

**STUDY GUIDE**  
for  
**PLAYHOUSE ON THE SQUARE'S**  
Touring production of



**Tour: February 16-March 11, 2016**  
**School Matinee: February 19, 2016**

**The Circuit Playhouse**  
**51 South Cooper St.**  
**Memphis, TN 38104**

**Theatre Education: (901) 728-5631**  
**Business Office: (901) 725-0776**  
**Box Office & Group Sales: (901) 726-4656**

# TABLE OF CONTENTS

**Part One: The Play.....1**  
Synopsis.....1  
Characters.....3

**Part Two: Background.....4**  
About the Playwright.....4  
Origins of the Play.....5  
Differences between the Short Story and the Play.....6  
Vocabulary.....7  
Themes.....8

**Part Three: Activities and Discussion.....9**  
Before Seeing the Play.....9  
After Seeing the Play.....9  
Activity.....10  
The Animals of Rikki Tikki Tavi..... 11  
Curriculum Ties.....13  
Theatre Word Search and Play Review.....15

**Part Four: The Theatre.....16**  
History.....16  
Theatre Education.....20  
Glossary of Theatrical Terms.....21

**Part Five: Bibliography.....22**

Education Outreach Super Sponsor

Autozone/ArtsZone

Season Sponsors



# 1

# THE PLAY

---

---

## SYNOPSIS

On a bright sunny day, Darzee the tailorbird enjoys the garden home she is proud to call all her own. Alarmed by snoring, she awakens a young mongoose who, startled, cries out “rikki tikki, rikki tikki.” After Darzee calms her down, the mongoose introduces herself as Rikki Tikki Tavi. Rikki cannot quite explain her arrival. She remembers, “Dark, wet, whoosh, can’t see, floating and floating, land here, sleep, wake up.” She knows she is lost and misses her cozy burrow, but she is delighted to find a “best friend” in Darzee. Darzee does not want to be friends with Rikki and tries to convince Rikki to leave. But Rikki has learned from her mother that every mongoose needs a garden to make perfect. She has found hers!

Darzee tries to make the garden seem unappealing so Rikki will leave, but Rikki loves it. Darzee warns her of Nag the cobra who sometimes comes to the garden. Rikki says she loves cobra—in her mother’s dinner casseroles. But Rikki has never seen a live cobra and she is terrified by Darzee’s description. Then Teddy, the child of the human family who owns the garden, comes in whistling. Rikki thinks he is the cobra and cowers as Teddy pets her. Darzee calls Teddy her “pet” and explains she has trained the child to come into the garden to feed her. Trying to corner all the food and scare Rikki away, she claims that Teddy’s bread crumbs will poison Rikki and Teddy’s petting will kill her. However, Rikki cannot resist the candy Teddy offers. Rikki and Teddy leave to continue what each believes is “training” the other.

Chuchu ,the muskrat, then pokes in hoping to eat the leftover crumbs. Darzee claims that all Teddy’s crumbs went to the new mongoose. She convinces Chuchu they need a plan to get rid of Rikki. Chuchu suggests they scare her away with a cobra—Chuchu has the old skin that Nag recently



Seattle Children’s Theatre 2014 production

shed. He sometimes puts it on and hisses because he wants to be scary, even though wearing it scares Chuchu so much that he has to close his eyes. He offers to dress up in the skin to frighten Rikki away. Amazed that Chuchu has a good idea, Darzee approves and Chuchu leaves to get disguised.

Meanwhile Nag comes hissing into the garden. Darzee thinks it is just Chuchu pretending to be the cobra. Darzee grows alarmed when Nag talks of eating birds and everyone else, including Teddy. Chuchu comes back, and Darzee realizes her mistake. Just as Nag prepares to strike them, Rikki returns. Seeing the cobra, she emits her battle cry of “rikki tikki, rikki tikki.” Nag, knowing that a mongoose can kill cobras, slithers away.

Darzee and Chuchu, now understanding Rikki’s value to the garden and to themselves, beg her to stay and protect them. But Rikki, who has had no training in how to fight a cobra, is determined to leave—until Darzee says Nag threatened to kill Teddy! Rikki resolves to stay until she has made the garden safe for “the pet”. She decides to learn how to kill Nag on her own. Darzee suggests she practice on Chuchu dressed in Nag’s old skin.

While they leave to get the skin, Nag enters the garden to look for a place to hide his precious nest of eggs. Although he accidentally drops one egg, and then eats it, he finds a safe place in the bushes, hides the rest and leaves.

Rikki, Chuchu and Darzee come back with Nag's skin to practice killing a cobra. They are very hungry and look around for crumbs from Teddy that might be scattered among the bushes. Darzee finds Nag's egg nest. Rikki and Chuchu are overjoyed—eggs, their favorite food! Believing them to be bird eggs, Darzee describes all the love and attention birds put into caring for their young. She makes Rikki and Chuchu promise to never eat a bird egg.

Darzee is surprised when Chuchu and Rikki reveal that this nest is on the ground. Examining them closely, they realize these eggs come not from a bird but from a snake! Rikki and Chuchu gobble them down. Leaving one egg uneaten, they push the nest back under the bushes.

Chuchu puts on the cobra skin to help Rikki practice, but scares himself so badly that he has to take it off. Rikki asks to put it on and Darzee sews it on tight. Teddy comes with food but thinks Rikki is Nag and runs away, frightened. Rikki tries to keep Chuchu from eating the crumbs Teddy dropped as he fled, believing they are poison to all animals except birds. After Chuchu reveals the truth, that the crumbs are not poisonous, Rikki realizes that Darzee was lying to her about them being poisoned. Then Nag arrives. He mistakes the disguised Rikki for another cobra. He hypnotizes Darzee and offers her to Rikki as a meal. He also offers to share the garden with Rikki if she will help him kill a certain young mongoose. Rikki's reluctance to eat Darzee and awkwardness in performing the cobra dance arouse Nag's suspicions. Nag recognizes his stolen skin and Rikki takes it off, revealing herself as the young mongoose. Rikki emits her battle cry, but instead of retreating, Nag readies to strike. It looks like Rikki was right—she's too young to defeat a cobra. Then Chuchu surprises Darzee with another good idea. Taking Nag's last remaining egg from the nest, Chuchu threatens to destroy it unless Nag swears to leave the garden and the island forever. Nag agrees and slithers away with his solitary egg.

Rikki and Chuchu congratulate each other on making the garden safe from Nag. Remembering how often Darzee has cheated her, Rikki is ready to look for another home. But Darzee wants her to stay. She swears not to fool Rikki anymore and to share everything, even her nest, with Rikki. Rikki happily agrees to stay with her two friends.



Maryland Ensemble Theatre's (MET) production of *Rikki Tikki Tavi*



Seattle Children's Theatre 2014 production of *Rikki Tikki Tavi*

# CHARACTERS



**Darzee:** A tailor bird. She is cranky, formal, stingy, and a bit of a diva.



**Rikki:** A young mongoose. She is innocent, naive, and playful. She is the protagonist of the story.



**Teddy:** A young, human child whose family owns the garden. He frequently comes to the garden to pet and play with the animals.



