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Seattle Children's Theatre  
2018-2019 SEASON

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## THE VERY HUNGRY CATERPILLAR SHOW

BASED ON THE BOOK WRITTEN BY  
ERIC CARLE

CREATED AND DIRECTED BY  
JONATHAN ROCKEFELLER

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# THE VERY HUNGRY CATERPILLAR SHOW

**BASED ON THE BOOKS WRITTEN BY ERIC CARLE**  
**CREATED AND DIRECTED BY JONATHAN ROCKEFELLER**

## THE CAST

Jake Bazel	Puppeteer/Performer
Kirsty Sadler	Puppeteer/Performer
Spencer Wolfe	Puppeteer/Performer
Emmanuel Elpenord	Puppeteer/Performer

## THE ARTISTS & PRODUCERS

Jonathan Rockefeller	Creator/Director
Jake Bazel	Associate Director
Krista Robbins	Company Manager
Hannah Delmore	Production Stage Manager
Peter Brown	Stage Manager/Puppet Wrangler
David Goldstein	Set/Lighting Designer
Nate Edmondson	Original Music
Carl Vorwerk	General Manager

Produced by Rockefeller Productions

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# A NOTE FROM COURTNEY SALE

Dear Friends,

Welcome to Seattle Children's Theatre's 44th season! We are delighted to launch this fall with the vibrant and imaginative world of Eric Carle. *The Very Hungry Caterpillar Show* pulls together four of Carle's beloved stories; *Brown Bear, Brown Bear, What Do You See?*, *10 Little Rubber Ducks*, *The Very Lonely Firefly* and the singular *The Very Hungry Caterpillar*. For decades, Eric Carle's work has inspired children and families. *The Very Hungry Caterpillar*, first published in 1969, has sold over 43 million copies worldwide. Carle's incredible commitment to high quality artistry feels very close to our mission as theatre makers here at SCT. We profoundly believe children deserve excellent arts experiences that nourish their creativity and draw us all closer together.

This particular iteration comes from our friend, Jonathan Rockefeller. His bold theatrical approach to these wonderful stories stems from the innovative puppetry you are about to witness. The show actually features a new creation nearly every minute! What a gift to share this bounty of artistry; one that we hope will foster a lifelong relationship between your young person and the theatre.

Eric Carle once said, "I do my best to simplify and refine, to be logical and harmonious. But I also try to keep an open mind, to listen to my intuition and allow for the unexpected, the coincidental, even the quirky to enter into my work. Ultimately, my aim is to entertain and sometimes to enlighten..."

Thank you for joining us this season. Thank you for making space for the unexpected. We aim to entertain and enlighten.

Sincerely,



Artistic Director





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Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2018-2019 Season.

Community involvement is an integral part of our culture at Microsoft. We support the work of local nonprofits and encourage employee investment and volunteerism. Our employees respond in an incredible way, volunteering thousands of hours and contributing more than \$60 million each year to local nonprofits, including Seattle Children's Theatre.

A thriving arts and cultural scene, a network of human services providers, and a world class education system are critical to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Children's Theatre, we aim to create an environment where the arts will thrive for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we thank Seattle Children's Theatre for enriching our community.

Enjoy the show!

**Mary Snapp**

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# SYNOPSIS

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*Be warned: this synopsis has spoilers.*

*The Very Hungry Caterpillar Show* begins with the first story Eric Carle illustrated, *Brown Bear, Brown Bear, What Do You See?* The bear sees a red bird. The red bird sees a yellow duck. The yellow duck sees a blue horse. The chain continues with a green frog, a purple cat, a white dog, a black sheep and a goldfish. The goldfish sees a teacher looking at it. The teacher sees children looking at her and asks them what they see. The children see all the animals and say their names.

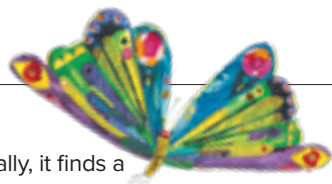
The next story is *10 Little Rubber Ducks*. A rubber duck machine produces little yellow ducks. Each rubber duck is then painted. Their bills are red, and their eyes are blue. The ducks are packed ten to a box and loaded onto a cargo ship. The captain of the ship calls, “Hello!” The ship is taking the little ducks out across the wide sea to faraway countries. They run into a storm. A wave lifts one of the boxes of rubber ducks up and tosses them into the sea. Ten little rubber ducks fall out. After the storm calms down, the rubber ducks bob up and down on the ocean. The ducks begin to drift apart. They scatter in all directions and encounter different marine life. The 10th duck floats on as night falls. The next morning the 10th duck meets a real mother duck and her ducklings. The ducks greet the rubber duck with a “Quack!” The 10th duck floats along with them as they swim back to their home at the end of the day.

