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Stellaluna

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Volume 21, No. 2

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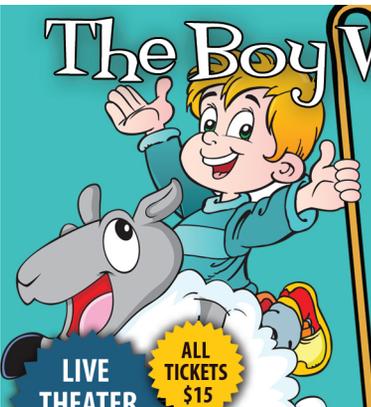
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# Seattle Children's Theatre

presents

# Stellaluna

Adapted by **Saskia Janse**

Based on the book by **Janell Cannon**

Music by **Guus Ponsioen**

Directed by **Onny Huisink**

Music Directed by **Christian Duhamel\***

Choreography by **Crystal Dawn Munkers**

## THE CAST

Jose Abaoag Puppeteer, Bird, Bat, Understudy  
Molli Corcoran Stellaluna, Puppeteer, Bird, Bat  
Christian Duhamel Piano Player, Bird, Bat  
Michael Feldman Tap Dancer, Puppeteer, Owl, Bird, Bat  
Frances Leah King Mama, Puppeteer, Bird, Bat  
Jon Lutyens Understudy  
Bianca Raso Understudy  
Vickielee Wohlbach Understudy

*Scenic Designer /  
Puppet Designer*  
Onny Huisink

*Lighting Designer*  
Michael Wellborn

*Sound Designer*  
Chris R. Walker

*Costume Designers*  
Onny & Hiltje Huisink

*Stage Manager*  
Cristine Anne Reynolds

*Production Assistant*  
Julianna Brei-Crawley

*Dance Captain*  
Molli Corcoran

*Technical Director*  
Mike Hase

\*Bat lullaby arranged by Christian Duhamel.

Produced by special arrangement with Dramatic Publishing, Woodstock, Illinois

Seattle Children's Theatre is a professional company employing members of Actors' Equity Association.



## A Note from the Artistic Director



Dear Friends,

Last summer I had the great pleasure of staying with friends who own a 200-year-old historic home outside Washington, D.C., filled with interesting nooks and crannies. One delightful feature of the home was its beautiful exterior window shutters. My friends shared a terrific story about hearing an ominous rustling in a wooden shutter one night, years ago. The shutter would rustle and then there was silence. They cautiously crept toward the window only to discover, sleeping peacefully, two bats. There was a mother bat with a baby bat tucked neatly beneath her wing. As the mother bat slept, the baby bat ever so gently tried to wriggle out of its mother's grasp. The mother would allow the baby to move away, expanding her wing to full reach, then at the last moment pull her baby close into her body. The gentle, comedic show of nature went on for hours. Baby bats must do what they are built to do: explore, grow and test. Of course, it is the job of their parents to keep them safe, warm, fed and assured of proper sleep. In other words, parents provide them with a home, wherever it may be.

*Stellaluna* celebrates the importance of being yourself no matter how different you may feel from those around you. Even when we find ourselves outside of our comfort zone, whether it be with a new circle of friends or, like the bats in the shutter, in a completely new environment, who we are is enough. Our idiosyncrasies and unique perspective are gifts that we can share with the world. As Oscar Wilde said, "Be yourself, everyone else is already taken."

Leading this stellar production are theatre luminaries Saskia Janse and Onny Huisink. Known for their pioneering work as the leadership at Speeltheater Holland, Saskia and Onny's work has delighted audiences all around the globe. They have a long history producing works here at SCT, including the 1997 iteration of *Stellaluna*. We are thrilled to have Saskia and Onny with us steering this incredibly talented team.

The bats in my friends' shutter were safely returned to their natural colony with the help of a wildlife expert. I like to think about mother bat and baby bat now living all of the "bat ways" they were meant to live, and the grown baby finding a new home somewhere in the world but always carrying along those first lessons. At the heart of *Stellaluna* lies a story about discovering who we are. Inside all of us we carry the seed of home, and as we explore and learn from all the glorious differences this world has to offer, that seed grows. When we find ourselves facing challenges, if we know who we are, we are always home.

Enjoy the show,

**Courtney Sale**

## A Message from Season Sponsor



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 2016-17 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**

Corporate Vice President Microsoft Philanthropies

# Synopsis

Stellaluna, the fruit bat, lives with Mother Bat in a warm, sultry forest. At night Mother clutches Stellaluna to her chest as they fly under the stars in search of fruit. Mother teaches her their unique bat ways; they are vegetarians and nocturnal. Suddenly, a hungry owl attacks them, separating Stellaluna from her mother. She crashes into a nearby tree and clings there until dawn, before finally falling, exhausted, onto a bird's nest below.

