

# FIRST STAGE



CHILDREN'S THEATER  
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# ENRICHMENT GUIDE



## Seussical™

Music by Stephen Flaherty  
Lyrics by Lynn Ahrens  
Book by Stephen Flaherty and  
Lynn Ahrens  
Co-conceived by Stephen  
Flaherty, Lynn Ahrens, and Eric  
Idle

Based on the works of Dr. Seuss

**School dates:**  
**APRIL 28 – JUNE 9, 2006**

Please be sure to share this guide with all teachers who are taking their students to see this production. Photocopy or download additional copies from [www.firststage.org](http://www.firststage.org)

## INSIDE THE GUIDE!

# A Note to Teachers

Within this guide we have included a range of materials and activities. As teachers, you know best the needs and abilities of your students; therefore, please feel free to choose and/or adapt any of the suggestions for discussion or activities.

We encourage you to take advantage of our photocopy-friendly format and generate copies of the entire guide for each classroom and copies of handouts for your students.

Have fun and enjoy the show!

YiRen Tsai, Academy/Education Associate  
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### ATTENDING THE PLAY—GUIDELINES FOR TEACHERS

Discuss proper audience behavior with your students. While applause and laughter, when appropriate, are appreciated and anticipated, unnecessary noise or movement by audience members can distract the actors and other audience members and affect the quality of the performance for everyone. It is very important that students understand how their behavior can affect a live performance. You, the teacher, and other adult chaperones for your group have the primary responsibility for being sure your students behave appropriately. We ask that chaperones sit among the students, and not together in a group behind the students. Our ushers will react to disruptions and attempt to quell them, and we reserve the right to remove any student causing a distraction from the theater.

### FIRST STAGE POLICIES

- Because of union regulations the use of recording equipment and cameras is strictly forbidden in the theater.
- Food, drink, candy and gum are not permitted in the theater.
- Any portable radios brought to the theater by students will be kept by the House Manager during the performance and returned to the group leader at the conclusion of the play.
- There is no smoking in the theater, by order of the Fire Marshal.
- Should a student become ill, suffer an injury or have another problem, please escort him or her to the theater lobby and ask an usher to notify the House Manager immediately.
- In the unlikely event of a general emergency, the theater lights will go on and someone will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for First Stage ushers to guide your group from the theater.

**SEATING FOR PEOPLE WITH DISABILITIES:** If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call the Box Office at (414) 267-2962 NOW. Our knowledge of your needs will enable us to serve you better upon your group's arrival at the theater.

### FAMILY PERFORMANCES

Twenty-nine family performances of SEUSSICAL are scheduled. If you know of friends or colleagues who might enjoy seeing this play, please tell them about these public performance opportunities. For tickets and prices, please call the Marcus Center box office, 414/273-7206.

The number for TDD (deaf and hard-of-hearing patrons) is 414/273-3080.

FRIDAYS  
April 28, May 26 & June 2 • 7:00 p.m.

SATURDAYS  
April 28 • 7:00 p.m.  
May 6, 13, 27 & June 10 • 1:00 & 3:30 p.m.  
May 20 • 3:30 & 7:00 p.m.  
June 3 • 1:00, 3:30 & 7:00 p.m.

SUNDAYS  
April 30, May 7, 14, 21 & June 4, 11\* • 1:00 & 3:30 p.m.

\*The June 11, 3:30 p.m. performance will be interpreted for deaf and hard of hearing patrons.

*SEUSSICAL is most appreciated by adults, teens, and young people ages three and older.*

## **Synopsis: “A person’s a person no matter how small”**

Seussical begins with a boy discovering a strange red-and-white-striped hat. Intrigued by thoughts of who might wear such a hat, the boy picks it up, and the Cat in the Hat magically appears. The song “Oh, The Thinks You Can Think” begins as the Cat in the Hat creates the enchanting world of Dr. Seuss. As the boy steps into this fantastical world, he becomes the character JoJo and joins the full cast of Seussical’s characters for the song. The Cat invites the audience to imagine what kinds of “thinks” are lurking and leads the audience into the world of Seuss.

The first stop is the Jungle of Nool, where Horton the Elephant is enjoying a typical day—until he hears a tiny cry for help coming from a speck of dust. He realizes that there must be a person living on that dust and vows to protect it. He places it on a clover for safekeeping. But the other jungle animals hear nothing, and they are not convinced of Horton’s sanity for talking to invisible people. They voice their judgment cruelly in “Biggest Blame Fool,” and only Gertrude McFuzz defends him. No matter what they say, Horton still believes that there is a person who lives on the speck of dust.

The Cat introduces what is happening on the dust to the audience: a new world full of tiny people called Whos. They introduce themselves with “Here on Who.” The Mayor and his wife explain the problems of living on a speck of dust, but they also address a personal problem as well: their young son, JoJo, is always in trouble for his crazy imagination. They just got back from a parent-teacher interview and agonize over what to do with their son’s uncontrollable thinks in “How to Raise a Child.”

Throughout the litany of JoJo’s bad behavior, we learn that the Cat is responsible. Mr. and Mrs. Mayor send JoJo to his bath, with the admonition “Couldn’t you try thinking just a bit less, dear?” But once in the tub, JoJo imagines a link between him and the sea, and he is joined by magical fish and other creatures in “It’s Possible/McElligott’s Pool.”