The third story, *The Very Lonely Firefly*, really tells two overlapping stories. A little firefly is born with its wings outstretched in the night sky. The firefly, lonely, searches for other fireflies. The firefly sees a light and flies toward it. The firefly sees the light is a lightbulb. It’s in the home of a family searching for the cause of a noisy disturbance. The firefly sees another light and discovers it is the family’s candle flickering in the night. Again, the firefly follows a light in the dark only to learn it is their flashlight. In the distance, the family’s dog and cat fight. The firefly sees their eyes reflecting light in the night. It sees an owl’s reflective eyes, too. With the mystery of the disturbance solved, the family heads to a fireworks show. The firefly follows, mistaking their car’s headlights for fireflies. It sees the beautiful fireworks and



# SYNOPSIS CONTINUED

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when the night grows quiet it continues its search. Finally, it finds a group of fireflies flashing their lights. The firefly is no longer lonely.

The last story of the production is *The Very Hungry Caterpillar*. Under the moon's light, an egg sits on a leaf. The warm sun comes up and out of the egg emerges a tiny, very hungry caterpillar. On Monday, he eats through one apple. On Tuesday, he eats through two pears. On Wednesday, he eats through three plums. On Thursday, he eats through four strawberries. On Friday, he eats through five oranges. On Saturday, he eats through one piece of delicious chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese, one slice of salami, one lollipop, one piece of cherry pie, one sausage, one cupcake and one slice of watermelon. After eating all those different foods, the caterpillar has a stomachache. The next day is Sunday and the caterpillar eats through one green leaf. He feels much better. He discovers he is not little anymore. He builds a cocoon and stays inside. More than two weeks later he nibbles a hole through the cocoon and emerges transformed into a beautiful butterfly.





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# THE CAST

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## **JAKE BAZEL**

Jake Bazel trained at The National Puppetry Conference at the Eugene O'Neill Theatre Center from 2013 - 2016. Theatre credits include off-Broadway: *The Very Hungry Caterpillar Show* (original New York company, 47th Street Theatre, Acorn Theatre, DR2 Theatre); Martin P. Robinson's *The Halloween Project* (O'Neill); *Evergreen* (Prospect). National Tour: *Jim Henson's Dinosaur Train Live*. Television credits include *The Muppets* in the 90th Annual Macy's Thanksgiving Day Parade, Sandra Boynton's *Frog Trouble*, *Sesame Street*, and *Sesame Street in Communities*. @jakebazel



## **KIRSTY SADLER**

Kirsty Sadler is very excited to be back with *The Very Hungry Caterpillar Show*! She was a part of the 2017/2018 run of Caterpillar in NYC. Kirsty grew up in Michigan before moving to NYC where she is an actor/singer/puppeteer. She loves laughing, swimming, drawing, and coming up with stories. Her favorite color is yellow.



## **SPENCER WOLFE**

Spencer Wolfe is originally from Lincoln, Nebraska and studied at the University of Nebraska Kearney where he received his degree in Theatre with a minor in Music. He has worked with theatres and schools all over the country as an actor, dancer, singer, director, puppeteer, magician, choreographer, musician, designer, consultant, and technician. Some of his favorite roles have been Princeton/Rod in *Avenue Q*, Pippin in *Pippin*, and Dr. Horrible in *Dr. Horrible's Sing-Along Blog*. He can also be seen in the TV series *Aunt Molly* and *Friends* where is the lead puppeteer and plays Rusty the Dog.