Three baby birds, named Pip, Flitter and Flap, spot Stellaluna hanging upside down outside their nest. Overflowing with curiosity about this strange "bird," they invite her to join them for their dinner of bugs. Stellaluna tries to explain she's a fruit bat, but Mama Bird arrives with a feast of insects, and the eager baby birds open their bills for her to feed their bellies. Stellaluna doesn't like bugs, but she is very hungry and has no other choice. As time goes by, Stellaluna learns to be like the birds, staying awake all day and sleeping at night. Her bat ways quickly disappear, but she still loves to hang by her feet. The baby birds want to try it, too. Stellaluna shows them how to pinch their feet around the branch. They enjoy hanging upside down; "It's different but quite nice. It's just another way of looking at things!" When Mama Bird sees, she scolds her babies for hanging precariously and accuses Stellaluna of teaching them bad things. She bans Stellaluna from the nest unless she promises to obey the rules. Ashamed, Stellaluna apologizes and promises never to do it again. She crawls back into the nest with the baby birds and goes to sleep. Later, she eats bugs without making a face. She doesn't hang by her feet anymore. She behaves like a good bird should.

One morning, Mama Bird announces she's teaching the babies to fly. She encourages them to push off without fear, to spread out their wings and feel the wind moving up and down. Stellaluna and the baby birds flap faster and faster until they are flying. Mama Bird prepares them for landing. Pip, Flitter, and Flap do it gracefully, but Stellaluna's landing is clumsy. Mama Bird calls her a bad egg. The baby birds try to comfort her, saying one day she'll get it right.

The next day, Stellaluna and the baby birds practice flying for so long that darkness falls. The birds start for home, but Stellaluna flies on into the night, partly to avoid her clumsy landing, but also because she feels alive in the deepening darkness. But exhaustion hits and Stellaluna crashes into a tree, where she despairs about her differences from the baby birds. She tries again and again to perch on the branch, but ends up holding on by her thumbs. Just then, a flock of fruit bats flies in and hangs around her in the trees. They ask curiously why she's hanging head up. Stellaluna explains what Mama Bird taught her, confusing the bats. So Stellaluna recounts her story, starting with the owl attack. Suddenly, with great astonishment and joy, one of the bats recognizes her. It's Mother Bat! She promises Stellaluna she will never have to eat another bug as long as she lives. Stellaluna's bat ways come flooding back. She feels more and more like herself. Unable to contain her excitement, she flies back to the nest to tell Pip, Flitter and Flap everything. They are asleep because it's the middle of the night, but Stellaluna wakes them up anyway. She introduces them to her bat family, shares fruit with them for the first time, and even persuades them to fly at night. Soon they are all safely back in the tree, amazed that they can be so different yet so much alike. One thing is certain: they are friends, and that's a fact.

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**A very special thank you to the following trustees for their time and dedication to promoting the production of Stellaluna:**

**Stacie Foster**  
**Lara Constable**

# The Cast



**Jose Abaoag** (*The Puppeteer & Understudy*) is thrilled to be returning to SCT with this talented cast. Jose is a

graduate of Cornish College of the Arts and most recently appeared as Judas in *The Last Days of Judas Iscariot* with Sound Theatre Company this summer. His favorite roles include ChuChu in *The Garden of Rikki-Tikki-Tavi* at SCT, Henry Lee in Book-It Repertory Theatre's adaptation of Jamie Ford's novel, *Hotel on the Corner of Bitter and Sweet*, and Chester in *Cowboy Versus Samurai* with SiS Productions. You can also see Jose in your social media feeds in a series of upcoming Amazon.com spots interacting with Alexa. Offstage, Jose works with students with Autism and Emotional Behavioral Disorder. Thanks to Miko and Kofi for their love and support.



**Mollie Corcoran** (*Stellaluna*) is thrilled to be a part of this wonderful play. Other recent credits include: Seattle Children's Theatre's *Pippi*

*Longstocking* (Pippi), *Goodnight Moon* (Cat, Mouse, Bear), *Dot & Ziggy* (Dot); Taproot

Theatre's *Joyful Noise* (Kitty Clive), *A Charlie Brown Christmas* (Lucy); Seattle Public Theatre's *Bad Jews* (Melody); Balagan Theatre's *Urinetown* (Hope); Book-It Repertory Theatre's *Danger: Books!, JT News: A Jewish Celebration*. As always, so much love to my family and my three sweet nephews!