Mr. and Mrs. Mayor enter at the end of the song, admonishing JoJo for spilling water onto the floor. They scold him for ruining the ceiling and flooding the den and exclaim that they will deal with him tomorrow. Back in the Jungle of Nool, Horton is also alone, thinking, away from all those who are calling him crazy. The two lonely thinkers connect with each other, and an instant friendship is born in “Alone in the Universe.”

There is one person in the jungle who doesn’t believe Horton’s insane, and that’s his next-door neighbor, Gertrude McFuzz. She realizes how caring and kind Horton has always been, and she wants to get closer to him; but, as she says, “Who’d notice a bird with a one-feather tail?” in “The One-Feather Tail of Miss Gertrude McFuzz.” Enter Mayzie Bird, another resident of the jungle, with the most beautiful tail Gertrude has ever seen. She’s nearly out of her mind with jealousy, but Mayzie explains how she got her tail, and how Gertrude can get one too—with a little help from the doctor in Amazing Mayzie. Gertrude doesn’t need to be told twice. She runs to the doctor and takes as many of the magic pills as she can swallow in “Amazing Gertrude.”

Among the many in the jungle who are convinced that Horton is crazy, few are nastier than the Wickersham Brothers in “Monkey Around.” They manage to snatch the clover—with all the Whos on it—away from Horton, and lead him on a wild chase through the jungle in “Chasing the Whos.” They give the clover to Vlad Vladikoff, a mighty bird, who carries it far away and drops it in a huge field of clovers—all of them identical to the one with the Whos.

Horton begins his agonizing search through the clovers. He is so absorbed in his search that he doesn't see Gertrude, who has followed him to show off her brand-new tail, in the hopes of winning his affection in "Notice Me, Horton." Discouraged, she leaves. While still looking through the clovers, Horton comes across Mayzie, who is up in a tree, sitting on a nest. She convinces the already time-pressed elephant to give her a break by sitting on her egg for the afternoon in "How Lucky You Are." Against his better judgment, Horton agrees, and Mayzie takes off. But the afternoon stretches into night, then a week, then a month in "Horton Sits on an Egg." And then during the cold winter months, Horton encounters the worst danger of all—hunters!

The hunters, rather than killing Horton, have hit upon a better idea. Why not make some money off the crazy elephant sitting on an egg in a tree? And so they take him far away where he is sold at auction "Egg, Nest and Tree." The buyer is the Circus McGurkus, a circus full of strange and rare animals. Horton becomes a headliner, but he wishes he could get back to the Whos. Sadly, he is carried off, while Mayzie is free of a responsibility.

The circus makes a stop in Palm Beach, a favorite vacation spot of the fickle Mayzie, who is still bored in "How Lucky You Are—Reprise." She heads to the circus for a diversion and comes face to face with Horton, still sitting on her egg in her nest. Horton is thrilled to see her, thinking he can finally return back to the Jungle and the Whos. But Mayzie has realized she's just not ready for the responsibility of the egg, and leaves it in Horton's hands in "Amazing Horton." Disappointed, but still not beaten, Horton comforts the egg in "Alone in the Universe—Reprise." He is joined by Mr. and Mrs. Mayor and JoJo for "Solla Sollew," a ballad about going home.

Another unexpected visitor shows up to visit Horton at the Circus—Gertrude McFuzz! When she explains to Horton everything that she's gone through to find him, he finally realizes just how amazing she is in "All for You." And, most amazing of all, she's managed to find his clover as well, reuniting Horton and his Whos.

But Gertrude isn't as alone as she thinks she is. Several of the other jungle animals have followed her, intent on taking Horton back to the Jungle of Nool to stand trial for criminal insanity. Despite his protestations, he is found guilty, and the clover is to be boiled in hot oil in "The People Versus Horton the Elephant."

Desperate, Horton implores the citizens of Who to make them heard. They yell as loudly as they can, but still Horton is the only one that hears. Finally, JoJo, the smallest of them all, comes out with a wild and wonderful word that nobody has ever heard before. All the jungle animals hear it and are astounded. JoJo has saved Who and proven that Horton is not crazy.

But there is still one egg left to hatch—Mayzie's, of course! Horton's long incubation duty is finally over, and a beautiful new creature is born—an elephant bird! He and Gertrude vow to take care of it together "Alone in the Universe—Reprise."

So, the story is over. Or is it? Well, as the Cat asks, what do you think? in "Oh, The Things You Can Think—Reprise."

## About Dr. Seuss: Theodor Seuss Geisel



*Don't cry because it is over, smile because it happened. - Dr. Seuss*

Theodor Seuss Geisel, better known to the world as the beloved Dr. Seuss, was born in 1904 on Howard Street in Springfield, Massachusetts. Ted's father, Theodor Robert, and grandfather were brewmasters in the city. His mother, Henrietta Seuss Geisel, often soothed her children to sleep by "chanting" rhymes remembered from her youth. Ted credited his mother with both his ability and desire to create the rhymes for which he became so well known.

Although the Geisels enjoyed great financial success for many years, the onset of World War I and Prohibition presented both financial and social challenges for the German immigrants. Nonetheless, the family persevered and again prospered, providing Ted and his sister, Marnie, with happy childhoods.

