

Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE

Season 43, Show 3



The Little Prince

JANUARY 18 - MARCH 4, 2018

ADAPTED BY RICK CUMMINS AND JOHN SCOULLAR
BASED ON THE BOOK BY ANTOINE DE SAINT-EXUPÉRY ORIGINAL MUSIC BY DAVID DABBON
PRODUCED BY SPECIAL ARRANGEMENT WITH DRAMATIC PUBLISHING, WOODSTOCK, ILLINOIS
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SYNOPSIS

BE WARNED: THIS SYNOPSIS CONTAINS SPOILERS!

The Aviator tells the audience about a drawing he created when he was six years old of a boa constrictor that had swallowed an elephant. As a young boy, he thought the drawing a masterpiece. Adults dismissed his work and were unmoved. Their reply was always the same; they did not understand. The Aviator admits he never made another drawing and turned his attention to piloting airplanes.

Over the Sahara Desert, the Aviator's plane malfunctions. He makes an emergency landing in the middle of nowhere. The Little Prince appears and asks the Aviator to draw him a sheep. Confused by the presence of the Little Prince, the Aviator makes several attempts to satisfy the Little Prince's request. Finally, the Aviator simply sketches a box he says the sheep is inside. The Little Prince delights at his drawing. The next day the Little Prince visits again as the Aviator works to repair his plane. The Little Prince discovers the Aviator also fell from the sky. He fondly talks about his home planet where he can observe forty-four sunsets in one day. Then, with little ceremony, he disappears.

By the third day, the Aviator's food supplies are low. The Little Prince discovers the Aviator talking to his plane. The Little Prince asks the Aviator if he has always been alone. The Aviator says no, but he prefers solitude. The Little Prince realizes he started a special journey the day he first had a companion on his planet and was no longer alone. The Little Prince tells his story.

On the Little Prince's planet, he cleans out his two volcanoes and digs up the baobabs every day. One day, a seed blown from far away sprouts a

Rose. The Rose's color and beauty mesmerize the Little Prince. The Rose discovers her petals and thorns. She discovers how joyful being together with the Little Prince makes both of them.

But as her demands on him increase, the Little Prince has trouble tending to the Rose. He feels he must travel away to understand his feelings. He departs with a tearful goodbye.

On his interplanetary journey, he first meets a King who wants to make him his subject. When the Little Prince does not accept the offer, the King offers to make him the Minister of Justice. The Little Prince moves on, traveling to the planet of a Conceited Man who longs for admirers. Next, he meets a Businessman who claims to own the stars. At his next stop, he interacts with a Lamplighter who follows orders obsessively. The last connection the Little Prince makes is with a Geographer who suggests a visit to planet Earth.

On planet Earth, the Little Prince meets the Snake. The Snake sees the Little Prince is vulnerable. The Snake promises he can remedy any homesickness the Little Prince may feel. On hearing this part of the story, the Aviator cautions the Little Prince that he should not talk to snakes. The Snake appears and defends himself to the Aviator, stating he never lies.

The Aviator fears he may have hallucinated the Snake. With rations low and fearing for his life, he frantically attempts to connect with anyone



via the plane's radio. The Little Prince anguishes over the Rose alone on his planet. He worries that she will not survive without him. He asks the Aviator if her thorns will protect her from the sheep. The Aviator, preoccupied with his own rescue, erupts with a negative response. The Little Prince, hurt and feeling ignored, abandons the Aviator.

The Aviator recognizes he has become unable to see beyond himself, like the adults who couldn't comprehend his drawings as a boy. Feeling shame for his outburst, the Aviator travels the desert looking for the Little Prince. In hopes of drawing him back, he sketches a muzzle for the Little Prince's sheep. But the Little Prince cannot hear or see him. The Little Prince finally appears and continues the story of his time on Earth.

He tells of encounters with Desert Flowers, Mountain Echoes and finally a Wall of Roses. The Wall of Roses shocks the Little Prince with the fact that his Rose is not one of a kind. The Little Prince meets the Fox, who warns him of the danger of hunters. The two form a lasting friendship. The Little Prince returns to the Wall of Roses and understands that his Rose is indeed special because of his love for her. The Fox and the Little Prince must say good-bye to one another, though the Fox helps the Little Prince understand that what they have given one another in friendship will live with them both forever.

The Aviator is in desperate need of water. He and the Little Prince go in search of a well. Just when they can go no farther, they are successful. They drink, play and are restored. The Little Prince tells the Aviator it is now time for him to go back to his Rose. The Aviator begs him to stay. Like the Fox, the Little Prince reminds the Aviator what they have given one another is essential, though invisible to the eye. Ready to return to his Rose, the Little Prince meets the Snake in the desert. The Snake makes contact with the Little Prince and the Aviator sees them disappear. The Aviator tells the audience, should they ever be in this part of the world, to wait for the Little Prince. And if he appears, to please let the Aviator know he has come back.



WE ARE ALL ON THE SAME TEAM: THEATER

ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



Please completely turn off all electronic devices including cell phones, cameras and video recorders.

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working

on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes. You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your right shoulder.

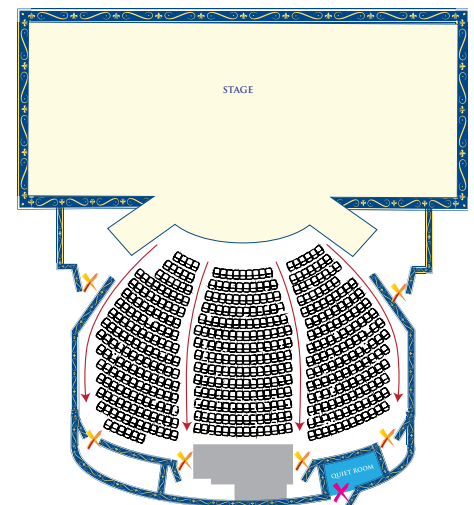
We love our audiences and want them to express themselves during the show—laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please use one of the four upstairs doors.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. Using the upstairs doors is less distracting for everyone. Actors often use the areas near the lower doors for entrances and exits.

Thank you being part of the SCT family. If you have any questions visit our [FAQ Page](#) at [sct.org](#) or contact us at tickets@sct.org.

✕ Doors to Lobby ➔ Exit During the Show
✕ Door to Quiet Room ■ Quiet Room





Antoine de Saint-Exupéry in the cockpit of a Lockheed F-5 Lightning



French 50 franc note in honor of Saint-Exupéry, issued from 1994-1999

ANTOINE DE SAINT-EXUPÉRY—

WRITER, PILOT

Antoine de Saint-Exupéry (pronounced Sahnt Ex-ZOO-peh-ree) was born into an aristocratic family in Lyon, France, on June 29, 1900. His father died when he was a young boy, and his mother moved him and his four siblings to a relative's home in eastern France. Saint-Exupéry enjoyed a mostly carefree and privileged life, and in 1912 took his first trip in an airplane—an experience that would have a profound and lasting impression on him.

Receiving his early education at Catholic schools in France, Saint-Exupéry was sent away to a boarding school in Switzerland after the outbreak of World War I. He returned to France in 1917 and briefly attended a college prep school in Paris before attempting to enter the naval academy. However, Saint-Exupéry failed the examination and studied architecture at the École des Beaux-Arts instead.

Despite his disappointing rejection from the naval academy, in 1921 Saint-Exupéry was given the opportunity to realize his dreams of flying during his service in the military. Working as a mechanic in the army, he learned how to fly. Saint-Exupéry became a pilot in the French air force the following year, based in North Africa. His engagement to a young woman resulted in Saint-Exupéry leaving the air force in 1922. But when their relationship failed shortly after, Saint-Exupéry returned to his first love, flying, and developed a new passion as well—writing.

While working various jobs, Saint-Exupéry began to write stories inspired by his experiences as a pilot. He published his first work, *The Aviator*, in 1926, the same year that he returned to flying as a mail pilot, covering routes between France, Spain and North Africa.

In 1927, Saint-Exupéry was placed in charge of Cape Juby, an airfield in the Sahara. His experiences there led to his first novel, *Southern Mail*, which celebrated the courage of pilots and was published in 1929. *Night Flight* was published in 1931 after he returned from a two-year posting in Argentina, where he helped to establish an air mail system. *Night Flight* would become his first true literary success.

In 1935 he attempted to break the air-speed record between Paris and Saigon. His plane crashed in the Sahara, and he and his copilot wandered the desert for days, nearly dying of exposure and dehydration before being rescued by a wandering nomad. Saint-Exupéry's 1939 memoir *Wind, Sand and Stars*, which includes these events, was even more successful than his earlier works, winning the Grand Prize for Novel Writing from the Académie Française and the National Book Award in the United States.

But neither Saint-Exupéry's growing literary success nor the injuries from several plane crashes could tear him away from his calling as a pilot. When World War II began, he became a military reconnaissance pilot, gathering information to help the war effort, until the German occupation forced him to flee France.

Moving to New York City, he lobbied the U.S. government to get involved in the conflict and also continued to write about his adventures. His most important work during this time was *The Little Prince*. The tale of a pilot stranded in the desert and his conversation with a young prince from another planet was written and illustrated by Saint-Exupéry and published in both French and English in the United States in 1943, and later in more than 200 other languages. It is considered one of the greatest books of the 20th century and is one of the bestselling books of all time, becoming the subject of many film and stage adaptations.

In 1943 Saint-Exupéry returned to France and rejoined his squadron. On July 31, 1944, he left Corsica for a mission over occupied France. He never returned, and when neither he nor his plane was found, he was listed as killed in action. Saint-Exupéry's mysterious disappearance made international news and was the cause of much speculation until 2000, when a scuba diver exploring the Mediterranean Sea discovered the wreckage of a plane that was later identified as Saint-Exupéry's. Though evidence indicated that he had likely been shot down, the true cause of his death remains unknown.

EXCERPTED AND **Biography.com:**
ADAPTED FROM: [Antoine de Saint-Exupéry](#)

*All active links can be found on the interactive AAG, free for download at [sct.org](#)

STATE

LEARNING STANDARDS

The *Little Prince* touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: Truth, Responsibility, Self-Discovery.

We believe that seeing the show and using our Active Audience Guide can help you address these 21st-Century Skills:

- **Creative Thinking**
- **Critical Thinking**
- **Communication**
- **Collaboration**
- **Perseverance**
- **Growth Mindset**

We also believe that seeing the show and using the AAG can help educators meet many of the Washington State Learning Standards. Below are some that might fit in well. We often list edited versions of the specific standards for grade 3. Where more than one standard within a specific area applies, we selected one example. In some instances, we refer to specific AAG articles.

PHYSICAL EDUCATION

- **Standard 1:** Students will demonstrate competency in a variety of motor skills and movement patterns.

Motor Skills

(See *Jump Start* movement and physical game prompts in AAG.)

SCIENCE

- **3-ESS2-2:** Obtain and combine information to describe climates in different regions of the world. (See AAG article *The Places We Go*.)

SOCIAL STUDIES

EALR 3: GEOGRAPHY

3.2.2: Understands the cultural universals of place, time, family life, economics, communication, arts, recreation, food, clothing, shelter, transportation, government, and education. (See activity page in AAG: *What Does that Mean?*).