**Christian Duhamel** (*The Piano Player & Music Director*) is so grateful to be spending this winter with SCT, having been seen in previous

productions of *A Year with Frog and Toad* (Snail), *Peter Pan* (Lost Boy), and *Perô*. Other favorite roles: Sam in *Two of Them, Looking* (World Premiere, Off-Off Broadway); Bert in *Mary Poppins* (Coeur d'Alene Summer Theatre), Vinnie in *Once Upon a Time in New Jersey* (Village Theatre), and Charlie Chaplin in *Saving Aimee* (Pre-Broadway, 5th Avenue Theatre). As a writer, his original musicals have been produced at universities and professional theaters across the country, including The Human Race Theatre Company and Merrimack Repertory Theatre. He is a proud member of Actors' Equity Association, the Dramatists Guild, and the BMI Musical Theatre Writers Workshop.



**Michael Feldman** (*The Tap Dancer*) Previously with Seattle Children's Theatre, *The Wizard of Oz, Adventures with Spot!*

and *Chitty Chitty Bang Bang*. Theatre credits include, Coeur d'Alene Summer Theatre, The 5th Avenue, PCPA, Utah Shakespeare festival, and The Village theater.



**Frances Leah King** (*Mama*) has had the pleasure of working with Seattle Children's Theatre many times over the past 30 years. Besides

a career on stage, Fran is also a mom, teaches singing and musical theater at Cornish College of the Arts, and sings with her dear friends in the group *Modern Angels*. Love to Lawrence and Mei.



**Jon Lutyens** (*Understudy*) is very happy to return to SCT, after playing Elephant Gerald last fall. He has appeared as an actor and

musician with ACT Theatre, Arizona Theatre



## THEATRE ETIQUETTE

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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 need to exit during the performance, please go around the back of the seats and down the staircase on the other side of the partition."**

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. The Eve Alvord Theatre is a wonderfully intimate space. Exiting during the show will always draw some attention, but using the suggested path behind the partition avoids crossing directly in front of the stage.



Company, 5th Avenue Theatre, Book-It Repertory, and others – notably as Grantaire in *Les Misérables* (Village Theatre), Montjoy in *Henry V* (Seattle Shakespeare Company), and Ryan Kendall in *8* (Intiman Theatre). Other favorite roles include Fuzzy Stone (*The Cider House Rules*), Algernon Moncrieff (*The Importance of Being Earnest*), Irwin (*The History Boys*), and Georg Nowack in (*She Loves Me*). Jon holds a B.A. in Theatre Arts from Western Washington University, and has worked as an arts educator for Seattle Public Schools, the Evergreen School, Everett Public Schools, and Village Theatre's Kidstage programs.



**Bianca Raso** (*Understudy*) is thrilled to be bringing *Stellaluna* to life at Seattle Children's Theatre as this story has been a favorite of

hers since childhood. Bianca enjoys performing in plays, musicals and operas. Some experiences include Kate/Phoebe in The Seattle Gilbert and Sullivan Society's production of *The Yeomen of the Guard*, Judy in *Eggs* with Studio4Seattle's 2016 Summer Festival and Berginella in Tacoma Opera's upcoming production of *La Périchole*. Her most memorable onstage credits include her four seasons/roles with FBN Productions in which she toured South Carolina, North Carolina and Georgia exposing youth to opera in elementary schools and libraries. Bianca is an alumna of the University of South Carolina with a Bachelor of Music in voice performance and hails from Toronto, Canada.



**Vickielee Wohlbach** (*Understudy*) is delighted to be returning to the world of *Stellaluna* having performed it here 20 years ago in

its USA premiere. She has been seen frequently at Seattle Children's Theatre and favorites include *Good Night Moon*, *James and the Giant Peach*, *Dot & Ziggy*, *A Year with Frog and Toad*, *Lilly's Purple Plastic Purse*, and *Go Dog. Go!* Vickielee has toured

extensively throughout the US, Japan, Canada, and Europe. Favorite stage roles include Kate (*Taming of the Shrew*), Annie Sullivan (*The Miracle Worker*), Brunhilde (*Das Barbecu*), and *Menopause the Musical (Housewife)*. In addition to her career as a recording and voiceover artist, she regularly rocks out with cover band *The Usual Suspects*, and acoustically with *Modern Angels* who just released their third album, *Go To Sleep*. Modernangels.com.

