

**PRODUCTION
GUIDE**

CATS

**Young Actors
Edition**

Music by:
Andrew Lloyd Webber

Based on “Old Possum’s Book of
Practical Cats” by: **T.S. Eliot**

**Andrew
Lloyd Webber**
for Young Actors

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THE REALLY USEFUL GROUP

www.reallyuseful.com



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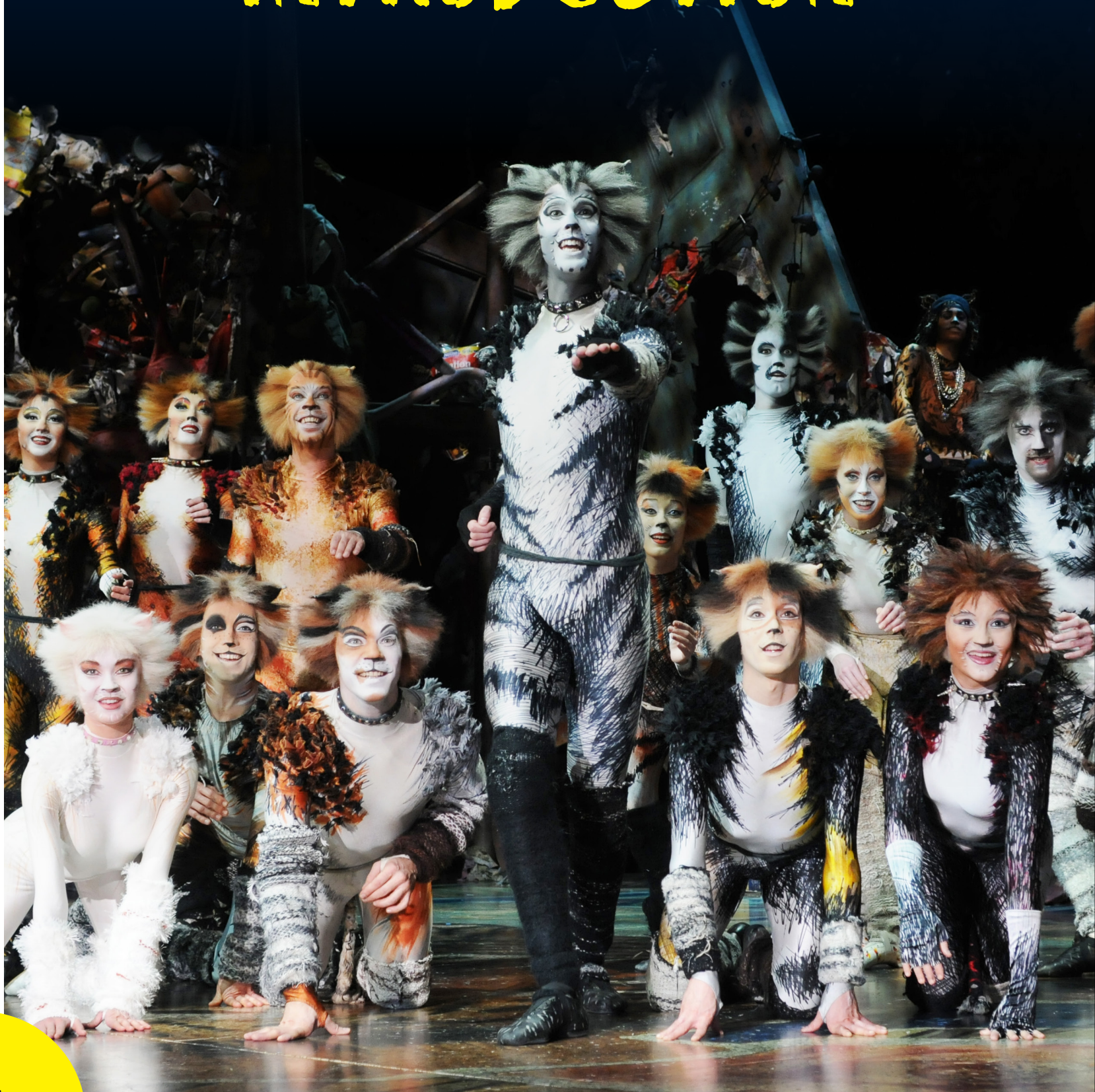