ARTS

DANCE

(See movement suggestions from AAG article: *Jump Start*.)

- **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.

MEDIA ARTS

(See AAG article: *About the Projections*.)

- **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
- **Anchor Standard 7:** Perceive and analyze artistic work.
- **Anchor Standard 8:** Interpret intent and meaning in artistic work.

MUSIC

(The *Little Prince* performance incorporates original music.)

- **Anchor Standard 9:** Apply criteria to evaluate artistic work.

THEATRE ARTS

- **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
- **Anchor Standard 2:** Organize and develop artistic ideas and work.
- **Anchor Standard 3:** Refine and complete artistic work.
- **Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.
- **Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.
- **Anchor Standard 6:** Convey meaning through the presentation of artistic work.
- **Anchor Standard 7:** Perceive and analyze artistic work.
- **Anchor Standard 8:** Interpret intent and meaning in artistic work.
- **Anchor Standard 9:** Apply criteria to evaluate artistic work.
- **Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
- **Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



VISUAL ARTS

(Visual arts are an important theme throughout *The Little Prince*, and visual art concepts are woven into many of the AAG articles.)

- **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
- **Anchor Standard 2:** Organize and develop artistic ideas and work.
- **Anchor Standard 7:** Perceive and analyze artistic work.
- **Anchor Standard 8:** Interpret intent and meaning in artistic work.
- **Anchor Standard 9:** Apply criteria to evaluate artistic work.
- **Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
- **Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ENGLISH LANGUAGE ARTS • • • • •

READING STANDARDS FOR LITERATURE

(The following standards assume the script of the play as the “text” – it is also possible to use sections of the book *The Little Prince* as reinforcing text for these standards.)

- **Key Ideas and Details**

Example - RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

- **Craft and Structure**

Example - RL.3.5: Refer to parts of dramas when writing or speaking, using terms such as scene; describe how each successive part builds on earlier sections.

READING STANDARDS FOR INFORMATIONAL TEXT

(For these standards, the articles in this AAG would serve as the “text.”)

- **Key Ideas and Details**

Example - RI.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

- **Craft and Structure**

Example - RI.3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

- **Integration of Knowledge and Ideas**

RI.3.7: Use information gained from illustrations and the words in a text to demonstrate understanding of the text.

- **Range of Reading and Level of Text Complexity**

RI.3.10: By the end of the year, read and comprehend informational texts at the high end of the grades 2–3 text complexity band independently and proficiently.

READING STANDARDS: FOUNDATIONAL SKILLS

- **Phonics and Word Recognition**

(See especially *Words and Phrases that Might be New to You* in the AAG.)

RF.3.3: Know and apply grade-level phonics and word analysis skills in decoding words.

- **Fluency**

Example - RF.3.4c: Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

WRITING STANDARDS

(See the *What does that Mean?* activity sheet and writing prompts from *Jump Start* in the AAG.)

- **Production and Distribution of Writing**

Example - W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- **Research to Build and Present Knowledge**

W.3.7: Conduct short research projects that build knowledge about a topic.

- **Range of Writing**

W.3.10: Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

LANGUAGE STANDARDS

- **Vocabulary Acquisition and Use**

L.3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases.

SPEAKING AND LISTENING STANDARDS

- **Comprehension and Collaboration**

Example - SL.3.2: Determine the main ideas and supporting details of information presented in diverse media and formats, including visually, quantitatively, and orally.

- **Presentation of Knowledge and Ideas**

SL.3.4: Report on a topic or text, tell a story, or recount an experience.



A CHAT

WITH DENNIS MILAM BENSIE, WIG MASTER

Top view of Raiford the Dalmatian's wig in SCT's *Fire Station 7*. At a wig fitting, the costume designer Deb Trout marked on the lace the exact shape, size and placement of the spots as a map for Dennis to follow. Remember that each hair you see was tied in place by hand.



Front view. Dennis used a very stiff hair-spray to make Raiford's hair stick up on top.



Side view of the wig on a wig stand. The shiny plastic wrap is the mold Dennis made of the actor's head. This wig was made with synthetic hair because it needed to be cut short and stay flat on the sides and back.

Rob Burgess as Raiford. Notice how bright his hair is? His white hair had to perfectly match the white fabric used for his costume. It would have been very hard to find human hair as bright and white as his costume. Rarely does a person have truly white hair, making it very expensive and hard to come by. White-haired wigs are almost always synthetic hair.



Please tell us about your working process as a wig master.

A wig master is in charge of all wig and facial hair needs for a stage play. Sometimes wigs are bought and adapted for a character, and other times wigs are built from scratch.

The first thing I do when I am wiggging a show is to meet with the costume designer to get a feel for the costumes. In that meeting we will discuss what each character's hair should look like and decide in which instances the actor's real hair can be used and which hairstyles will have to be wigs. This is the time to talk about the show's budget and timeline. Is there enough money to wig the show? Is there enough time to build the wigs for the show? Sometimes compromises have to be made for labor and budget. A wig that is built from scratch takes more time, so it costs more. A wig that is purchased and adapted is more economical.

As far as materials, synthetic hair costs considerably less than human hair. Human hair is used for theatrical wigs more often than synthetic because it looks natural and moves more realistically. Human hair can also be styled into many different styles with heat (curling irons, hot rollers) before it gets damaged. Heated utensils will damage a synthetic wig quicker than a human-hair wig.

However, there is certainly a time and place for synthetic-haired wigs. Synthetic hair will hold a knot better than human hair, meaning human hairs will loosen their knots and fall out of a wig faster than synthetic hairs. Plus, when human hair is cut very short, the hair tends to stick straight out. Synthetic hair, when cut short, will lay down flat if you style it to do that. Synthetic-hair wigs are easier to find in bright colors, too. Say a show needs a bright purple or green wig. If I did find a green or purple human-hair wig, chances are the color's brightness would fade very quickly after it got washed. The color of a synthetic wig rarely fades at all.

Many of the wigs I do for Seattle Children's Theatre are completely hand tied and made especially for the play. To do this, I typically make a mold of the actor's head out of Saran Wrap and packing tape and apply the mold to a wig block to create a perfect replica of the size and shape of the actor's head I'm wiggging. Next, I will make a cap made of a mesh lace to match the shape of the mold, and then spend many hours tying all the hair onto the lace with a tiny needle. It can take an average of 20-40 hours to make a wig from scratch for a play.

Dennis' wigs from SCT's production of *James and the Giant Peach* are human hair with color and decoration added.



What is a particularly interesting or unusual challenge on this project and how do you plan to approach it?

Wigging shows at SCT is always an interesting challenge. Actors often portray characters that are not human, ranging from animals to inanimate objects. Sometimes a hairstyle might be abstract and have little to do with hair.

My first reaction when I looked at the costume designs for *The Little Prince* is that there is a blend of realistic hairstyles and non-realistic hairstyles. As the wig master, I have to pay attention to the details and quality of each wig to make sure they look like they belong in the same play.

I also noted that there are a lot of hats, crowns and headgear worn on top of the wigs. I'll need to make sure that everything looks and works great together. We don't want the wigs or hats to fall off.

Most shows have a color palette: a range of colors that the costume designs stay within. Looking at *The Little Prince*, it won't surprise me if some of the wigs are colors that are not typical hair colors. I love doing funky-colored wigs. Also, some of the wigs in this play look like they are bigger than the average person's normal hair. That will be fun.

Oh, and there might be a pair of big ears to wig around.



James and the Giant Peach wigs in action.

Pictured from left: Diana Huey, Greg McCormick Allen, Heath Sanders, Mike Spee, Richard Gray, and Kendra Kassebaum.

What in your childhood got you involved in theater and to where you are today?

There are a few things that influenced my career path. I was on the speech team in middle school and performed in *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst. I got first place and almost fainted when they announced that I had won! That is what hooked me on the performing arts.

Speech team lead me to watching the Tony Awards every summer. I would watch in awe and dream of working in theater. There are a handful of historic Tony Award winning performances that I saw live as a kid, long before YouTube, that are directly responsible for me pursuing a career in theatre. "That's what I want to do with my life," I told my mother once during the awards show. She was sitting only a few feet away from me, but not paying attention. I'm not sure she took me seriously. Eventually, she and my father recognized my passion for theater and supported my choice to pursue it as a career.

I never had a solid career plan. I graduated high school and just kept looking for theater opportunities. I got my Bachelor of

Arts degree in costume design and was an award-winning undergraduate student. But when I went for my master's degree, I was kicked out of the graduate program. I was told by my advisor, "You'll never work in professional theater."

He was wrong. I had my first staff position at a professional regional theater lined up before the end of that school year in 1989. I moved to Seattle in 1991, and kept on doing theater. In 1995 I had the opportunity to do a one-on-one apprenticeship in wigmaking at Los Angeles Opera with a very talented wig master. He taught me everything I needed to know about wigs. I had my first show lined up to wig back in Seattle before I even finished the apprenticeship.

I'm very proud of the fact that I have worked continuously in theater since college. All my bills are paid by my work in the arts.

Every June, I still watch the Tony Awards. I have worked on four brand new shows in Seattle that have gone on to Broadway. Now I see people I know and shows I've worked on in the awards show that inspired me back when I started watching as a middle-school student.

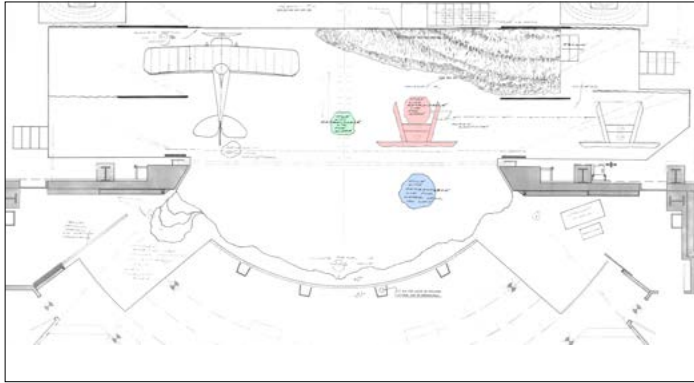


Dennis Milam Bensie grew up in rural Illinois where he started doing community theater in high school. He has costumed and wigged hundreds of shows all over America. For fun, he likes to read, write, and play with his three little dogs: Boo, Sarah and Helga.