The influence of Ted's memories of Springfield can be seen throughout his work. Drawings of Horton the Elephant meandering along streams in the Jungle of Nool, for example, mirror the watercourses in Springfield's Forest Park from the period. The fanciful truck driven by Sylvester McMonkey McBean in *The Sneetches* could well be the Knox tractor that young Ted saw on the streets of Springfield. In addition to its name, Ted's first children's book, *And To Think That I Saw It On Mulberry Street*, is filled with Springfield imagery, including a look-alike of Mayor Fordis Parker on the reviewing stand, and police officers riding red motorcycles, the traditional color of Springfield's famed Indian Motorcycles.

Ted left Springfield as a teenager to attend Dartmouth College, where he became editor-in-chief of the *Jack-O-Lantern*, Dartmouth's humor magazine. Although his tenure as editor ended prematurely when Ted and his friends were caught throwing a drinking party, which was against the prohibition laws and school policy, he continued to contribute to the magazine, signing his work "Seuss." This is the first record of the "Seuss" pseudonym, which was both Ted's middle name and his mother's maiden name.

To please his father, who wanted him to be a college professor, Ted went on to Oxford University in England after graduation. However, his academic studies bored him, and he decided to tour Europe instead. Oxford did provide him the opportunity to meet a classmate, Helen Palmer, who not only became his first wife, but also a children's author and book editor.

After returning to the United States, Ted began to pursue a career as a cartoonist. The *Saturday Evening Post* and other publications published some of his early pieces, but the bulk of Ted's activity during his early career was devoted to creating advertising campaigns for Standard Oil, which he did for more than 15 years.

As World War II approached, Ted's focus shifted, and he began contributing weekly political cartoons to *PM* magazine, a liberal publication. Too old for the draft, but wanting to contribute to the war effort, Ted served with Frank Capra's Signal Corps (U.S. Army) making training movies. It was here that he was introduced to the art of animation and developed a series of animated training films featuring a trainee called Private Snafu.

While Ted was continuing to contribute to *Life*, *Vanity Fair*, *Judge* and other magazines, Viking Press offered him a contract to illustrate a collection of children's sayings called *Boners*. Although the book was not a commercial success, the illustrations received great reviews, providing Ted with his first "big break" into children's literature. Getting the first book that he both wrote and illustrated, *And to Think That I Saw It on Mulberry Street*, published, however, required a great degree of persistence—it was rejected 27 times before being published by Vanguard Press.

*The Cat in the Hat*, perhaps the defining book of Ted's career, developed as part of a unique joint venture between Houghton Mifflin (Vanguard Press) and Random House. Houghton Mifflin asked Ted to write and illustrate a children's primer using only 225 "new-reader" vocabulary words. Because he was under contract to Random House, Random House obtained the trade publication rights, and Houghton Mifflin kept the school rights. With the release of *The Cat in the Hat*, Ted became the definitive children's book author and illustrator.

After Ted's first wife died in 1967, Ted married an old friend, Audrey Stone Geisel, who not only influenced his later books, but now guards his legacy as the president of Dr. Seuss Enterprises.

At the time of his death on September 24, 1991, Ted had written and illustrated 44 children's books, including such all-time favorites as *Green Eggs and Ham*, *Oh, the Places You'll Go*, *Fox in Socks*, and *How the Grinch Stole Christmas*. His books had been translated into more than 15 languages. Over 200 million copies had found their way into homes and hearts around the world.

Besides the books, his works have provided the source for eleven children's television specials, a Broadway musical and a feature-length motion picture. Other major motion pictures are on the way.

His honors included two Academy awards, two Emmy awards, a Peabody award and the Pulitzer Prize.

## About the Playwright and the Composer: Lynn Ahrens and Stephen Flaherty



Lynn was born on October 1, 1948 in New York and spent most of her childhood in Neptune, New Jersey. She graduated from Syracuse University in 1970 with a degree in journalism. While she knew that she wanted to come to New York City after graduation, she never really considered writing for musical theater. "I'd only seen one musical, *Fiddler on the Roof*, I loved it, but it didn't compute", she told *Show Music* magazine. Instead, she spent many years in advertising, working her way up from copy secretary to senior vice president at McCaffrey and McCall where *Schoolhouse Rock* was developed. In 1978, she formed her own production company and created a series of educational programs for children. In 1982, on a whim, she auditioned for the BMI Musical Theater Workshop, where she met Stephen. They began working together the following year.

Stephen was born in Pittsburgh on September 18, 1960, and graduated from the Cincinnati College Conservatory in 1982. Unlike Lynn, he knew from age 12 that he wanted to write musicals, and composed his first score at age 14. His mentor was Lehman Engel, founder of the BMI Workshop. Stephen entered the workshop right after graduation, and the rest is history.....

Some of the early projects Lynn and Stephen worked on included a musical version of the film "Bedazzled" and a one-hour musical version of "The Emperor's New Clothes."

