

**APRIL 10 to MAY 6, 2012**

Music by ANDREW LLOYD WEBBER  
Based on *Old Possum's Book of Practical Cats* by T.S. ELIOT

## Enrichment Guide

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and  
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**Great-West Life**  
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*The whole point of doing something in theatre  
is to give the audience an experience  
they couldn't get from any other medium.  
If you aren't giving them that,  
you aren't really giving them anything.”*  
- **Andrew Lloyd Webber**

## ABOUT THEATRE CALGARY



The Max Bell Theatre in the EPCOR Centre for the Performing Arts – Home to Theatre Calgary  
Photo by David Cooper

In the 1940s, Dr. Betty Mitchell, a drama teacher at Calgary's Western Canada High School, inspired such loyalty and devotion in her students that they continued to study with her after graduating. Together they named themselves "Workshop 14" and became one of the country's finest amateur theatre companies. Two decades later, a second amateur group called the "Musicians' and Actors' Club" (MAC), composed of local business people, were staging short plays and excerpts from musicals in the old Isis movie house. MAC and Workshop 14 merged to become MAC 14 under the direction of Kenneth Dyba and mounted productions in a converted tractor house, later to be named The QR Centre. MAC 14 became Theatre Calgary, a fully professional theatre company, on July 1st, 1968.

Christopher Newton, formerly the Artistic Director of the Shaw Festival, was appointed the first Artistic Director for Theatre Calgary. A keen interest was expressed at this time to produce plays by Canadian playwrights; James Reaney's *The Three Desks* was produced during the first season, as were two others of Newton's works: *You Two Stay Here*, *The Rest Come With Me* and *Trip*. In 1971, Clark Rogers succeeded as Artistic Director, the very year a disastrous fire destroyed most of the company's archives. Harold G. Baldrbridge assumed the direction of the company in 1972, and for the next seven years presented a blend of national, international, contemporary, and classic works.

In 1977 Rick McNair joined Theatre Calgary as the director of Caravan, a touring theatre troupe that brought drama to the schools throughout Alberta. Caravan was renamed Stage Coach Players in 1979 and still exists in Calgary today as Quest Theatre, originally under the direction of Duval Lang. Mr. McNair was appointed Artistic Director for Theatre Calgary in 1979 and presented premiers by John Murrell, W.O. Mitchell, and Sharon Pollock. In 1984, Sharon Pollock became the fifth Artistic Director of the company and again a commitment to producing new Canadian work was re-established.

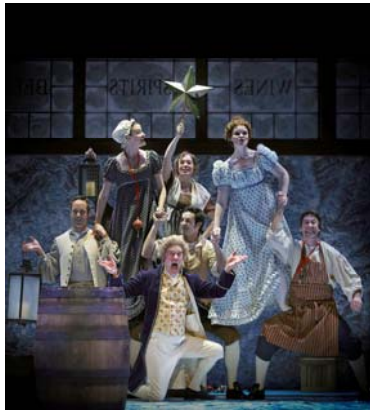
Martin Kinch succeeded as Artistic Director in 1985. During this time Theatre Calgary became the resident company of the state-of-the-art theatre in the Calgary Centre of Performing Arts (now known as the Epcor Centre for the Performing Arts). Designed in conjunction with Theatre Calgary, the Max Bell Theatre came to completion as a striking performance space. Every seat is within sixty feet from the stage so audiences can enjoy the kind of intimate rapport with the actors that serves to enhance the magical experience of live theatre.

In 1991, Brian Rintoul came to Theatre Calgary as Executive Producer. Mr. Rintoul had produced plays previously for Theatre Calgary in the QR Centre. In 1996, James Brewer was appointed Acting Artistic Director and Richard C. Dennison became the general manager. In 1997 Ian Prinsloo assumed the role of

Artistic Director. Prior to joining Theatre Calgary, Mr. Prinsloo was the co-founder of Orange Dog Theatre in Toronto.

In 1997, Tom E. McCabe, after a successful tenure on the Board of Directors, became General Manager (and later President). Prior to this, Mr. McCabe served as Executive Director of Tourism Alberta and held numerous positions over a 25-year career with the Bank of Montreal.

In September 2005, Dennis Garnhum was appointed the new Artistic Director. Over the past 6 years, Theatre Calgary has renewed its commitment to developing and producing new plays through FUSE: The Enbridge Play Development Program and has also nurtured and mentored a new generation of Alberta theatre artists through the FUEL Artist Development Program.



Curt McKinstry, Kendra Braun, Myla Southward, Tyrell Crews, Erin Breen, Graham Percy and Doug McKeag in *A Christmas Carol*, 2011.  
Photo by Trudie Lee



Jan Alexandra Smith in *LOST – A Memoir*, 2010.  
Photo by Trudie Lee



The company of *BEYOND EDEN*, by Bruce Ruddell, 2010.  
Photo by David Cooper

## **THE CAST AND CREATIVE TEAM**

### **THEATRE CALGARY**

Presents

### ***CATS***

Music by Andrew Lloyd Webber

Based on *Old Possum's Book of Practical Cats* by T.S. Eliot

First performance at the New London Theatre, London, May 11, 1981

Presented by Cameron Mackintosh and The Really Useful Theatre Co. Limited

Originally presented in America by The Shubert Organization, Cameron Mackintosh, The Really Useful Theatre Company and David Geffen

Original Broadway production directed by Trevor Nunn, Associate directed and choreography by Gillian Lynne, Designed by John Napier, Orchestration by David Cullen and Andrew Lloyd Webber.