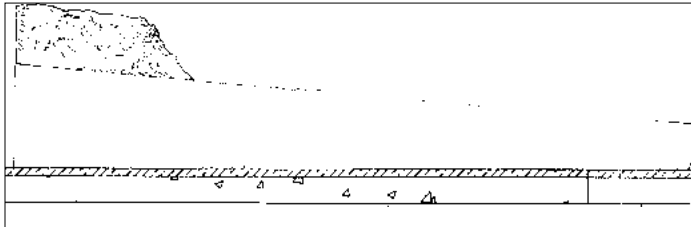
ABOUT

THE SET - FROM CAREY WONG, SET DESIGNER

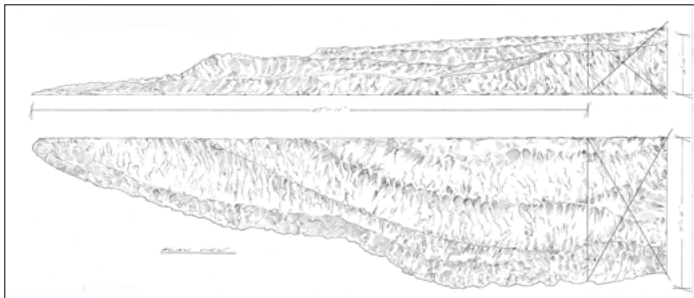
Groundplan for the set. The Aviator's plane is onstage for the entire show. The pink area is a scenery piece that is onstage only for the Rose scene. The green area is used for the Snake's entrance. The blue area is where the well appears.



Side view of the stage showing the angle of the raked floor



Technical drawing of the front view (at top) and overhead view (at bottom) of the carved foam texture for the sculpted desert floor



The setting for *The Little Prince* is somewhere in the Sahara Desert where the Aviator has had to land his plane because of a malfunction. It is in this environment that the Aviator meets the Little Prince, who narrates his journeys to other planets and how he came to Earth. The Little Prince also tells the Aviator about the various creatures and phenomena he has encountered while on Earth—the Snake, the Fox, Mountain Echoes, Desert Flower and the Wall of Roses.

Director Courtney Sale felt it was important to show both the brutal weather and often violent terrain of the Sahara. To that end, we created a raked floor (higher at the back and lower towards the audience) with a partially-sculpted surface made of carved foam suggesting both the undulating waves of sand drifts and the rocky landscape that typify different parts of the desert. The ground is irregular and can be tricky to navigate, requiring humans and animals to scramble across it and sometimes lose their footing.

The downed plane is also an important feature of the set, providing the Aviator with the only possible way to return to his home and safety, while also at times functioning as a companion for him. Courtney wanted this plane to be a biplane, because biplanes were much more fragile aircraft than today's planes. Often made from wood and canvas, biplanes in the early decades of the 20th century were more vulnerable to bad weather and human error. The biplane in this production is based on the silhouette of a Nieuport 17(27) from about 1920. Although building a replica airplane might seem an ambitious task, SCT's scene shop staff was more than ready for the challenge after having built a replica car with moving parts for 2015's *Chitty Chitty Bang Bang*.

The sculpted desert terrain and downed plane are the basic environment for the entire play, but the set had to be designed in such a way that it could visually accommodate the various other planets and inhabitants that the Little Prince encounters on his journey to Earth. It also needed to be a setting with terrain from which creatures could



Sculpted floor in the set model

Research image for the Aviator's plane

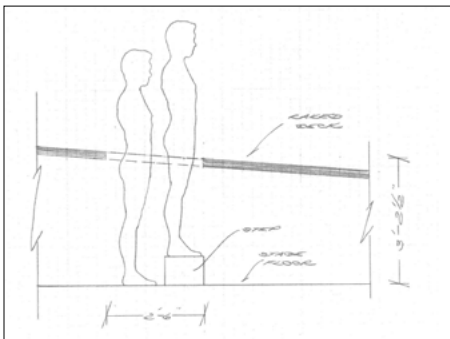


emerge or in which plants could grow. Finally, the set needed to present the changing day to night panoramas of the sky and space, as well as provide surfaces on which the Aviator's drawings could appear. A front curtain suggesting the Aviator's parachute and another piece of parachute silk that could be draped over the plane act as projection and shadow-play surfaces, while a rear screen behind the plane and desert terrain permits lighting and projections to create a variety of moods for the show. Trapdoors (hidden openings) in the terrain floor and scenic elements that move on and off stage also help to tell the story.

In many respects, the set for *The Little Prince* is a relatively neutral palette onto which the costume, puppet, lighting and projection designers can work their magic to transport the viewer to other worlds that evoke the wonder of this poetic fable. It has truly been a close collaboration between Courtney Sale and all of the designers and technicians.



Set model of a daytime scene



Side view of the trapdoor opening in the floor for the Snake's entrance



Parachute cloth used as a projection surface covers the front of the set.



The Little Prince visits the Geographer in a nighttime scene. The Geographer's map partially covers the floor.



Mound added to the set for the Rose scenes

ABOUT

THE COSTUMES - FROM YAO CHEN, COSTUME DESIGNER

Yao's color rendering
of the Aviator



Research for the
Aviator



Swatches (small
samples) of fabric
showing the color
palette, pattern and
texture Yao is looking
for in the Little
Prince's costume



After the first reading of this script, tons of questions filled my mind. I kept asking myself, is this a fairy tale written for children or adults? What is this world? Can it be real? Is it imaginary? What do the Fox, King and Lamplighter refer to? Who are they? Where are they from? All these questions led me to read the script again and again. Then, I realized I might be too focused on analyzing this story from a logical point of view. Maybe this story is meant to lead an audience to relax and enjoy the collision of memory and imagination. Discussion with the production team also helped me to see this story in a new way and look for an approach to the costume design.

Let us start with our Little Prince. He is like a precious uncut diamond, with a simple exterior that holds big potential. He acts as a "reflection" of the Aviator as a child. So, while the Aviator wears a white scarf and full set of flight gear, the Little Prince is in a plain bright green jumpsuit and bright orange scarf. When the Little Prince tells the story of his journey, we meet the Rose, a charming flower who fell in love with him on the planet he is from. The audience will see the Rose's transition from a rose bud (with the help of puppetry) to a beautiful young girl in a bright red and green tutu that reflects her self-centered nature.

The Little
Prince





The Rose



Research and swatches for the Rose

Fox and Snake are both creatures from the Earth's Sahara Desert and hang out a lot with the Little Prince. We want to give the actors freedom to mimic the animals' movements while still keeping their human form. For instance, Fox's hair looks like a regular boy's. He wears baggy pants with suspenders, a striped shirt and a bow tie. But along with these human features, he has a huge fluffy tail, large ears and furry wrists and ankles. The Snake wears a bodysuit that covers her legs to suggest the shape of a snake, and a cobra-inspired head piece with her face exposed. Both Fox and Snake will have exotic, colorful patterns in their costumes to connect them to their geographic location.

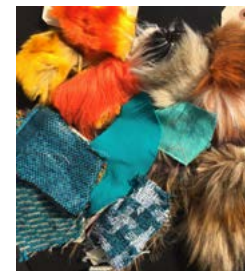
(CONTINUED ON NEXT PAGE...)



The Snake



The desert fox's distinctive ears were a starting point for the design



Swatches for the Fox



Snake Swatches



The Fox



Yao's original idea for the Lamplighter used a lot of watches to focus on the character's relationship to time. When the concept for the design evolved to the half day, half night idea, the watches disappeared, but the silhouette (shape) of the costume stayed the same.



Swatches for the Lamplighter. Can you tell which fabrics are meant to be day and which are night?

I use "speed" as the key word for the Lamplighter, because he is totally occupied by his job from day to night, repeatedly lighting and extinguishing his lamp. In my imagination, he has to work so fast that the constant changing time creates a "disorder" in him. As a result, day and night have melted and embraced each other in his body. So, his costume is one half black and one half white, along with hair that is one half black and one half grey.

Conceited Man is absolutely a lot of fun. The character's behavior reminds me of a clown and a show-off. Our director Courtney Sale's note that, "he is runway ready," totally inspired me to design this character in a gaudy and exaggerated way. He is in a bright crazy color palette of white, teal, purple and pink. I am imagining the fabric will be velvet, with shiny sequins and maybe feathers!

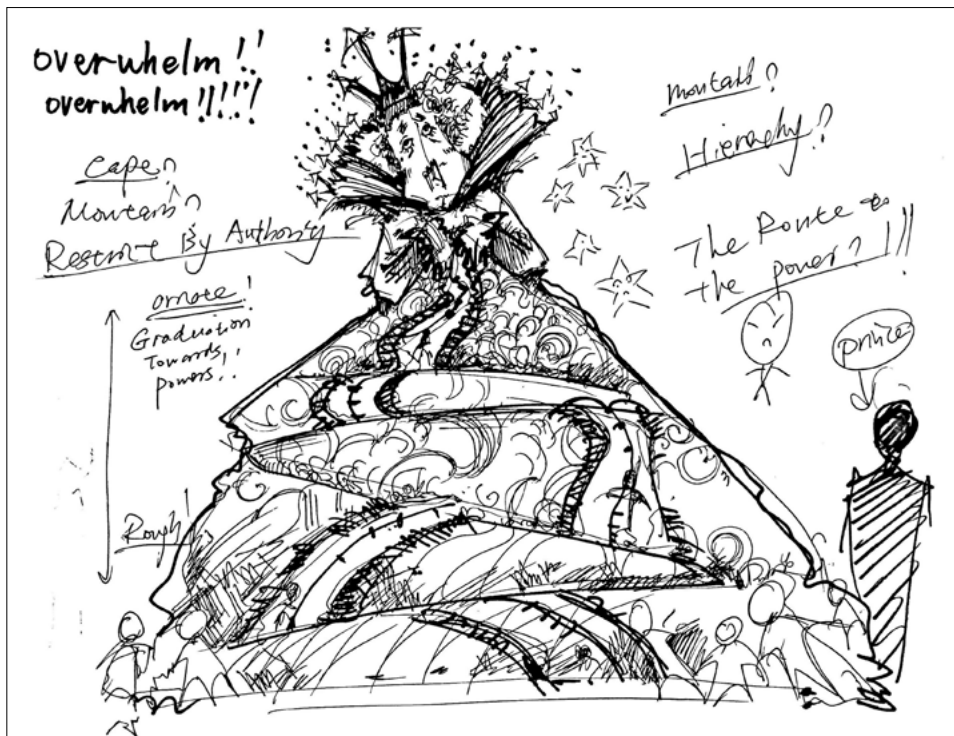
The King was a challenge since the title carries a stereotypical image in an audience's mind already. Is the King in *The Little Prince* the same as other rulers? Not 100%, right? I re-read the script to study his unique qualities more. Apparently, he prefers companionship to power and authority. But he created a long road to reach his throne and then discovered there is only space for one person at the very top. There is an interesting visual similarity between his robe, that as he sits on his throne "almost entirely covered his planet," and a tall mountain. So, in the design, we pile up the richly-patterned robe into a mountain and the King is sitting on top of it by himself. It is a great collaboration opportunity between scenic and costume designs.

The Geographer and Businessman remind me more of folks we can meet every day. You can easily see their addictions in ordinary people. The Geographer, stuck and in his comfort zone—a scholar who records the locations of all the seas, rivers, towns, mountains and deserts, but never leaves his bedroom. The Businessman's addiction to gold and numbers reminds me of the businessmen we see on Wall Street.