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PRODUCTION
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(Part I)

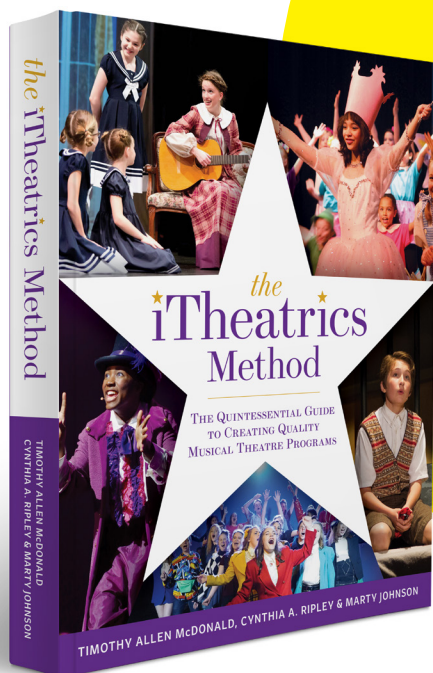
INTRODUCTION



Welcome to *CATS* Young Actors Edition

Musicals Adapted Just For You

➡ This is the first musical in the Andrew Lloyd Webber Collection specially adapted for young performers. This adaptation process includes editing each title to a school-friendly running time of approximately one hour, transposing the music into keys that match the needs of young voices, and creating resources designed to ensure that the process of putting on a musical is achievable on every budget and with every experience level.



The Adaptation Process

➡ iTheatrics collaborated with The Really Useful Group, who are incredibly knowledgeable about this show. For *CATS Young Actors Edition*, iTheatrics used the same successful adaptation process that they have created and tweaked over the past two decades. We start by adapting the show on paper, and after much back and forth, we workshop the show with young actors. By the way, this is the exact same process every West End or Broadway musical goes through. During the workshop process, we are working to ensure each show is achievable for a cast of young performers and that it remains true to the authors' intentions. The adaptation process also guarantees that the materials included with the licence for this show have been created based on the experiences and challenges discovered during the workshops. By making these efforts, we know your experience producing this musical with young people will be achievable, sustainable, and immensely rewarding.

The iTheatrics Method

➡ Over many years we have developed an approach to presenting a musical with young people that we call The iTheatrics Method. This method is based on best practices from the field in all areas of musical theatre production and is detailed in a textbook titled *The iTheatrics Method: The Quintessential Guide To Creating Quality Musical Theatre Programs*. The goal of the method is to ensure producing a musical with young people is educationally sound and meets the unique needs and challenges of developing minds and bodies.

Your Production Materials

This musical is licensed with resources designed to ensure your experience producing it with young people is achievable, sustainable, and rewarding.



Each Licence Includes the Following:

➡ **The Production Guide** walks you through the entire process of presenting this musical. The first section explores licensing, the history of the show, and the show's authors. The Production Guide also includes an overview of The Really Useful Group and iTheatrics, the creators of this adaptation. The Preproduction section of this guide details how best to prepare for your production and explores script analysis, the audition process, theatre design, and the rehearsal process. The final section, Production, includes the exact script your students will use, along with helpful notes and suggestions on directing, music, choreography, sets, props, costumes, lights, and sound cues.

➡ **The Student Vocal Book** is made up of an introduction and the vocal book music for the entire show. The first section is titled "The Theatre" and encourages your students to become familiar with the history of *CATS*. It guides students on how best to use their script, provides an overview of the rehearsal process, and includes a list of characters and a plot synopsis of the show. The second section of the book is the vocal book of the show. It's important to take the time to review the "The Theatre" section of the Student Vocal Book with your cast. By doing so, you will provide your students with the foundation and shared vocabulary necessary to successfully present this musical.

➡ **The Piano/Vocal Score** includes a piano reduction of the music for use during rehearsals or in performance should you choose not to use the Accompaniment Tracks. Also included is specific information for the music director detailing the style of the music and how best to approach teaching and shaping the music for this production.

