Welcome to Actors' Playhouse Theatre for Young Audiences. We hope that you enjoy the show and that attendance at live theatre will become a regular part of your entertainment activities. We have prepared this Student Enrichment Guide to help in your understanding and appreciation of the show. We encourage teachers to make full use of this guide and to make as many copies for your students as you wish. If you have any further questions about this, or any future productions at Actors' Playhouse, please do not hesitate to call.

Your visit to Actors’ Playhouse!

1. Prior to the performance date, teachers receive pre-performance materials containing:
   Show Synopsis.
   Author & Composer biographies.
Theatre Etiquette Guide.
Glossary of Stage Terms.
Reading List.
Questions & Ideas for Pre & Post Activities.

2. Students enter through the beautifully restored main entrance of the Miracle Theatre at 280 Miracle Mile.

3. They are escorted to their seats and each child receives a program with a cast list and actor photos to help them identify the performers while they listen to pre-show music.

4. In a funny and zany Good Theatre Etiquette speech, Earl Maulding, director of Theatre for Young Audiences, reminds the audience to respect the actors by sitting quietly, laughing, and applauding at the appropriate times.

5. Students view a fully staged professional production of a musical directed, written and designed specifically with young audience members in mind.

6. The actors and director introduce themselves after the show and a lively question & answer session ensues where the students can ask any questions at all that they might have.

7. Students return to school and utilizing the Student Enrichment Guide further discuss and critique the morning's performance.

**TO ALL AUDIENCE MEMBERS**
The Director has requested that you, the audience, play the following important part in show!

1) Respect the actors and other audience members by listening quietly during the performance.
2) Laugh (like crazy) when something funny happens--it's okay to respond to the show!
3) Show your appreciation to the actors and crew by applauding at the end of songs, scenes and especially at the end of the show, they will appreciate it.
4) Remember any questions you might have during the show so you can ask the actors and the director at the end of the play.
5) Stay in your seat until the play is over and the actors have taken their bows. Then, wait for your teachers to tell you where to go.
6) Food, drinks and candy are for the intermission or for after the show. We don't allow eating or drinking in the theatre, only in the lobby.
7) Now that you know your part, ENJOY THE SHOW!

Thanks,
Earl Maulding, Director

P.S. The classroom is a great place to rehearse all of the above.

The Jungle Book
History of the Story and the Original Author

The well-known book The Jungle Book was published in 1894, and it's sequel The Second Jungle Book came a year later during the time when Rudyard Kipling, the author, was ensconced at Brattleboro in Vermont. The story tells of the child Mowgli who is a foundling brought up by wolves. He learns over time and due to the instructions of various animal mentors the rules or “Laws” of the jungle. Key figures are the wise black panther, Bagheera, and Baloo the sleepy bear. Both of these friendly beasts contribute to the child's education. We learn about the great enmity between Mowgli and the tiger Shere Khan who, in the original story, killed the boy's parents. Like Just So Stories (1902) it portrays the natural world and especially its creatures in a logical anthropomorphized manner, entertaining to adult and child alike. The simplicity of the concept and the lack of didactic moral overtones have made The Jungle Book a lasting influence on the young.

Rudyard Kipling (1865-1936) Few authors have had their work stifled by the current vogue for political correctness
more than Rudyard Kipling. Whole books of his wonderful writing have fallen prey to taboo and a widespread disgust at the excesses of colonial times. Born to an upper-middle class family in 1865, Kipling was living at the height of the British empire. The Indian Mutiny had been put down ten years earlier, and Kipling would go on to celebrate what many see now as the shameful subjugation of poorer nations: he was the champion of British Imperialism. Perhaps the explanation of this utter devotion to the Empire was Kipling’s unhappy experiences in Britain. He was sent to live in Sussex at the age of six and endured many miserable years of schooling in various boarding schools - documented in the notoriously rose-tinted Stalky and Co.

Kipling returned to India at the first opportunity to work as a journalist. He began to write fiction at the same time, and continued to observe and record the huge variety of native life he came across on his travels. In 1892, he published a collection of poetry: Barrack-Room Ballads, which contains many of his most well-known poems. It captured the zeitgeist perfectly, extolling the Empire and conjuring up nationalistic feeling. The collection was a critical and popular success and enabled Kipling to marry an American, Caroline Balestier. They moved to America, but Kipling did not enjoy himself, seeing the Americans as an “inferior race”. They returned to England, where they bought a house in Sussex - a locale which was to replace India as the scene of his much later work. In 1907, Kipling received the Nobel Prize for Literature. He continued to preach the doctrine of Imperialism until his death, seeing it as the developed world’s duty to take on “the white man's burden”. Kipling died in 1936, having seen Britain all but lose her Empire.