### **CAST & CREATIVE TEAM**

Mungojerrie	Robert Allan
Tumblebrutus	Jak Barradell
Bombalurina (understudy Grizabella)	Lindsay Croxall
Coricopat	Michael Culp
Munkustrap	Colin deBourcier
Rum Tum Tugger	Tory Doctor
Skimbleshanks	John Edwards
Macavity	Kyle Haley
Sillabub	Sarah Higgins
Alonzo	Jason Huska
Etcetera	Alison Jantzie
Jellylorum	Laura Solilo
Demeter	Melanie McInenly
Gus/Growltiger	Kieran Martin Murphy
Tantomile	Katie Murphy
Cassandra	Leah Paterson
Bustopher Jones/Old Deuteronomy	Sam Plett
Victoria	Bryna Proskin
Grizabella	Cailin Stadnyk
Rumpleteazer	Ksenia Thurgood
Mister Mistoffelees	Devon Tullock
Jennyanydots	Cleopatra Williams
Jacques Lemay	Director
Elizabeth Baird	Musical Director
Lisa Stevens	Choreographer
Patrick Clark	Set & Costume Designer
Gerald King	Lighting Designer
Chris Jacko	Sound Designer
Kelly Goutsis	Stage Manager
Emma Brager	Assistant Stage Manager
Heather Rycraft	Assistant Stage Manager

## ABOUT THE COMPOSER – ANDREW LLOYD WEBBER



Andrew Lloyd Webber (2007)

Andrew Lloyd Webber is truly one of the most celebrated composers in recent history.

To date, he has been honoured with 7 Tonys, 3 Grammys, 7 Oliviers, an Oscar, a Golden Globe, 14 Ivor Novello Awards, a Richard Rodgers award for Excellence in Musical Theatre and the 2006 Kennedy Center Honours.

Born in 1948 into a musical family - his father, William Lloyd Webber, was a composer and Jean, his mother, taught piano. Remarkably, young Andrew was playing piano and violin by the age of five. When he was 11, Andrew had his first composition published.

While still a child, Webber experienced the magic of T.S. Eliot's collection of cat poems when his mother – a cat lover – read *Old Possum's Book of Practical Cats* to him. He recalls this as the time when he started to hear the music in the words.

Andrew met lyricist and author Tim Rice in 1965, and they co-wrote *The Likes of Us*. Although this work was not professionally staged till 2005, it served as the basis for a productive composer-lyricist partnership between the two.

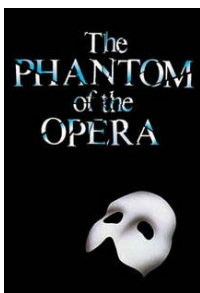
Their next effort was *Joseph and the Amazing Technicolor Dreamcoat* in 1968, beginning as a 15-minute cantata for a preparatory boy's school before expanding into a full musical. This was followed by their enormously successful *Jesus Christ Superstar* in 1971 and *Evita* in 1976, after which, Rice and Webber parted ways.

Andrew Lloyd Webber claims that the idea of staging T.S. Eliot's *Old Possum's Book of Practical Cats* as a musical first occurred to him while reading the collected poems during a transatlantic flight in 1972. *Cats* premiered in London on May 11, 1981 and on Broadway on October 7, 1982.

### On T.S. Eliot's Cat Poems:

*They're marvelous, marvelous poems.  
They're really about us.*  
– Andrew Lloyd Webber

With the opening of *Cats* on Broadway, Webber set a musical theatre record for being the first person to ever have three hit shows appearing on Broadway and London's West End at the same time. This is an achievement that only he has been able to match and eventually exceed.



Webber's next monster success came in 1988 with *The Phantom of the Opera*, starring his future wife, Sarah Brightman. They were married in March 1984 but they divorced early in 1990. *Phantom* overtook *Cats* as the longest running Broadway show in history in 2006.

In 1992, Andrew Lloyd Webber became Sir Andrew when he was knighted by Queen Elizabeth for his service to the arts. This honour was followed in 1997 with the granting of a peerage for his services to Music. He now has the right to sit in the British House of Lords.

Since then, he has been extremely busy with many projects, too numerous to list. In the past ten years, he has produced six major productions.

## NOTABLE WORKS BY ANDREW LLOYD WEBBER

<b>1965</b>	<i>The Likes of Us</i>
<b>1968</b>	<i>Joseph and the Amazing Technicolor Dreamcoat</i>
<b>1970</b>	<i>Jesus Christ Superstar</i>
<b>1975</b>	<i>Jeeves</i>
<b>1976</b>	<i>Evita</i>
<b>1979</b>	<i>Tell Me on a Sunday</i>
<b>1981</b>	<b>Cats</b>
<b>1982</b>	<i>Song and Dance</i>
<b>1984</b>	<i>Starlight Express</i>
<b>1986</b>	<i>Cricket</i>
<b>1986</b>	<i>The Phantom of the Opera</i>
<b>1989</b>	<i>Aspects of Love</i>
<b>1993</b>	<i>Sunset Boulevard</i>
<b>1996</b>	<i>Whistle Down the Wind</i>
<b>2000</b>	<i>The Beautiful Game</i>
<b>2002</b>	<i>Bombay Dreams</i>
<b>2004</b>	<i>The Woman in White</i>
<b>2006</b>	<i>The Sound of Music</i>
<b>2010</b>	<i>Love Never Dies</i>
<b>2011</b>	<i>The Wizard of Oz</i> (featuring the original songs by Harold Arlen and E. Y. Harburg from the film, with additional songs and music by Webber and Tim Rice)

## ABOUT THE ORIGINAL AUTHOR – T.S. ELIOT



T.S. Eliot in 1923 by Lady Ottoline Morrell

Poet, playwright and literary critic, Thomas Stearns Eliot was born on September 26, 1888 in St Louis, Missouri and died in London, England on January 4, 1965.