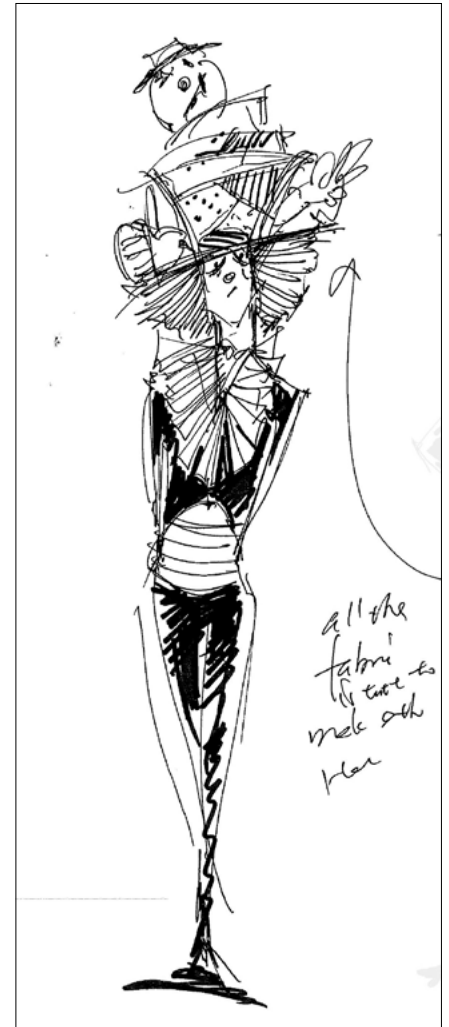
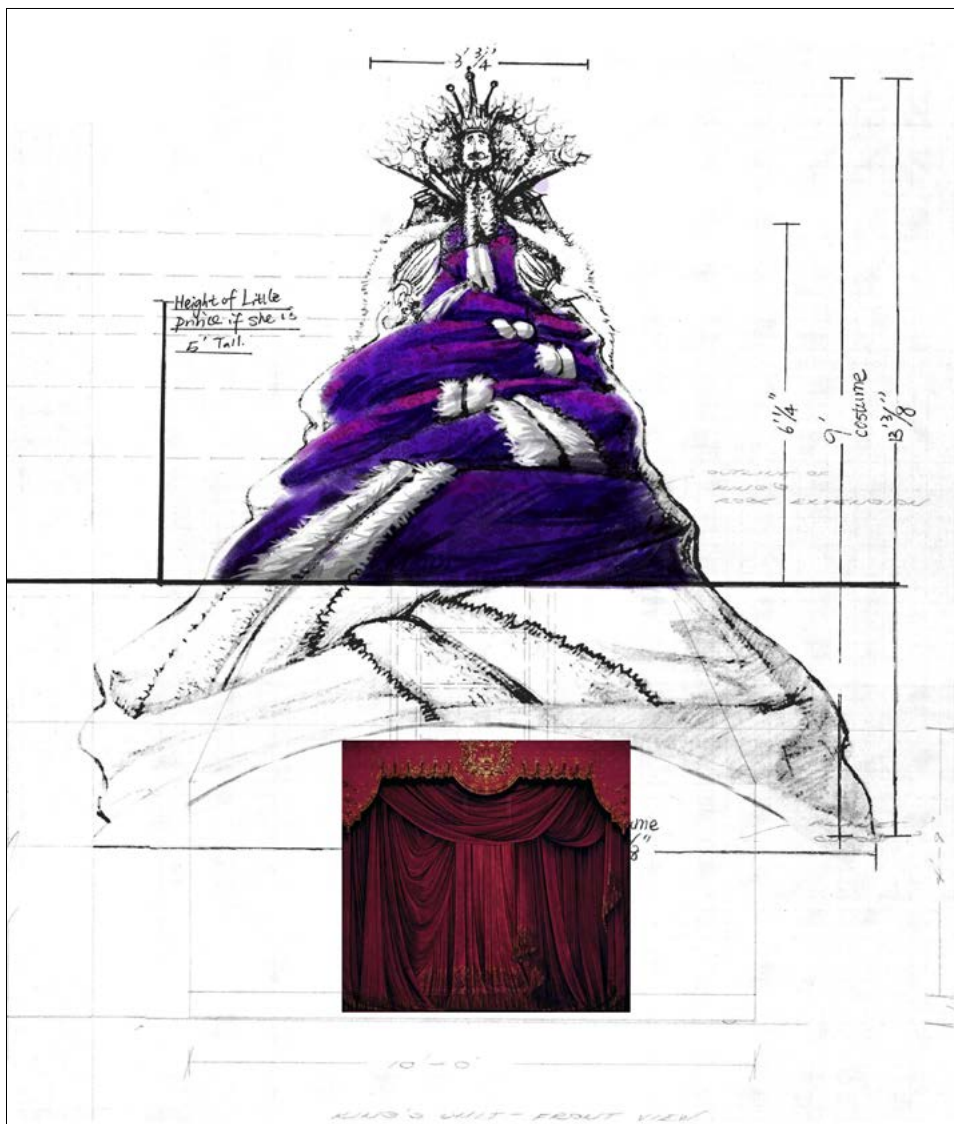
The Little Prince is such a beautiful play with loads of visual potential. It is a blessing for me to participate in this project, and I am looking forward to sharing these designs with the audience!

Research for the Conceited Man. What in these images do you imagine made Yao think about a conceited person?





An early sketch with notes for the King. Designers make these kinds of rough sketches to share their ideas and start a discussion with the director and the rest the design team.



Very early sketch of the Conceited Man. The final product you'll see on stage uses this basic idea, but expands and refines it.

The King is played by an actor in a knee-length robe standing on a hidden platform behind a set piece covered with the rest of the robe.

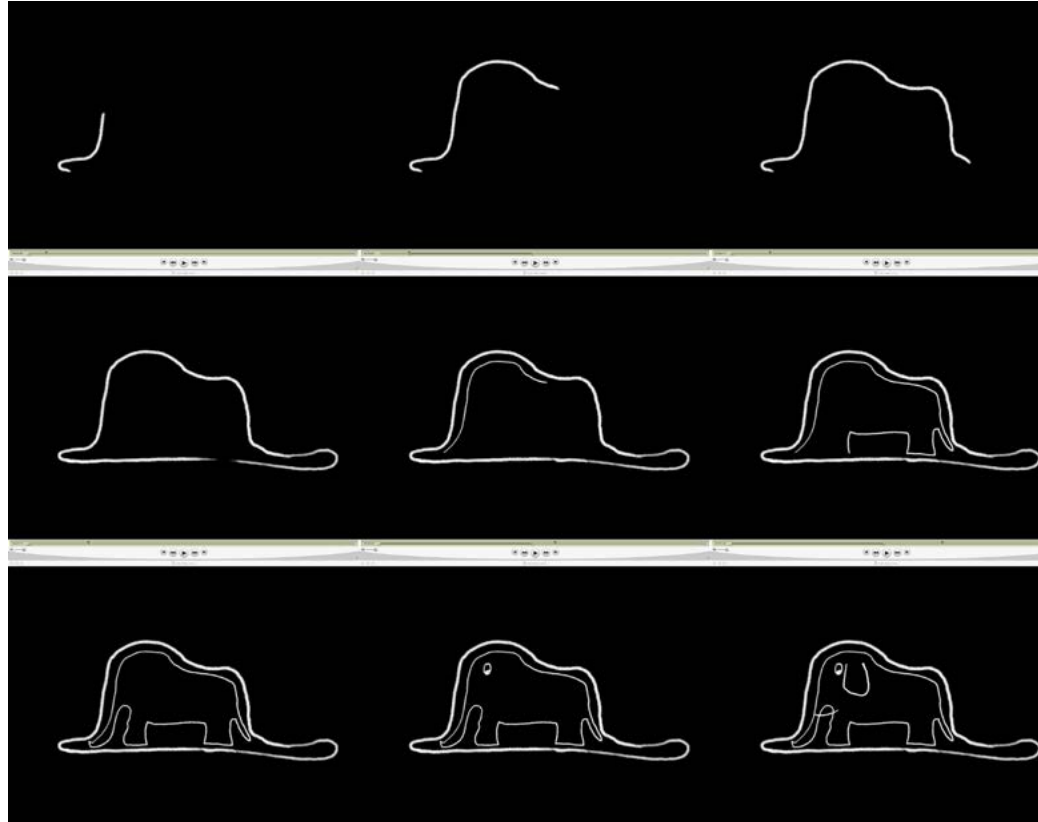
ABOUT

THE PROJECTIONS - FROM L.B. MORSE, PROJECTION DESIGNER

The *Little Prince* was one of my favorite books when I was a kid, and still is one of my favorite books today. There is so much about *The Little Prince* that drew me in. It's a story about self-discovery; it's a story about loyalty and selflessness. It's a story about finding strength in the face of loss. And it's a story about finding that burning spark in your heart that helps you understand more about who you are and what is most important to you—whether it's a need to find partnership with another being, finding a means of creative expression or embracing your love for a rose. All of these ideas had such an impact on me as I grew up, and when paired with the beautiful poetry of the story and the earnest simplicity of the illustrations, those ideas seemed to ask me to be open, vulnerable and honest in the same way as the Little Prince and the Aviator, and to always challenge myself to maintain a sense of child-like wonder at the world, with all of its sadness and joy.

In this production, I have the distinct honor of helping to bring some of the visual power of the story to the stage in the form of projections. From the very earliest stages of discussing how we wanted to bring the world of the *Little Prince* to life, the artistic team agreed that we wanted to pay homage to the feeling and style of the visuals created by Antoine de Saint-Exupéry, while simultaneously expanding on it with our own collective sense of creativity. My very first step was to dive back into the book, which I hadn't read in years. Re-reading *The Little Prince* was like calling up an old friend I hadn't talked to in a while, but this time when I read, I was able to bring some of my adult experiences along for the ride, and I was able to focus on some things I think I had missed as a child. Most particularly, how evocative the author's simple watercolor illustrations are. They have a specific style, with a very light color palette, and it made it clear to me that the majority of the landscapes and spaces that I needed to create with my projections should be in the same style: simple watercolor, with a strong sense of texture and emotion.