**Nag:** A cobra. He is sly, smart, and cunning.



**Chuchu:** A muskrat. He is needy, dim-witted, and very literal.

# 2

# BACKGROUND

---

---

## ABOUT THE PLAYWRIGHT

### Y York

Y York was a 1987 inductee to New Dramatists and recipient of New Dramatists' 1991 Joe Callaway Award. Her plays have received support from the King County and Seattle Arts commissions and the NEA. She received a 1997 Berrilla Kerr Playwriting Award and is a member of the Dramatists Guild. In addition to writing plays, York was an occasional writer for Little Bear, and animated character of the Nick Jr. channel, and for Videodiscovery, a producer of interactive media. Her plays are produced and work shopped with near regularity at adult and all-ages theatres across the country. Her plays include *Afternoon of the Elves*, *The Garden of Rikki Tikki Tavi*, *Accidental Friends*, *The Portrait the Wind the Chair*, and *The Last Paving Stone; Frog and Toad (Forever)*; *The Witch of Blackbird Pond*; *American 60's in Three Act*; *The Bottom of the Ninth*; *Gerald's Good Idea*; *It Comes Around*; *Krisit*; *Rain*. *Some Fish No Elephants*; *The Princess Inside*; *The Richard Play*, *The Secret Wife*; *The Snowflake Avalanche* and *Toast and Jam*.



Y York

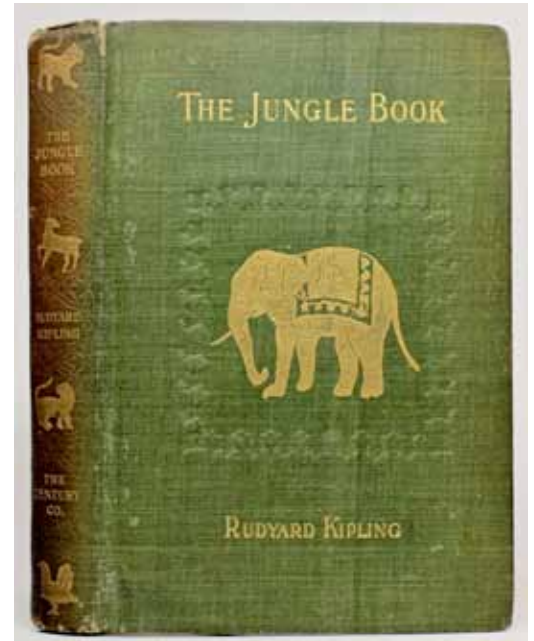
# ORIGINS OF THE PLAY

The original source material for *The Garden of Rikki Tikki Tavi* is a short story in Rudyard Kipling's, *The Jungle Book*. It has been expanded and adapted for the stage production.

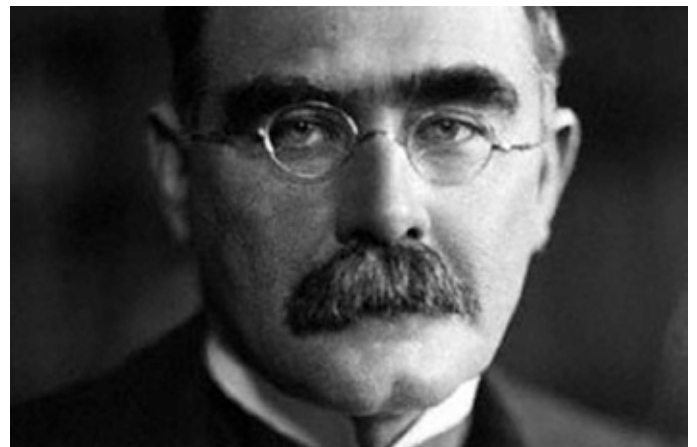
## Rudyard Kipling:

Rudyard Kipling (1865-1936) was born in Bombay, but educated in England at the United Services College, Westward Ho, Bideford. In 1882 he returned to India, where he worked for Anglo-Indian newspapers. His literary career began with *Departmental Ditties* (1886), but subsequently he became chiefly known as a writer of short stories. A prolific writer, he achieved fame quickly. Kipling was the poet of the British Empire and its yeoman, the common soldier, whom he glorified in many of his works, in particular *Plain Tales from the Hills* (1888) and *Soldiers Three* (1888), collections of short stories with roughly and affectionately drawn soldier portraits. His *Barrack Room Ballads* (1892) were written for, as much as about, the common soldier. In 1894 appeared his *Jungle Book*, which became a children's classic all over the world. *Kim* (1901), the story of Kimball O'Hara and his adventures in the Himalayas, is perhaps his most felicitous work. Other works include *The Second Jungle Book* (1895), *The Seven Seas* (1896), *Captains Courageous* (1897), *The Day's Work* (1898), *Stalky and Co.* (1899), *Just So Stories* (1902), *Trafficks and Discoveries* (1904), *Puck of Pook's Hill* (1906), *Actions and Reactions* (1909), *Debits and Credits* (1926), *Thy Servant a Dog* (1930), and *Limits and Renewals* (1932). During the First World War Kipling wrote some propaganda books. His collected poems appeared in 1933.

Kipling was the recipient of many honorary degrees and other awards. In 1926 he received the Gold Medal of the Royal Society of Literature, which only Scott, Meredith, and Hardy had been awarded before him. Rudyard Kipling died on January 18, 1936.



Original edition of *The Jungle Book*



Rudyard Kipling

## DIFFERENCES BETWEEN THE PLAY AND SHORT STORY

Though the heart of the story is the same, there are some differences between the original short story, and the play version. Overall, the short story is quite dark and violent, while the play is lighter, comical and involves much less violence. These changes were made to help transfer the story to stage, expand and flesh out dialogue, and make it better suited for young audiences. Below are some of the differences between the story and the the play.

**We are told through third person narration how Rikki ends up in the Garden. We learn that Rikki was saved during a summer flood by a British family living in India, and was then brought back to live in their garden.**

*In the play version, Darzee finds Rikki in the garden. Rikki cannot quite explain how she arrived there and all we learn of her origin is that she remembers, “dark, wet, whoosh, can’t see, floating and floating, land here, sleep, wake up.”*

**There are two snakes in the story named Nag and Nagaina. Nag sneaks into the family’s house, where he is attacked by Rikki and subsequently shot by Teddy’s father. Nagaina attempts to attack the family in revenge but is stopped by Darzee and Rikki. Rikki ends up killing Nagaina after she escapes with her last egg.**

*Nag is the only cobra in the play version of this story. He never attacks Teddy’s family but instead has a non-violent confrontation with Rikki. In the end, he is banished from the garden after Chuchu threatens to destroy his last egg.*

**Teddy’s mother and father are important and present characters in the story.**

*Teddy is the only human character in the play version.*

**In the short story, Teddy’s mother is very sceptical of Rikki, and is not sure if he can be trusted in the garden.**

*In the play, Darzee takes on the sceptical sentiment of the mother’s character. This differs from the short story, where Darzee’s character is always supportive of Rikki.*

# VOCABULARY

Pardon: (Noun) Forgiveness of an act someone has made.

Acquaintance: (Noun) A Person known to some, but usually not a close friend.

Mongoose: (Noun) A slender, ferret-like carnivore.

Infinite: (Adjective) Immeasurably great.