He was raised in America and attended Harvard, the Sorbonne in Paris and Merton College, Oxford. Eliot became a British citizen in 1927.

As a result of his birth and emigration, both the British and Americans claim Eliot to be one of their greatest national poets.

Eliot is best known for his poetic works; “The Love Song of J. Alfred Prufrock” (1917), *The Waste Land* (1922) and “The Hollow Men” (1925).

Additionally, his play, *Murder in the Cathedral* (1936) was a critical and financial success. In 1950, Eliot’s *The Cocktail Party* was honoured with the Tony Award for Best Play.

Eliot’s body of poetry - including *Old Possum’s Book of Practical Cats* - is rife with images and symbols that project the banality and emptiness of modern life. His educational background in philosophy and literary criticism is reflected in the many literary, biblical and historical allusions, as well as quotations from foreign languages and lines from popular songs and rhymes. It is for this reason that so many people find Eliot’s work both frustrating and rewarding to read.

‘Nam Sibyllam quidem Cumis ego ipse  
oculis meis vidi in ampulla pendere, et cum  
illi pueri dicerent: Σίβυλλα τί θέλεις;  
respondebat illa: ἀποθανεῖν θέλω.’

For Ezra Pound  
*il miglior fabbro*

*This dedication in The Waste Land is typical of Eliot’s writing and it demonstrates why he is sometimes so difficult to read. To honour his friend, he uses Latin, Greek, English and Italian.*

*Old Possum’s Book of Practical Cats* was published in 1939 and included Eliot’s original drawings on the cover and dust jacket. In 1983, eighteen years after his death, Eliot received a posthumous Tony Award for the book of Andrew Lloyd Webber’s *Cats*.

In January 1948, Eliot was honoured with the Order of Merit and eight months later, he was awarded the Nobel Prize for Literature.

If you visit Westminster Abbey, you will find a memorial to Eliot in Poets’ Corner immediately adjacent to those of Alfred Lord Tennyson and Robert Browning.

*A play should give you something to think about.  
When I see a play and understand it the first time,  
then I know it can't be much good.*

- T.S. Eliot

## NOTABLE WORKS BY T.S. ELIOT

### Major Poetry Collections

1917	<i>Prufrock and Other Observations</i>
1920	<i>Poems</i>
1922	<i>The Waste Land</i>
1925	<i>The Hollow Men</i>
1927 – 1954	<i>Ariel Poems</i>
1927	<i>The Journey of the Magi</i>
1930	<i>Ash Wednesday</i>
1931	<i>Coriolan</i>
1939	<b><i>Old Possum's Book of Practical Cats</i></b>
1945	<i>Four Quartets</i>



T.S. Eliot in 1934. Photographed by Lady Ottoline Morrell

A handwritten signature of T.S. Eliot in black ink. The signature is cursive and reads "T.S. Eliot".

### Plays

1926	<i>Sweeney Agonistes</i> (first performed in 1934)
1934	<i>The Rock</i>
1935	<i>Murder in the Cathedral</i>
1939	<i>The Family Reunion</i>
1949	<i>The Cocktail Party</i>
1953	<i>The Confidential Clerk</i>

from "The Addressing of Cats"

*You now have learned enough to see  
That Cats are much like you and me  
And other people whom we find  
Possessed of various types of mind.  
For some are sane and some are mad  
And some are good and some are bad  
And some are better, some are worse —  
But all may be described in verse.*

- T. S. Eliot - *Old Possum's Book of Practical Cats*

## MEMORABLE QUOTES FROM THE WORKS OF T.S. ELIOT



Drawing by Simon Fieldhouse

*In my end is my beginning.*

*Those who trust us educate us.*

*We shall not cease from exploration  
and the end of all our exploring  
will be to arrive where we started...  
and know the place for the first time.*

*It will do you no harm to find yourself ridiculous.  
Resign yourself to be the fool you are.*

*This is how the world ends:  
not with a bang but a whimper.*

*April is the cruellest month,  
breeding lilacs out of the dead land,  
mixing memory and desire,  
stirring dull roots with spring rain.*

*Genuine poetry can communicate before it is  
understood.*

*Humankind cannot bear very much reality.*

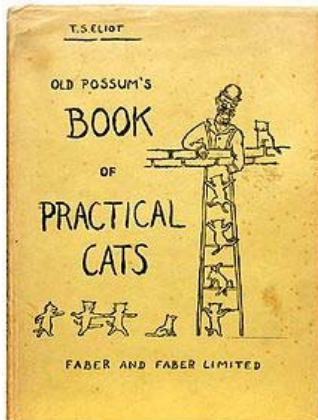
*Playwriting gets into your blood  
and you can't stop it.*

*At least not until the producers or the public  
tell you to.*

*Where is the Life we have lost in living?  
Where is the wisdom we have lost in knowledge?  
Where is the knowledge we have lost  
in information?*

*Every moment is a fresh beginning.*

## MORE FACTS ABOUT THE MUSICAL CATS



Cover of the first edition

The lyrics of Andrew Lloyd Webber's legendary musical are based on a collection of poems written by T.S. Eliot to entertain his godchildren.

When Andrew Lloyd Webber was just a child, he became fascinated with Eliot's cat poems through his mother who made a habit of reading *Old Possum's Book of Practical Cats* to him.

Webber began the process of setting the Eliot book to music in 1977. This was a dramatic departure from his usual process which involved having a lyricist creating the words after he had composed the music.