[www.facebook.com/TheSpencerWolfe](http://www.facebook.com/TheSpencerWolfe)



## EMMANUEL ELPENORD

Emmanuel Elpenord is a first-generation Haitian-American actor, puppeteer, and improviser from Coney Island, NY. He graduated magna cum laude from CUNY-Brooklyn College Acting BFA, TV and Radio BA, and Creative Writing BFA. Recent theatre credits include: Oberon in *A Midsummer Night's Dream* and Orsino in *Twelfth Night* (The Drilling Company's Shakespeare in Bryant Park). He is currently puppeteering at the Swedish Cottage Marionette Theater in Central Park. He also performs long-form improv regularly with the Artistic New Direction's team, the ANDsemble. Proud member of AND Theater Company, Voyage Theater Company and so glad to be part of *The Very Hungry Caterpillar Show!* [www.emmanuelelpenord.com](http://www.emmanuelelpenord.com)

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# THEATRE ETIQUETTE

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- Please completely turn off all electronic devices, or anything that makes noise, so as to not distract the patrons or actors from the amazing work taking place on stage.
- Photos with friends and family in the lobby areas are highly encouraged and we love it when you share photos on social media using #SCTseattle. However, taking photos or audio and video recording is strictly prohibited during a performance.
- If you have to use the restroom or exit the theatre during the performance, please exit the back of the theatre to avoid walking directly in front of the stage, if possible.
- If you have questions about your theatre experience, contact a SCT staff member located in the lobby.

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# ARTISTIC & PRODUCTION

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## **JONATHAN ROCKEFELLER (Creator/Director)**

Co-founder of Rockefeller Productions, a company that combines film, theatre, animation, puppetry and television. He also devotes time to philanthropic work furthering childhood literacy and appreciation of the arts.

The production of *The Very Hungry Caterpillar Show* debuted to a sell-out season at the Sydney Festival January 2015, and has continued playing worldwide ever since in over 118 cities.

Beyond the stage, Jonathan and Eric Carle Studios teamed up to produce and direct an animated version of *10 Little Rubber Ducks* based on Eric Carle's book of the same name and narrated by Bernadette Peters. The animation made its film festival debut at the UK's Bath Film Festival last December and has since screened at six festivals.

## **KRISTA ROBBINS (Company Manager)**

Krista comes from a long line of "theater folk" and has worn many hats in the entertainment world. She has Company Managed more than 20 off-Broadway productions. She is also an event Stage Manager working with entertainers and politicians ranging from Lady GaGa to Hilary Clinton. She has toured the world with her parents company Bob Brown Puppets. She lives in Hell's Kitchen, New York with her husband, 10 year old son, four dogs, two cats and a turtle.

## **CARL VORWERK (General Manager)**

Carl has been a part of the Caterpillar family for the past year and a half and is excited to help bring the show to Seattle Children's Theatre. After establishing his London based company, Selladoor Worldwide, in 2009, Carl has gone on to launch the New York office where he works as a Producer and General Manager. Of all the books he read with his parents growing up, *The Very Lonely Firefly* was by far one of his favorites.  
[www.selladoor.com](http://www.selladoor.com)

## **PETER BROWN (Stage Manager)**

Peter Brown has traveled all over the world with his parent's company Bob Brown Puppets. He has performed and Stage Managed with symphony orchestras throughout the United States, Japan and Singapore doing shows such as *Peter And The Wolf*, *Cinderella*, *Peter Pan*, *Carnival of The Animals* and *El Retablo Maese Pedro*. He has been a part of *The Very Hungry Caterpillar* since the beginning and is very excited to take it to Seattle.

## **NATE EDMONDSON**

### **(Composer and Sound Designer)**

Based in Sydney, Australia, Nate is an international, multi-award winning Composer and Sound Designer for stage and screen. His theatre credits include; For Rockefeller Productions (US): *That Golden Girls Show!* [US], *The Very Hungry Caterpillar Show* [AU, NZ, US, UAE & UK]. For Sydney Theatre Company: *The Harp In The South: Part 1 & 2*, *Blackie Blackie Brown* (with Malthouse), *Three Sisters*, *Cloud Nine*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Never Did Me Any Harm* (with Force Majeure). For Belvoir: *Mark Colvin's Kidney*, *Mortido* (with State Theatre Company of South Australia), *Seventeen*, *Kill The Messenger*, *Angels In America: Part 1 & 2*, *This Heaven*. For Sydney Dance Company: *Once We Were*. For Bell Shakespeare: *Julius Caesar*, *A Midsummer Night's Dream*, *The Tempest*, *Romeo and Juliet*, *The Winter's Tale*, *As You Like It*, *Macbeth*.

**Awards:** 2016 and 2015 Sydney Theatre Award for Best Score / Sound Design of an Independent Production (Good With Maps, Misterman), 2016 Broadway World Award for Best Score / Sound Design of a Play (Leaves), 2014 Brian Dyer Trophy for Best Score / Sound Design [UK] (All My Sons).

