

What's a Jellicle cat?

Feline,..... fearless faithful and true to others who do
What's Jellicles?

♪ ♪

Jellicles do and Jellicles can
Jellicles can and Jellicles do
Jellicle cats and Jellicle chants
Jellicles old and Jellicles new
Jellicle song and Jellicle dance

♪ ♪

Andrew Lloyd Webber

: Really, none of us knew what we had.

Except that we all thought that we have something very extraordinary.

And if you think back to 1981, I had never really had a success out side
of my work with Tim Rice apart from a couple of short pieces like "Tell me
on a Sunday"

Gillian Lynne (stage director & choreographer)

: I staged the show and choreographed it in absolutely record time.

I mean, I think we had something like five and a half weeks.

We were so up against it for time it was a very hard show to get the kids through
the first time. I don't think we thought about whether we would be a hit or
not. We were just praying we could even open

Webber: Trevor Nunn was the head of the Royal Shakespeare Company and there'd never
really been a dance show in England and it was poetry being set to music
with dance. I mean, it looked like a recipe for disaster

in 'Parkinson' 1981:

MC : The stage is not going to be full of people dressed like cats like a little
pantomime, is it?

Webber: Oh, no, no, absolutely not!

in 'On the town' 1981

MC : So it's not going to be a children's musical about pussy cats.

Webber : No, not at all.

Gillian : That's the exciting thing about the show. It won't be a Jazz show.

It won't be a balletic show. It won't be a modern dance show. It will be all these things.

We hope and also something that we'd never done before. It's an adventure.

Webber : And all the other cats Jellicles, you see. This is made clear in one of the unpublished poems

a woman : But the all the other cats are Jellicle as well.

Webber : All cats are Jellicle cats fundamentally, you see, dogs are Pollicle dogs. And cats are Jellicle cats.

Gillian : She's saying, the man was wonderful when he made love to me, but I hated him. This is awfully so,....

Webber : I think that the real moment of truth came when a paying public first saw a cat. Because, either that was going to be one of the biggest moments of legendary *bathos ever seen in the history of theater. Or it was going to beit would work. * bathos=depth 頓降法

And luckily, luckily, it worked. And I remember all those kids saying, What are we doing here

Elaine Paige

: *Cavorting about his cats, you know.

* 跳ね回る

Webber : Just before they went on

Elaine : Were we going to get away with this?

in 'Omnibus' 1981

MC : But first tonight we'll be looking at 'CATS', the dance musical of that name at the New London Theater in Drury Lane. It's based on T. S. Eliot's "Old *Possums' book of practical Cats' * フクロネズミ

The music is by Andrew Lloyd Webber. The director is Trevor Nunn and the choreographer is Gillian Lynne.

The show opened rather shakily, as a matter of fact, because it took a lot of the critics by surprise.

Elaine : Eventually I think one realized on the opening night that it all came together.

MC : The response was such that you thought!?

Elaine : Yes, I think we are involved in something rather ingenious and rather special.

Webber : Trevor Nunn was terrifically helpful on everything to do with the choice of text and everything we used. Because obviously with his knowledge in the straight theater as it were, he was able to bring something to the party that I think probably other directors would not have done. And of course, Gillian really is the most experienced choreographer British theater has ever produced.

♪ ♪

All in CATS : Then we gave one flash of his glass-green eyes
and the signal went 'all clear',
they'd be off at last for the northern parts of the northern
hemisphere.

Gillian : I came to work on it because Andrew rang me up and said
"Can you get on a plane immediately and come and talk to David
Mallet myself? And then he explained to me about it. I didn't believe
it would happen, frankly. Because it seemed like it was going to be in
a rush and after 16 years, I think they can't be suddenly going to rush
this through.
And so I didn't take it seriously until I got home.

Since opening in June 1981 in London, CATS has become
the longest running British musical in the world.
It has been seen by over 48 million people in 20 countries
In 1997, work began filming this most famous of shows

♪ ♪

Tigger : 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

All : The Rum Tum Tugger is a curious cat

Tugger : And there isn't any call for me to shout it.

All : for he will do as he do do.

Tugger : And there's no doing anything about ooh-ow-out it.
 No. So you catch me in it right up to my ears
 and you put it away on the larder shelf

All : The Rum Tum Tugger is artful and knowing
 The Rum Tum Tugger

Tugger : doesn't care for a cuddle.
 So I'll leap on your lap in the middle of your sewing
 'cause there's nothing I enjoy like a horrible muddle. ♪

Director : Cut!