*Cats* premiered in London in 1981 and one year later on Broadway. Since then, it has been staged in over 25 countries and translated into 20 different languages.

*Cats* has the distinction of being the second-longest running show on Broadway (it was surpassed in 2006 by Webber's *Phantom of the Opera*). It ran for a record 21 years in London and 18 years on Broadway. It has been seen by close to 20 million people in the U.S. and Canada alone.

In 1982, the Grammy Award for Best cast Album was given to the original London production recording. One year later, it won the same award for its Broadway production. It also went on to sweep the 1983 Tony Awards.



*Cats* presented by Roma Musical Theatre in Warsaw, Poland, 2007.

Compared with most modern musicals, *Cats* is highly unusual as it is completely told through music and dance with virtually no spoken dialogue in between the songs. Lloyd Webber's score includes influences from a wide array of musical genres ranging including classical, pop, music hall, jazz, rock and electro-acoustic music as well as hymnal songs such as "The Addressing of Cats".

Eliot's widow, Valerie Eliot, not only gave Webber permission to use her husband's poems, she provided unpublished material, including poems and letters that were eventually incorporated into the musical, giving it a complete narrative structure. In total, three unpublished poems were incorporated into the libretto including the opening number – "Jellicle Songs for Jellicle Cats."

In the original West End production, Judi Dench was initially cast in the role of Grizabella. Due to an injury sustained during rehearsals prior to the opening, the role was subsequently taken over by Elaine Paige. The song "Memory" (originally to be sung by Geraldine Gardner in the role of the red cat Bombalurina) was then given to Paige.

When *Cats* had its final performance in London's West End on May 11, 2002, it was broadcast on a large screen in Covent Garden to accommodate fans who could not acquire a ticket.

## **PLOT SUMMARY** (Song titles are highlighted and underlined)

**Act I:** The setting – a junk yard where a tribe of **Jellicle Cats (Prologue)** come together once a year to celebrate their uniqueness. They explain in **The Naming of Cats** that they are each given three names: one by their owners, one that uniquely fits each cat's personality, and one that is so ineffable that each cat spends long periods of time contemplating it.

Munkustrap in his **Invitation to the Jellicle Ball** reveals that what makes Jellicle Cats so unique is that on one night of each year, one of them has the opportunity to be reborn and tonight, their leader Old Deuteronomy, will decide who will get the special honour of journeying to the Heaviside Layer and beginning a new life.

The cats proceed to tell their stories in the hope that he or she will be chosen. The first cat to compete for the honour is the **Old Gumbie Cat**, Jennyanydots who sleeps all day and then spends her nights teaching mice and insects crochet and how to play music.

The suave and sophisticated **Rum Tum Tugger** is next. He is a mischievous prankster.

**Grizabella, The Glamour Cat**, an unwanted late arrival, interrupts the activities. She is shunned because she left the tribe when she was young and beautiful and went on to explore the world and live a carefree and wild life style. Now she wants be accepted back as part of her old community.

The next cat to tell his story is the popular and likeable “25 pounder,” **Bustopher Jones**, who spends most of his time eating in English pubs. Loud noises and confusion remind everyone that the evil and villainous Macavity is on the loose.

All the cats hide except for the fun-loving and mischievous **Mungojerrie and Rumpelteazer** who are in the habit of competing with each other to see who can cause the most trouble and damage with their human owners.

**Old Deuteronomy** arrives and the Jellicle cats come out of hiding to continue with the celebration. Munkustrap entertains the old cat with the exciting story of **“The Awefull Battle of the Pekes and the Pollicies.”**

At the **Jellicle Ball**, Grizabella returns and pleads for a chance to be reborn. The other cats continue to shun her, but Old Deuteronomy is listening to the story of her **Memory**.

**Act II:** Old Deuteronomy informs the cats that the honour of being reborn will go to the one who has most appreciated **The Moments of Happiness** in his or her life.

Jellylorum tells the story of **Gus: the Theatre Cat** who in his prime was a truly great actor. Gus relives his glory days by telling the other cats about his memorable performance of **Growltiger's Last Stand**. He laments that the theatre is not what it used to be.

**Skimbleshanks, the Railway Cat** describes his efforts to ensure the ultimate efficiency and perfection at the train station and in the cars. Macavity, upset that he has not been invited to the celebration, shocks the tribe by abducting Old Deuteronomy.

Demeter and Bombalurina remind the other cats of all the crimes that **Macavity** is guilty of. The fiendish feline returns, disguised as Old Deuteronomy and then fights with Munkustrap and others.

During the battle, there is an explosion and Macavity is nowhere to be found. The cats despair of ever seeing Old Deuteronomy again.

Their only hope, suggests Rum Tum Tugger, is to ask the **Magical Mr. Mistoffelees** to help. The magnificently magical cat appears and he succeeds in bringing back the old cat.

Overjoyed that Deuteronomy has returned and can once again choose someone to be reborn, the Jellicle Cats celebrate.

Just as Old Deuteronomy is about to announce which cat will be reborn, Grizabella returns and sings a reprise of her **Memory** of how her life used to be.

The cats are touched and they approve of Old Deuteronomy's decision that it is she who should be given the honour of being reborn.

The old cat accompanies her as she ascends “past the Jellicle Moon and the Russell Hotel” on her **Journey to the Heaviside Layer**.

Morning approaches and the annual Jellicle celebration comes to a close but not before Old Deuteronomy provides the audience with proper instructions on **The Ad-dressing of Cats**.