## Artistic & Production

**Onny Huisink** (*Director/Designer*) and **Saskia Janse** (*Playwright*) cofounded Speeltheater Holland in 1976, a nonprofit theatre company in The Netherlands, based in Edam/Warder, about 25 km above Amsterdam. Ms. Janse is the playwright and Mr. Huisink the director, but both of them also work as designers. The group was subsidized by the Dutch government and the province of North-Holland and was the largest and most prestigious touring puppet theatre companies for children in Holland. In January 2013, after almost 40 years, the two artistic leaders of Speeltheater Holland Onny Huisink and Saskia Janse decided to go on as director, playwright, designers and initiators of co-productions with theatres or festivals abroad under the name of Speeltheater Holland STUDIO. The productions include the use of puppets combined with acting and other theatrical disciplines. Different puppet techniques and other theatrical means are used for each production, but the visual element plays a prominent part in all performances. They were awarded many times for several productions in the Netherlands as well as abroad. In the USA they were honored in 2008 with the Victor Award for their production *Però, or the Mysteries of the Night*. In 2012 both artistic leaders were honored by the Queen of the Netherlands as Knights in the Order of Orange-Nassau for their groundbreaking work in Theatre for Young Audiences and Puppet Theater in the Netherlands and abroad. In 2013 in Philadelphia at the International Performing



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# Artistic and Production

Arts for Youth Festival (IPAY), they received the Mickey Miners Lifetime Achievement Award for their work in the United States. The relationship with SCT started in 1997 with the first production of *Stellaluna*. Many more productions followed, like *Apple to Grandma*, *Nicky Somewhere Else* and *Glittra's Mission*. They are very happy and proud Linda Hartzell asked them to come back for this season to create *Stellaluna* again with a new and wonderful cast. The original book by Janell Cannon was adapted by Saskia Janse in 1997 and updated in 2016.

**Guus Ponsioen** (*Composer*) After completing his theater education in 1974, Ponsioen worked for several years as a composer, singer and accompanist in the Dutch cabaret. There he became more and more interested in theatre music and especially in translating theatre texts to dramatic lyrics, with the art of singing as his greatest source of inspiration. In a short time his translation abilities were recognized. Ponsioen could develop his craft as resident composer of theatre group Wederzijds, where he created songs for several Dutch theatre writers in the Youth Theater. Ponsioen has collaborated with writer and director Ad de Bont for many years on a number of projects, several which received the Dutch Youth Theatre Award. These productions include *The Exceptional Life of Hillel Jans*, *The Ballad of Garuma*, *The Youth of Hitler*, *Swans always Look So New*, and *Transit*. Many foreign productions and awards followed. His first cooperation with Speeltheater Holland dates back to 1994, which was also his first acquaintance with Puppet theater. For Speeltheater Holland he wrote and composed *Perô* or *The Mysteries of the Night* (after Michel Tournier) and performed it with the group more than 400 times in Holland and other countries across Europe and the USA. They were distinguished with the Victor Award of the International Performing Arts for Youth (IPAY) in 2008. His acquaintance with "Stellaluna" by Janel Canon was 'love at first sight' and a great inspiration to compose and collaborate with Saskia Janse on the lyrics for the theater adaptation.

**Crystal Dawn Munkers** (*Choreographer*) Northwest choreography includes *Dick Whittington and His Cat* (SCT), *Bad Apples* and *Mr. Burns* (ACT); *Little Shop of Horrors* (ACT/5th Ave); *Boeing-Boeing* and *Hound of the Baskervilles* (Seattle Repertory Theatre); *No Way to Treat a Lady*, *The Noteworthy Life of Howard Barnes*, *Watt?!?*, *West Side Story* and *Peter Pan* (Village Theatre); *Romeo + Juliet*, *Much Ado About Nothing*, *Love's Labour's Lost* and Gregory Award "Best Production" Nominee *As You Like It* (Seattle Shakespeare Company); *Passing Strange* (Sidecountry Theatre); Broadway World "Best Choreography" Nominees *Gypsy* and *CHICAGO* (Seattle Musical Theatre) and *Singin' In the Rain* (Cornish College of the Arts). Directing credits include *A Chorus Line* (Seattle Musical Theatre), *Forever Plaid* (Bellevue Civic, Tacoma Actors' Guild and SecondStory Repertory) and her own film project *Her Heart*. Crystal produced, directed and designed a show for Carnival Cruise Lines featuring original Fosse choreography. She received her graduate certification in Directing for the Stage and Screen from the University of Washington.

**Michael Wellborn** (*Lighting Designer & Production Manager*) is in his tenth season working with the amazing staff and guest artists at SCT. Prior to joining SCT, Michael was on the faculty of the University of Washington Dance Program. As a lighting designer for over 35 years, his work has been produced in, or has toured, the U.S., Egypt, Germany, the Netherlands, and Singapore, and has been seen in 25 productions here at SCT.

**Chris R. Walker** (*Sound Designer*) is very happy to be returning as resident sound designer for SCT. In Seattle he has designed at The Seattle Repertory Theatre, ACT, Intiman and The 5th Avenue. In California he's designed at The Old Globe Theatre, La Jolla Playhouse, the Mark Taper Forum, the Geffen Playhouse, and ACT (San Francisco). He spent seven seasons as the resident designer at the American Repertory Theatre in Boston, designing over forty productions while there. He has also designed in New York, Houston, Philadelphia, Princeton,

# For SCT

Providence, Chicago, Washington, D.C. and Phoenix, as well as internationally in Singapore, Taiwan and Moscow. Commercially he has designed for Intel, Harvard University, Starbucks, and PopCap Games. He holds a degree in Classical Piano performance from Cornish College of the Arts.