Webber : And a joy for me, of course, because I'm working for the first time
 with a proper orchestra. I don't mean we've had the bad orchestra in the
 theater, you know, but a big one, which CATS could often do with.
 Great excitement. It was new ground. ♪ ♪ ♪
 The music's been re-recorded. It's been recorded from scratch
 for this production. And in places it has a much bigger orchestra than
 we had originally, like 'the Jellicle Ball' or 'Memory', which is a great
 joy for me. But it's marvelous to have a chance of working now.
 Of course, it was 17 years old. And now we're able to work with some more
 recent electronic instruments and things.
 It has been great fun!

Simon lee (musical director and conductor)
 : In order to be some kind of definitive CATS, this is,has musically
 become an *amalgam of various versions of the show. * 混合・融合
 One of the very points of CATS is that it's written in so many different
 musical styles.

Nigel Wright (music co-producer)
 : We've been through the show, and decided where it needs to be big, it's big.
 Where it needs to be small, it's small. Whereas before, where it needed
 to be big, it was as big as a 16-piece could be.

But now when it's big, it's a 90-piece, it's a big orchestra.

OK. Let's start 'Memory'. Is Sylvia down there? [--- Yes.]
Have we checked her OK for 15 minutes overtime?

If you overrun with a big orchestra, it's hugely expensive.
So it's just organization of making sure that when you start on the day
or everything's right.

【Memory】

And it's not always right. And you can overrun but you try not to.

♪ **【 smooth instrumental passage 】** ♪

Simon : Andrew has total involvement in the project.

And it's absolutely imperative as he does.

Everybody can put their imperative idea into it, but
they may not be relevant if that's not what the composer has in mind.

Webber : And we really have to look at this.

The phrasing of the flute, I thought I'd addressed, but it's
completely wrong. It's not supposed to be in these, you know,
two-note phrases. It's **【singing melody】**

It's not,..... just none of the poetry here remotely.

Wright : OK.

Webber : And I need to hear "the addressing of cats",.....

Wright : He has *uncanny knack of walking in and put his fingers on the problems.
Annoyingly so, you may well have sat for a couple of hours,
trying to work out why things aren't going the right way
and he'll come in and say "What's the problem?" *ものすごい・驚異的な
and you'll tell him "He'll put his fingers straight on it"
and you think, "how did you know that?"

Webber : And then, that comes up. But it doesn't come up in proportion to
everybody else. In other words, they're mezzoforte, everybody else
has got to forte here. And they hit forte there.

And then they come off sforzand, I think we do that.

♪ many generation ♪

Wright : Then put that in here

Webber : So they just, just crescendo up a little later.

I think that'll be nice.

Elaine : Oh, well, the re-recording of the song

was something I thought, "Yikes, here we go. We've got to go, do it again. So, we were all at CTS studio and the orchestra struck up, and I sang along.

♪ I remember the time I knew what happiness was ♪
and then there were a lot of discussions
and it all went very quiet and we didn't record it again.
And I thought ' That's rather peculiar.'

【 playback 】

Webber : I'm, I'm terribly unhappy about all this.

This has all been done against the clock.

I just want it off this session all ahead.

I,..... I just don't think this would,....

I've taken it into overtime. I might as well do it.

I might as well do it.

I mean, I'm just not happy with this.

Wright : OK.

Webber : I just don't want to let this orchestration out at all.

Wright : I totally agree.

Webber : And I don't want to let 'the Moments of Happiness' orchestration out at all.

Wright : Okay. Well, then we should stop now.

Webber : I honestly think,..... I think we have to do this all again and have another day.

Wright : OK.

When we started to record, Andrew's first impression was

'It could be bigger. It could be bigger.

It could be better than this for film.'

(♪ playing 'memories' ♪)

Elaine : It's always haunted me, this tune. It's spine tingling.

♪ ♪ ♪

Gillian : There's something about a cast that comes from different countries and different shows, and is thrown together in a hurry.

You're either going to have terrible eruptions
or it's going go very well indeed

(♪ CATS theme music plays ♪)

Webber : It's very exciting It's good to see so many faces I know.

I always wanted the ball to kind of be like,
kind of my "Slaughter on Tenth Avenue" but we've never ever had
the resources to do it, of course.

Gillian : I mean, it was very scary trying to cast.

We did CATS in Antwerp last year. We wanted to find a little young thing with a wonderful wide open face and didn't think of her until last minute. Then thought, "Ah we'll try to get Viola", and she was free. So it was neck and neck!

♪ ♪

I don't think anybody knew how detailed this show was
And so you have to do enormous close cover as well as all the big stuff.
I know this is hard but,..... all our,..... my task is
to make us all proud of what we're going to do.