## GRIZABELLA THE GLAMOUR CAT AND “MEMORY”



Grizabella as played by Elaine Paige  
in the 1998 film of *Cats*

Grizabella is a very old cat who had abandoned the Jellicles to explore the outside world. There, she became the Glamour Cat and led a carefree and wild lifestyle that raised a few cat eyebrows. When she returns, after many years, for the Jellicle celebration, she is old and disheveled and she is shunned by the other cats.

Her plaintive song “Memory” undoubtedly is the most moving of all the numbers in Webber’s production. Unlike most of the other numbers in *Cats*, the lyrics were not published in *Old Possum’s Book of Practical Cats* - because according to his widow, Valerie, Eliot thought Grizabella’s story was “too sad for children.” However an eight line fragment of a poem about her was discovered and Trevor Nunn, the director of the original production, immediately saw its potential. He states that:

"Here in eight lines, Eliot was describing an intensely recognizable character with powerful human resonances, while introducing the themes of mortality, and the past, which occur repeatedly in the major poems. We decided if Eliot had thought of being serious, touching, almost tragic in his presentation of a feline character, then we had to be doing a show which could contain that material, and the implications of it."

Once Andrew Lloyd Webber wrote the melody for “Memory,” Nunn created the lyrics using as inspiration, two T. S. Eliot poems - “Rhapsody on a Windy Night” and “Preludes.”

It is interesting to note that Tim Rice, Webber's long time lyricist partner, also wrote a “Memory” song but it was not liked as well as Nunn's version.

*Cat’s* most memorable song (pardon the pun) “Memory” has been covered by well over 150 vocalists including Barbra Streisand, Barry Manilow, Johnny Mathis, Judy Collins, Sarah Brightman, Celine Dion, and even Liberace.



1981 Barbra Streisand's  
*Memories* Album cover

## RHAPSODY ON A WINDY NIGHT by T.S. Eliot (1915)

*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 tooth-brush hangs on the wall,  
Put your shoes at the door, *sleep, prepare for life.*"

The last twist of the knife.

*Italicized words in red appear in some form in the lyrics  
of the song "Memory."*

## MEMORY

*Lyrics by Trevor Nunn, melody composed by Andrew Lloyd Webber, and inspired by the poems of T.S. Eliot.*

SILLABUB:

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

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:

Memory, 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

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

Burnt out ends of smoky days  
The stale cold smell of morning  
The street lamp dies, another night is over  
Another day is dawning

Daylight, I must wait for the sunrise  
I must think of a new life  
And I mustn't give in  
When the dawn comes  
tonight will be a memory too  
And a new day will begin

SILLABUB:

Sunlight, through the trees in summer  
Endless masquerading

GRIZABELLA AND SILLABUB:

Like a flower as the dawn is breaking

GRIZABELLA:

The memory is fading  
  
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

## INTERESTING FACTS ABOUT *OLD POSSUM'S BOOK OF PRACTICAL CATS*

On October 5, 1939, an initial run of 3,005 copies of *Old Possum's Book of Practical Cats* appeared in print featuring Eliot's own artwork on the cover and dust jacket.

For a time, Eliot's *Old Possum's Book of Practical Cats* was the author's least admired work. Burton Raffel, an Eliot specialist, wrote that the book was "pleasant, inoffensive and unremarkable " and not consistent with the body of work worthy of a Nobel Prize Laureate.

The writing of the poems in *Old Possum's Book of Practical Cats* occurred over a period of time. Eliot wrote the cat poems for his godchildren, Tom Faber and Alison Tandy, for special occasions such as birthdays. They were later collected and published in one volume. Eliot presented the poems as being written by "Old Possum." Eliot's good friend, Ezra Pound is credited with giving him that nickname.

In his letters to his godchildren, Eliot wrote about the importance of providing appropriate names for cats. Eliot's own cat was given the very special name of Jellylorum – a name that Andrew Lloyd Webber gave to one of the main characters in *Cats*.

These letters eventually became the basis for the poem "The Naming of Cats" which he sent his godchildren in 1936.

In 1948, Eliot rejected an offer from Walt Disney who wanted to make an animated film of his *Old Possum* cat poems. Eliot believed that his cats were street cats and he feared that Disney would make them too cute.

Eliot's widow, Valerie Eliot, recalls that whenever her husband was not feeling well or was having trouble falling asleep, he would often whisper parts of *Old Possum's Book of Practical Cats* to himself.

## POSSIBLE ORIGINS OF ELIOT'S NAMING OF CATS

<b>Jellicle Cats</b>	Derived from "jea' little cat" which is Old English for "dear little cat"
<b>Pollicle Dog</b>	A slurring of "poor little dog"
<b>Bombalurina</b>	Conflation of <i>bomba</i> (form of Latin music) and <i>ballerina</i> and/or <i>luring</i>
<b>Cassandra</b>	In Homer's <i>Iliad</i> , Cassandra, a princess of Troy, could see the future but was cursed in that no one ever believed her.
<b>Demeter</b>	In Greek mythology, she is the goddess of agriculture and grain.
<b>Deuteronomy</b>	A book in the Old Testament
<b>Grizabella</b>	<i>Grizzle</i> can mean <i>grayish</i> or <i>disheveled</i> . <i>Bella</i> means <i>beautiful</i> .
<b>Gus</b>	Short for <i>asparagus</i> but may also refer to <i>Augustus</i> which means <i>great</i> .
<b>Macavity</b>	Sherlock Holmes' archenemy is the evil Professor Moriarty.
<b>Mistoffelees</b>	This magical and resourceful cat's name is a word play on Mephistopheles - the devil in Marlowe's tragedy, <i>Doctor Faustus</i> .
<b>Tumblebrutus</b>	Tumbling brute
<b>Victoria</b>	Queen Victoria ruled the British Empire from 1837 to 1901.