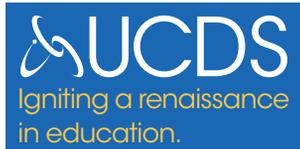
**Cristine Anne Reynolds** (*Stage Manager*) Select work at Seattle Children's Theatre (over the last 17 seasons) includes: *Robin Hood* (2011 & 2015), *Go Dog. Go!*, *Getting Near to Baby*, *The 100 Dresses*, *If You Give a Mouse a Cookie*, and *The Red Balloon*. Locally she has stage managed for Seattle Repertory Theatre (17 seasons), Seattle Opera (24 seasons) including assistant stage managing Seattle Opera's Ring Cycle from 1995 – 2013, and Icicle Creek Theatre Festival (5 seasons) among others. Thank you to the amazing artisans and SCT staff who work every day to bring theatre magic to you.

**Julianna Brei-Crawley** (*Production Assistant*) has earned her Master's degree in Stage Management from the University of California, Irvine. She has stage managed shows such as *The Colored Museum*, *Hansel and Gretel* the opera, *Dance Bistro*, and *In The Red and Brown Water*. Julianna has worked locally with the Seattle Opera, the Seattle Children's Theatre, Seattle Theater Group, The 5th Avenue Theatre, Seattle Shakespeare, Whim W'Him, New Century Theatre Company, the Athena Theatre Project, and Vespertine Opera.

**Courtney Sale** (*Artistic Director*) joined SCT as AD in August 2016. Previously, she served three years as Associate AD at Indiana Repertory Theatre (IRT). IRT directing credits include *Jackie and Me*, *The Giver*, *And Then They Came for Me: Remembering the World of Anne Frank*, *The Mousetrap*, *The Mountaintop*, and two iterations of *A Christmas Carol*. As a director, Courtney has developed plays with New Plays for Young Audiences at NYU/Provincetown Playhouse, Children's Theatre of Charlotte, Write Now, Dorset Theatre Festival, Denver Center Theatre Company's New Play Summit, New

Harmony Project, and the Orchard Project. Her playwright/director collaborations include the works of Steven Dietz, Allison Gregory, Sherry Kramer, MJ Kaufman, Kirk Lynn, Jason Gray Platt, and James Still. Select awards include Indianapolis 40 Under 40, Austin Critic's Table Award and UT Austin Continuing Fellowship. Courtney has taught at IRT Summer Conservatory for Youth, Summer at Cornish, Temple College and University of Texas at Austin. BFA, Cornish College of the Arts. MFA, University of Texas at Austin.

**Karen Sharp** (*Managing Director*) is responsible for administration, management, operations and finances of the theatre. In addition Karen has taught and coordinated arts education programs for over 20 years, including several years as a drama specialist in a public elementary school. Karen began teaching for Seattle Children's Theatre in 1999 and has taught classes for students ages 3 through 21 years old, in addition to training classroom teachers how to integrate drama into core curriculum areas. In 2000 Karen joined the SCT staff, beginning her tenure as the Education Outreach Coordinator, then serving as the Drama School Director, and then from 2005-2015, as SCT Education Director where she oversaw the Drama School plus the Outreach programs and was responsible for spearheading the educational vision for SCT. Karen also teaches for the Seattle University MFA Arts Leadership program, Teaching Artist Training Lab, Bringing Theatre into the Classroom and has taught at Cornish College of the Arts. Karen has been an arts education guest lecturer at the University of Washington, Western Washington University, DePaul University, San Diego State University, and Pacific Lutheran University. She has consulted with art schools and theater education departments across the country to help them implement best practices at their institutions. Karen has presented at several local and national conferences including the 2011 and 2013 One Theatre World conferences, 2012 AATE Theatre in Our Schools regional conference and the 2013 and 2015 AATE



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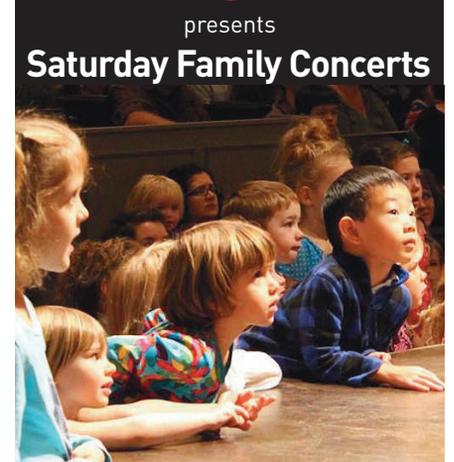


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national conference. Karen has served on the Seattle School District Arts Representative Advisory Committee, is the Immediate Past President of TYA/USA and the current Board President of the Winifred Ward Scholarship Foundation.