### Lynn Ahrens

Lynn Ahrens won theatre's triple crown—the 1998 Tony Award, Drama Desk Award and Outer Critics Circle Award—for the score of the Broadway musical *RAGTIME* (book by Terrence McNally) and received two Grammy nominations for its cast recordings. Also in 1998, she received two Academy Award nominations and two Golden Globe nominations for the songs and score of *ANASTASIA*, Twentieth Century Fox's first feature animation. Most recently Ms. Ahrens was represented on Broadway with book and lyrics for *SEUSSICAL* (Grammy nomination) and off-Broadway with lyrics for *A MAN OF NO IMPORTANCE* at Lincoln Center Theatre (book by Terrence McNally, 2003 Outer Critics Circle Award, Best Musical). She wrote book and lyrics for the long-running Broadway hit *ONCE ON THIS ISLAND* (London's Olivier Award, Best Musical, two Tony nominations); book and lyrics for *LUCKY STIFF* (Helen Hayes Award, Best Musical); lyrics, *MY FAVORITE YEAR* (Lincoln Center Theatre). All the above have music by long-time collaborator Stephen Flaherty. Ms. Ahrens is the lyricist and co-book writer for *A CHRISTMAS CAROL*, (music by Alan Menken, co-book by Mike Ockrent) which has run for ten years at Madison Square Garden. For her work in network television as a songwriter, creator and producer, Ms. Ahrens has received the Emmy Award and four Emmy nominations. Her songs are a mainstay of the renowned animated series *SCHOOLHOUSE ROCK*. She is a member of ASCAP, the Academy of Motion Picture Arts and Sciences and the National Academy of Recording Arts and Sciences; she serves on the Dramatists Guild Council and the Board of Directors of Young Playwrights, Inc; she co-chairs the Dramatists Guild's Jonathon Larson Musical Theatre Fellows Program.

### Stephen Flaherty

Stephen Flaherty has written music for theater, film and the concert hall. He won the Tony, Drama Desk and Outer Critics Circle Awards for his music for the Broadway production of *RAGTIME*. Mr. Flaherty was also nominated for the Grammy Award for the recordings *Songs From Ragtime* and *Ragtime: Original Broadway Cast Recording*. Other Broadway composing credits include: *SEUSSICAL* (Drama Desk and Grammy Award nominations), *ONCE ON THIS ISLAND* (Tony nominations for Best Score and Best Musical; Olivier Award for London's Best Musical), *MY FAVORITE YEAR* (Lincoln Center Theatre) and Neil Simon's *PROPOSALS* (incidental music). He is also the composer of *A MAN OF NO IMPORTANCE*, which was produced in New York last season by Lincoln Center Theatre, Gertrude Stein's *A LONG GAY BOOK* (directed and adapted by Frank Galati), and the musical farce *LUCKY STIFF*. Film work includes *Anastasia* (Academy Award nominations for Best Score and Best Song; 2 Golden Globe nominations). His concert pieces have been performed at the Hollywood Bowl and Carnegie Hall among others. "The Ahrens and Flaherty Songbook," a collection of his theatre and film songs written with lyricist Lynn Ahrens, has been published by Warner Bros. Publications. Stephen is a member of the Dramatists Guild Council.

From Lynn Ahrens & Stephen Flaherty: <http://www.ahrensandflaherty.com/>

## Dr. Seuss's Meter

Dr. Seuss wrote most of his books in a verse form that in the terminology of metrics would be characterized as anapestic tetrameter, a meter employed also by Lord Byron and other poets of the English literary canon. (It is also the meter of the famous Christmas poem *A Visit From St. Nicholas*.) Abstractly, anapestic tetrameter consists of four rhythmic units (anapests), each composed of two weak beats followed by one strong, schematized below:

x x X x x X x x X x x X

Often, the first weak syllable is omitted, or an additional weak syllable is added at the end. A typical line (the first line of *If I Ran the Circus*) is:

In ALL the whole TOWN the most WONderful SPOT

Seuss generally maintained this meter quite strictly, up to late in his career, when he was no longer able to maintain strict rhythm in all lines. The consistency of his meter was one of his hallmarks; the many imitators and parodists of Seuss are often unable to write in strict anapestic tetrameter, or are unaware that they should, and thus sound clumsy in comparison with the original.

Seuss also wrote verse in trochaic tetrameter, an arrangement of four units each with a strong followed by a weak beat:

X x X x X x X x

An example is the title (and first line) of *One Fish, Two Fish, Red Fish, Blue Fish*. The formula for trochaic meter permits the final weak position in the line to be omitted, which facilitates the construction of rhymes.

Seuss generally maintained trochaic meter only for brief passages, and for longer stretches typically mixed it with iambic tetrameter:

x X x X x X x X

which is easier to write. Thus, for example, the magicians in *Bartholemew and the Oobleck* make their first appearance chanting in trochees (thus resembling the witches of Shakespeare's *Macbeth*):

Shuffle, duffle, muzzle, muff

then switch to iambs for the oobleck spell:

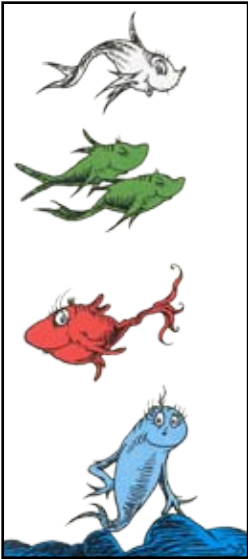
Go make the oobleck tumble down  
On every street, in every town!

In *Green Eggs and Ham*, Sam-I-Am generally speaks in trochees, and the exasperated character he proselytizes replies in iambs.