## WHO'S WHO AMONG THE CATS

### Cats competing to be reborn

<b>Jennyanydots</b>	the "Old Gumbie Cat"
<b>Rum Tum Tugger</b>	a playful tom cat
<b>Bustopher Jones</b>	a 25-pounder who loves to eat and drink at pubs and clubs
<b>Gus</b>	the Theatre Cat
<b>Skimbleshanks</b>	the "Railway Cat"
<b>Grizabella</b>	the Glamour Cat

### Other Jellicle Cats

<b>Victoria</b>	young cat who introduces the Jellicle Ball
<b>Demeter</b>	a skittish cat
<b>Bombalurina</b>	informs the audience of Macavity's crimes
<b>Munkustrap</b>	the narrator. He explains why Jellicle cats meet once a year.
<b>Old Deuteronomy</b>	wise old leader of the Jellicle cats
<b>Mungojerrie &amp; Rumpelteazer</b>	playful pranksters & cat-burglars
<b>Jelkylorum</b>	cares for the kittens and is a good friend to Gus
<b>Mr. Mistoffelees</b>	the magical conjuring cat
<b>Macavity</b>	the evil cat who abducts Old Deuteronomy
<b>Coricopat</b>	the twin to Tantomile
<b>Tantomile</b>	the twin to Coricopat. Both cats have psychic senses.
<b>Alonzo</b>	a tabby tom cat
<b>Etcetera</b>	tabby kitten and fan of Rum Tum Tugger
<b>Cassandra</b>	a mysterious Abyssinian cat
<b>Sillabub</b>	a kitten

## MUSICAL NUMBERS IN CATS

### Act I

Overture  
Prologue: 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  
The Awefull Battle of the Pekes & the Pollicles  
The Song of the Jellicles  
The Jellicle Ball  
Grizabella, The Glamour Cat (Reprise)  
Memory – Grizabella

### Act II

The Moments of Happiness  
Gus: The Theatre Cat  
Growltiger's Last Stand  
Gus: The Theater Cat (Reprise)  
Skimbleshanks: The Railway Cat  
Macavity – the Mystery Cat  
Macavity Fight  
Mr. Mistoffelees  
Memory/Daylight  
Jellicle Choice  
Memory (Reprise)  
Journey to the Heaviside Layer  
Finale: The Ad-dressing of Cats

## GLOSSARY OF UNFAMILIAR WORDS AND NAMES USED IN THE SONGS

If you read any of T.S. Eliot's poetry, you will find that he cannot help himself when it comes to showing off his vast learning and reading – even in poems intended for children. Here are just a few of the many allusions and names that Eliot drops in his *Old Possum* cat songs:

### "THE OLD GUMBIE CAT"

In this song, we hear about Jennyanydots who tries to teach mice and insects how to be useful. She has even taught beetles to perform a Tattoo which is an outdoor military exercise often presented as evening entertainment.

### "THE RUM TUM TUGGER"

This song, describing the finicky Rum Tum Tugger, contains some British colloquialisms that may not be familiar to North American audiences:

a flat is what the British call an apartment suite

a larder is a pantry or closet used to store food

### "BUSTOPHER JONES: THE CAT ABOUT TOWN"

Bustopher Jones is not skin and bones. This 25 pounder (10 kilo) cat spends his time frequenting pubs and eating establishments all over London.



Brummell from a miniature portrait

He is referred to as the St. James Street cat. This is a ritzy area in London with many expensive shops.

He is also called the Brummel of cats. Beau Brummel (George Bryan 1778-1840) was a famed English dandy. It is said that it took him four hours to dress every day and that he shined his boots with champagne.

Senior Educational and Joint Superior Schools are references to private clubs whose members generally disagreed with each other on educational theories.

Fox's, Blimp's, Stage and Screen, Pothunter's, Drones, Siamese, Glutton, and Tomb are all London eating establishments and clubs.

The song ends with a reference to Bustopher wearing white spats in Pall Mall. Spats are an elegant shoe covering and the Pall Mall is the broad and fashionable avenue that extends from Trafalgar Square to Buckingham Palace.

### "MUNGOJERRIE AND RUMPELTEAZER"

These two mischievous cats make their home in Victoria Grove and are well known in Cornwall Gardens, Launceston Place and Kensington Square. These are all popular areas in London noted for, among other things, their gardens.

One of the cats' practical jokes is hiding the Woolworth pearls. Woolworth's was an international retail chain popular in the late nineteenth century and which operated in Britain till 2009.

## "OLD DEUTERONOMY"



Queen Victoria 1897

It is said that Old Deuteronomy has lived a long time and that he was famous well before the accession of **Queen Victoria** to the throne. Victoria (1819 – 1901) was crowned in 1837. Eliot's cat poems were published in 1939. That would make this ancient feline at least 102 years old – not bad considering that the average life span of cats is 12 to 15 years.

The cats sing of the how surprised people are when they see Old Deuteronomy's "placid and bland **physiognomy**" as he sits on the **vicarage wall**. Physiognomy is the pseudo-science of determining what a person's character is like by studying his or her facial features. A vicar is a priest or minister of a church.

**Lorries** are trucks.

**Fox and French Horn** is another London pub.

## "THE AWEFULL BATTLE OF THE PEKES AND THE POLLICLES"

Eliot was deliberate in his spelling of "awefull" in the title of this song. It is frequently misspelled as "awful" by editors.

The pekes and the pollicles are two different breeds of dogs who are **implacable** foes. *Implacable* means that it is impossible to have peace between the two groups.

