### Two Thumbs Up!

Objective: to understand the elements of a theatre production

Action: After seeing *Cats*, pretend you are a critic and write a review of the production. Using specific examples, evaluate the music style, performance, scenery, lighting, and costumes. Be sure to include how each contributes to the show's overall imagery and tone.



### Be a Star!

Objective: to develop character analysis skills through role-play, encourage artistic expression

Action: Choose your favorite or least favorite cat and pretend you are him/her. Using specific examples, explain what it is about his/her attitude, actions, and speech that you like or dislike. Create a collage, drawing, power point presentation, song, or poem that exemplifies the character you choose.

### Write Your Own!

Objective: to develop creative writing skills, stimulate imagination, build self-confidence, encourage teamwork

Action: Get into groups of five. Write a scene based on a children's poem and act it out. Students may choose to write their own songs or find existing songs that are fitting.



### Rhyme Time

Objective: to develop creative writing skills, learn about poetry

Action: Write a "how-to" poem instructing the reader on how to do or make something. Refer to *The Ad-dressing of the Cats* in Section VI as a guide.

## Section VI - Supplemental Material

### Kennelly-Heaviside Layer

(From Wikipedia)

The Kennelly-Heaviside Layer is also known as the E region or just as Heaviside Layer (after Oliver Heaviside). It is a layer of ionized gas occurring at 90-150km in altitude, one of several layers in the Earth's ionosphere. It reflects medium-frequency radio waves, and because of this, reflection radio waves can be propagated beyond the horizon.

Propagation is affected by time of day. During the daytime the solar wind presses this layer closer to the Earth, thereby limiting how far it can reflect radio waves. On the night side of the Earth, the solar wind drags the ionosphere further away, thereby greatly increasing the range which radio waves can travel by reflection, called skywave. The extent of the effect is further influenced by the season (because of the differing distance between Earth and the Sun), and the amount of sunspot activity.

Its existence was predicted in 1902 independently and almost simultaneously by the American electrical engineer Arthur Edwin Kennelly (1861-1939) and the British physicist Oliver Heaviside (1850-1925). However, it was not until 1924 that its existence was detected by Edward V. Appleton.

In 1899, Nikola Tesla, in his Colorado Springs experiments, transmitted extremely low frequencies between the earth and ionosphere, up to the Kennelly-Heaviside Layer. Tesla made mathematical calculations and computations based on his experiments. He predicted the resonant frequency of this area within 15% of modern accepted experimental value. In the 1950s, researchers confirmed the resonant frequency was at the low range 6.8 Hz.

The "Heaviside Layer" is used as a symbol for heaven (in the afterlife sense) in Andrew Lloyd Webber's musical *Cats*. This reference is based on a quote found in a letter written by T. S. Eliot, whose book "Old Possum's Book of Practical Cats" forms the basis of the musical.

## Rhapsody on a Windy Night (by T.S. Eliot)

Twelve o'clock.  
 Along the reaches of the street  
 Held in a lunar synthesis,  
 Whispering lunar incantations  
 Dissolve the floors of memory  
 And all its clear relations,  
 Its divisions and precisions,  
 Every street lamp that I pass  
 Beats like a fatalistic drum,  
 And through the spaces of the dark  
 Midnight shakes the memory  
 As a madman shakes a dead geranium.

Half-past one,  
 The street lamp sputtered,  
 The street lamp muttered,  
 The street lamp said, "Regard that woman  
 Who hesitates towards you in the light of the door  
 Which opens on her like a grin.  
 You see the border of her dress  
 Is torn and stained with sand,  
 And you see the corner of her eye  
 Twists like a crooked pin."

The memory throws up high and dry  
 A crowd of twisted things;  
 A twisted branch upon the beach  
 Eaten smooth, and polished  
 As if the world gave up  
 The secret of its skeleton,  
 Stiff and white.  
 A broken spring in a factory yard,  
 Rust that clings to the form that the strength has left  
 Hard and curled and ready to snap.