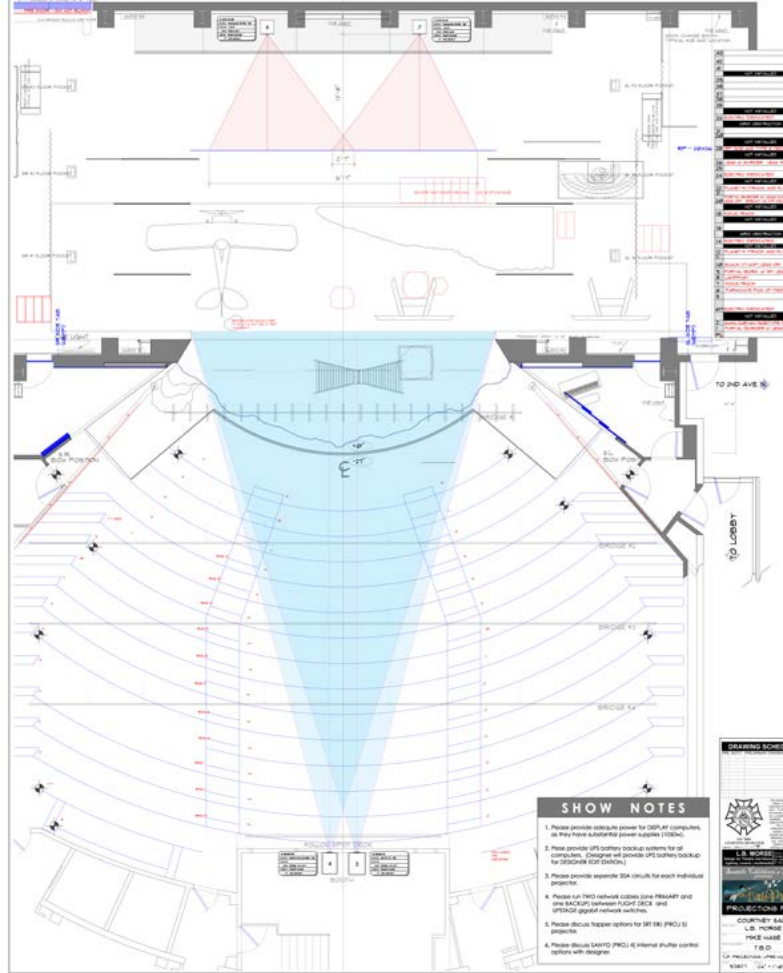
An important part of the story is the Aviator's slow embrace of his creative



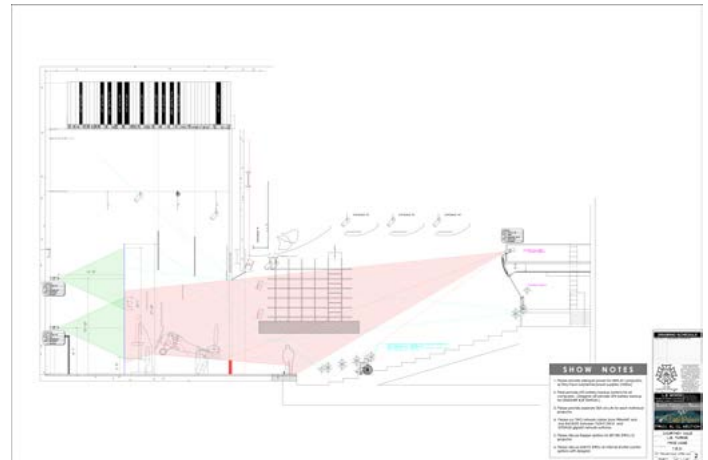
Test drawing of sequence of images for the boa constrictor that swallowed an elephant video



Research image of desert and clouds



Floor plan of the theater showing the location of the projectors, two at the front of the stage and four behind the set. It may look like there are only two behind the set, but that's because they are stacked on top of each other.



Side view of the theater and the projector locations, showing where projected images will land on the scenery. Here you can see the stacked projectors behind the set.

side, specifically in the form of his sketches. Courtney Sale (the director) and I discussed at length the need for the projections to feel dynamic and have a sense of movement and energy, and I knew that one of the best places to showcase these ideas would be with the Aviator's sketches. Rather than having finished sketches fade up when we need to see them, we will see the drawing happen live on whatever surface we're projecting onto at the time. Whether it's creating images on our sky background, a hanging parachute or the sandy ground, we wanted to capture a sense of surprise and wonder. We wanted to let everyone know that these magical images could appear *anywhere*, not just on a piece of paper in a notebook, in the same magical way that the Prince can hear music anywhere, like in the stars or the sunset.

With a sense of *what* I wanted to create, I had to start working on *how* to create it. The first piece of the puzzle was to figure out what equipment I needed to make our vision a reality. We settled on using six different projectors: four to project on our screen at the back of the stage from behind the screen, and two to project from the front of the stage onto our curtains and the set. From there I put together a drawing called a "projections riser," which is essentially a map of all the gear that we need, and how it is set up.

Next, I had to decide how best to create the imagery that we needed. I settled on using Adobe Photoshop's wide variety of "water color" brushes to create my illustrations. By combining this with a program that will make a video capture of what is happening on the computer screen, I was able to record myself painting all of these backgrounds and drawing all of the illustrations. This gives the content the feeling of being created live. I also created all of my imagery in layers, so that I can control each element separately. For instance, in my desert dune imagery I have separate layers for the sand, the sky, and the clouds. This allows me to do things like animate the movement of the clouds without affecting the other elements of the illustration.

The final task is to take all of the still and animated content that I have created and put it into a program called Watchout, so that we can control how and when we play back all of the various pieces of media. Once all of that is done, you have a show!



Test drawing of the Aviator's desert painting



Once the desert painting is complete, the clouds begin to float across the sky. Imagine that all the clouds you see on this image, including the ones on the black background, are actually on a piece of clear glass. As the glass moves across the desert painting, you can still see the desert floor and blue sky, but the clouds change.

ABOUT

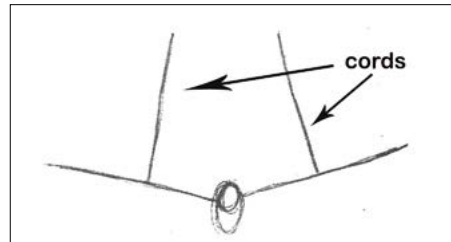
THE PUPPETS - FROM ANNETT MATEO, PUPPET DESIGNER

Theater can use a variety of visual elements to tell stories—scenery, lights, costumes, props, projections, and, of course, puppets. *The Little Prince* uses all these elements. What you will read about here are my first thoughts about the puppets, which may change once work on the show begins. If things are different, you get the fun of imagining why they changed! One exciting part of this production is that some puppets will interact with projections. There will be colored shadow puppets of flowers and the Little Prince as he tells the story of his journey. Projections of environments, such as the desert or a mountain, will come from the front of the stage, and the puppets' shadows will be created from the back of the stage, so we don't see the shadows of the puppeteers on the screen.

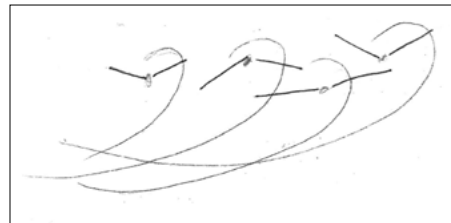
There is more than one style of puppet in *The Little Prince*. This is not unusual, as puppets can be so many different kinds of things. There is a puppet that is more like a mobile of birds. And there is one that is a combination of a costume and a puppet.

When the Little Prince is traveling between the planets, he hitches a ride with a flock of birds. The flock is designed like a mobile and held like an inside-out umbrella, with a small bird suspended on the end of each spoke that can flap its wings as the Little Prince moves along. The great thing about mobiles is that the objects hanging from them take very little effort to move. When the Little Prince lets go of the birds while visiting the planets, they will keep moving a little, so they look like they are hovering in a cloud.

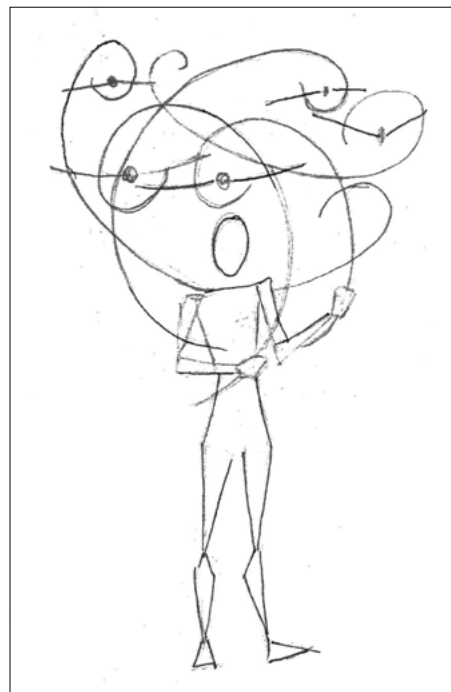
The puppet and costume combination is for the Rose. We first see the Rose as just a bud growing up from the ground. This bud is a hand puppet that the person playing the Rose wears. As she continues to grow and turns into the fully bloomed rose, the hand puppet rosebud goes away—the actor takes off the puppet and hides it behind herself. The Rose interacts with another puppet when she is frightened by a “monster” crawling on her. The monster is a caterpillar. This simple puppet is operated by the Little Prince as he takes it off the Rose to rescue her from the pest.



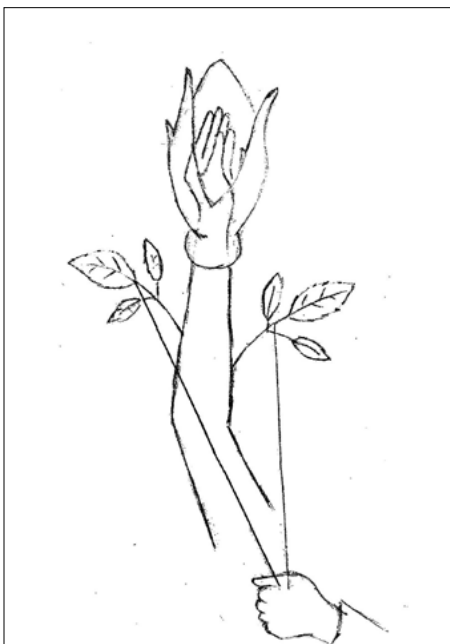
A single bird puppet, with cords attached to its wings which will be connected to the end of a spoke on the mobile



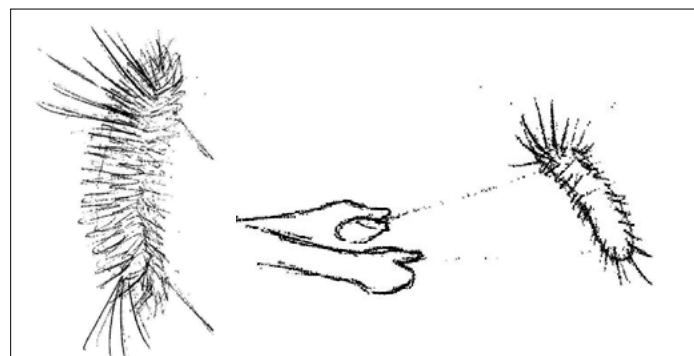
Curved spokes with birds attached



The complete flock



Rosebud hand puppet. The actor manipulates two rods attached to leaves with her other hand as the Rose grows. The leaves and rods detach when the hand puppet is removed.



The rod puppet caterpillar

PLACES WE

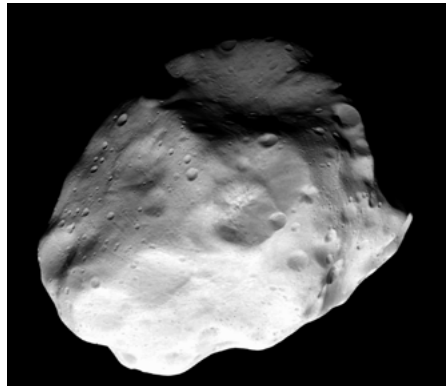
GO

Antoine de Saint-Exupéry, the author of *The Little Prince*, spent his life dreaming about outer space. He wished he could reach comets and stars. At the age of 12, he built a flying machine out of his bike. Though the invention did not take flight, his curiosity about the universe never ended. Later in his life he would become a pilot and fly all over the world. The environments he visited and imagined became important sources for *The Little Prince*.