➡ **Accompaniment Tracks** are recordings of the show's orchestrations performed without vocals and are designed to be used once the cast is comfortable with their vocal parts and during performances.

➡ **Vocal Tracks** are recordings of the show's songs performed by young singers and are designed to be used during rehearsals.

➡ **Choreography & Staging Videos** detail the choreography and staging for key numbers from the show.

➡ **Additional Resources** include downloadable audition sheet music, audition forms, a sound cue sheet, and more!

The Musical's Authors



John Swannell

➔ Andrew Lloyd Webber

is the composer of some of the world's best-known musicals, including *CATS*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* and *Sunset Boulevard*. His shows have been seen by over 400 million people in over 140 countries.

From the age of 17, when he first met Tim Rice (*Joseph and The Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*) Andrew dropped out of University and embarked on a career of writing and producing musicals. He never looked back and wrote *CATS* when he was just 32 years old.

When *Sunset Boulevard* joined *School of Rock – The Musical*, *CATS*, and *The Phantom of the Opera* on Broadway in February of 2017, Andrew Lloyd Webber became the only person to equal the record of four shows running concurrently, a record first set in 1953 by Rodgers and Hammerstein.

As a composer and producer, Andrew Lloyd Webber is one of an elite group of artists to have achieved EGOT status by receiving an Emmy®, four Grammys® (including Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass), an Oscar, and eight Tony Awards® (including the 2018 Special Tony for Lifetime Achievement in the Theatre). He won seven Oliviers and a Golden Globe, and his honors include the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, and the Kennedy Center Honor.

In addition to writing some of the best loved shows of all time he also owns six London theatres, including the Theatre Royal Drury Lane, and the London Palladium. He does not run these buildings for profit and is the only theatre owner to reinvest every penny of profits into his buildings.

Andrew is passionate about the importance of music in education, and the Andrew Lloyd

Webber Foundation has become one of Britain's leading charities supporting the arts and music. In 2016, the Foundation funded a major new national initiative that endowed the American Theatre Wing with a \$1.3 million, three-year grant to support theatre education opportunities for young people and public schools across the US. Across the UK and the US Andrew's Foundation has donated over \$25m to projects that focus on the enhancement of arts education and participation, improving access and increasing diversity across the arts, culture and heritage sector.

He was knighted by Her Majesty The Queen in 1992 and created a life peer in 1997. To mark his 70th birthday, HarperCollins published his bestselling autobiography, *Unmasked*, in March 2018.



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➔ Thomas Stearns ("T.S.") Eliot

was born in St. Louis, Missouri, on September 26th, 1888. He was educated at Harvard, at the Sorbonne in Paris, and at Merton College, Oxford. He settled in England in 1915 and taught briefly at two schools

before joining Lloyds Bank in London in their foreign and colonial department. His first volume of poems, *Prufock and Other Observations*, was published in 1917. *The Waste Land*, his most famous work, came out in 1922. In 1925, he left the bank to become a director of the publishing house of Faber. There have been several collected editions of his poetry and volumes of his literary and social criticism. T.S. Eliot also wrote a number of verse plays, the best known of which, *Murder in the Cathedral*, was commissioned for the Canterbury Festival of 1935. *Old Possum's Book of Practical Cats* appeared in October 1939. (Eliot had a great affection for cats, and 'Possum' was his alias among his friends.)

Four Quartets, generally regarded as his masterpiece, was first published as a single work in 1943. T.S. Eliot became a British citizen in 1927. He received many honors and distinctions, among them the Order of Merit and the Nobel Prize for Literature. He was awarded posthumously the 1983 Tony Award® for the book of *CATS*. He was also an Officier de la Légion d'Honneur. He died in London in 1965, and there is a memorial to him in Poets' Corner, Westminster Abbey.

Links to T.S. Eliot's work are located on page 370e.

The Really Useful Group and iTheatrics

➡ The Really Useful Group

The Really Useful Group is wholly owned by Andrew Lloyd Webber and exists to produce, license and promote his shows and music around the globe. The company represents Andrew's works in theatre, film, television, music publishing, recordings and all other forms of licensing.

Andrew's shows are regularly seen in many countries around the world and are performed on the stages of school halls and Broadway Theaters and everything in-between. The Really Useful Group's job is to ensure that whatever the production, the audience and the performers have the best possible time making and watching the show.