Half-past two,  
 The street lamp said,  
 "Remark the cat which flattens itself in the gutter,  
 Slips out its tongue  
 And devours a morsel of rancid butter."  
 So the hand of a child, automatic,

Slipped out and pocketed a toy that was running along the quay.  
 I could see nothing behind that child's eye.  
 I have seen eyes in the street  
 Trying to peer through lighted shutters,  
 And a crab one afternoon in a pool,  
 An old crab with barnacles on his back,  
 Gripped the end of a stick which I held him.

Half-past three,  
 The lamp sputtered,  
 The lamp muttered in the dark.

The lamp hummed:  
 "Regard the moon,  
 La lune ne garde aucune rancune,  
 She winks a feeble eye,  
 She smiles into corners.  
 She smoothes the hair of the grass.  
 The moon has lost her memory.  
 A washed-out smallpox cracks her face,  
 Her hand twists a paper rose,  
 That smells of dust and old Cologne,  
 She is alone  
 With all the old nocturnal smells  
 That cross and cross across her brain."  
 The reminiscence comes  
 Of sunless dry geraniums  
 And dust in crevices,  
 Smells of chestnuts in the streets,  
 And female smells in shuttered rooms,  
 And cigarettes in corridors  
 And cocktail smells in bars."

The lamp said,  
 "Four o'clock,  
 Here is the number on the door.  
 Memory!  
 You have the key,  
 The little lamp spreads a ring on the stair,  
 Mount.  
 The bed is open; the toothbrush hangs on the wall,  
 Put your shoes at the door, sleep, prepare for life."

The last twist of the knife.

## Song Lyrics

### *The Invitation to the Jellicle Ball*

Jellicle Cats come out tonight  
 Jellicle Cats come one come all  
 The Jellicle moon is shining bright  
 Jellicles come to the Jellicle Ball

Jellicle Cats come out tonight  
 Jellicles come to the Jellicle Ball

Jellicle Cats come out tonight  
 Jellicle Cats come one come all  
 The Jellicle moon is shining bright  
 Jellicles come to the Jellicle Ball

Jellicle Cats come out tonight  
 Jellicle Cats come one come all  
 The Jellicle moon is shining bright  
 Jellicles come to the Jellicle Ball

Jellicle Cats meet once a year  
 At the Jellicle Ball where we all rejoice  
 And the Jellicle Leader will soon appear  
 And make what is known as the Jellicle Choice  
 When Old Deuteronomy, just before dawn  
 Through a silence you feel you could cut with a knife  
 Announces the cat who can now be reborn  
 And come back to a different Jellicle Life  
 For waiting up there is the Heaviside Layer  
 Full of wonders one Jellicle only will see  
 And Jellicles ask because Jellicles dare:

Who will it be?  
 Who will it be?

## *Memory*

Daylight  
 See the dew on the sunflower  
 And a rose that is fading  
 Roses wither away  
 Like the sunflower  
 I yearn to turn my face to the dawn  
 I am waiting for the day . . .

Midnight  
 Not a sound from the pavement  
 Has the moon lost her memory?  
 She is smiling alone  
 In the lamplight  
 The withered leaves collect at my feet  
 And the wind begins to moan

Memory  
 All alone in the moonlight  
 I can smile at the old days  
 I was beautiful then  
 I remember the time I knew what happiness was  
 Let the memory live again

Every streetlamp  
 Seems to beat a fatalistic warning  
 Someone mutters  
 And the streetlamp gutters  
 And soon it will be morning

Daylight  
 I must wait for the sunrise  
 I must think of a new life  
 And I musn't give in  
 When the dawn comes  
 Tonight will be a memory too  
 And a new day will begin  
 Burnt out ends of smoky days  
 The stale cold smell of morning  
 The streetlamp dies, another night is over  
 Another day is dawning

Touch me  
 It's so easy to leave me  
 All alone with the memory  
 Of my days in the sun  
 If you touch me  
 You'll understand what happiness is

Look  
 A new day has begun

### ***The Moments of Happiness***

The moments of happiness  
We had the experience but missed the meaning  
And approach to the meaning restores the experience  
In a different form, beyond any meaning  
We can assign to happiness

The past experience revived in the meaning  
Is not the experience of one life only  
But of many generations - not forgetting  
Something that is probably quite ineffable

Moonlight, turn your face to the moonlight  
Let your memory lead you  
Open up, enter in  
If you find there the meaning of what happiness is  
Then a new life will begin

Moonlight, turn your face to the moonlight  
Let your memory lead you  
Open up, enter in  
If you find there the meaning of what happiness is  
Then a new life will begin

***The Ad-dressing of the Cats***

You've heard of several kinds of cat  
 And my opinion now is that  
 You should need no interpreter  
 To understand our character

You've learned enough to take the view  
 That cats are very much like you  
 You've seen us both at work and games  
 And learnt about our proper names  
 Our habits and our habitat  
 But how would you ad-dress a cat?