Space exploration began over a decade after Saint-Exupéry's life. Today scientists use advanced tools to precisely study objects millions of miles away. We have learned a great deal about the universe. However, exploring space can lead to more mysteries than certainties—great inspiration for the imagination. Let us consider two types of objects in space the Little Prince encounters: asteroids and stars.

Saint-Exupéry wrote that before the Little Prince set out on his journey of exploration, he lived on Asteroid 325, although people on Earth call it Asteroid B-612. Asteroids are “minor planets.” There are millions of asteroids, most of which are in the asteroid belt between the orbits of Mars and Jupiter. While the Little Prince's asteroid and all those he visits are very small, asteroids can be anywhere from several feet to hundreds of miles across. They are made mostly of minerals and rock, materials left over from when the solar system was formed billions of years ago. Scientists have also detected frozen water on the surface of asteroids. In fact, some researchers think water and organic molecules that asteroids brought to Earth are what might have started life here.

When we look at the stars twinkle, we are seeing bundles of helium and hydrogen with enough mass (amount of matter in the star) to sustain nuclear fission, where an atom splits apart releasing a large amount of energy, triggering a chain reaction with other atoms. Stars produce their own light, gas and heat. They come in all shapes and sizes. For example, our sun is a star. Stars have a life cycle and how long they live depends on their mass. Generally, the more massive a star, the faster it burns up the hydrogen in its core and the shorter its



Asteroid Lutetia is about 75 miles across at its widest point. It seems to be a fragment of the original material that formed Earth, Venus and Mercury that moved to the asteroid belt.

LiveScience.com: [The Sahara: Facts, Climate and Animals of the Desert](#)

Aerospace.org: [A Brief History of Space Exploration](#)

EarthSky.org: [Top 10 Cool Things about Stars](#)

Space-Facts.com: [Asteroid Facts](#)

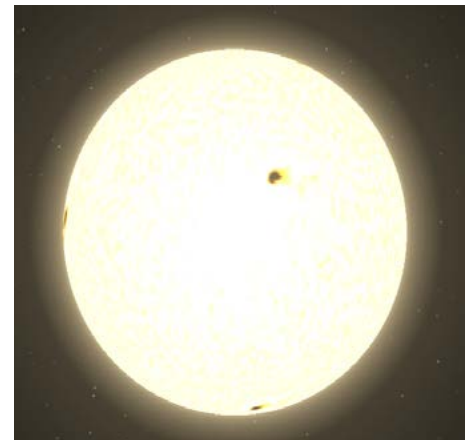
*All active links can be found on the interactive AAG, free for download at [sct.org](#)

life. The smallest stars in the universe live exceedingly long lives. Stars known as red dwarves might live to 100 billion years old, much longer than the estimated age of the universe.

Space was not the only location that fueled Saint-Exupéry's writing. In *The Little Prince* the Aviator executes an emergency landing in the Sahara Desert, which covers most of North Africa. In 1927, Saint-Exupéry became a pioneer airmail pilot flying primarily between the West Coast of Africa and Europe. He oversaw Cape Juby, a station in the Western Sahara. At Cape Juby he was as isolated as the Aviator. The Sahara is one of the largest and harshest locations on the planet. During the hottest months, the temperature can easily soar to over 120 degrees Fahrenheit. Like many deserts there are few sources of water. With the exception of the Nile River, streams are almost non-existent. One surprising part of the desert may be the presence of foxes. Saint-Exupéry wrote that while in the Sahara he was taming a desert fox which was, “wild as a beast and roars like a lion.”

In *The Little Prince*, one being from a difficult environment meets another in a difficult environment, and they are both trying to survive the adventure. We certainly have never been on the surface of an asteroid, and have probably never been stranded in a desert, but through the power of Saint-Exupéry's writing and our imaginations we can understand both the desire to discover more of the universe and the desire to go home. It may be easier for a young person to imagine themselves in the shoes of the Aviator or Little Prince. They live more comfortably in a world where a bed could be a plane crashed in the middle of the desert or a bathtub could be an

asteroid floating through outer space. But for some people a crowded room could be just as barren and inhospitable as a desert with no rescue coming in the foreseeable future. These environments encourage us to explore our own resources and are ones we may visit many times as we grow. They can be safe places that comfort us, or challenging terrains that test our strength. Whether imaginary or real, they can help us discover who we are or who we may become.



Gamma Leonis, the second brightest star in the constellation Leo, is 126 light years from the sun.



Part of the Sahara desert in Morocco, a country in northeast Africa

CARING

FOR EACH OTHER

What does responsibility mean to you? You probably hear that word often from your parents and teachers. That's not a surprise. Learning how to be responsible is a big part of growing up.

"Responsible" comes from the Latin word *respondere*, meaning "to promise." So, one meaning of responsibility is a promise we make. We make these promises about all sorts of things to all sorts of people, including ourselves. Parents promise their children to love them, protect them and provide for them. Children promise their parents to be honest with them, to do their assigned chores and to help take care of their younger siblings. Teachers promise their students to guide them, to give them the tools they need to learn and to answer questions the best they can. Students promise their teachers to do their best to focus in the classroom and do the work they need to do to keep learning. We promise our pets to take good care of them. We promise ourselves to try to treat others the way we would like to be treated, to wear helmets when we ride bikes, to take good care of our belongings.

Even though we don't hear the word responsibility in *The Little Prince* until near the end of the play, it is a large part of the story. When the Little Prince meets the Fox, we hear about "taming."

FOX: Play with you
—I can't play with you!

LITTLE PRINCE:
Why not?

FOX: Because—
because—I'm not
tamed—and you're
a—one of them.



LITTLE PRINCE: Them?

FOX: The ones...with the guns. The hunters. Yeah, you're one of those hunters...oh, sure, you don't look dangerous cause you're little. But how can I be sure it's not a trap. Very clever. No, No, as things are, I'd better just— (*FOX begins to scamper off.*)

LITTLE PRINCE: But I don't have a gun!
(*FOX stops and looks as LITTLE PRINCE opens his arms wide.*) See.

FOX: Then you'd better watch out for them, too.

LITTLE PRINCE:
What does that
mean "tamed?"

FOX: ...It's an act
too often neglected.
It means...to
establish ties.

LITTLE PRINCE:
To establish ties?

FOX: Yeah...see, to me you're just another little boy just like a hundred thousand other little boys and I have no need of you. And you—well, have no need of me. To you, I'm nothing more than a fox like a hundred thousand other foxes.

LITTLE PRINCE: Oh, I see.

FOX: But if you tamed me—to me you'd be unique in all the world. And to you, I'd be unique in all the world. Then—we'd need each other.



To the Fox, taming means connecting to each other, taking responsibility and trusting each other. This makes the Little Prince realize something about the Rose he left behind on his planet.

HE TELLS THE WALL OF ROSES:

You are not at all like my Rose. ... No one has tamed you, and you have tamed no one. ... You are like my fox when I first met him—like a hundred thousand other foxes. But now I have tamed him, and made him my friend and now he is unique in all the world. An ordinary passerby would think that my Rose looked just like you... But she is more important than all the hundreds of you other roses because it is *she* that I have watered; because it is *she* that I have sheltered behind the screen; ... because it is *she* that I have listened to when *she* asked questions, or grumbled, or even sometimes when she said nothing, because she is *my* Rose.

And the last thing the Little Prince tells the Aviator before he leaves Earth to go home is also about the Rose: "I am responsible for her. She has four thorns, of no use at all, to protect herself against all of the world." Understanding responsibility may be the biggest thing the Little Prince learns on his journey.

We don't always make promises to get something in return. We make them because we are all connected. Because we respect others. Because it is the right thing to do. We may not manage to keep all our promises all the time, but we need to keep trying. Living up to our responsibilities makes us better family members, friends and neighbors. It makes us better people and the world a better place.



The *Little Prince* shows us the joy of curiosity, open-mindedness and exploration and why we should experience many facets of our world, rather than limiting ourselves to the narrow set of things that are in front of us. When the Little Prince first meets the Aviator in the desert, he asks to see a drawing. The Aviator shows him one he made many years ago of a boa constrictor that has swallowed an elephant. When the Aviator was young, adults would always say that it was a hat, because that was what it looked like at first glance. But the Little Prince takes one look at it and promptly says that he doesn't want to see a picture of an elephant inside a boa constrictor. The Aviator immediately recognizes his new young friend has a special way of looking at things. As a result, the Aviator begins to reconnect with his own sense of awe and wonder about the mysteries of the universe.

The Little Prince tells the Aviator that he stopped at several different planets on his way to Earth, each one inhabited by a solitary person. On the first planet, he meets a King, who sits on his royal throne and says that he rules everything on the planet and in the universe. All the King does is give orders, though. If the orders are not met (like when the Little Prince asks for a sunset), the King then orders that there is to be no order, just so that his order will be obeyed. In the King's view of the world, he only needs to believe that he is in control.

The Little Prince travels to another planet and meets a Conceited Man, who insists that he be admired as the handsomest, best-dressed, richest and most intelligent man on the planet. It doesn't matter that he is the only person on the planet, only that his self-centered view of himself is appreciated.

Next, the Little Prince meets a Businessman who spends his days counting the stars, and believes that by counting them he owns them. When asked why it's important to own the stars, the Businessman reveals that he thinks it makes him rich, even though he is not interested in sharing them or enjoying their beauty. They simply become a number that can be stored in a bank.

Then, on a very small planet, the Little Prince meets a Lamplighter, whose only

SEE THE WORLD

job is to light a streetlamp at night and put it out in the morning. But the days are so short on this planet that the lamp needs to be lit and extinguished every minute. The Little Prince explains that the Lamplighter could take three steps to walk around the small planet and that would extend the length of the day. It would also be a way for the Lamplighter to experience more of the world and discover what else is there. The Lamplighter refuses, though, because he says that all he wants to do is sleep, and he can't sleep if he is walking. He is content to keep his view of the world and continue to endlessly light and put out his streetlamp.

Finally, the Little Prince meets a Geographer who is documenting the locations of all the seas, rivers, towns, mountains and deserts on his planet. This seems like a promising conversation and the Little Prince asks what the oceans, towns and mountains on the planet are like. The Geographer says that he doesn't know. It's not his job to explore, his job is much too important for that. He needs to list all the things that the explorers find. He is content to maintain the view that it is better to document the world than it is to experience it.

The one fortunate piece of advice that the Geographer gives the Little Prince, though, is the suggestion that he travel to the planet Earth. And that brings us back to the beginning of the story.

Even after meeting the Aviator in a barren desert that doesn't appear to have much to offer on the surface, the Little Prince continues to use his natural curiosity. When they are desperately in need of water, the Little Prince suggests that water might be found if they travel around, or if they climb to a higher spot to look for nearby water sources. When the Aviator hesitates because he is focused on trying to fix his airplane, the Little Prince criticizes him for acting like the people on the other planets, only caring about a narrow set of needs rather than expanding his horizons. A willingness to be more open-minded, curious and exploratory saves the Aviator's life. It can also make our lives better.