We have a huge responsibility, and I feel... like the weight of the world is on my shoulders, in the sense that I have to deliver a thing of CATS, a production of CATS, that is worth shooting, that can hold up our heads and the reputation of this show all over the world. And what I don't want is to, us to do a video. And when we look at it and we say, each of you says, I say "Christ, I could have done that better, oh-hh!"

All : Oh, well, a-never was there ever a cat so clever as magical Mr. Mistofflees?

Webber : I heard absolutely no melody line at all.

Wright : There won't be. Not today.

Webber : Okay. I understand.

Wright : You have to pay more for melody line.

Webber : Thank you.

Wright : I told Gary that.

Webber : I wish somebody would remember that in my contracts.

(laughing)

Webber : There haven't been that many changes made to the show itself, except, of course, being closed up to it in the way that we are. We're able to perhaps tell the story a little clearer, a little better. And of course, one of the great joys also, is being up close.

I think that the words can sing a bit more,

I think, sometimes they can get lost in performance.

I think it's much easier to follow what Eliot himself wrote in this.

And we've been able, I think, to keep pretty close to the spirit of the stage show,

And that's been the intention from the beginning

It's more of a telling to somebody who's a little closer to you
It's a tiny bit, you're telling an audience where as it should really be like, you're really telling a load of children, Nigel and I.

(laughing)

♪ ♪

Exotica : or such an impeccable back

All : in the whole St. James, the smartest of names
is the name of this Brummel of cats

All : And we're all of us proud to be nodded and bowed to
by Bustopher Jones in white spats.

Webber : Just as little bit less, a little bit less,you know

And I think that brilliantly done was the word "Brummel"

I think to get to the word "this Brummel of cats"

is a real celebration of old Bustopher

but I think we let him down a wee bit

if we slightly, sort of send him up, which by doing the accents too much I think we might be in dangers of doing

Mallet : Here we go and playback!

All F : in the whole St. James, the smartest of names
is the name of this Brummel of cats
And we're all of us proud to be nodded and bowed to
by Bustopher Jones in white spats

All M : in the whole St. James, the smartest of names
is the name of this Brummel of cats
And we're all of us proud to be nodded and bowed to
by Bustopher Jones in white spats.

Mallet : Cut! Gillian, What did you say about the beginning?

Webber : I think the choice to go to David Mallet to direct the stage production
as it were, for this video was a pretty obvious one in many ways.

Gillian : Six seven eight

all : Jellicle cats, as we said, are small

Mallet : Do you think you can do that?

That's not unreasonable.

Webber : David is, ah, of course very well known for his work with dance.
And there's a lot of dance in CATS.

Mallet : I just want to say one thing. If anybody makes a *bollocks of anything,
don't worry, we've got 15 more days to fix it. * = nonsense

D & B : Macavity, Macavity,
there's no one like Macavity.
There never was a cat
of such deceitfulness and suavity.

Webber : I remember David right back in "Hot Gossip days", and always thought
"Hot Gossip" was pretty extraordinary in the way that it was short.
And there was a funny story there, because when I went to see
Valerie Eliot, T.S. Eliot's widow to ask whether or not I could have
the rights to make a musical out of CATS.
One of the things she said is "I don't want them turned into pussycats"
And I said, "well, that's not what we had in mind."

She said, "The thing was Tom, T.S.Eliot, turned down Disney, you know, because he didn't want them to be pussycats or turned into cartoon cats."

I then said, rather sort of taking my courage, "I was sort of Seeing a little bit more like "Hot Gossip".

She said, "Yes, Yes. I think Tom would have liked that."

Mallet : Gilly, I can't see my white pussy at all.

D & B : Macavity, Macavity,

there's no one like Macavity

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

Macavity, Macavity, Macatvity, Macavity

When a crime's discovered, then,

Macavity's not there!

Gruber : Mungustrap is really the story teller.

He is entrusted with giving the information to the other, maybe younger cats, who have not been to the Jellicle ball before, he gets up and says exactly what they're here to do.

He's also caretaker of the kittens, wants to make sure everybody's safe, and in all the Macavity's scare, he's there to protect the tribe.

So he's the protector.

Lightfoot : and paint it to go with their costumes, so each pair of shoes has about an hour's work done on them.

Harding : It's quite a difficult one, because they're meant to be felines, but they're also meant to be humans.

So the make-up has got to be strong enough for the theater to actually be able to be seen everywhere in the theater.

But not to be too strong so it actually masks out the character of the humans themselves. Because it's for film, We've taken away some of the harder theatrical lines and softened it.

Lightfoot: All the washing. Every leotard washed individually by hand. Without a draining board, which I asked for the first day I was here No draining board, hand scrubbing. Very difficult in these conditions, Next question?

♪

All : For she' a jolly good fellow.

: Thank you my dears.

♪

Lucchessi: You need a great cast to pull it all off.