The pipers play "**When the Blue Bonnets Come Over the Border**." This is a reference to a Scottish jig. *Blue bonnets*, by the way, is a euphemism for the Scots.

**The Underground** is a reference to the London subway system.

## "THE SONG OF THE JELICLES"

"Jellicle cats are merry and bright/And pleasant to hear when we **caterwaul**." Not likely. A *caterwaul* is the distinctive cry or screech that cats in heat often make.

The Muses: Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, and Melpomene



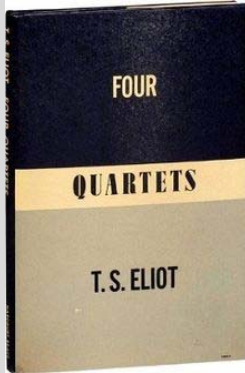
Drawing of a sarcophagus - Louvre Museum 1888

These cats also know how to **jig and gavotte**. These are lively dances. The *gavotte* originated in France and is danced to music in quadruple time.

The cats rest during the afternoon to preserve their **terpsichorean** powers. Terpsichore is one of the Nine Greek Muses. She is the source of inspiration for dancing and choral song.

## "THE MOMENTS OF HAPPINESS"

Most of the production numbers in this musical are taken directly from *Eliot's Old Possum's Book of Practical Cats*. One exception is this number which is spoken by Old Deuteronomy. This song was taken from the second part of Eliot's *Four Quartets*:



American Edition of Four Quartets  
<http://pictures.abebooks.com/ROYALBOOKS/1341891983.jpg>

*The moments of happiness—not the sense of well-being,  
Fruition, fulfilment, security or affection,  
Or even a very good dinner, but the sudden illumination—  
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. I have said before  
That 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*

**ineffable** is a word that describes that which cannot be described in words.

## "GUS: THE THEATRE CAT"



Henry Irving, as Hamlet  
(1893) *The Idler* magazine

In his prime, Gus acted with **Irving** and with **Tree**. **Sir Henry Irving** (1838-1905) was a famed English thespian. He was the first actor ever to be granted a knighthood. Interestingly enough, it is believed that **Bram Stoker**, who in 1906 published a biography of Irving, based many qualities of his *Dracula* on Irving.

**Sir Herbert Bearbohm Tree**, (1853-1917) another legendary English actor, has the distinction of being the first actor to appear in a Shakespeare film - *King John* (1899). In 1904, he established the Royal Academy of Dramatic Art.



Tree as depicted by  
*Vanity Fair* in 1890.

In recalling his glory days, Gus claims that in the "**pantomime** season, [he] never fell flat." This is a reference to raucous comic plays for families, filled with stock characters & clowns and broad theatricality. Pantomimes (or "pantos") are frequently performed from mid-December through January.



Whittington and his Cat (1808)  
*New Wonderful Museum and  
Extraordinary Magazine*, London.

He also claims to have been **Dick Whittington's** cat's understudy. According to English folklore, Dick Whittington was a poor boy who, through the help of his ingenious cat, becomes very wealthy and eventually the Lord Mayor of London. The story was often performed in pantomime.

If you give Gus a "toothful of gin," he will tell you about playing a part in **East Lynne**. This is a reference to a novel written in 1861 by Ellen Wood. The book was enormously popular and was adapted many times for the theatre. In it, a young refined woman leaves her husband for another man who in turn, leaves her. She bears his illegitimate child and then returns to his household disguised as a servant.

## "SKIMBLESHANKS, THE RAILWAY CAT"

Skimbleshanks the Railway Cat is a perfectionist.

As the passengers sleep, their train passes through Crewe, Carlisle, Dumpeys and Gallowgate.

These are all towns and villages situated close to the Thames River



Skimbleshanks (Reed Jones)  
original Broadway cast of Cats

## "MACAVITY: THE MYSTERY CAT"

Macavity is the villainous cat who abducts Old Deuteronomy. He is the bafflement of Scotland Yard and Flying Squad's despair. *Scotland Yard* is prime police investigation unit in all of Great Britain. The *Flying Squad* is a special police unit similar to North American SWAT teams.

Macavity's ability to levitate (float on air) would make a fakir stare. A *fakir* is a Muslim or Indian religious figure who performs feats of endurance such as lying on a bed of nails and who also creates illusions that look like magic.

The Jellicle cats consider Macavity to be the Napoleon of Crime. It is believed that Eliot chose to name this cat Macavity because it is similar to the name Moriarty – Sherlock Holmes' mortal enemy. Holmes also refers to Moriarty as the *Napoleon of Crime*.

*"I have done a new cat modeled on the late Professor Moriarty, but he doesn't seem very popular; too sophisticated perhaps."*

- T.S. Eliot in a letter to Frank Morley

## "MR. MISTOFFEELES"

Mr. Mistoffelees is the conjuring cat. Conjuring, in the most positive sense, means to be able to perform magical tricks. It may also mean: having the ability to summon spirits. His name is a play on the name Mephistopheles – the devil in Christopher Marlowe's *Doctor Faustus*. However, in *Cats*, Mistoffelees is not a sinister character at all. In fact, he is a hero for bringing back Old Deuteronomy.

We are told that Mr. Mistoffelees will defy examination and be sure to deceive you again when he performs feats of prestidigitation and legerdemain. Prestidigitation is the skill of performing sleight of hand or magic tricks, requiring skilful dexterity. For example - juggling. *Legerdemain* is considered a synonym of prestidigitation in that it refers to sleight of hand tricks which involve deception or trickery.