**Mike Hase** (*Technical Director*) For the past 22 seasons, I have had the greatest of pleasures working with Sue Brekke and Linda Hartzell. These wonderful members of our SCT family have retired this year. My deepest respect, adoration, appreciation, gratitude and love go out to them as their contributions over the years to this organization, to this family and to myself cannot be quantified.

**Linda J. Hartzell** (*Artistic Director Emerita*) served as Artistic Director of SCT and its Education Programs since 1984 before retiring in 2016. She received her BA in Education from the UW. She has directed over 45 plays for SCT, over 35 of which were world premieres, including *A Single Shard*, *Holes*, *Pink and Say*, *Still Life with Iris*, *The Odyssey*, *Afternoon of the Elves*, and *The Rememberer*. She recently directed *Goodnight Moon* and *Chitty Chitty Bang Bang*. She directed *The Grapes of Wrath* at Intiman Theatre. Ms. Hartzell was formerly on the board of Theatre Communications Group, and is a former vice president of the United States Center for the International Association of Theatre for Children and Young People (ASSITEJ/USA). She currently serves on the Stage Directors and Choreographers Society board. She has been honored with the prestigious Gregory Falls Sustained Achievement Award given by Theatre Puget Sound, and the Mayor's Arts Award. She has also been inducted into the College of Fellows of the American Theatre. She was a recipient of the Distinguished Achievement Award from UW College of Arts and Sciences in 1994.

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Cover illustration by  
**Janell Cannon**



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Booklist prepared by Alison Pascone  
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## For Children:

### Fiction:

*Poppy and Ereth (Tales from Dimwood Forest series)*

Avi

*Nightsong*

Ari Berk

*Bats at the Library (A Bat Book series)*

Brian Lies

*Night Animals*

Gianna Marino

*Silverwing (The Silverwing Trilogy series)*

Kenneth Oppel

*Forest of Wonders (Wing & Claw series)*

Linda Sue Park

*Lair of the Bat Monster (Dragonbreath series)*

Ursula Vernon

*Gregor the Overlander (The Underland Chronicles series)*  
Suzanne Collins

Eleven-year-old Gregor unexpectedly falls into the adventure of a lifetime, when he follows his two-year-old sister, Boots, down the air vent of their basement laundry room. They find themselves in the Underland, a dangerous yet beautiful world of giant insects, bats, and rats in which the humans are at war with the rats.



### Nonfiction:

*What Bluebirds Do*

Pamela F. Kirby

*Bats: Hunters of the Night*

Elaine Landau

## For Adults Working with Children:

*Bats (World of Mammals series)*

Sophie Lockwood

*Backyard Homestead*

*Book of Building*

*Projects*

Spike Carlsen

Simple, fully illustrated instructions for building 76 useful things, including bat houses.



### Website:

*Scientists in the Field: Science Meets Adventure*  
[www.sciencemeetsadventure.com](http://www.sciencemeetsadventure.com)



*The Bat Scientists (Scientists in the Field series)*

Mary Kay Carson

Bats are the least studied of all mammals, according to Dr. Merlin Tuttle, the featured scientist in this fascinating series. Dr. Tuttle and colleagues are in the midst of trying to save the bats from white-nose syndrome, a disease killing millions of bats in North America.



The Seattle Public Library

A photograph of two acrobats performing a handstand against a purple background. The acrobat at the top is wearing a purple leotard and a teal top, with her arms extended horizontally. The acrobat at the bottom is wearing a teal leotard and a purple top, with her arms extended horizontally. They are holding hands, with the top acrobat's hands resting on the bottom acrobat's feet.

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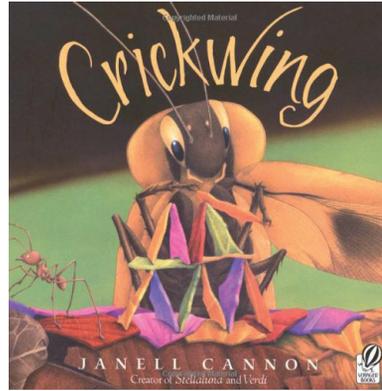
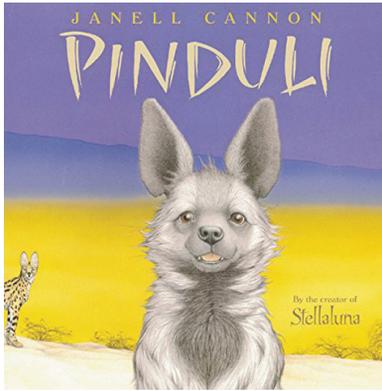
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## A Message from a Show Sponsor

THE  FOUNDATION

Dear Friends,

The Oki Foundation is delighted to sponsor Seattle Children's Theatre's production of *Stellaluna*, a favorite story in our family. Besides being a charming and meaningful tale of diversity and love, we are very proud of SCT's collaboration with the talented Speeltheater Holland to bring this classic to the stage in its original production in 1997. We are glad to have it back for the holidays this year!