While most of Seuss's books are either uniformly anapestic or iambic-trochaic, a few mix triple and double rhythms. Thus, for instance, *Happy Birthday to You* is generally written in anapestic tetrameter, but breaks into iambo-trochaic meter for the "Dr. Derring's singing herrings" and "Who-Bubs" episodes.

*From Wikipedia the Free Encyclopedia: [http://en.wikipedia.org/wiki/Dr.\\_Seuss](http://en.wikipedia.org/wiki/Dr._Seuss)*

## Dr. Seuss's Art



from <http://www.boulder.swri.edu/~joel/images/seuss/>

Seuss's earlier artwork often employed the shaded texture of pencil drawings or water-colors, but in children's books of the postwar period he generally employed the starker medium of pen and ink, normally using just black, white, and one or two colors. Later books such as *The Lorax* used more colors, not necessarily to better effect.

Seuss's figures are often somewhat rounded and droopy. This is true, for instance, of the faces of the Grinch and of the Cat in the Hat. It is also true of virtually all buildings and machinery that Seuss drew: although these objects abound in straight lines in real life, Seuss carefully avoided straight lines in drawing them. For buildings, this could be accomplished in part through choice of architecture. For machines, Seuss simply distorted reality; for example, *If I Ran the Circus* includes a droopy hoisting crane and a droopy steam calliope.

Seuss evidently enjoyed drawing architecturally elaborate objects. His endlessly varied (but never rectilinear) palaces, ramps, platforms, and free-standing stairways are among his most evocative creations. Seuss also drew elaborate imaginary machines, of which the Audio-Telly-O-Tally-O-Count, from *Dr. Seuss's Sleep Book*, is one example. Seuss also liked drawing outlandish arrangements of feathers or fur, for example, the 500th hat

of Bartholemew Cubbins, the tail of Gertrude McFuzz, and the pet for girls who like to brush and comb, in *One Fish, Two Fish, Red Fish, Blue Fish*.

Seuss's images often convey motion vividly. He was fond of a sort of "voilà" gesture, in which the hand flips outward, spreading the fingers slightly backward with the thumb up; this is done by Ish, for instance, in *One Fish, Two Fish* when he creates fish (who perform the gesture themselves with their fins), in the introduction of the various acts of *If I Ran the Circus*, and in the introduction of the Little Cats in *The Cat in the Hat Comes Back*. Seuss also follows the cartoon tradition of showing motion with lines, for instance in the sweeping lines that accompany Sneelock's final dive in *If I Ran the Circus*. Cartoonist's lines are also used to illustrate the action of the senses (sight, smell, and hearing) in *The Big Brag* and even of thought, as in the moment when the Grinch conceives his awful idea.

*From Wikipedia the Free Encyclopedia: [http://en.wikipedia.org/wiki/Dr.\\_Seuss](http://en.wikipedia.org/wiki/Dr._Seuss)*

## **Dr. Seuss' Book List**

Books Written and Illustrated by Dr. Seuss  
And To Think That I Saw It On Mulberry Street, 1937  
The 500 Hats of Bartholomew Cubbins, 1938  
The King's Stilts, 1939  
Horton Hatches The Egg, 1940  
McElligot's Pool, 1947  
Thidwick, The Big-Hearted Moose, 1948  
Bartholomew and the Oobleck, 1949  
If I Ran The Zoo, 1950  
Scrambled Eggs Super!, 1953  
Horton Hears A Who, 1954  
On Beyond Zebra!, 1955  
If I Ran The Circus, 1956  
How The Grinch Stole Christmas!, 1957  
The Cat in the Hat, 1957  
The Cat in the Hat Comes Back, 1958  
Yertle the Turtle and Other Stories, 1958  
Happy Birthday to You!, 1959  
Green Eggs and Ham, 1960  
One Fish, Two Fish, Red Fish, Blue Fish, 1960  
The Sneetches and Other Stories, 1961  
Dr. Seuss's Sleep Book, 1962  
Hop on Pop, 1962  
Dr. Seuss's ABC, 1963  
Fox in Socks, 1965  
I Had Trouble in Getting to Solla Sollew, 1965  
The Cat in the Hat Songbook, 1967  
The Foot Book, 1968  
I Can Lick 30 Tigers Today, 1969  
I Can Draw Myself, 1970  
Mr. Brown Can Moo! Can You?, 1970  
The Lorax, 1971  
Marvin K. Mooney, Will You Please Go Now!, 1972  
Shape of Me and Other Stuff, 1973  
Did I Ever Tell You How Lucky You Are?, 1973  
There's a Wocket In My Pocket!, 1974  
Great Day For Up!, 1974  
Oh, The Thinks You Can Think!, 1975  
The Cat's Quizzer, 1976  
I Can Read With My Eyes Shut!, 1978  
Oh Say Can You Say?, 1979  
Hunches in Bunches, 1982  
The Butter Battle Book, 1984  
You're Only Old Once!, 1986  
Oh, The Places You'll Go!, 1990  
Daisy-Head Mayzie, 1995

## Musical Theatre

Musical theatre (sometimes spelled theater) is a form of theatre combining music, songs, dance, and spoken dialogue. It is closely related to opera, frequently being distinguished by the use of popular music of various forms (and thus usually different instrumentation), the use of unaccompanied dialogue (though some musicals are entirely accompanied, such as *Les Misérables*, and some operas have spoken dialogue, such as *Carmen*), and the avoidance of many operatic conventions.