**Training:** NIDA.

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## HANNAH DELMORE

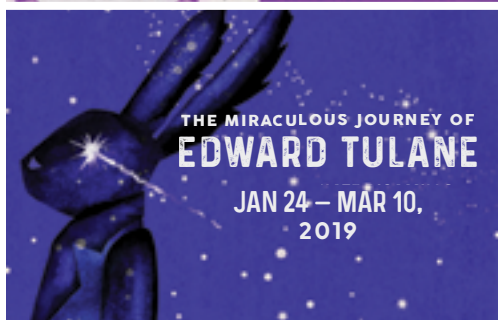
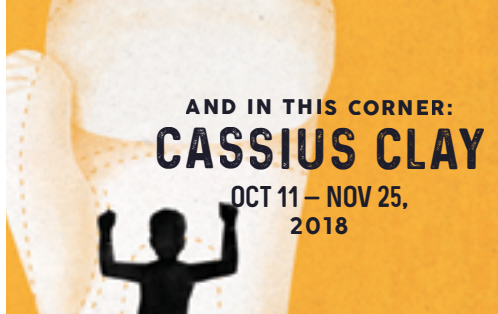
### (Production Stage Manager)

Hannah Delmore is a New York City base Stage Manager. She has been living and working in the city for the past five years and has recently finished the 9 month Off-Broadway run of *The Very Hungry Caterpillar Show* as the Production Stage Manager and is very excited to be with them again at The Seattle Children's Theatre. Some of her other recent work includes PSM for *Prurience* at The Guggenheim Museum and Stage Manager for *Sleep No More* at The McKittrick Hotel in Chelsea. When she is not working she enjoys hanging out with her dog and boyfriend at their home in Astoria, Queens.

## DAVID GOLDSTEIN

### (Production Stage Manager)

This is David's 6th time collaborating with caterpillars, after designing two Off Broadway runs, the UK tour, the West End production, and the Toronto production! He absolutely loves theatre for young audiences, and hopes to inspire a new generation to become artists! Credits include: Off Broadway: *Emojiland*, *Church And State*, *That Golden Girls Show*, *Soul Doctor*, *The Portal*, *Stalking The Bogeyman*, *Very Hungry Caterpillar Show*, and *I Know What Boys Want*. Regional: Penguin Rep, Des Moines Playhouse, NCStage, WVPublic, and Drake University. Instagram: @davidgoldsteindesigns davidgoldsteindesigns.com



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# SPECIAL THANKS



Seattle Children's Theatre is a member of TTA/USA, the national center of the International Association of Theatre for Children and Young People



SCT is a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.



SCT is a member of International Performing Arts for Youth (IPAY).



ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, FIA. #EquityWorks.



The designers at this theatre are represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.



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# HOW MANY...

...animals do you see? \_\_\_\_\_

...have four legs? \_\_\_\_\_

...have fewer than four legs? \_\_\_\_\_

...have more than four legs? \_\_\_\_\_

...live in the water? \_\_\_\_\_

...have horns? \_\_\_\_\_

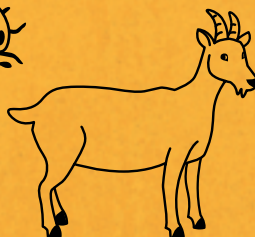
...have stripes? \_\_\_\_\_

...have tails? \_\_\_\_\_

...have spots? \_\_\_\_\_

...have hooves? \_\_\_\_\_

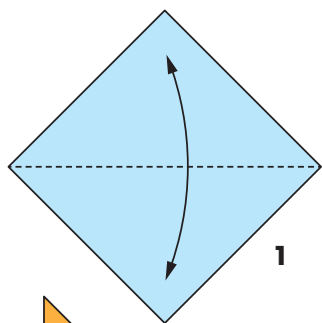
...have you seen in real life? \_\_\_\_\_



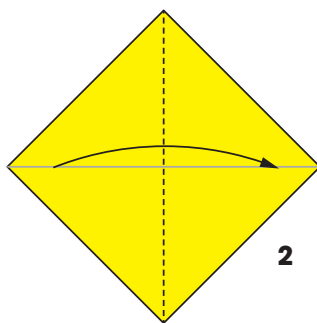
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Turn your *The Very Hungry Caterpillar Show* program into a beautiful butterfly!