➡ iTheatrics

Founded in 2006 by educator and author Timothy Allen McDonald and headquartered in New York City, iTheatrics is the world's leading authority on musical theatre for young people. Every day, iTheatrics works to make theatre more accessible for students everywhere and, in turn, leads a dynamic and talented group of artists and educators who are changing the world through the transformative power of musical theatre. iTheatrics develops collections of musicals for leading musical theatre licensing agencies. Working with esteemed partners in the United States such as the President's Committee on Arts and the Humanities, New York City's Department of Education, the Kennedy Center, McGraw-Hill Education, and NBC Universal, iTheatrics develops and implements dynamic programs to build cost-effective and sustainable musical theatre programs in underserved schools. iTheatrics produces the now bi-coastal Junior Theater Festivals, the world's largest festivals exclusively dedicated to celebrating young people and student-driven musical theatre.



THE REALLY USEFUL GROUP



▲ Team iTheatrics at the 2020 Junior Theater Festival in Sacramento, CA.

CATS

PRODUCTION
GUIDE

(Part II)

PREPRODUCTION



Preproduction Overview

➔ **Preproduction** is everything that takes place prior to performing the show. These steps include script analysis, forming a creative team, holding auditions, conducting rehearsals, and designing and building (or procuring) costumes, sets, props, lights, and sound for your production. As the director and producer of this show, you must lead this process. Your first task in directing this musical is to become an expert on the show, and the best way to achieve this goal is by immersing yourself in the show's text.

The Show

Make Script Analysis Fun

➔ Before you hold auditions or begin the rehearsal process, it is important that you spend some time exploring the text of the show. During this part of the preproduction process, you will be conducting a detailed script analysis. While the term “script analysis” may seem daunting or off-putting to the creative mind, the step is necessary in the creative process. Our approach to script analysis is active, collaborative, and fun—despite the obvious disconnect between the words “analysis” and “fun.”

Find a Quiet Place

➔ Arm yourself with the script, a pencil, the vocal tracks, and a set of headphones. Now find the best place and time to read through the script. Find a quiet room with a comfy chair and good light. Ensure you will not be interrupted; remove or disable all distractions, especially those of a digital nature. Brew yourself a cup of tea or pour a cup of coffee. Relax into your comfy chair and take a moment to focus your mind with a few deep breaths. Once you're relaxed, picture your theatre in your imagination. It's moments before the beginning of the show, and the audience is seated and buzzing with excitement. Put on your headphones and turn to the first page of the script.

Done in an Hour

➔ This reading will only take you a little over an hour to complete because you are reading the show in real time. As you reach a song or music cue, play the vocal tracks. Picture the show in your mind's eye as you read and listen to the music. Don't worry about the “hows” or the “whys”; focus instead on all of the endless possibilities your mind can imagine. Now, set the script aside for a day or two.

Read Again

➔ After a day or two, listen to the music again, following along with the vocal book. This time, read with a director's mindset, paying attention to production aspects. Ask yourself questions: Which students might be a good match for certain roles? Is there a color palette that you associate with the show? What might the sets and costumes look like? Once again, ensure you have the time and space to complete this second reading without interruptions. Since you will be taking more detailed notes, this reading may take up to two hours.

Now, You're the Expert

➔ Once you have prepared and analyzed the script, you are ready to lead your team through the production process. There is still more work to do, and you will definitely want to spend more time with the script, but having completed these two readings, you are now ready for auditions and to hold your first production meeting with your creative team.



Auditions

1

Transparent Auditions

➡ With your initial script analysis complete, you are ready to conduct auditions. It is important to remember that the audition process can be quite intimidating, so your task is to make the process as friendly and transparent as possible. Transparency and friendliness foster a nurturing environment, which in turn creates teachable moments. Disappointed students who may not have been cast in the role they wanted are able to gain insight into the committee's casting decisions.

2

Hold an Audition Workshop

➡ Several weeks before conducting auditions, offer an audition workshop to all potential cast members. At this workshop, introduce the students to the show, teach them a song or two and a bit of achievable choreography. Your licence for this title features several downloadable resources, including audition sides that you may distribute to your students. The tone of this workshop should be playful and fun but still organised and structured. By holding an audition workshop, you are actively recruiting students for your program and ensuring those students will be better prepared and more successful in tackling the audition process.