There are three written components of a musical: the music, the lyrics and the book. The book of a musical refers to the spoken (not sung) lines in the play; however, “book” can also refer to the overall dramatic arc of a show. The music and lyrics together form the score of the musical; the lyrics and book together are often printed as the libretto.

Many familiar musical theatre works have been the basis for successful musical films or were adapted for television presentations. While some popular television programs have set one single episode in the style of a musical as a play on their usual format (examples include episodes of *Ally McBeal*, *Buffy the Vampire Slayer*’s episode “Once More with Feeling,” *Oz*’s *Variety*, or *Space Ghost Coast to Coast*’s *O Coast to Coast!/Boatshow*)—or have suddenly begun singing and dancing in a musical-theatre style during an episode, such as in several episodes of *The Simpsons*, *South Park* and *Family Guy*)—the television series *Cop Rock*, which extensively used the musical format, was not a success. While musical theatre works are performed around the world, they are most frequently produced on Broadway in New York and in the West End in London.

A musical can be anywhere from a few minutes to several hours long; however, most musicals range from two hours to two hours and forty-five minutes. Musical today are typically presented with one intermission ten to fifteen minutes in length; the first act is almost always somewhat longer than the second act. A musical will usually have around twenty to thirty songs of varying lengths (including reprises and underscoring) interspersed with book (dialogue) scenes. Some musicals, however, are “sung-through” and do not have any spoken dialogue. This can blur the line between musical theatre and opera.

A musical’s moments of greatest dramatic intensity are often performed in song. Proverbially, “when the emotion becomes too strong for speech, you sing; when it becomes too strong for song, you dance.” A song must be crafted to suit the character (or characters) and their situation within the story. A show usually opens with a song that sets the tone of the musical, introduces some or all of the major characters, and shows the setting of the play. Within the compressed nature of the musical, the writers must develop the characters and the plot.

Music provides an excellent way to express emotion. However, on average, fewer words are sung in a five-minute song than are spoken in a five-minute block of dialogue. Therefore there is less time to develop drama than in a straight play of equivalent length, since a musical may have an hour and a half or more of music in it.

## Tongue Twisters

Actors and singers often use tongue twisters as exercises to become more skilled at articulating words. Dr. Seuss' books are full of material for tongue twisters. The following two examples are from the Fox in Socks. Use these tongue twisters to practice articulation with your students.

Sue sews rose  
on Slow Joe Crow's clothes.  
Fox sews hose  
on Slow Joe Crow's nose.

Hose goes.  
Rose grows.  
Nose hose goes some.  
Crow's rose grows some.

~Fox in Socks

Through three cheese trees  
three free fleas flew.  
While these fleas flew,  
freezy breeze blew.  
Freezy breeze made  
these three trees freeze.  
Freezy trees made  
these trees' cheese freeze.  
That's what made these three  
free fleas sneeze.

~Fox in Socks

## Build a Hat for Cat in the Hat

Materials needed:

1. One long strip of cardboard or paper (for the headband)
2. Two pieces of 3 inches by 12 inches red construction paper (for the brims)
3. Two pieces of 9 inches by 12 inches red construction paper (for the main portion of the hat)
4. Four pieces of 9 inches by 2 inches white construction paper (for the stripes).
5. Glue
6. Scissors

Directions:

1. Cut the main portion of the hat out of two pieces of 9 inches by 12 inches red paper. (Students can either trace a pattern and cut, or they can round the top two corners.)
2. Glue one piece of 3 inches by 12 inches red construction paper on to the bottom of the main portion of the hat. Glue two pieces of 9 inches by 2 inches white construction paper on the top portion of the hat. Students can glue these on and then trim the excess hanging from the edges (as it shows on picture 1).
3. Once students have cut and glued the construction paper portions of their hats, they will need an adult to size and staple their headband, to staple the top, and to staple the bottom of their hat to the headband in two places.

From ~ [http://www.hubbardscupboard.org/dr\\_\\_seuss.html](http://www.hubbardscupboard.org/dr__seuss.html)



## Green Eggs and Ham à la Sam-I-Am Recipe

### Ingredients

- 1-2 tablespoons of butter or margarine
- 4 slices of ham
- 8 eggs
- 2 tablespoons of milk
- 1-2 drops of green food coloring
- 1/4 teaspoon of salt
- 1/4 teaspoon of pepper

### What You'll Need

Knife, medium-size mixing bowl, wire whisk or eggbeater, large frying pan, spatula, aluminum foil, serving plates

1. Melt a teaspoon of butter in a large frying pan over medium heat. Add sliced ham and brown until edges are slightly crisp. Remove the ham from the pan, cover with aluminum foil, and set aside.

2. In a medium-size mixing bowl, combine the eggs, milk, salt, and pepper. Beat with a whisk until frothy. Then add 1-2 drops of green food coloring until you reach the desired shade of green.

3. Heat a tablespoon of butter or margarine in a large frying pan over medium heat until the butter begins to sizzle. Then add the egg mixture to the pan.