So first, your memory I'll jog  
 And say: A cat is not a dog

Now dogs pretend they like to fight  
 They often bark, more seldom bite  
 But yet a dog is, on the whole  
 What you would call a simple soul

The usual dog about the town  
 Is much inclined to play the clown  
 And far from showing too much pride  
 Is frequently undignified  
 He's such an easygoing lout  
 He'll answer any hail or shout

The usual dog about the town  
 Is inclined to play the clown

Again I must remind you that  
 A dog's a dog, a cat's a cat

With cats, some say one rule is true  
 Don't speak 'til you are spoken to  
 Myself I do not hold with that  
 I say you should ad-dress a cat  
 But always bear in mind that he  
 Resents familiarity

You bow, and taking off your hat  
 Ad-dress him in this form: "O' cat!"

Before a cat will condescend  
 To treat you as a trusted friend  
 Some little token of esteem

Is needed, like a dish of cream

And you might now and then supply  
Some caviar, or Strassburg pie  
Some potted grouse or salmon paste  
He's sure to have his personal taste  
And so in time you reach your aim  
And call him by his name

So this is this, and that is that  
And there's how you ad-dress a cat

A cat's entitled to expect  
These evidences of respect  
So this is this, and that is that  
And there's how you ad-dress a cat

## References

Theatre Under the Stars	<a href="http://www.tuts.com">www.tuts.com</a>
American Musical Theatre	<a href="http://www.theatrehistory.com">www.theatrehistory.com</a>
Internet Broadway Database	<a href="http://www.ibdb.com">www.ibdb.com</a>
Musicals.net	<a href="http://www.musicals.net">www.musicals.net</a>
Musicals101.com	<a href="http://www.musicals101.com">www.musicals101.com</a>
Broadway: The American Musical	<a href="http://www.pbs.org/wnet/broadway">www.pbs.org/wnet/broadway</a>
Andrew Lloyd Webber's Musicals	<a href="http://www.reallyuseful.com">www.reallyuseful.com</a>
The Rodgers and Hammerstein Organization	<a href="http://www.rnh.com">www.rnh.com</a>
PBS TeacherSource	<a href="http://www.pbs.org/teachersource">www.pbs.org/teachersource</a>
Playbill	<a href="http://www.playbill.com">www.playbill.com</a>
Talkin' Broadway	<a href="http://www.talkinbroadway.com">www.talkinbroadway.com</a>
Soundtrack Lyrics Source	<a href="http://www.stlyrics.com">www.stlyrics.com</a>
Glossary of Technical Theatre Terms	<a href="http://www.theatrecrafts.com">www.theatrecrafts.com</a>
Wikipedia	<a href="http://en.wikipedia.org">http://en.wikipedia.org</a>
Theatre on a Shoestring	<a href="http://upstagereview.org/Glossary.html">http://upstagereview.org/Glossary.html</a>
Arts Alive	<a href="http://www.artsalive.ca/en/eth/design">www.artsalive.ca/en/eth/design</a>
Theater Glossary	<a href="http://theater.about.com">http://theater.about.com</a>
CatsMusical.com	<a href="http://www.catsmusical.com">www.catsmusical.com</a>
Representative Poetry Online	<a href="http://eir.library.utoronto.ca/rpo/display/poem787.html">http://eir.library.utoronto.ca/rpo/display/poem787.html</a>
Cats (TV 1998)	<a href="http://www.imdb.com">www.imdb.com</a>
Cats Musical (Fan Site)	<a href="http://www.catbeing.com">www.catbeing.com</a>