The Oki Foundation shares a strong alignment with SCT's mission to enrich the lives of the young people in our community. We have offered SCT our support for many years now because we have personally seen the wonderful benefits that live theatre and drama-based arts education bring to so many children. We know our support helps make it all possible and, significantly, helps to ensure that SCT's School Children Access Program remains strong and affordable for all classrooms in our region.

It has been an honor and a joy to contribute to this gem of a theatre over so many years, a shining star in our region and the world, and the source of many good times for children and families – just like the good time we are sure you will have watching *Stellaluna*.

Thanks for coming, and enjoy the show!

**The Oki Foundation**

## CHAMPION OF THE UNLOVED: JANELL CANNON

**B**orn and raised in Minnesota, self-taught artist and writer Janell Cannon has always admired animals, especially creatures that have been misunderstood or neglected. Her love of bats, spiders, snakes, and Komodo dragons inspired her work at a public library, where she developed award-winning summer reading programs about these unusual animals. While conducting research for a program about bats, Janell found only two books on the subject, both out of print. She decided it was time to make her own story about these wonderful creatures.

Janell Cannon created the character *Stellaluna* in hopes that she would transform young people's fear of bats into informed affection. "Fruit bats don't drink blood and won't get caught in your hair. I hope to show them in a positive light so that they might be given more respect," she says. Janell points out in the book that fruit bats benefit our environment as they pollinate plants while foraging for nectar and distribute, through their droppings, seeds from the fruit they eat. She also wanted her words and pictures to touch readers with a story about a friendship shared by two different kinds of creatures, a young bat and baby birds. Cannon likens the book to "a mirror, so that anyone who looks into it will see their own story their own way." She never suspected her book would become a runaway bestseller.

After the success of *Stellaluna*, Janell left her job at the library in order to devote more time to writing and illustrating books. She has since written more books about "animals that make people uncomfortable," including a python in *Verdi*, a cockroach in *Crickwing*, and a hyena in *Pinduli*. She works from her home in southern California.

\*Some excerpted biographical content is from the original publisher of *Stellaluna*, Harcourt Brace & Company. Their website is no longer active.



## We're in the Loop!

Seattle Children's Theatre is extremely pleased to announce that in September 2016, hearing loops were installed in both of our theatres. This new technology has quickly become the preferred assistive listening system for bringing clear sound to people with hearing loss. The system is hearing aid compatible and protects the privacy of those using it, while not intruding on the experience of nearby patrons. Equipment can also be borrowed from SCT. For the 48 million Americans with hearing loss, the loop boosts and invigorates their experience of the living performance arts.

This wonderful innovation was made possible only through the generosity of SCT's funders. With deepest gratitude, on behalf of the children, teachers and families who will benefit, we thank them.

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Special appreciation goes to the Hearing Loss Association of Washington, its initiative Loop Washington, and Loop Washington's founder, Cheri Perazzoli. Their generosity and guidance helps SCT offer this inclusive experience for all children and their families, regardless of their ability to hear.

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# BE UNIQUE! BE YOU!!



In *Stellaluna*, one species of animal tries to imitate another. In order to live with her bird friends, Stellaluna, the bat, is forced to learn their “bird ways.” Stellaluna has to give up her “bat ways,” but she does this because she loves her new family. It isn’t until later that Stellaluna learns that she can be herself, and still continue to love her bird family. Sometimes it isn’t easy to remember that being different is just fine.

## Stay Strong

Have you ever watched a movie that you really didn’t like but all your friends loved? Your friends couldn’t stop talking about the characters in the movie or repeating some silly phrase from the movie over and over again? It nearly drove you crazy! But, did you pretend to like this movie so you could stay cool and be part of the silliness with your friends, or did you tell the truth and say you didn’t get why this movie was so great? It takes a lot of courage to not go along with your crowd. Maybe the other kids thought you were weird for not wanting to wear a picture of this movie’s character on every one of your t-shirts. If these kids intentionally tease you, give you the

silent treatment, hurt your feelings or keep you from joining the group, you should tell an adult you trust to help you stand up to the teasers. Chances are, if they are really your friends, they will respect your opinion and not tease you. You should be proud of being honest with them.