Because if the cast isn't up to par, everybody else's work is marginalized. And I think that we're very fortunate in having an absolutely extraordinary cast.

I think this is the best cast of CATS that I've ever seen.

Gruber : One of the highlights is working with Sir John Mills.

I mean, who would have thought? To see "Gus" performed by an actor of age..... and of theatrical heritage. I mean, really puts a whole spin on it that I don't think has ever been seen before.

I mean, Sir John, it's like a lesson in acting. And to be able to sit back, I don't think there was a dry eye each time. And to be around his energy is something that I will, you know, cherish my whole life.

Mills : I wondered if you could give me any "cat" thing.

I'd be very grateful,..... "cat" movements or anything.

Gillian : When you put your hand for your vision

If you tuck in,..... That's it.

There. That's right.

So it's feeling. It's like a paw, immediately.

Mills : Yeah, that's it!

a man : You want to have a look? Take a small look.

♪

Jelly : When some actor suggested
the need for a cat

Gus : and I say
that these kittens,
they do not get trained
as we did in the days
when Victoria reigned.
They never get drilled
in a regular troupe
and they think they're smart
just jump through the hoop

Jelly : and he says as he scratches himself
with his claws

Gus : Well, the theater is certainly
not what it was.
These modern production
are all very well,
but there is nothing to equal
from that I hear tell
that moment of mystery,
when I made history

M & R : MungoJerry and Rumpleteazer
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 center of operation
for we are incurably
given to rove

Gib : I'm Rumpleteazer, I'm part of a duo who is Mungojerry and Rumpleteazer, and we're the two naughtiest cats in CATS, I suppose. We're always doing what we shouldn't, being where we shouldn't be, getting up to mischief and creating hassle for everyone else.

The number where Mungojerry and Rumpleteazer talks through a process of that when we decide to go out burgling one night, which we do often, of course. But, she's lovable at the same time, as being naughty and cheeky, so she's always getting a clip around the ear from the older cats.

But they like her, really.

Elain : Grizabella, well, she is really an old dilapidated cat who's had a very good life, indeed, and has been in a few scrapes in her life.

I think she has a few regrets.

And I think she may now, at this point in her life, feel a little tired and lonely, and certainly feels rejected in this piece, because every time she appears, poor thing, they all shun her. And she just wants to be loved, and to be involved in the life of the community of these cats, and, ah, but they don't want her around.

♪ ♪

Griz : Remark the cat
who hesitates towards you
in the light of the door
which opens on her
like a grin

Ken : Well he's the Jellicle leader of the tribe that we are in cats, he's the oldest member, and he's probably the father of a lot of them, I think.

Brent : He's a bit of a rascal, I think. I think he's a bit of a child prodigy of the tribe, brilliant in what he does, but a little wacky at the same time. And he's not really an adult yet and he's not a kitten, so he's in the in-between stage. But he has these magical powers and he doesn't quite know how to use them yet, but he's leaning.

Gillian : Making the show work for cameras has been a fascinating task.
 I think it will be always difficult for performance who aren't versed in both all the time to do it, because, as we know, it's utterly, utterly different.

Gruber : I didn't really expect it to be this difficult. It's probably been the greatest challenge of it, because the focus hasn't really been figuring out what to do, it's sort of figuring out how to do it.

Joe Gib : It's really difficult to create an atmosphere for film. You've got to click it on and click it off. I've realized just how hard it is for TV actors and film actors by comparison to stage actors to grab a moment from nowhere, when they've been sitting down having a coffee when they say, "Right. Let's go for that shots."

Ken : I think the advantage of film is that you can get inside of a piece and really concentrate on what's going on between people and see the energy and the story, really, that's there.
 When I did the show the first time, I was 28. Coming to it now, it's really a challenge and a treat, really, to get to do it again.
 I don't find I have to "act it" as much, now I just have to "be it".

♪ ♪

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

Jemima : Sunlight through the trees in summer,
 endless masquerading

Both : like a flower
 as the dawn is breaking,

Griz : 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

Jo Gibb : This is the definitive version of CATS. It's an honor actually to be used in it. And I've got this now, forever.
The production with Elaine Page in it. The production with Ken Page in it. All the brilliant people we've got to work with. And I'm along with them, I've got this now on video to show my kids in later life.

Simon : I'll never have sounded like this before.

Webber : Because we want people to come into the world of the CATS and into this glorious rubbish dump we've created and to then lose themselves in it.
And I think that to approach something from that angle as if it is a complete piece of work in its own right rather than just filming something that just has been achieved, has been thrilling.

All : A cat's entitled to expect
these evidences of respect.
So, this is this and that is that
and that's how you ad-dress a cat!