MARK A PENCE (Writer of Script, Music & Lyrics, Producer, Actor) is a man of many talents. As an actor, he has worked extensively throughout the Chicago area. He has played the role of Daddy Warbucks in Annie at Drury Lane Oakbrook. Also at Drury Lane he played Beauregard in Mame. In the past, he has appeared at Candlelight Dinner Playhouse in Follies, Rags, and Showboat. He played Dr. Carrasco in Man of La Mancha and George in La Cage Aux Folles. At the Marriott's Lincolnshire Theatre, he has been seen in productions of Brigadoon, Shenandoah, and as George M. Cohans father in Give My Regards to Broadway. Mark's dream of owning his own theatre production company came true in 1987. For the past 15 years, he and his partner, Susan Holm, have been the producers of AlphaBet Soup Productions, a successful Chicagoland children's theatre company. Together they produce theatre
for young audiences at many locations: Dominican University in River Forest, Lewis University in Romeoville, Museum of Science & Industry in Chicago, Center for the Performing Arts at Governors State University in University Park, Neuqua Valley High School in Naperville and Waubonsie High School in Aurora. All of AlphaBet Soup Productions are written or co-written by Mark. A great majority of them are directed by him. Mark got the children's theatre bug as an actor in college. He attended Illinois State University from 1974 - 1978. His interest in entertaining young audiences carried over into his professional acting career. He has played a variety of roles from Prince Charming, Bob Crachet, the Papa of Hansel & Gretel, to (one of his favorite roles) Geppetto in Pinocchio. Mark's writing started at Illinois State University when he and a group of college buddies started their own children's theatre group called "The Rainbow Connection." Molding their scripts from improvisation techniques, he found that he had a knack for shaping a story and giving it a good punch line. The group performed Fractured Fables, an original piece co-written and co-directed by Mark. The company toured the Bloomington/Normal, IL area and performed during the city's street fairs. Mark started his professional writing career in 1984 by adapting Alice In Wonderland for a professional children's theatre group in Chicago. In the fall of 1987, AlphaBet Soup Productions was born. His modern adaptations of the fairy tale classics include: Jack and the Beanstalk (1987), Cinderella (or All's Well-a That Ends Well-a Musical) (1988), Hansel and Gretel Go Cajun (A Southern Fried) (1988), Alice In Wonderland (1989), The Three Little Pigs (or Who's Afraid of Virginia Wolf?) (1989), Sleeping Beauty (1990), The Legend of the Tortoise and the Hare (A Wacky Western) (1990), Rapunzel (1991), The Dance Factory (A Modern Version of The Red Shoes") (1991), Lil' Red's Big Adventure (1992), Pinocchio (1993), Snow White (1994) Beauty and the Beast (1995), The Christmas Caper (1995), The Easter Egg Caper (1996), Peter Pan (1996) Aladdin (1997), Rumplestiltskin (1998), The Christmas Toyshop. (1998), A Christmas Carol in HogPatch Holler (1999). In January of 1999, Mark's original script, Beauty and the Beast, was the first place winner of the National Children's Theatre Festival, in Coral Gables, Florida for musical playwriting. In 2001, Mark adapted The Jungle Book.

Mark is also an accomplished director. Some of his favorites productions are: Little Shop of Horrors, Nunsense, and A Funny Thing Happened On The Way To The Forum, all of which he directed at Lewis University's PhiliLynch Theatre.

The summer of 1999, Mark was a guest artist at Dominican University as they hosted the American Institute Summer program. He taught art and theatre to high school students. In 2000, AlphaBet Soup started a summer theatre camp for children at Lewis University. It has continued in 2001 and has expanded to the Lombard Park District and the Joliet YMCA. At Dominican University, Mark has written two cabaret shows. The first one was Remembering Gerswhin. The second was a tribute to Rodgers and Hammerstein.
Puzzles

Find the following words in the puzzle and circle them.
The words can go across, up, down, diagonally or backwards. Good Luck!

Mowgli Jungle Monkey Bagheera
Banana Fire Barrel Vines
Baloo Wolves Family Worms
Hyena Elephant Tiger Vulture

Note: For even more fun, time everyone, compete head to head with your best friend or compete in groups.

Author, Author
Tell us about your JUNGLE ADVENTURE!
Fill in the blanks to create your very own adventure.