4. Stir the egg mixture with a spatula until the eggs are firm and not too runny.

5. Transfer the eggs to individual plates. Garnish with a sprig of parsley. Add the ham prepared earlier.

Serve with toast or warm rolls.

Feeds 4 hungry green-egg lovers.

From Seussville: <http://www.seussville.com/titles/greeneggs/recipes.html>

## Answers for the Students' Worksheets

### Dr. Seuss Trivia Quiz

1. b. Sam-I-Am
2. a. Horton
3. a. Mayzie
4. d. The fish in the pot
5. d. Red and white
6. c. Horton
7. b. An elephant
8. d. "You'll never catch fish."
9. d. Blue fish
10. b. Sneetches
11. c. Green eggs and ham
12. d. Both of these
13. a. Yertle

### Who Said It?

1. Cat in the Hat
2. Mr. & Mrs. Mayor
3. JoJo
4. Horton
5. Gertude
6. Cat in the Hat
7. Gertrude
8. Mayzie
9. Horton
10. Horton



## Discussion Questions

Ask your students the following questions to better prepare them to see *Seussical* or to help them review and reflect on the play.

### Before the performance:

1. Do you know what Dr. Seuss's real name is? If Dr. Seuss was still alive, how old is he in the year 2006?
2. What is your favorite book by Dr. Seuss? Who is your favorite character among all of Dr. Seuss's books? Which *Seussical* character do you identify with the most? Why?
3. Do you know who the Cat in the Hat is? Is he good or bad? Why? What would you do if the Cat in the Hat visits you when your parents are not at home?
4. In the book *Horton Hears a Who!* there are many different animals living in the Jungle of Nool. Do you remember what kinds of animals they are and what their names are?
5. What is a musical? How is it different from a regular play? Have you ever seen a musical before? If yes, which one(s)?

### After the performance:

1. What does a narrator do in a play? Who is the narrator of *Seussical*?
2. What happens when JoJo "thinks"? Why do Mr. and Mrs. Mayor complain that JoJo thinks too much? Are you a "thinker" like JoJo? What do you normally think about?
3. What would have happened to the Whos and their town if no one in the Jungle of Nool ever heard them call out for help?
4. Why does Horton decide to save the Whos? If you were Horton, would you be willing to help even though no one else believes you? Why or why not?
5. What kind of animal is Gertrude? What is special about Gertrude? Why does Gertrude want to look like Mayzie? What does Gertrude do to make her look like Mayzie?
6. Why does Mayzie ask Horton to sit on her egg? Why does Horton agree to sit on her egg? How long does Horton help Mayzie take care of her egg?
7. Why do the animals of the Jungle of Nool decide to put Horton on trial? If you were an animal in the Jungle of Nool, what could you do to help—either Horton or the rest of the animals?
8. What idea does JoJo come up with to help the Whos be heard by all of the animals at the end?
9. Why does Horton want to go to Solla Sollew? What are the differences between the Jungle of Nool and Solla Sollew?
10. What kind of animal hatches from Horton's egg? What makes it different? Who offers to help Horton raise the baby?

## Dr. Seuss Trivia Quiz Questions

1. Who asks, "Do you like green eggs and ham?" \_\_\_\_\_
  - a. The Cat in the Hat
  - b. Sam-I-am
  - c. Horton
  - d. The Grinch
2. Who hears a Who? \_\_\_\_\_
  - a. Horton
  - b. Harry
  - c. Heloise
  - d. Herman
3. Who says this: "You've nothing to do and I do need a rest. Would YOU like to sit on the egg in my nest?" \_\_\_\_\_
  - a. Mayzie
  - b. The Once-ler
  - c. Horton
  - d. The fish in the pot
4. Who says this: "Oh, the things they will bump! Oh, the things they will hit! Oh, I do not like it! Not one little bit!" \_\_\_\_\_
  - a. Mayzie
  - b. Once-ler
  - c. Horton
  - d. The fish in the pot
5. What are the colors of the Cat in the Hat's hat? \_\_\_\_\_
  - a. Blue and white
  - b. Red and green
  - c. Blue and yellow
  - d. Red and white
6. Who says this: "I'll just have to save him. Because, after all, a person's a person, no matter how small"? \_\_\_\_\_
  - a. Henrietta
  - b. Hippocrates
  - c. Horton
  - d. Hematomity
7. What kind of animal is Horton? \_\_\_\_\_
  - a. A llama
  - b. An elephant
  - c. A badger
  - d. A bird
8. What does the farmer tell Marco at McElligot's Pool? \_\_\_\_\_
  - a. "Go away from here."
  - b. "Make sure you don't fall in."
  - c. "I don't think your pole is long enough."
  - d. "You'll never catch fish."