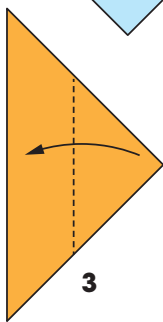
Trim your favorite page to a square and follow the easy instructions below:



1



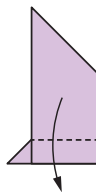
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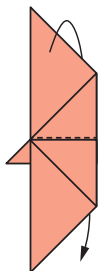
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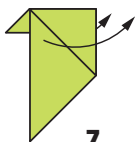
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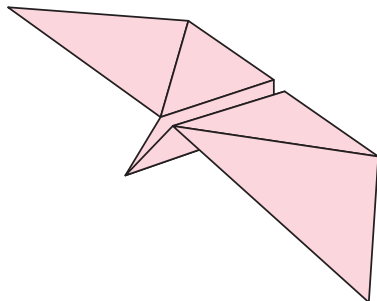
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## A CHAT WITH PUPPET MASTER EXTRAORDINAIRE, ANNETT MATEO

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### **Did you dream of being a puppeteer as a kid?**

I didn't – I never thought I could be an artist for a living! And if I had, I most certainly wouldn't have thought of being a puppeteer! Growing up, we weren't raised with TV as a regular thing in our lives; we didn't have a TV in the house until I was in grade school. I didn't discover Sesame Street until I started babysitting. I was hooked, but I never thought I could actually go work for them! I wish I had been a bit more adventurous.

### **What is your working process like as a puppet designer and puppeteer?**

I say that my puppet building is a series of failed brilliant ideas! Usually people approach me with a concept and I will work with them to refine that into something that will work for them. This might involve discussing size, or what puppets can and can't do practically, or the number of puppets they have in mind for a production. Usually, what a puppet can't do is limited by budget. One of the great things about puppets is that they can do just about anything, especially with enough time and money! Once we get settled on what the puppets will be, I sketch them out and try to get an idea of how I want to go about building it: what kind of materials, where movement will happen, and how I will get those parts to move. I don't

get too detailed in this step as I have found over the years that there is much discovery that happens in the building phase. This or that seems like such a great idea until I try and it and realize that it doesn't work with some other step/piece further down the process. Once I have a general idea of how I am going to go about it, I draw it out full-size from different views and start patterning off of that. This gives me an idea of just how long that thing is or where that string needs to go, etc. Then I will start on the mechanical structure: the part that controls the head, mouth, the wings, or whatever. Once I get that part functioning properly (which mostly consists of being easy to move with so there is little wear on both the structure and the puppeteer), I start working on the structure of the body, usually out of some kind of foam depending on what the puppet has to do or whatever other stresses it might be subject to. Then I work on the decorative covering, which might be fabric or paint. The trick and challenge at this point is to make sure that everything that is supposed to move still moves well! This is often a step full of 'brilliant ideas!' The last bit it to put all the small details and finishing touches on in such a way that they will withstand the use of the puppet. The best part is when I get to hand it over to the client and see the smile

on their face and the joy that puppets create – everyone has fun with puppets!

**What has surprised you the most about your work in puppetry?**

This is a great question. A couple of things – people have little idea where puppets come from! They are often surprised to learn that puppets are an entirely handmade thing – not from the “puppet store.” We don’t really have much of a craftsman/trade type society any-more. There are pockets of artisans, of course, but it has become so expensive to hand-make anything that either artisans can’t afford to do it, or patrons can’t afford the work. So a common question I get is if I get to keep the puppets I make. I understand where the question comes from: how could I give away something so fun? But it’s like any other custom commission: they keep the puppets, I keep the money.

I’ve also been surprised by the constant challenge; it’s the thing that keeps me excited every day! When people involve puppetry in their project, they are often very creative people and provide very creative challenges for me. Each puppet is unique; even if I am making the same puppet twice they aren’t the same. I have also been surprised that I make so many puppets of the same thing! Like cats for instance – I have made so many cats that friends call me the crazy cat lady! But they are such a common fixture in our lives and live animals on the stage are just not a good idea. It’s funny though, I have not made many dogs, other than Toto of course. I have also made a number of horses, many of them full size, and around here salmon of course. Robins, I think for the same reason as the cats. And because they are so popular I have made many, many Muppet-style puppets!

*Annett Mateo has been on staff at SCT since 2002. Her work designing, building and performing small theatre puppets to giant-sized festival puppets can be seen in numerous theatres, festivals, libraries and the occasional puppet slam throughout the country.*

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