Mephistopheles flying over  
Wittenberg, (lithograph by Eugène  
Delacroix)

## UP, UP, UP - TO THE KENNELLY-HEAVISIDE LAYER

The plot of Andrew Lloyd Webber's *Cats* centers on a group of very special felines who come together once a year to celebrate and to have one of their numbers ascend into the Kennelly-Heaviside layer to be reincarnated into a new life. None of this appears in *Old Possum's Book of Practical Cats*. Webber hit upon this plot direction when he came across a letter written by T.S. Eliot in which he describes "a coherent, albeit incomplete structure for an evening" of entertainment featuring Old Possum's poems. According to Webber, Eliot "proposed that eventually the cats were to go 'Up, up, up past the Russell Hotel, up, up, up to the Heaviside Layer,' a kind of heaven to which a worthy cat might be transported."

What follows is a Wikipedia article on this very special layer in the earth's atmosphere

([http://en.wikipedia.org/wiki/Heaviside\\_layer](http://en.wikipedia.org/wiki/Heaviside_layer)):

The **Kennelly–Heaviside layer**, named after Arthur Edwin Kennelly and Oliver Heaviside, also known as the **E region** or simply the **Heaviside layer**, is a layer of ionised gas occurring between roughly 90–150 km (56–93 mi) above the ground — 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, 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 shown by British scientist Edward V. Appleton, for which he received the 1947 Nobel Prize in Physics. In 1925, Americans Gregory Breit and Merle A. Tuve first mapped its variations in altitude.

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. In the musical, one cat is chosen each year by Old Deuteronomy to go to the Heaviside Layer and begin a new life. In the song "The Journey to the Heaviside Layer," it is stated that the Heaviside Layer is "past the Russell Hotel" and "past the Jellicle moon," indicating that it is very far away and difficult to access.

Eliot also refers to the "Heaviside Layer" in his play *The Family Reunion* which explores issues around the afterlife, heaven and hell.

## QUOTABLE NOTABLES ON CATS

*"As every cat owner knows, nobody owns a cat."*

- **Ellen Perry Berkeley**

*"Time spent with cats is never wasted."*

- **Sigmund Freud**

*"It is difficult to obtain the friendship of a cat. It is a philosophical animal...one that does not place its affections thoughtlessly."*

- **Theophile Gautier**



*"Cats were put into the world to disprove the dogma that all things were created to serve man."*

- **Paul Gray**

*"Curiosity killed the cat, but satisfaction brought it back."*

- **Eugene O'Neill**

*"Practical cats, dramatical cats,  
Pragmatical cats, fanatical cats,  
Oratorical cats, delphicoracle cats,  
Skeptical cats, dispeptical cats. . ."*

- **T.S. Eliot**

*"Dogs come when they're called;  
cats take a message and get back to you later."*

- **Mary Bly**

*"How we behave toward cats here below  
determines our status in heaven."*

- **Robert A. Heinlein**

*"If a dog jumps in your lap,  
it is because he is fond of you;  
but if a cat does the same thing,  
it is because your lap is warmer."*

- **Alfred North Whitehead**

*"We are fascinated by cats, for a multitude of reasons, but perhaps most of all because in a mysterious way they allow us more clearly to see ourselves."*

- **Trevor Nunn**

*"Beware of people who dislike cats."*

- **Irish Saying**

*"A cat has absolute emotional honesty:  
human beings, for one reason or another,  
may hide their feelings, but a cat does not."*

- **Ernest Hemingway**

*"I love cats because I enjoy my home;  
and little by little, they become its visible soul."*

- **Jean Cocteau**

*"I believe cats to be spirits come to earth. A cat, I am sure, could walk on a cloud without coming through."*

- **Jules Verne**



*"I like pigs. Dogs look up to us. Cats look down on us. Pigs treat us as equals."*

- **Sir Winston Churchill**

## READING LIST – BOOKS RELATED TO CATS

<a href="#"><u>Lilian Jackson Braun</u></a>	Any of the <i>The Cat Who ...</i> books <i>The Cat Who Knew Shakespeare</i>	(novel 1988)
Dr. Sharon Eisen & Linda Francese	<a href="#"><u>Cat Tales</u></a>	(anthology 2010)
T.S. Eliot	“Lovesong of J. Alfred Prufrock”	(poem 1915)
Emily Fragos (Editor)	<a href="#"><u>The Great Cat: Poems About Cats</u></a>	(anthology 2005)
Harold Konstantelos	<a href="#"><u>Three Wise Cats: A Christmas Story</u></a>	(novel 2009)
Shirley Rousseau Murphy	<a href="#"><u>Cat Striking Back</u></a>	(novel 2009)
Edgar Allan Poe	“The Black Cat”	(short story 1843)
Clea Simon	<a href="#"><u>The Feline Mystique:</u></a> On the Mysterious Connection Between Women and Cats	(non-fiction 2003)

## VIEWING LIST – FEATURE FILMS RELATED TO CATS

<a href="#"><u>Cats: Caressing the Tiger (National Geographic)</u></a>	(1991)
<a href="#"><u>The Aristocats</u></a>	(1970)
<a href="#"><u>Cats</u></a> (the musical on film)	(1998)
<a href="#"><u>Cats &amp; Dogs</u></a>	(2001)
<a href="#"><u>Cats &amp; Dogs: The Revenge of Kitty Galore</u></a>	(2010)
<a href="#"><u>Garfield</u></a>	(2004)
<a href="#"><u>Puss in Boots</u></a>	(2011)
<a href="#"><u>That Darn Cat!</u></a>	(1965) (1997)

Films which feature or include T.S. Eliot as a character:

<a href="#"><u>Midnight in Paris</u></a>	(2011)
<a href="#"><u>Tom &amp; Viv</u></a>	(1994)