Burrow: (Noun) A hold or tunnel in the ground made by a rabbit, fox, or similar animal for habitation and refuge.

Exposed: (Adjective) Left or being without shelter or protection.

Tarry: (Verb) To delay or be tardy in acting, starting, coming etc. ; linger or loiter.

Critter: (Noun) Alternative name for any creature.

Muskrat: (Noun) A large, Aquatic, North American rodent.

Invaded: (Verb) To enter forcefully as an enemy; go into with hostile intent.

Interrupted: (Adjective) Having an irregular or discontinuous arrangement.

Pathetic: (Adjective) Causing or evoking pity, sympathetic sadness, sorrow.

Hiss: (Verb) To make or emit a sharp sound, as a snake does, or as steam does when forced under pressure through a small opening.

Convincing: (Adjective) Persuading or assuring by argument or evidence.

Quality: (Noun) An essential or distinctive characteristic, property, or attribute.

Decorate: (Verb) To furnish or adorn with something ornamental or becoming.

Scatter: (Verb) To throw loosely about; distribute at irregular intervals.

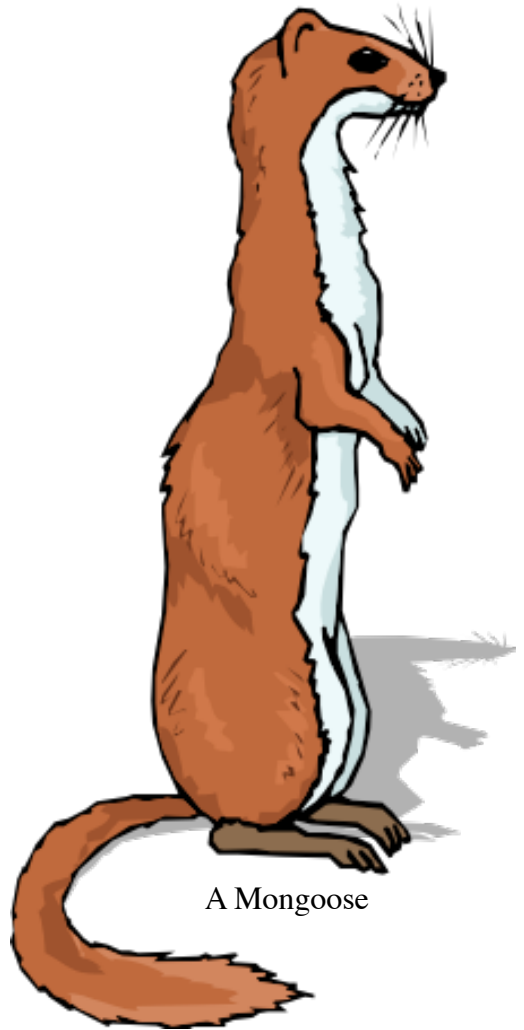
Frenzy: (Noun) Extreme mental agitation; wild excitement or derangement.

Souffle: (Noun) A light baked dish made fluffy with beaten egg whites, combined with egg yolks, white sauce, and fish, cheese or other ingredients.

Reasonable: (Adjective) Agreeable to reason or sound judgement; logical.

Hypnotize: (Verb) To influence, control, or direct completely, as by personal charm, words, or domination.

Solemn: (Adjective) Grave, sober, or mirthless, as a person, the face, speech, tone, or mood.



A Mongoose

# THEMES



Rikki standing up to Nag from the 1965 animated short film.

## Main Theme:

**Courage:** Finding Courage is the main theme of *Rikki Tikki Tavi*. Rikki, our protagonist, has to find great courage in order to protect the garden and Teddy from Nag the snake. Though initially very frightened of the Cobra, Rikki overcomes his fear and stands up to Nag in order to protect Teddy and the garden.

Chuchu also learns to find courage within the *Rikki Tikki Tavi*. At the start of the play, Chuchu is cowardly and rather dim-witted. However, he finds courage throughout the story by helping Rikki train to fight Nag. In the end, he is brave enough to stand up to the cobra himself and is able to banish Nag from the garden.

## Additional Themes:

**Sharing:** Darzee learns an important lesson about sharing in this play. When Rikki first arrives, she is possessive and unwilling to allow Rikki to be a part of her garden. Throughout the story Darzee learns the value of sharing what you have and because of this, finds a great friend in Rikki.

**Honesty:** Throughout the play, Darzee lies to Rikki about many things, including the crumbs Teddy leaves behind being poisonous. Darzee regrets these lies and learns the importance of honesty in friendship as she grows close to Rikki throughout the play. In the end, Rikki is able to forgive her and decides to stay in the garden.

**Friendship:** Though they have some issues at first, Darzee, Rikki, and Chuchu learn the importance of friendship during the play. Instead of being exclusive and judgemental, they learn to accept and celebrate each other, even though they are all different.

# 3

## ACTIVITIES & DISCUSSION

### BEFORE SEEING THE PLAY

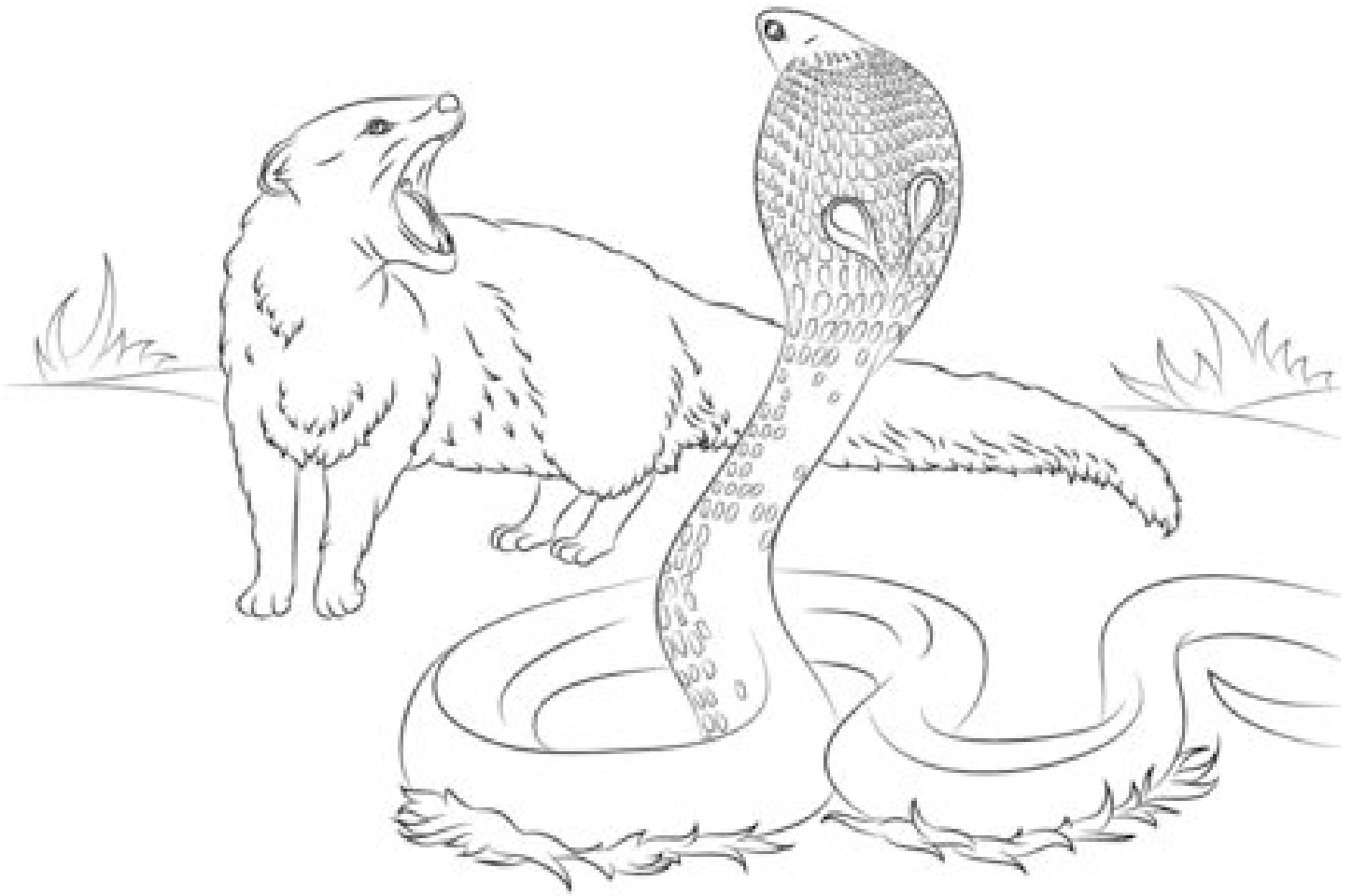
1. Go over the vocabulary and background information on the playwright and the story.
2. Discuss with your students the etiquette of being an audience member at a live theatrical performance. Items for discussion: don't talk during the play, appropriate responses, no chewing gum, going to the bathroom before the performance, etc.
3. Discuss what it is like seeing a live play. What are the differences between seeing a play and a movie? Discuss how the elements of a live play contribute to telling the story. How do the costumes and sets enhance the audience's understanding of the characters and plot?
4. Have students fill out the Theatre Crossword on page 11 of the study guide to better familiarize them with theatre terms.