3

Form an Audition Committee

➡ You will want to select an audition committee to help cast the show. This committee should include members of your creative team (the creative team is detailed on page 19), especially the music director and choreographer.

4

Sing First

➡ Organise students who are auditioning for the show into groups of twenty to thirty. Each group of students will audition together. It will take approximately an hour to audition each group, so schedule your students accordingly until everyone has an appointed time slot. Start the audition process by having students sing a section of a song from the show. This selection should be the same song the students learned during the audition workshop. Since you may have students at the audition who did not attend the workshop, take some time to teach and review the song with everyone using the Accompaniment Tracks. If a piano player (accompanist) is available, you can also encourage students to prepare sixteen bars (measures of music) from any song of their choice. Ideally, students will sing by themselves. If a student feels uncomfortable singing alone, allow them to sing with a friend. Work through the students one by one, encouraging the other students to hold their applause until everyone has sung. Using the form included in the digital resources, score each student's singing ability and indicate whether the student is appropriate for a principal role and therefore required to attend callbacks (a second round of auditions just for students who are being considered for principal roles). By having students audition in a group instead of privately, you are adding to the transparency of your audition process. This group approach encourages students to actively listen and evaluate while another student is singing. Once the students have each completed their song, congratulate them and encourage them to applaud one another's accomplishments.

Casting Suggestions

CATS Young Actors Edition is an excellent example of a true ensemble show. While there are many specific characters who have their own moments and/or songs in which to shine, all characters also become part of the ensemble during the rest of the show. When you are casting your production, it is important for the actors to be able to embody the characteristics noted below; however, it is equally important for the actors to have the ability to blend into the ensemble and not draw undue attention to themselves when they are not the main focus of the story.

The descriptions below are meant to guide your understanding of the characters and assist you in casting the individual roles. The actors don't have to completely fulfill every descriptive point for the character, but they should be able to meet the singing and dancing requirements. Included after each description is a list of production numbers that feature the character.

Character Descriptions for CATS Young Actors Edition

Munkustrap is responsible, brave, and levelheaded and often functions as the narrator of the group. He transitions easily from the leadership role, being front and centre, to fading into the group and giving focus and reverence to whoever needs it, especially to Old Deuteronomy. Cast a natural, charismatic leader in this role with a strong stage presence and great singing voice, as Munkustrap is one of the characters who sings the most throughout the show.

Munkustrap sings: "Jellicle Songs for Jellicle Cats," "The Naming of Cats," "The Old Gumbie Cat," "Old Deuteronomy," "Introduction to the Jellicle Ball," "Song of the Jellicles and the Jellicle Ball"

Jennyanydots (the Gumbie Cat) is a slightly frumpy house cat who is kind, doting, and motherly, but she is still able to command respect. While Jennyanydots may seem to be a bit lazy, she is able to whip the troops into shape and dance up a storm when required. Look for a strong actor, exciting dancer (there is a short dance break in her song), and solid singer to take on this fun character role. It is possible to cast a non-dancer in this role. In this case, simply have Jennyanydots oversee the dancing and strike simple poses as the other performers dance around her.

Jennyanydots sings: "Jellicle Songs for Jellicle Cats," "The Old Gumbie Cat," "Song of the Jellicles and the Jellicle Ball"

The **Gumbie Trio** consists of **Demeter**, **Bombalurina**, and **Jellylorum**. They sing with Jennyanydots during her number "The Old Gumbie Cat."

Demeter is a kind cat who is a bit on the shyer side. She is most comfortable when she's with her close friends, Bombalurina and Jellylorum. Together, the three make up the Gumbie Trio. While she doesn't demand attention from others, she has no problem singing and telling stories to anyone who will listen. Demeter leads some of the more difficult numbers and challenging harmonies in the show, so look for a great singer who is also a strong dancer for this role.