9. Finish this phrase: "One fish, two fish, red fish, \_\_\_\_\_"

- a. Green fish
- b. Blue bell
- c. Green bell
- d. Blue fish

10. "Some had stars upon them, and they walked proud all about. But they soon learned it was okay with or without." Who are they? \_\_\_\_\_

- a. Grinches
- b. Sneetches
- c. The Whos
- d. Yertle the Turtle's family

11. Finish this sentence: "I do not like them, Sam-I-Am. I do not like \_\_\_\_\_"

- a. Green rice and spam
- b. Green eggs and spam
- c. Green eggs and ham
- d. Green rice and ham

12. What are the names of the Cat in the Hat's friends? \_\_\_\_\_

- a. Thing 1
- b. Thing 2
- c. Neither of these
- d. Both of these

13. "This turtle wasn't happy with what he could see. He wished to see more—to be as high as could be." Name this character. \_\_\_\_\_

- a. Yertle
- b. Myrtle
- c. Marco
- d. Once-ler



## Poetry

Name \_\_\_\_\_

### Write A Dr. Seuss Poem

Dr. Seuss loves to rhyme and create new words. It is easy and fun! Challenge yourself to come up with real and nonsense rhyming words for the following given words:

1. Fool - Tool - Nool
2. Green
3. Egg
4. Hat
5. Bird
6. Think
7. Dust
8. Hear
9. Fish
10. Cat

You are a poet—maybe you didn't know it. We need your help to finish the poem below. Two lines are missing to make this poem complete. Remember the second word must rhyme with the last word of the first line. If you make up a word you have to come up with a definition. Who knows? If it is catchy, it might end up in the dictionary someday!

I love to play outside in the sun,  
Being outside is very fun!

See the next page for a fun Seuss poem written by First Stage Lead Teacher La'Ketta Caldwell!

## Seusserrific

By First Stage Lead Teacher La'Ketta D. Caldwell

Hooray Hooray,  
It's Dr. Seuss Day!

The cat in the hat  
And the fox in socks  
Are all ready to play!  
Okay let's go,  
We won't waste any time today!

What will happen is up to you!  
Will you find a Wocket in your pocket?  
Will you see a Wocket at the zoo?  
Who knows what will come about?  
With Dr. Seuss in town you might run around and shout!

Hey, why are you crying?  
Why are you so blue?  
It is time to sing "Dum ditty Dum" with your hands, fingers and thumbs,  
Dr. Seuss is waiting for you!  
Come on, don't keep him waiting,  
It is time to go!  
I don't know why you are being so slow!

Well, what will happen if I don't like green eggs and ham?  
I guess you will have to ask his friend Sam I am!  
Sam I am... Sam I am what will I do?  
Try them... try them... and they just might surprise you!

I don't know if I can.  
I don't know if I will.  
Please Sam... please Sam, just chill!

Oh don't be scared,  
Don't be sad,  
Try them... try them—they're not so bad!

I opened my mouth,  
I took an itty bitty bite,  
Mmm...yummy they really are good,  
Actually they are out of sight!

Dr. Seuss you are fun!  
Dr. Seuss you are great!  
Dr. Seuss I am so excited I just can't wait!

# Connect the Dots with the Cat in the Hat!



From: Seussville: <http://www.seussville.com/games/dots/catdot.html>

## Who Said It? : Student Worksheet

Name \_\_\_\_\_

Directions: After seeing the play quiz each other to see if you can remember who said the following lines, when they said it, and why they said it.

1. Now, I'm here, there is no telling what may ensue  
With a Cat such as me, and a Thinker like you!
2. HE WAS NEVER ANY TROUBLE TILL THIS "THINKING THING" BEGAN.
3. THIS MIGHT BE A RIVER  
NOW MIGHTN'T IT BE  
CONNECTING MCELLIGOT'S POOL WITH THE SEA  
THEN MAYBE SOME FISH MIGHT BE SWIMMING...  
SWIMMING TOWARDS ME
4. I've been guarding this clover  
For over a week,  
Getting laughed at  
For thinking a dust speck can speak.
5. ONE MORE PILL WILL DO ME GOOD  
YES, IT WILL! ONE MORE, ONE MORE, ONE MORE PILL!
6. Folks, the Jungle of Nool  
Is one heck of a drive.  
We've got monkeys backed up  
To the Three-Oh-Two  
I'd find alternate routes  
If I were you!
7. OH, NOTICE ME, HORTON  
PUT DOWN THE CLOVER  
THIS IS YOUR NEXT DOOR NEIGHBOR CALLING  
THERE'S A NEW LEAF  
YOUR NEIGHBOR'S TURNED OVER
8. I won't be gone long, kid. I give you my word.  
I'll hurry right back, cause I'm that sort of bird!  
Oh, Horton, I promise! I'll fly back real soon.  
I'd only be gone for, say, one afternoon!
9. THESE WHOS, SIR,  
WIN OR LOSE, SIR,  
WHETHER YOU BELIEVE OR NOT,  
THEY'RE HERE.  
THEY LIVE IN FEAR.  
AND I'M THE ONLY FRIEND THEY'VE GOT.
10. Don't give up! I believe in you all! A person's a person, no matter how small! And you very small  
person will not have to die. If you make yourselves heard! So PLEASE! TRY!

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photos by Maureen Hartjes



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### Esperanza Rising

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*By Pam Muñoz Ryan  
Adapted by Lynne Alvarez*

### A Christmas Story

Nov. 24–Dec. 24, 2006  
*A play by Philip Grecian  
Based upon the motion picture,  
written by Jean Shepherd, Leigh  
Brown and Bob Clark, and In  
God We Trust, All Others Pay  
Cash by Jean Shepherd*

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Book, Music and Lyrics by Janet  
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Oct. 13–Nov. 12, 2006  
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From the book by  
Deborah and James Howe  
Lyrics by Jon Klein  
Music by Chris Jeffries*

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Adaptation by Eric Coble*

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