### AFTER SEEING THE PLAY



1. Do you think mongooses make good pets? Research the mongoose and the feasibility of owning one as a pet in the current US. Present your findings and opinions in a brief report.
2. How would the story of Rikki-tikki be different, if told from the point of view of another character? Choose either one scene to rewrite in detail or complete a retelling of the whole story in broad terms.
3. When the story of Rikki-Tikki-Tavi ends, there are some loose ends. Write a sequel for it in the form of either a 1 –2 page or a short, illustrated children's book.
4. The animals that play roles in the story are real. Research each animal and present your findings to the class. Also, return to the story and identify some factual and fictional details.

# IT'S COLORING TIME!



What characters from the play are in this picture?

What part of the play is happening in this picture?

# THE ANIMALS OF RIKKI TIKKI TAVI

## Muskrat:

Musk rats have large, robust bodies, with a total body length of twelve and a half inches. The tail is flat and scaly and is nine and a half inches in length. Musk rats have dense fur that traps air underneath for insulation and buoyancy. Their heads are very large and their ears are almost invisible underneath the fur. Musk rats have short legs and big feet; their rear feet are webbed for swimming. Although muskrats have been known to live to 10 years old in captivity, they probably live about 3 years in the wild.

Musk rats are mainly vegetarians but will eat animals as well. Musk rats consume about one-third of their weight every day. Their digestive system is designed for green vegetation. In the summer they eat the roots of aquatic plants. In the winter, they swim under the surface ice to get to the plants. Musk rats also eat agricultural crops.

Musk rats are found throughout North America as far south as the southern United States, they are excluded from the southernmost portions of the United States by lack of appropriate habitat. The placed muskrats have been introduced to are Japan, parts of South America, Scandinavia, and Russia.



King Cobra



Common Muskrat

## Cobra:

The king cobra is the largest venomous snake in the world. It has special muscles and ribs in its neck that spread out to form a “hood” when the cobra feels threatened. This makes the snake look bigger than it really is, and may help scare away predators.

King cobras make a deep, loud hissing sound. Like the rattle of the rattlesnake, the hiss is a warning signal that can be heard from a distance. When on the hunt for food, Cobras tend to eat other snakes, lizards, and small mammals

Most cobras are known to protect their eggs after laying them, but the female king cobra does even more. She uses her body and head to move leaves around to build a nest. After she lays her eggs, she covers them with more leaves, and stays on top of the nest until the eggs hatch.

## Tailorbird:

The common tailor bird is found throughout India, except the desert areas. It is a small size bird measuring 150 cm in length. The bird is usually bright in colour; the upper plumage is green or grey whereas the underparts are shiny yellow white or grey. Though it is found in good numbers throughout India, it's sighting is quite insignificant as it spends most of its time hiding in undergrowth.

The nest of a tailor bird is quite intricate and unique. A tailor bird generally builds its nest on thorny trees like *Acacia arabica*. The bird sews together the edges of a large leaf in which the actual grass nest is made up. The nest, built of cotton wool, horse hair and grass stems hanging from the branch, looks like a cradle. May to July is the breeding time for a tailor bird. The bird lays 6 eggs, each of which measures 1.6 cm\*1.2 cm.



Tailorbird



Mongoose

## Mongoose:

Mongoose are primarily found in Africa, their range covering most of the continent. Some species occupy parts of southern Asia and the Iberian Peninsula. They are generally terrestrial mammals, but some are semi-aquatic, and others are at home in the treetops.

Ranging in size from the 7-inch-long (18-centimeter-long) dwarf mongoose to the 2-foot-long (60-centimeter-long) Egyptian mongoose; these sleek mammals have long bodies with short legs and tapered snouts.

They normally have brown or gray grizzled fur, and a number of species sport striped coats or ringed tails.

Mongoose live in burrows and are nondiscriminatory predators, feeding on small animals such as rodents, birds, reptiles, frogs, insects, and worms. Some species supplement their diet with fruits, nuts, and seeds. Creative hunters, they are known to break open bird eggs by throwing them with their forepaws toward a solid object.

**Famously, some species of mongoose will boldly attack venomous snakes such as cobras. The most celebrated of these is Rudyard Kipling's fictional Rikki-tikki-tavi, based on an ancient fable and included in *The Jungle Book*.**

In the 1800s mongoose were introduced to several islands in Hawaii and the West Indies in order to control the rodent populations on sugarcane plantations. Today this effort has come back to haunt these islands as mongoose threaten the survival of various native species, particularly birds. However, in their natural environments mongoose are currently threatened themselves due to habitat loss.

# CURRICULUM TIES

## **Kindergarten**

### Standard 4 - Theatrical Presentation

- 4.1 Recognize other art forms used in theatre.
- 4.2 Utilize other art forms in dramatic activities.
- 4.3 Recognize the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

### Standard 5 - Scene Comprehension

- 5.1 Experience creative drama, formal theatre, film, and/or television.

Levels 1 - 3 are applicable.

### Standard 6 - Context

- 6.1 Explore similarities and differences between real life and theatre, television, etc.
- 6.2 Develop an awareness of real life experiences and fantasy through guided dramatic play.