Demeter sings: "Jellicle Songs for Jellicle Cats," "The Old Gumbie Cat," "Introduction to Mungojerrie & Rumpleteazer," "Entry of Grizabella," "Song of the Jellicles and the Jellicle Ball," "Macavity: The Mystery Cat"

Bombalurina is an incredibly social cat! She has a big, bright personality that shines through at all times. She sings extensively throughout the show as one of the Gumbie Trio and the Macavity duet, so cast a great singer who can also provide the life-of-the-party energy that pairs nicely with Demeter's shyer nature.

Bombalurina: "Jellicle Songs for Jellicle Cats," "The Old Gumbie Cat," "The Rum Tum Tugger," "Entry of Grizabella," "Song of the Jellicles and the Jellicle Ball," "Macavity: The Mystery Cat"

Jellylorum is a motherly cat who seems to take care of the other cats, both older and younger. She is close to Asparagus and does her best to make sure he is comfortable and respected. Like the other two members of the Gumbie Trio, Demeter and Bombalurina, she has extensive solos, so cast a wonderful singer and actor in this role. Jellylorum does not need to be the strongest dancer – the most important aspect of this role is the singing.

Jellylorum sings: "Jellicle Songs for Jellicle Cats," "The Old Gumbie Cat," "Song of the Jellicles and the Jellicle Ball," "Gus: The Theatre Cat"

Show-Specific Design Suggestions

CATS Young Actors Edition

➡ Once you have read the script, listened to the recordings, and familiarised yourself with every aspect of this show, you are ready to start making decisions about the sets for *CATS Young Actors Edition*. Sets can be as detailed or as impressionistic as you would like. The set should invite the audience into the world of these characters and enhance the story. Communicate with your production team and consider all of your resources when making these decisions. One of the conditions of the licence is for your colleagues and/or students to take a unique approach to the design of the show. It offers an opportunity for another form of creative collaboration. This is a wonderful opportunity to explore a physical production of the show that is uniquely yours and your students. Why not consider a steam punk theme, or setting the show during London's Swinging Sixties? Just remember to not overwhelm your production with a set that is too large, expensive, or complicated - boundaries are freeing.

Unit Set

➡ Since *CATS Young Actors Edition* takes place in one location with no set changes, you should be using a unit set. A unit set is one stationary set used throughout an entire show. You can use the unit set as is or bring on smaller set pieces or décor to add for a specific scene. The most important point to consider when designing your unit set, and whatever secondary pieces you use, is consistency. If half of your design is very literal and the other half is more creatively abstract, the audience will be confused. Whatever direction you decide to take with your unit

set, it must include a large playing space for big groups and dancing and levels created by platforms, risers, or stair units to provide visual variety. As *CATS Young Actors Edition* is such a dance-based show, you should prioritise the large playing space to ensure there is room for all of the movement the story demands.

Design Elements

➡ When you are designing your set, remember to think theatrically. Where is the story taking place? It could be an abandoned railway station, a playground—any place in which you could imagine cats would gather. Your actors will be humans portraying cats, so the set should reinforce those proportions. Think of extra-large tires, tall fences, and other oversized items strategically placed throughout the stage. The more creative choices, the more fun for the cast and the audience. Your actors can use these oversized items as props throughout the show or they can simply stay put as set decoration. Additionally, you can place interesting entrances and exits in nooks and crannies to reflect the way real cats like to sneak around and appear suddenly. For example, if you have a tall platform upstage, put a “tunnel” underneath the platform so actors can enter and exit through the platform. Disguise a platform as a cardboard box and suddenly you have an additional level and another entrance to the stage. Remember, you can choose any setting you like for this show – an abandoned school, a shopping centre, or even a city park will work, so long as you have lots of staging options for your actors.





The Rehearsal Process

1

Creating a Rehearsal Schedule

Once auditions have been completed, the stage manager, director, music director, and choreographer will create a rehearsal schedule, taking into account any conflicts cast members may have. Start this rehearsal schedule by mapping out when and where rehearsals will take place and for how long. Ideally, more than one room will be available to you during rehearsals. This allows you to rehearse several different components at once. For example, the ensemble could be reviewing music with the music director while you are blocking a scene with the principals. It's helpful to note that it takes approximately one hour of rehearsal for every minute of performance. That means this musical, which has a running time of roughly one hour, will require approximately sixty hours of rehearsal.