My trip to the Jungle was ______________. I felt ____________!

The first thing I did was ______________ in the boat. The ______________ made a lot of noise. I wore my ____________

shirt and my ______________ pants. I had a ___________ on my head

and I put on lotion to keep the _____ away. I saw all kinds of ______________ like ______________, ______________ and ______________.

The jungle was __________ and ____________. I suddenly heard a ______________ it was very _____________. I ran to the ____________

and hid in the _____________. I could see the ______________

right next to me. It ______________ so loudly that I covered my __________. It had ______________ eyes and ______________ fur.

It was ______________! I could feel its ___________ on my __________

and smell its ____________, it ______________! Finally the ______________

left and I ______________ very quickly to the boat. We ______________
I told my ___________ and ___________ about my adventure and they were so ___________. I can’t ___________ to go again!

Read All About It!

FURTHER READINGS - written by Rudyard Kipling

A Second-Rate Woman At the End of the Passage At the Pit’s Mouth
A Wayside Comedy Bertran and Bimi Bubbling Well Road
Georgie Porgie His Majesty the King The Jungle Book
Kim Little Tobrah Moti Guj-Mutineer
My Own True Ghost Story Naboth Namgay Doola
On Greenhow Hill Only a Subaltern Reingelder and the German Flag
Stalky and Company The Amir’s Homily The City of Dreadful Night
The Courting of Dinah Shadd The Finances of the gods The First Bag
The Head of the District The Hill of Illusion The Lang Men o’ Larut
The Man Who Was The Mark of the Beast The Miracle of Purun Bhagat
The Mutiny of the Mavericks The Phantom ‘Rickshaw The Return of Imray
The Wandering Jew Through the Fire Wee Willie Winkie

QUESTIONS FOR THOUGHT AND DISCUSSION

1. THE JUNGLE BOOK is a story that has been told in many different countries for many years. How does the show that you saw at Actors’ Playhouse compare with versions of the story that you have heard before? What was the
same? What was different? What was funnier? Did the music help the story and how? Was there anything that you did not understand?

2. In the musical THE JUNGLE BOOK Shere Kahn is always thinking about eating and power. Do you think that eating is a way of having power for Shere Kahn? Why do you think Shere Kahn places so much importance on food and power? Do you think he was evil or just doing what came naturally? Do you know anyone like Shere Kahn and how does it make you feel when they treat you badly? If you ever met someone like Shere Kahn what might you tell them to convince them that there are more important things than power?

3. Mowgli doesn’t listen to his friends warnings about the Monkeys and goes to their part of the jungle. Why do you think he did this? What influenced his decision? What did Mowgli learn as the show went on? Does seeing Mowgli get into difficult situations because he doesn’t do what he is supposed to make you take a closer look at your own behavior? What improvements do you think you can make?

4. Who was your favorite character and why? Which character in the musical is most like you and why? Which actor do you think could have done better and why? Did you notice any mistakes when you saw the show? Is there anything about the story that you would change to make it better? Did the costumes, scenery and lighting do their job in helping to tell the story and why?

5. This show is a fictional story with characters and a story line that most of you are familiar with but it has a few differences. Divide up into groups of four or five people, chose an old, familiar story and create your own adaptation. It can be set in olden times, now or in the future. Try to remember the main themes and lessons of the original story and make sure they are still clear. Once you are ready your group can perform it for the rest of class.

6. An exercise to celebrate diversity. Have the students bring in their favorite style of music. Prepare by asking the students to write their name, a description of their favorite music, a biography on the artist or artists and how it makes them feel when they listen to it. If you have students from other countries encourage them to include information on musical traditions of that country. Place 6-8 chairs in a semi-circle facing the "audience." Play their music, softly, as each student reads or ad-libs what they have written. Costumes may also be worn to enhance the experience.
7. Using the above idea have each student select another country or culture and also create a character when they read. This will encourage research and imagination. If costumes and props are not available, make them from paper or materials on hand. Repeat presentation to "audience."

8. All stories have a special meaning. What is the special message or moral in The Jungle Book? Do you think this story had a happy ending? What do you think happened to Mowgli in the future?

9. This famous story, while about the jungle, is even more concerned with family; something we sometimes take for granted. Break the students up into small groups and have them make up their own families. They should make up a family name, a family background, traditions, a pecking order etc. They can then create characters and a story about them celebrating their family and its uniqueness. Then, using some of the terms in the glossary, they can PUT ON A SHOW!

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