Levels 1 - 3 are applicable.

## **Grade 1**

### Standard 4 - Theatrical Presentation

- 4.1 Discuss other arts forms used in theatre
- 4.2 Utilize other art forms in dramatic activities.
- 4.3 Explore the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

### Standard 5 - Scene Comprehension

- 5.1 Respond to creative drama, formal theatre, film, and television.

Levels 1 - 3 are applicable.

### Standard 6 - Context

- 6.1 Examine similarities and differences between real life and theatre, television, and multimedia.
- 6.2 Explore real life experiences and fantasy through creative drama.

Levels 1 - 3 are applicable.

## **Grade 2**

### Standard 4 - Theatrical Presentation

- 4.1 Identify other art forms used in theatre.
- 4.2 Incorporate other art forms into the creation of dramatic projects.
- 4.3 Examine the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

### Standard 5 - Scene Comprehension

- 5.1 Explore and respond to creative drama, formal theatre, film, and/or television.

Levels 1 - 3 are applicable.

### Standard 6 - Context

- 6.1 Explore how various cultures are reflected through theatre, film, and television.
- 6.2 Explore the role of theatre, film, television, and electronic media in daily life.

Levels 1 - 3 are applicable.

## **Grade 3**

### Standard 6 - Theatrical Presentation

- 6.1 Identify ways in which other art forms contrast and/or relate to theatre.
- 6.4 Understand the role of the audience and demonstrate proper audience etiquette.

Levels 1, 2, and part of 3 are applicable.

### Standard 7 - Scene Comprehension

- 7.1 Respond to selected theatrical experiences.
- 7.2 Examine creative drama and formal theatre, film, and television.

Levels 1 - 3 are applicable.

### Standard 8 - Context

- 8.1 Examine how various cultures are reflected through theatre, film, television, and electronic media.
- 8.2 Understand the role of theatre, film, television, and electronic media in daily life.

Levels 1 - 3 are applicable.

## **Grades 4 & 5**

### Standard 6 - Theatrical Presentation

- 6.1 Explore other art forms as they contrast and/or relate to theatre.
- 6.2 Explore dramatic media as a forum for the syntheses of all of the arts.
- 6.4 Understand the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

### Standard 7 - Scene Comprehension

- 7.1 Respond to selected theatrical experiences.
- 7.2 Examine creative drama and formal theatre, film, and multimedia productions.

Levels 1 - 3 are applicable.

### Standard 8 - Context

- 8.1 Explain how elements of various cultures are reflected in theatre, film, television, & electronic media.

Levels 1 - 3 are applicable.

## **Grade 6**

### Standard 6 - Theatrical Presentation

- 6.1 Explore various art forms.
- 6.2 Examine dramatic productions as a synthesis of all the arts.

Levels 1, 2, and part of 3 are applicable.

### Standard 7 - Scene Comprehension

- 7.1 Respond to a variety of theatrical experiences.
- 7.2 Examine informal and formal theatre, film, television, and electronic media productions.

Levels 1 - 3 are applicable.

### Standard 8 - Context

- 8.1 Explain how attitudes of various cultures are reflected by theatre, film, television, and electronic media.

Levels 1 - 3 are applicable.

### Other Curriculum Ties

Please refer to the Tennessee Department of Education Curriculum Standards manual for reference to English, History, and Social Studies Curriculum Ties for Kindergarten, Grades 1 - 3, and 4 - 6.

# THEATRE WORD SEARCH & PLAY REVIEW

Search the letter grid below and circle the theatre terms listed.

How many can you find?

Words may be listed left-to-right, right-to-left, top-down, bottom-up, and diagonally up-or-down.



- |            |            |            |
|------------|------------|------------|
| APRON      | GRID       | STRIKE     |
| BLOCKING   | HOUSE      | THESPIAN   |
| BORDER     | LOGE       | UPSTAGE    |
| DOWNSTAGE  | PIT        | VAUDEVILLE |
| FLAT       | PRODUCER   | WINGS      |
| FOLLOWSPOT | PROSCENIUM |            |
| GEL        | SET        |            |

## ACTIVITY:

### WRITE A PLAY REVIEW

#### HEADING

1. Title, playwright, and type of play
2. Date, place, and name of performing group
3. Include a play program with review

#### ESSAY OUTLINE

- I. Theme of play (main subject or message)
- II. Atmosphere (how it was expressed in the scenery, lighting, and sound)
- III. Brief summary of story or plot
- IV. Technical evaluation
  - A. Setting/Scenic design
  - B. Lighting
  - C. Costumes
  - D. Sound design
- V. Acting evaluation
  - A. Were actors convincing in their roles?
  - B. Did all characters work together to create an ensemble?
  - C. How did voice/movement impact believability?
  - D. Did actors underplay/overplay the parts?
  - E. Any outstanding performances? Be specific.
- VI. Directorial evaluation
  - A. Did the stage stay balanced?
  - B. Did all the aspects communicate the same concept or were some distracting?
  - C. Did the production interpret the script to your satisfaction?
  - D. Was the director true to what you think the playwright intended?
  - E. Were any aspects of the show confusing?
- VII. Personal opinion (Discuss any aspect of the play you wish, but give reasons to justify your beliefs.)

# 4

# THE THEATRE

In the summer of 1965, Jackie Nichols was a rising senior at Overton High School. He teamed up with fellow students to form a troupe of actors to perform shows in churches and civic centers. They called themselves The Circuit Players, and for the next four years, they performed a variety of musicals and straight plays wherever they could.

Circuit Playhouse, Inc. was born on November 20, 1969 near the University of Memphis when the company rented a former home that had been converted to a ballet academy. In 1971, the space was sold, and the company relocated to 1947 Poplar across from Overton Park. When Circuit Playhouse, Inc. moved to this larger building, it rented an adjacent building to be used for a costume shop and a new performance space known as Workshop Theatre. It was a venue for new, original, and one-act plays. Two years later, another adjacent building was used to create Theatre II; a space for producing little known plays. This helped to spearhead a widespread revitalization of Midtown Memphis. For the next several years, the three theatres operated on an annual budget of approximately \$30,000 with no paid staff.

Recognition of the organization's well-established position in the community came at this time with the first funding grant from the Greater Memphis Arts Council.

In 1975, Circuit Playhouse, Inc. acquired a building in Overton Square in Midtown Memphis. With \$30,000 provided by Overton Square Investors for renovation, and with increased funding from the Greater Memphis Arts Council, Playhouse on the Square was born. It was an offspring of Circuit Playhouse, Inc., which continued to produce the kind of adventurous theatre its audience had come to expect. Playhouse on the Square opened on November 12, 1975 with a production of *Godspell*. It also had a resident company of professional actors and a paid staff. The first season was graced with the performances of many fine actors including Larry Riley and Michael Jeter, who would later achieve notable careers in New York and Hollywood.



actors and a paid staff. The first season was graced with the performances of many fine actors including Larry Riley and Michael Jeter, who would later achieve notable careers in New York and Hollywood.