2

The First Rehearsal

Once you have familiarised yourself with the vocal book, led at least one production meeting with your creative team, and set your cast, you are ready to begin rehearsals. At the first rehearsal, introduce your creative team to the cast, the cast to one another, and, finally, everyone to the show you are about to produce. It is important that you begin each and every rehearsal with a warm-up to focus the minds, voices, and bodies of your students. For the first rehearsal, select a warm-up activity that serves as an ice-breaker since your students may be a bit nervous and unfamiliar with each other.

3

Introductions

Once the warm-up is complete, introductions are in order. Encourage every member of the production team to introduce themselves to the group and share the role or function they are playing in the production. These introductions should involve the creative team, the cast, and students who are participating backstage or in other non-performance roles. By having each student speak out loud, including those serving in non-performance roles, you are improving their skills in public speaking and building their confidence.

4

Read the Plot Synopsis Out Loud and Teach a Section of Music

Assign a few students to read the plot synopsis out loud to ensure everyone understands the story of the musical. Next, teach the music for one of the group numbers, or if time is short, teach a section of a song. Once the students are comfortable with the music, teach the students some choreography from the show. This will get them up on their feet, and excited about the rehearsal process. Teaching some music and choreography should take a little over one hour. At the end of this rehearsal, distribute any paperwork (like the rehearsal schedule) and be sure to end on a positive note by congratulating everyone on their hard work or heralding a student who demonstrated excellent focus.

5

Teach the Music First

During the next set of rehearsals, focus on teaching the music. Start by teaching the larger numbers first, working your way to the smaller numbers, and, eventually, the solos. The Vocal Tracks included with your licence are designed to help you in this process. Before teaching a song, play the Vocal Track for the students. Next, select a few students to read the lyrics out loud. Gently guide pronunciation of any challenging words and be sure to provide definitions for words with which your students may be unfamiliar. If a piano player is available, have them teach the melody of the song in rhythm and add any harmonies. Now, sing the song with the Vocal Track to reinforce what your students have been taught. As the students become more comfortable, wean them away from the Vocal Track by having them sing with the Accompaniment Track. Remind your students to use good diction and healthy singing techniques. Don't forget to shape the music with dynamics. Once a song has been taught, it is ready to be choreographed or staged.

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PRODUCTION



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Overture

1

CUE:

Take cue from Director or Stage Manager.

A Allegro agitato **B** **C**

D **E**

Molto rit.

F Poco a poco accel. **G** Presto



Notes

MUSIC CUE

Track #1 – “Overture”

CUE – *Take cue from Director or Stage Manager.*

DIRECTING

Please note that these annotations will refer to the set as a junkyard to conform with the stage directions in the script. While you may not replicate a professional production's set, you can certainly still use a junkyard, or set the show in an entirely different place, like in a playground or on a ship.

LIGHTING

Before the overture begins, the house lights go to black. If you want to leave lights on the junkyard scenery, make sure they are at a low level with just a slight glow.

STAGING

Don't try to stage the overture. The overture is built to musically bring the audience into the world of the show aurally, not visually.

The Old Gumbie Cat 4

(MUNKUSTRAP, JELLYLORUM, DEMETER,
BOMBALURINA, JENNYANYDOTS)

CUE:

Segue from No. 3 – "The Naming of Cats"

Moderato – Colla voce

A MUNKUSTRAP: *(nostalgically with a sense of lost times)*

I have a Gum-bie cat in mind — Her

3
8
name is Jenn - y - an - y - dots — Her coat is of the

Rall.

6 
tab-by kind_ with tig-er stripes and leo-pard spots_ All

B A tempo

9
day she sits be - neath the stairs — or

11 



Notes

MUSIC CUE

Track #4 – “The Old Gumbie Cat”

CUE – *Segue from **No. 3 – “The Naming of Cats”***

DIRECTING

There is another shift in intention as the audience is introduced to the different Cats. The character Munkustrap often speaks directly to the audience and gives them important information.

STAGING

Jennyanydots, Munkustrap, and the trio of singers should cross downstage to become the clear focal point. The other Cats don’t need to go offstage, but they should move to less prominent places onstage for the first sections of this song.