It isn't just adults who sometimes forget to look out beyond what is easily seen.

Exploration isn't reserved for grown-ups, and it isn't just about new locations. We can explore new ideas, different opinions, languages, histories and cultures. We can try new foods, new games, music, sports and different forms of entertainment. The more we open our minds and explore the world, in ways either big or small, and try to understand and appreciate the ways other

people live their lives, the more we learn about ourselves. And the better off we are. Curiosity allows us to never stop learning and growing. It lets our love for the world we live in keep evolving. Life is an amazing, jam-packed adventure. There is a lot to discover on the way to whatever destination you choose.



CHILDREN AND ADULTS – PARTNERS IN LEARNING

Grown-ups always need to have things explained to them.

- **The Aviator** in *The Little Prince*

The *Little Prince* is one of many stories that expresses the belief that when children become adults, they are no longer capable of viewing the world with wonder and imagination. Yes, as we grow up, practical concerns often take the place of innocence. But that doesn't mean that adults are the enemies of childhood. In truth, most adults, when given the opportunity, will happily revisit the freedom of childhood and find great strength in doing so.

It is easy to list the many things adults teach children. It is also important to remind children that they are teachers, too. Some of their most eager and appreciative students are adults. The following are memories from adults about what a child has taught them—from the philosophical to the mundane.



William taught me that the passengers on the Titanic might have been able to save themselves by using the anchor from the ship and wrapping it around the iceberg. Because ice floats, the ship might have stayed afloat longer. *Clever!*

Dano, Teacher

Apparently, there are monsters in the closet at home, but NOT at school. This is because the food at school really isn't very good.

Clause, Barista

I learned from a little boy that pill bugs (roly-polys) eat their own poop, because they need to have lots of copper in their blood, and it's hard to find sometimes. So, they can kind of recycle it into their diet by re-digesting it. And if you are trying to survive in the woods, you can eat roly-polys. Apparently, "They are pretty good, and taste like shrimp."

Ann, Photographer

My daughter always helps me learn my lines for a new play.

Alyssa, Actress

There are three kinds of lava.

Randy, Kindergarten Teacher

Add sugar to water for cut flowers to make them bloom.

Anne, Restaurant Manager

I learn something from my students every day. Like, "Did you know Freddy Mercury from Queen had four extra teeth, and some people say that's how he was able to make such great sound when he sang."

Roxanne, High-School Teacher

Wombat poop is cube shaped.

Betty-Kim, Musician

A platypus has poisonous spikes in the back of its legs, so it'll make you feel really sick.

Janeen, Office Manager

My grandson told me that daddy longlegs are not actually spiders. They are called harvestmen, they have two eyes rather than eight in spiders. They are arachnids of the Opiliones order.

Milhoan, Arts Coordinator

We should be collecting methane odor from cows. It could be used as a new fuel.

Jill, Special Education Instructor

We had Math Stores in which children brought a handmade store sign and anything they wanted to sell (for keeps). Using play money, they took turns buying and selling. One little one brought pipe cleaners to sell. She knew, you not only have to have cool stuff, you have to make it enticing. She modeled her pipe cleaner glasses as she quickly sold out. Learning also must be enticing.

Also, I found out from a first-grader that antlers are, "ants with little ears."

Barbara, Teacher

A kid once taught me that saying sorry doesn't always help.

Suzanne, Cyber-Security Specialist

I was once teaching a class on Orca whales and dolphins and this know-it-all kid (almost exactly like me at that age) told me that dolphins could use a frequency so high with their sonar that they could actually disable or kill the fish remotely. It sounded absurd, so I contradicted him, to my shame, but later found out he was right. I am still rather ashamed of that.

I remember a student asking me once what I thought the most important quality for an actor was. I had never really thought of it that way, but I answered, "generosity of spirit" and ever since then that has been one of the most important tenets about acting that I have carried with me.

Don, Education Director



My Monday afternoon class is full of loud crayon throwers. And I can't blame them: it's half-past snack when they show up and I'm sillier than their favorite uncle. What we're doing in class often requires quiet focus and abstract thought at a time of day which would probably be better served by entertaining *Extreme! Action!* plot lines.

If I'd gone that route everyone would have a good time and I probably wouldn't be filled with occasional moments of terror. But it also would have been too easy. Sticking to student-generated ideas, I have to come up with creative ways to get them to pay attention. One of those ways has been to hold class with the lights off. For the past three weeks, I've used the track lighting, which puts out about the wattage of three night-lights. Yesterday, I turned the lights off completely and we figured out how to move around safely without being able to see.

This class has twelve six- and seven-year-olds. At the end of every class, each kid says an "I remember" and I write them down. They usually say things like, "I remember you licked the tree," or, "I remember we had to sing to get Lily to stop running," but yesterday one girl ended the day with, "I remember I wasn't scared of the dark like I usually am."

And that's why I don't just teach with exercises that exhaust. It's harder, but they get to learn not to be afraid of the dark. I want them to learn that dark doesn't mean that something bad must happen, that they leave class with the strength to face scary elements in many kinds of dark. Hopefully, they're also learning that not being afraid doesn't mean there isn't anything to be afraid of, that bravery should never equal blindness.

Yesterday was one of those times when I realized that what I want my students to learn is something I'm still trying desperately to learn for myself.

Gillian, Teaching Artist



WORDS & PHRASES

THAT MIGHT BE NEW TO YOU

I showed my masterpiece to the grown-ups and asked, “Does it frighten you?” – great piece of art

It was a boa constrictor having swallowed an elephant. – large snake that, like all snakes, swallows animals whole

I never again spoke to them about boa constrictors, or primeval forests, or stars. – very, very old

I had an accident with my plane in the Desert of Sahara. – huge desert in northern Africa

Come in, Tangiers.

Come in – answer my radio message

Tangiers – a city in Morocco, a country in northern Africa

This is Solitaire. – Something that is alone. Solitaire is the name of the Aviator’s airplane.

Something tells me this isn’t the Riviera. – a beautiful part of the south coast of France

Cairo, come in! – the capital city of Egypt in northern Africa

When a mystery is too overpowering, one dares not disobey. – too strong to resist

...as I worked on my plane a thousand miles from any human habitation... – place where people live

I liked my misfortunes taken seriously. – bad luck

...you can see the day end and the twilight fall as many times as you like. – evening

Come on, we'll find out what the matter is right now and leave this bizarre little episode behind us. – strange

I'm sure if I'm here long enough I'll find it delectable. – yummy

It's water. It's my survival, thank you. – way to stay alive

On my journey, I met a man who sold pills to quench thirst. – satisfy

Until then, I had led a very well-ordered life. – calm, organized

I'd clean out my two volcanoes. I have three; actually, the third one is extinct but I clean it anyway. – not erupting any more.

She seemed to resent every moment I spent away from her tending to my chores.

resent – get angry about
tending to – doing

I drifted around the cosmos until I came upon an entire group of planets, each inhabited by only one man.

cosmos – universe
inhabited – lived on

... a robe of royal purple and ermine... – fur of a white weasel with a black-tipped tail

Ah! A subject! – person ruled by a king or queen

I'll make you a minister of justice. – person whose job in a kingdom is to make things fair

It's a hat for acknowledging compliments. – showing that I have heard

I raise it when people acclaim me. – praise

My flower—she cast her fragrance and radiance over me... – spread her smell and light

No! Little golden objects that set lazy men to idle dreaming. – lazy and worthless

Kings do not own, they reign over. It's very different. – rule

I follow a terrible profession. – job; career

A geographer is a scholar who knows the locations of all the seas, rivers, towns, mountains and deserts. – person who studies

You are so weak on this Earth made of granite. – hard sort of stone



Granite

And you certainly shouldn't trust them. They're treacherous creatures. – lying; betraying

It's all a matter of perception. – how you see things

...now I was having serious hallucinations. – visions of things that are not really there

Flowers have thorns just for spite. – anger for no good reason

I don't believe you! Flowers are naïve creatures. – inexperienced

...and though my circumstances were more dire than ever, I stopped, and I listened. – dangerous

It's—very monotonous. – always the same

It's got to be a ritual. – important, repeated action with a special meaning.

LITTLE PRINCE: *It is only with the heart that one can see rightly.*
FOX: *What is essential is invisible to the eye.*

rightly – in the correct way
essential – most important

As if he himself were a flame that might be extinguished by a little puff of wind. – blown out, like a candle

And then just as he'd said, out of nowhere, like a miracle... – something scientifically impossible

No. One sheep is sufficient. – enough

My descent to Earth—tonight will be its anniversary. – day exactly one year later

The engine revved and the propeller spun like a top. – started up

DRAMA IN ACTION

This is a customized *The Little Prince* workshop exercise for you to try.



EXERCISE: LEARNING TOGETHER

GRADES: 1st and up

TIME: 15 - 30 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: None

In The Little Prince the Aviator learns that he has a lot in common with the Little Prince despite their age difference. In this exercise, students will learn about each other's shared experiences while working together as an ensemble.

INSTRUCTIONS:

Have students start by walking around a large, open space at a normal pace. They should fill the space evenly, without touching or talking. The teacher will call out ways students can then line up according to shared facts. The teacher should modify the fact so no student remains unpaired.

FOR EXAMPLE, LINE UP BY THE SAME:

- | | | | | |
|--------------|---------------|----------------------|------------------|--|
| • Height | • Eye color | • Age | • Number of pets | <i>Use a countdown to mark the time for students to complete the task.</i> |
| • Hair color | • Birth month | • Number of siblings | • Shoe size | |

Once the students line up, the teacher can provide commentary about the exercise. Celebrate similarities and differences, praise teamwork, and provide opportunities for students to share their observations.

As the students become familiar with strategies to work together quickly, introduce the following variations:

SILENT MOVING: Students cannot communicate with words or mouthing of words to form lines. You can also limit the types of gestures that can be used.

GROUPS: Instead of forming a line, students move into small groups based on relevant commonality or experience. For example, groups of three where they all are the oldest, middle or youngest child. Once the groups are formed, give the students several minutes to discuss and agree on three things about that commonality or experience; for example, three things they like or dislike about being the oldest. After each discussion, have the groups share what they have talked about. In categories that ask for favorites, it is helpful to limit choices. For example, for a favorite animal, students can pick between cats, dogs and gerbils.

POSSIBLE GROUP TOPICS CAN BE:

- | | | |
|--------------------------|---|-------------------------------------|
| • Siblings/sibling order | • Favorite kinds of music | • Neighborhoods visited or lived in |
| • Favorite book or movie | • Favorite animal | • Favorite foods |
| • Traveling experience | • Hobbies: sports, music, arts, cooking, etc. | |
| • Favorite games | • Favorite season/type of weather | |

At the end of the experience, have the classroom come back together as one group. Reflect on the exercise: Did students have at least one thing in common with someone else in the room? What did they learn about their peers? End with having students celebrate each other's similarities and differences, and reminding them that the entire class will continue to be a team throughout the year, just as the Little Prince and Aviator were in the show.