In 1979, Circuit Playhouse, Inc. bought and moved to the former Guild Movie theatre at 1705 Poplar. It was a 10,000 square foot building and included space for a larger costume shop, its first dedicated scene shop, rehearsal space, improved dressing facilities, and storage for costumes and props. The two theatres continued to pursue their own directions. The Circuit Playhouse initiated the MidSouth Playwright's Contest, offered a Foreign Film Series, and staged Off-Broadway and experimental works. Playhouse on the Square began to offer weekday matinees for school groups in addition to its regular season.

In 1981, Playhouse on the Square initiated the Intern Program. The program was begun to enable emerging theatre artists to explore every avenue of the profession and apply their education in the real world. Today it includes twelve college graduates hired to assist in all phases of production.

By 1985, Playhouse on the Square was again feeling growing pains. The student matinee series had outgrown the theatre's capacity, and seating for many productions was limited. The Memphian Movie Theatre just down the street (a favorite after-hours screening facility for Elvis) was available. Circuit Playhouse, Inc. purchased the building and solicited three-year pledges from individuals and corporations and was able to complete a \$150,000 renovation of the building.

1986 saw the inception of the Playhouse on the Square's Theatre for Youth program, which expanded into a full-scale Summer Youth Conservatory, TnT (Teens in Theatre), a touring program, and a full season of school matinees. In 1990, Playhouse on the Square instituted the city's first independent Theatre School with theatre classes for children, teens, and adults. From the five classes offered during the first season, the school has expanded to a total of twenty courses.

Having been concerned for some time that arts events were beyond the financial means of the city's poorest citizens, Jackie Nichols suggested to the Arts Council that they arrange some way of making art, theatre, music, and dance available to the disadvantaged. In January 1990, Arts Access came into being making free tickets to arts events available to those on food stamps. In addition, Jackie Nichols instituted the Pay What You Can program in 1991. Every show produced at both The Circuit Playhouse and Playhouse on the Square

# PLAYHOUSE ON THE SQUARE

has a Pay What You Can night, ensuring that those who cannot afford the full price of a ticket will not be denied the pleasures of an evening at the theatre.

In 1992, Playhouse on the Square acquired an adjoining building adding 6,000 square feet in which to build a new scene shop, a large multi-purpose room with bar, a meeting room, and wheelchair-accessible restrooms. To finance this expansion and ensure the financial stability of the theatres into the 21st century, Jackie spearheaded the Silver Challenge, a \$350,000 fundraising effort. Again, the Memphis community responded by producing the needed revenue in a matter of months.

In 1994, construction began on TheatreWorks, a building near Playhouse on the Square, which was built to house a variety of small performance groups unable to afford quarters of their own. The following year saw the inception of a program that has had national impact in the theatre world—the Unified Professional Theatre Auditions. In February 1995, Playhouse on the Square hosted twenty-five theatres and two hundred actors from around the country. Since then, the growth has been phenomenal. 95 theatres and nearly nine hundred actors and production personnel attended in 2015.

With a view to ensuring a new generation of theatre patrons, Jackie Nichols launched the After School Acting Program (ASAP) in 1997. Several months were spent developing this program for 7-12 year-olds. Churches, schools, and community centers all over the metropolitan area host sites for troupes of children for the twice-weekly activity, which, under the guidance of a director, creates an original theatrical piece to be performed at a festival at the end of each semester.

In December 1997, long-time supporters of the theatre donated to Circuit Playhouse, Inc. a building adjacent to The Circuit Playhouse. This building, now known as the Jeanne and Henry Varnell Theatre Arts Education Building, was refurbished to house all of our Theatre For Youth programs. In order to refurbish the building, Circuit Playhouse, Inc. created the 21st Century Challenge: Building for Generations, a capital funds drive that raised \$600,000.

The growth in artistic capability and maturity of the theatres has resulted in an expanded awareness and appreciation in the local community and beyond. This

is reflected in the numerous Memphis theatre awards presented to Circuit Playhouse, Inc. in recent years. In December 1990, Circuit Playhouse, Inc. was honored by the Tennessee Arts Commission with the Governor's Award in the Arts. In October 1993, Jackie Nichols was awarded the Gordon Holl Award for Outstanding Arts Administration at the Governor's Conference on the Arts, and in June 1999, Jackie Nichols received the Rotary Club Community Service Award. Circuit Playhouse, Inc. celebrated its 35th anniversary in 2004.

The stimulus for "Breaking New Ground," the Capital Campaign to build a new state-of-the-art theatre came from a strategic planning retreat attended by Board and staff over four years ago. The realization evolved that Playhouse on the Square could not move to the next professional level without a quality space in which to present its productions. The drive began for the \$15 million campaign and was greeted enthusiastically by foundations, corporations, and individual supporters. With Playhouse on the Square occupying the new location at 66 S. Cooper, The Circuit Playhouse moved to the old Playhouse location at 51 S. Cooper. In keeping with the organization's attitude of support for all of the arts in our community, the new Playhouse on the Square and The Circuit Playhouse have performance time set aside for other groups such as Ballet Memphis, The Memphis Symphony

## OUR MISSION

To produce a challenging and diverse repertoire of theatrical work that speaks to the intelligence, the soul, and the imagination of the Memphis community;

To provide a nurturing artistic home for actors, directors, designers, and staff in which they can practice their craft and share their talent; and

To make all of our productions available through access, outreach, and educational activities to everyone in the community regardless of financial circumstances.

Orchestra, Opera Memphis, and others, creating a fantastic new synergy for performing arts in the Midtown area of Memphis.

As we move toward the half-century mark, our vision of "enriching lives through theatre" remains constant. As artists that make up Circuit Playhouse Inc., we will continue to bring a challenging and diverse repertoire of theatrical work that speaks to the intelligence, soul, and imagination of the Memphis community.

## DID YOU KNOW?

**Playhouse on the Square** is proud to be Memphis' Professional Resident Theatre Company. That means that the artists you encounter in our theatre, onstage and off, are professionals.

Nearly all of the actors, the designers, technicians, and administrators do this as a full-time job. People interview from all over the country to be hired for these coveted career opportunities. Nearly all of the artists have been to college, trained, and earned degrees specializing in their field.

Together, we work very hard to produce season after season of quality work; serving our community with art, as well as education and outreach programs.

Most importantly, this is our home. We are honored to open our doors to you and share the excitement of the performing arts. To show respect for our home, we ask that teachers prepare students for their theatrical experience, aided by the use of our free study guides.

The skills and guidelines herein enhance students' cultural literacy. We encourage educators to integrate these principles into further study throughout their curriculum. Thank you for supporting the arts!

# ELEMENTS OF PRODUCTION

## Creative Team

No production would be possible without the imagination and inspiration of its **playwrights**. Many times, the idea for a show grows from an existing book, article, or movie. Other times, playwrights write plays from an original idea or concept. The playwright must first create a world. The world may be true to real life or fantastical, that mixes mundane with magical. Either way, there is a specific set of rules established in the world that everyone must follow. Then, the playwright creates characters that all have specific goals and obstacles to achieving those goals. The playwright writes dialogue to illuminate the characters and advance the plot at the same time. The **director** has the job of interpreting the story and establishing the overall artistic vision of the show.