STAGING

Jennyanydots lounges somewhere onstage. She acknowledges that the Cats are singing about her and really likes the attention, but she doesn’t feel she needs to do more than smile and wave at this point.

N

114



Skim - ble - shanks the

8 Skim - ble - shanks the rail - way cat the

116



cat of the rail - way train

8 cat of the rail - way train

O

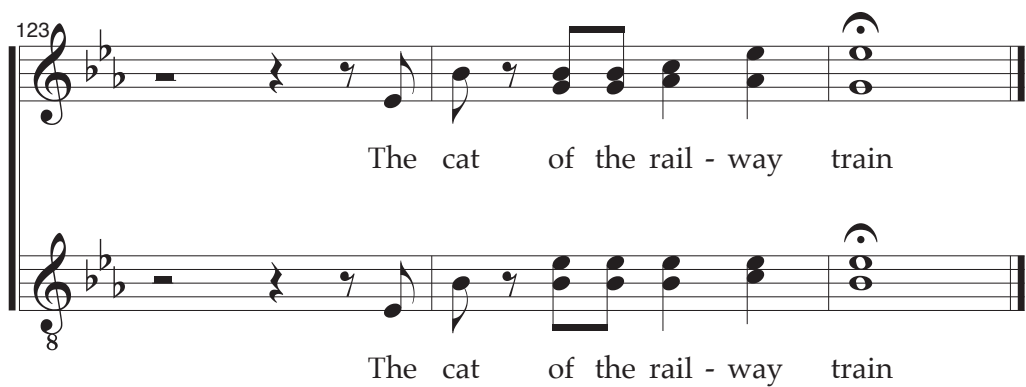
118

4 **Molto rall.**



cat of the rail - way train

123



The cat of the rail - way train

8 The cat of the rail - way train

DIRECTING

The Cats have assembled a train out of objects from the oversized props found in the junkyard. These objects aren't exact replicas of train parts, but they should be items that are the same basic shape so they look like a train. For example, they could use umbrellas for wheels, a torch for the headlight, etc.

STAGING

The train comes to life with movement. It doesn't need to actually travel around the stage, but if the wheels can turn and there is a small pulsing to all items, it will give the appearance of a moving train.

STAGING

The crash stops the song, and the makeshift train “explodes” as the prop pieces are SAFELY flung or carried back to their original locations, or even brought offstage.

Notes

Memory

(GRIZABELLA, JEMIMA)

18

CUE:

Segue from *No. 17 – "Magical Mister Mistofffeles"*

MUNKUSTRAP: Now 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.

(GRIZABELLA enters.
OLD DEUTERONOMY
encourages her to sing.)

Adagio 7 **Rit.** 4 (2nd time only)

Tempo **A** **GRIZABELLA:**

Mem - ory — turn your face to the

moon-light — Let your me-mo-ry lead you — op-en up en-ter

in. — If you find there the mean-ing of what

happ-i-ness is, — then a new life — will be - gin.



Notes

MUSIC CUE

Track #18 – “Memory”

CUE – *Segue from No. 17 – “Magical Mister
Mistoffelees”*

DIRECTING

Munkustrap's information here is both for the audience and for the Cats onstage. This is the moment they have been waiting for. The Cats are all looking at Old Deuteronomy and waiting to see what he will do.

STAGING

Grizabella slowly enters after Munkustrap's line. Everyone turns to look at her. Old Deuteronomy welcomes her and gives her the stage to say something before he speaks.

**PRODUCTION
GUIDE**

**Andrew
Lloyd Webber**
for Young Actors

CATS

Adapted by **Marty Johnson**

Production Guide Stock Text Written by **Timothy Allen McDonald**

Contributing Writer **Laura Jo Schuster**

Contributing Editors **Joseph Ayala** and **Marianne Phelps**

Layout and Design by **Kevin** and **Dani Johnson**

Production Guide Layout by **Steven G. Kennedy**

Music Layout by **Rob Rokicki** and **Daniel J. Mertzluft**

Music Supervisor **Lindsay Weiner Lupi**

Senior Managing Editor **Susan Fuller**

Production Photographs by **Alessandro Pinna**

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