Bring the SCT experience back to your classroom! Expand your experience of watching The Little Prince with a Dramatic Connection Workshop all about the production. Engage your students' bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play, and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org

JUMP START

IDEAS FOR THINGS TO DO, WONDER ABOUT, TALK ABOUT OR WRITE ABOUT BEFORE OR AFTER YOU SEE *THE LITTLE PRINCE*

Look at a map of the solar system. Where do you imagine the Little Prince lives? Draw your own map of his journey from there to Earth.

On his way to Earth, the Little Prince meets a King, Conceited Man, Businessman, Lamplighter, and Geographer. Say one thing he learns from each of those people.

Write a song about the Little Prince and the Fox. Sing it.

Have one person be a planet turning around slowly, moving from daytime to nighttime, while other people try to act through all their activities during the day—breakfast, school, lunch, school, home, dinner. The planet says, “Oh what a beautiful sunrise,” to start, and “Oh what a beautiful sunset,” to end. Take turns being the planet.

Have you ever met someone you didn’t like at first who turned out to be very important to you? What changed to make that happen?

Write a letter to the Little Prince telling him how you would have spent time with him on Earth.

Pretend your bed is an airplane and you are the pilot, flying in very strange weather. You go through fog, snow, rain, a thunder and lightning storm, and a tornado before you land in bright sunshine.

Look around where you are right now. If that was the whole planet you lived on, what would it make you think about the world? How would it make you live your life?

Write or draw a story about what happens when the Little Prince gets back to his planet.

Write or draw a story about what happens when the Aviator gets back home.

Have you ever told an adult something or shown them something they didn’t understand? How did you help them understand?

Do you have someone who depends on you the way the Rose depends on the Little Prince? How do you help them? Why is that important to you?

Dance like a seed growing into a rose.

If you were stranded in the desert what five things would you want to have with you? No phone service or Internet access available.

Draw a small planet that is all your own. What things are important for you to have there? Where do you sleep and play? Where do you get your food?

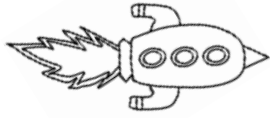
Play *What’s in the Box?* One person sits on the ground in an imaginary box and the others describe what could be in there. Then, the person sitting comes out of the imaginary box trying to be whatever was described.

Make a paper airplane, throw it and act out a story about where it lands as if that place is a planet you just discovered.

Play *Prince and Baobabs*. One person is the Prince, the rest are baobabs. When the Prince turns away from them and says, “Grow,” the baobabs slowly start to grow. When the Prince says, “Stop!” and turns around, baobabs caught moving are dug up and out of the game. The Prince wins if all baobabs are out after “Stop!” is said four times. If any baobabs are still in, they get to act out breaking the planet apart.

If you could fly a plane, where would you go? What would you do when you got there?

The Little Prince travels between planets with the help of a flock of birds. Act out three other ways he could travel.



WHAT DOES THAT MEAN?



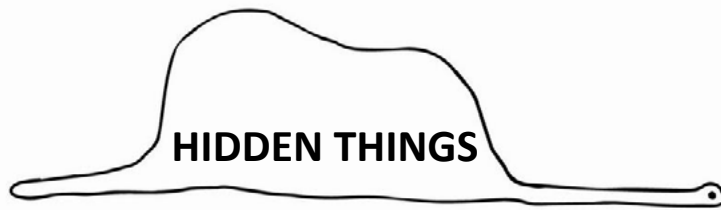
You discover a new planet far away from Earth and travel there. When you arrive, you meet a friendly creature on an empty planet who lives there alone and has never heard of Earth. Using words, drawings, actions or any combination of those, how would you explain things to the creature? Remember, the creature doesn't know about anything on Earth.

Pick one thing in each box and explain it.

Sports
Playgrounds
Board Games
Gardens
Movies

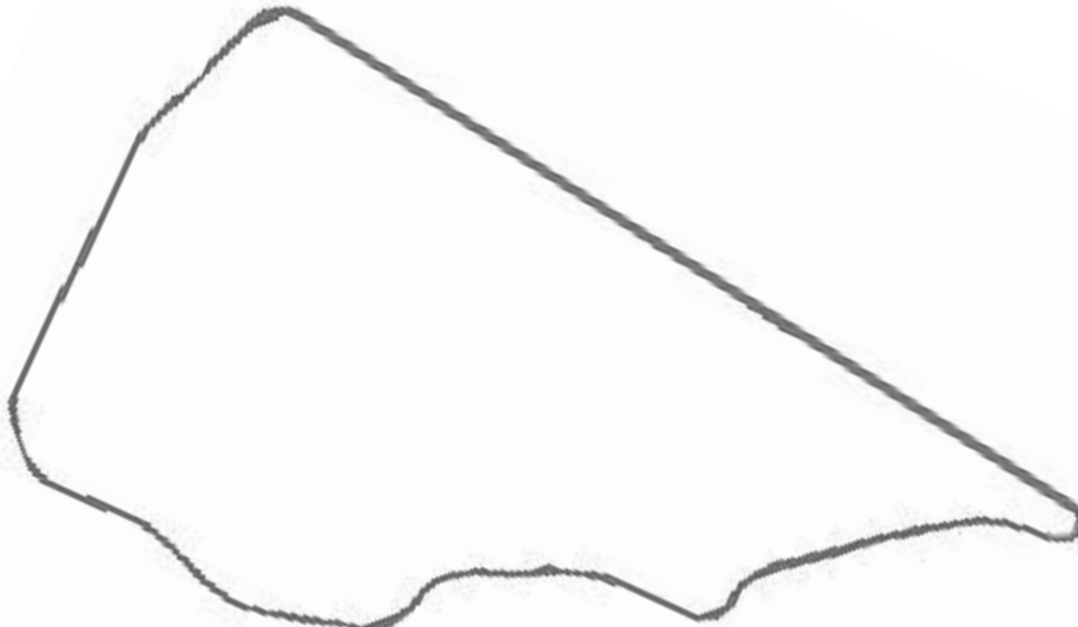
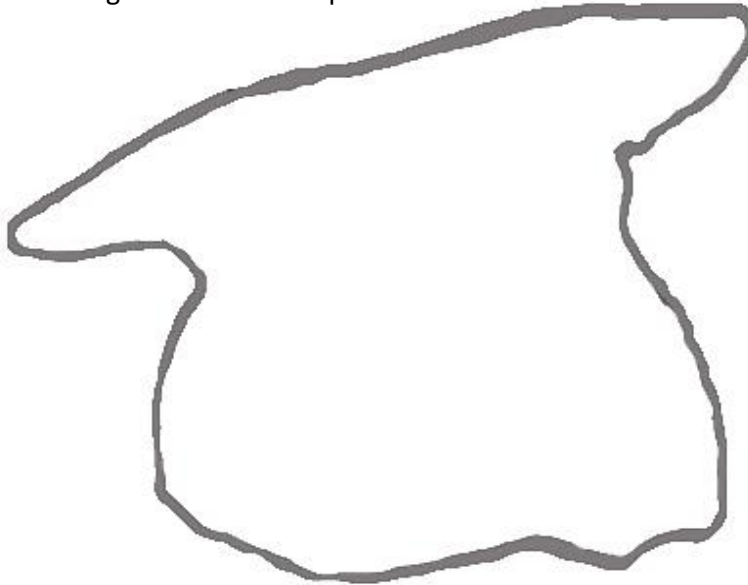
Kindergarten
Recess
Family
Birthday Parties
Pets

Jobs
Money
The Internet
Museums
Countries



When the Aviator was a young boy, adults thought his drawing of a boa constrictor that had swallowed an elephant was a drawing of a hat.

What do you think is hiding inside these shapes? Write the story of what it is on the lines and draw the hidden things inside each shape.



BOOKLIST

FOR CHILDREN AND YOUNG ADULTS:

FICTION:

Little Prince Graphic Novel Series

Clotilde Bruneau

Armstrong: The Adventurous Journey of a Mouse to the Moon

Torben Kuhlmann

The Darkest Dark

Chris Hadfield

A Wrinkle in Time

Madeleine L'Engle

Zen Shorts

Jon J Muth

The Giving Tree

Shel Silverstein

The Uncorker of Ocean Bottles

Michelle Cuevas

How to Bicycle to the Moon to Plant Sunflowers: A Simple but Brilliant Plan in 24 Easy Steps

Mordicai Gerstein

A young boy who wants to cheer up the lonely moon plans to bicycle to the moon, plant sunflower seeds and return back to Earth a hero.

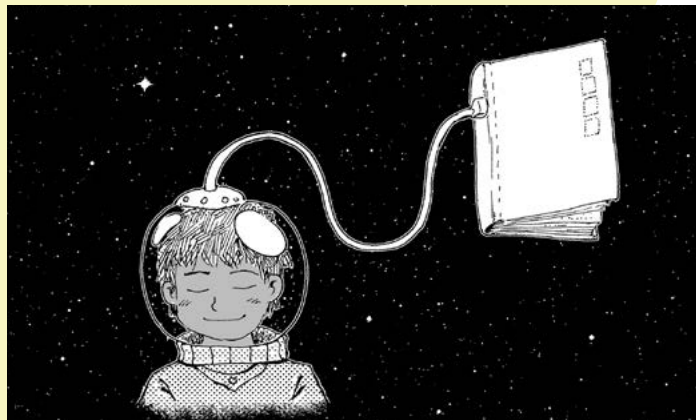
Life on Mars

Jon Agee

NONFICTION:

The Pilot and the Little Prince: The Life of Antoine de Saint-Exupéry

Peter Sís



FOR ADULTS WORKING WITH CHILDREN:

FICTION:

The Philosophy Book (Big Ideas Simply Explained)

Will Buckingham

The Storyteller

Evan Turk

An allegorical tale to share aloud with young children about the power of storytelling.

NONFICTION:

Beyond the Solar System: Exploring Galaxies, Black Holes, Alien Planets, and More; A History with 21 Activities

Mary Kay Carson

Tracing the evolution of humankind's pursuit of astronomical knowledge, this resource looks deep into the farthest reaches of space. Children will follow along as the realization that the Earth is not at the center of the universe leads all the way up to recent telescopic proof of planets orbiting stars outside the solar system. In addition to its engaging history, this book contains 21 hands-on projects to further explore the subjects discussed.

WEBSITES*:

[The Antoine de Saint-Exupéry Foundation](#)

[Teaching Children Philosophy](#)

*All active links can be found on the interactive AAG, free for download at sct.org

Booklist prepared by Jenn Carter, King County Library System

**Engaging young
people with the arts is
what we are all about
at SCT. We hope that
the Active Audience
Guide has helped
enhance and extend
the theater experience
for your family or
your students beyond
seeing the show.**

SHARE YOUR THOUGHTS

Your input is very valuable to us. We'd love to hear your feedback about the guide.

Please take a moment to go online and answer this brief survey, where you can also enter to win two tickets for any performance in the 17-18 season:

SCT Audience Survey*

You can also email your comments to us at info@sct.org.

Seattle Children's Theatre, which celebrates its 43rd season in 2017-2018, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2017-2018 season, SCT will have presented 263 plays, including 113 world premieres, entertaining over four million children.

*All active links can be found on the interactive AAG, free for download at sct.org



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