## The Cast

The director works to cast both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have appropriate acting skills to support the character and also the right look or “type” for the character. These elements are all evaluated during the audition process. Actors are asked to bring a headshot and either perform a monologue, prepare a scene, or do a cold read. (A cold read is when the actor is asked to perform the scene without prior rehearsal or memorization of the piece.) Once the actors are chosen for the principal roles and for the ensemble, they become the cast, and begin working with the director during the rehearsal process.

## The Rehearsal

The cast will do an initial **readthrough** of the script. Often, the director will meet with actors and do **table work** where the actor and characters can talk through who they think their character is, what they want, and how badly they want it. Table work can help establish the foundation upon which the actors begin their character analysis. Then, actors and directors meet for rehearsals in rehearsal spaces where the director coaches the actors’ reading of the lines and emotions and also gives them their **blocking**, line by line, scene by scene. Throughout the rehearsal process, actors are given props to work with and eventually take the stage. Once on the stage, the actors have a **spacing rehearsal** where they review their blocking in the new space. Next, the lighting crew adjusts their lights to where the actors will be standing, which starts the **technical rehearsal** process. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a dress rehearsal incorporating all the different elements: **costumes**, **lights**, and **sound** together. Once all the elements are working harmoniously together, the show is ready to open!

**Crew:** The **set designer** creates the locale and period in which the play occurs. While some sets are very simple and focus the audience’s attention on the show itself, some are lavish and extravagant providing visual appeal. The **master carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The **master electrician** implements the lighting designer’s work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director, and **“calls the show,”** making sure each performance runs as smoothly as possible.

**Sound:** The **sound designer** plans the layout of all sound playback, effects, and equipment for the show. Often, there is pre-show music, intermission music, and post-show music to help establish the feel of the play or help inform the audience of the world of the play. The sound effects are created by the sound designer and manned by the **sound operator**. Adjustments in volume and intensity are made using the **soundboard**.

**Costumes and Make-up:** The **costume designer** first researches the setting of the play. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough for movement and possible dancing. He or she then decides which styles and fabrics to use, and draws the costumes in **renderings**. Through costume fittings, the costumes are adjusted to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on and/or change their costumes. The **make-up artist** is responsible for applying cosmetics to each performer’s face and body to increase visibility, enhance certain features, and modify the actor’s look to resemble his or her character. In addition to make-up, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

# Q: What Makes Theatre Magical?

## A: The Audience!

Going to see a production at the theatre is an exciting experience! You will be watching live actors perform onstage. This makes each performance very special. No two shows are alike, due to the spontaneity of live performance.

Each time you come to the theatre, it is like making a promise to come inside the world of the play we have made for you. We agree to create a theatrical world for you to visit, and you agree to step inside it for awhile. That agreement is the last step in the process of making a play happen!

So, when you walk into a theatre, you can feel a sense of impending discovery. Something important is about to happen. It's exciting to be in the room. That stage holds the secret of what is about to come to life as you find the seats reserved for you. Sometimes, it is so thrilling you want to get wiggly, laugh, and shout. But remember that once the play begins, everybody in the theatre has a responsibility. Everybody is part of the play - including you.

Theatre is an art form that depends on both the artists and the audience. As members of the audience, **you play an important part** in the success of a theatrical performance. Audience reaction strongly affects the actors.

They certainly don't want a passive audience; they thrive on the audience's response - the laughter and the applause. When appropriate, such reactions "fuel the fire" - but that response must be in co-operation with the action onstage, or it is off-putting and distracting for the performers and other audience members.

Students accustomed to watching television in their homes or attending movies are used to eating snacks, moving around, getting in and out of their seats, or sharing comments aloud during a show. Movies and TV shows are not affected by the audience, **but theatre performances are!** Students may not be aware of how disturbing such behaviors can be in live theatre. As a courtesy, prepare students for their theatre experience. Discuss behaviors that are problematic and why they are a problem.

You are connected with the other people in the audience as well as the ones onstage. They can **see** you, **hear** you, and **feel** you; just as you see, hear, and feel them. Your laughter, your responses, your attention, your imagination, and most especially your energy are important. They are a real part of the performance, and the wonderful truth is that the play can be better because of YOU!

*•Theatre is entertaining, as much as it is educational, mirroring society in all its complexity artistically through conflict and resolution.*

*•Audiences are able to observe and celebrate society's heroes who overcome life's obstacles to a prosperous or detrimental end.*

*•Audiences enjoy live theatre because it provides an escape from the outside world. Within the walls of the theatre, moral dilemmas are more easily grasped, and its characters can be scrutinized according to society's mores.*

*•Delving into moral dilemmas elicits an emotional response from the audience for any one of the particular characters, thus encouraging the audience to critically become aware of their own prejudices and suppositions of human behavior.*



*Peter Pan* 2010  
Playhouse on the Square

# THEATRE EDUCATION

Born in 1985, Playhouse on the Square's Theatre Education Program now serves close to 30,000 young people every year in Memphis, Shelby County and beyond. From preschoolers to young adults, they all are engaged and enlightened, either as audience members or as active participants.

## ASAP

After School Acting Program (ASAP) sites are meeting at various locations throughout the Mid-South for children **ages 7-12**. Classes meet **twice a week for twelve weeks**. Instruction in the elements of Acting, Improvisation, Movement, Music, and Design are taught through a Style of Theatre. Students also receive a ticket to a Playhouse production to enrich their aesthetic awareness. These skills are then utilized in the Troupe's creation of a short production that is performed at Playhouse on the Square on the final day. More information about Fall A.S.A.P. will be announced at a later date.

## Teens in Theatre (TNT)

Teens In Theatre provides a performance and learning venue for **12-17 year olds** from around the Mid South. Teens may audition to be involved in the Fall and Spring productions which perform at Evergreen Theatre, 1705 Poplar Avenue.

## School Matinees and Touring

An opportunity for students, **K-12**, to attend live performances, either at Playhouse, Circuit, or brought to their school. We offer school matinees this coming season for *The Matchmaker*, *Peter Pan*, and *Pinkalicious*. We will also tour productions of *The Garden of Rikki Tikki Tavi* in the Winter and *Junie B. Jones* in the Fall and Spring.

For more information about any of our Theatre Education programs listed above, please call (901) 728-5631, or email

[theatreforyouth@playhouseonthesquare.org](mailto:theatreforyouth@playhouseonthesquare.org).

You can also visit our website at

[www.playhouseonthesquare.org/education](http://www.playhouseonthesquare.org/education).

## Summer Youth Theatre Conservatory

Playhouse on the Square's Summer Youth Theatre Conservatory is open to any student interested in theatre regardless of experience. Self-esteem is of primary importance to our program. Theatre is the perfect environment for a child to find their voice. Sessions are taught by professional artists and split by age group. Enrollment is limited to allow for maximum individual attention and development. Offering:

- **One-week** sessions for **ages 5-6**
- **Two-week** sessions for **ages 7-11**
- **Three-week** sessions for **ages 12-17**

Please call for specific dates.

## Theatre School Classes

Celebrating over 20 years, the Theatre School offers classes for both **Youth and Adults**. Classes, taught by professional artists, meet for 9 weeks in both Fall and Spring and end with a final showcase on one of our stages. Children **ages 7-17** can take classes in Acting, Singing, or Dance.



# A GLOSSARY OF THEATRICAL TERMS

## A

**Act** (v) to perform or play a role; (n) a division of a drama

**Action** the core of a theatrical piece; the sense of forward movement created by a sense of time and/or the physical and psychological motivations of characters

**Articulation** clear pronunciation of words

## B

**Blocking** the pattern actors follow in moving onstage, usually determined by the director.

**Box Office** where ticket sales are handled, usually located in the theatre's lobby

## C

**Cast** (v) to choose the actors to play specific roles in a play; (n) the group of actors who take the roles in a play

**Catharsis** an emotional purification or relief (Greek)

**Character** one of the people who figures in a play; a part played by an actor

**Choreographer** an artist who designs (choreographs) dances for the stage

**Climax** the turning point in a plot when conflict comes to an emotional crest

**Conflict** struggle between opposing ideas, interests, or forces in a play. The existence of conflict, either external (between two or more characters) or internal (within one character), is central to drama.

**Costume** any clothing an actor wears onstage for a performance

**Costume Designer** the person who decides what the actors will wear, he/she designs costumes to build or chooses costumes to rent, borrow, or buy for a production

**Cue** a final line or action that signals an actor to begin the next speech

**Curtain call** the return of the cast to the stage after the end of the performance, when the actors acknowledge applause

## D

**Denouement** the final resolution of the conflict in a plot

**Dialect** language features specific to the speech of a particular region

**Dialogue** the lines of the play spoken by the actors in character

**Director** the person who oversees the entire production

**Downstage** the part of the stage closest to the audience

**Dramatic conflict** the conflict in which the main character in a play engages. There are four types of dramatic conflict: 1) person vs. person; 2) person vs. society; 3) person vs. self; 4) person vs. nature/fate

## E

**Ensemble** the interaction and blending of the efforts of the many artists involved in a

theatrical production

**Exposition** the beginning of a plot that provides important background information

## F

**Falling action** the series of events following the climax of a plot

**Fight director** a movement and combat specialist who choreographs both armed and unarmed fight scenes and stunts onstage

**Fourth wall** an imaginary wall between the audience and actors in a representational play

## G

**Gesture** an expressive movement of the body or limbs

## H

**House** the auditorium or seating of a theatre

## I

**Improvise** to speak or to act without a script

**Inciting incident** the event that sets in motion the action of the plot

## L

**Lighting Designer** the person who develops a lighting concept and design for a production, he/she oversees installation and operation of lighting for the production

## M

**Monologue** a story, speech, or scene performed by one actor alone

**Motivation** a character's reason for doing or saying things

## O

**Objective** a character's goal or intention

**Obstacle** something that stands between a character and his/her ability to meet an objective or achieve a goal

**Open** to keep the face and front of the body visible to the audience as much as possible

## P

**Pantomime** to act without words through facial expression and gesture

**Performance** a representation before an audience; entertainment

**Playwright** a person who writes plays

**Plot** the sequence of events; the structure of a play

**Producer** the person or company who oversees the business details of a theatrical production

**Project** 1) to make your voice fill the performing space; 2) to cast an image or patterned light onto a screen or other surface

**Property or Prop** anything that an actor handles onstage as well as furniture and other items used to enhance the set

**Proscenium stage** performance space in

which the audience views the action as if through a picture frame

**Protagonist** the main character of a play; the character with which the audience identifies most strongly

## R

**Rising action** the middle part of a plot, consisting of complications and discoveries that create conflict

**Role** a part in a play that is written by the playwright; the basis of an actor's characterization

## S

**Scene** the basic structural element of a play; each scene deals with a significant crisis or confrontation

**Scenery** onstage decoration to help establish the time and place of a play

**Script** the text of a play

**Set** the onstage physical space and its structures in which the actors perform

**Set Designer** the person who develops the design and concept of the set

**Sound Designer** the person who determines the kinds of sound needed for a production, recorded or live

**Stage Manager** director's technical liaison backstage during rehearsals and performances

**Stage Picture** the succession of tableaux created by a director through blocking

**Strike** 1) to remove something from the stage; 2) to take down the set

**Symbol** a concrete image used to represent a concept or idea

## T

**Tableau** a silent and motionless depiction of a scene, often from a picture

**Theatre** 1) the imitation/representation of life, performed for other people; 2) the place that is the setting for dramatic performances

**Theme** underlying meaning of a literary work

**Thespian** an actor (named after the first actor, "Thespis")

**Tragedy** a play that ends in defeat or death of the main character

**U**

**Understudy** an actor who learns the part of another actor playing a major role, able to replace the original actor in case of emergency

**Upstage** 1) (n) the stage area away from the audience; 2) (v) to stand upstage of another actor on a proscenium stage, forcing the downstage actor to turn away from the audience; 3) (v) to steal the focus of the scene

## W

**Wings** the sides of a stage just outside the scenery, unseen by the audience

# 5

# BIBLIOGRAPHY

---

---

## Websites and Sources:

*Rikki Tikki Tavi* Script

*The Jungle Book* by Rudyard Kipling

[www.petalschools.com](http://www.petalschools.com)

<http://www.biokids.umich.edu/critters/Aves/>

<http://www.indiajungletours.com/common-tailorebird.html>

<http://kids.sandiegozoo.org/animals/reptiles/king-cobra>

<http://www.sct.org/Shows/2014-2015-Season/The-Garden-of-Rikki-Tikki-Tavi>

[http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1907/kipling-bio.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1907/kipling-bio.html)

## Pictures:

<http://www.glogster.com/media/4/17/10/93/17109367.gif>

[http://vignette1.wikia.nocookie.net/p\\_\\_/\\_/images/6/69/Rikki\\_Tikki\\_Tavi.jpg/revision/latest?cb=20140730181750&path-prefix=protagonist](http://vignette1.wikia.nocookie.net/p__/_/images/6/69/Rikki_Tikki_Tavi.jpg/revision/latest?cb=20140730181750&path-prefix=protagonist)

<http://static.libsyn.com>

<http://4umi.com/image/book/kipling/junglebook-43.jpg>

[http://woodstream.scene7.com/is/image/woodstream/hh-animals-muskrat-5?\\$ProductPgLarge2\\$](http://woodstream.scene7.com/is/image/woodstream/hh-animals-muskrat-5?$ProductPgLarge2$)

[http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1907/kipling-bio.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1907/kipling-bio.html)

<http://www.broadwayplaypub.com/wp-content/uploads/YYork.jpg>

[https://citelighter-cards.s3.amazonaws.com/p1733pgvv1157o1mc61fuvksc1g2h0\\_29100.jpg](https://citelighter-cards.s3.amazonaws.com/p1733pgvv1157o1mc61fuvksc1g2h0_29100.jpg)

<http://www.fcps.edu/islandcreekes/ecology/Mammals/Muskrat/muskrat.jpg>

[https://wallpaperscraft.com/image/view\\_mongoose\\_animal\\_72501\\_3840x2160.jpg](https://wallpaperscraft.com/image/view_mongoose_animal_72501_3840x2160.jpg)

[http://www.toonarific.com/pics\\_root//00003031/rikki9.gif](http://www.toonarific.com/pics_root//00003031/rikki9.gif)

<http://www.broadwayworld.com/baltimore/article/Photo-Flash-METs-Fun-Company-Presents-RIKKI-TIKKI-TAVI-20120929>