***“How can we be so different and feel so much alike? And how can we feel so different and be so much alike?”***

The birds ask those questions near the end of *Stellaluna*. You probably have a good friend that is very different from you but feels the same way you do about a movie, food or a game. You may look different with different color hair or skin, but still love PB&J sandwiches more than anything. At the same time, you and your friend might feel different about which musical instrument sounds the best, or feel passionate about different sports, yet you both love to wear the color purple. These differences and similarities are what make your friendship so special. If you loved and disliked all the same exact things, playtime would start to get a little boring after a while.

However, if you are playing a favorite make-believe game and you start to disagree on how to play, you have to come up with a way to get along. Agree to disagree. Don’t be mean and roll your eyes. Listen to your friend’s ideas and give it a shot. Agree on taking turns adding ideas to the game. If you respect your friend’s differences, your friend will likely respect your ideas, too. Before long, you will forget all about the disagreement and have a great time.

## Imagining the future

Friendships can change over time. With your friend, discuss and act out how the birds and Stellaluna can remain friends. What are some things they might do together in the future? What new things might they teach each other?

Or will they not stay friends? What will happen to this friendship now that Stellaluna knows the bat ways? Use clues in the story to help create a new ending.





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*"SCT is a unique gift to Seattle and the surrounding areas. The quality of the productions and the spirit with which they are carried out are truly outstanding. We want as many kids as possible to be inspired by the work of SCT."*

—Anonymous

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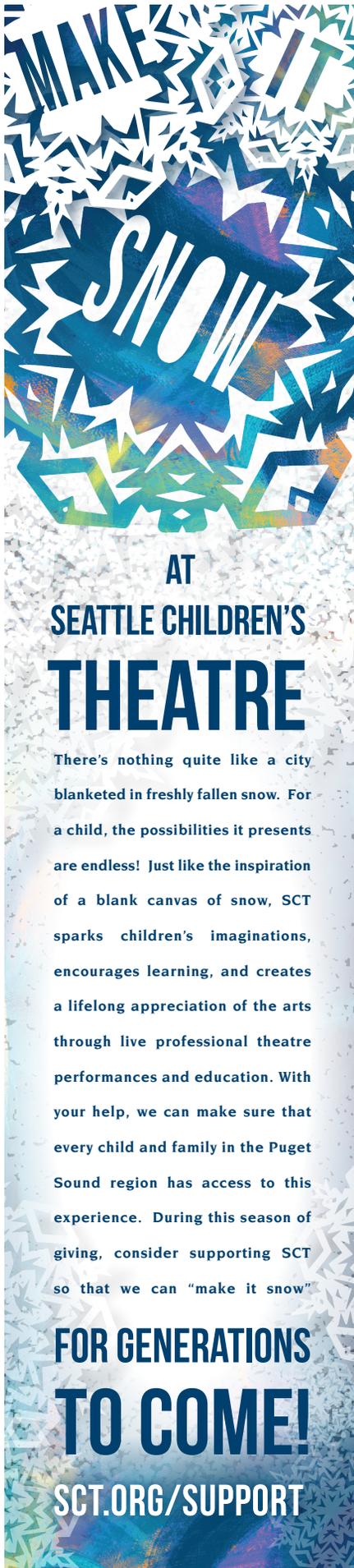
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Sean O'Connor  
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Julie and David Ward  
Anna White and Cliff Burrows  
Christine and Bryan White  
Alexander Williams Miller  
Shannon Williams  
Rosemary and Kenneth Willman

The accuracy of this list is important to us. We welcome notifications of recognition corrections or unintended omissions.

Please contact [eroh@sct.org](mailto:eroh@sct.org) or 206.859.4008.



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\* In-Kind

# Just For Kids!



## PUTTING THE PIECES TOGETHER



Animals can do all sorts of different things. What if they could borrow parts from other animals to give themselves new abilities? Draw a brand new creature using some of the parts listed below, or add your own. Then give your creature a name and write what those parts all together make it able to do.

bat ears

giraffe neck

snake body

turtle shell

octopus tentacles

elephant trunk

bird wings

ostrich legs

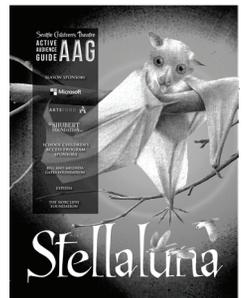
monkey tail

sticky lizard feet



ITS NAME IS: \_\_\_\_\_

WHAT IT CAN DO: \_\_\_\_\_



# Seattle Children's Theatre Staff

**Courtney Sale** Artistic Director

**Karen Sharp** Managing Director

**ARTISTIC:**

Rita Giomi  
Artistic Associate

*Major Gifts Officer*

Stephen de Tasnady  
Members Services Associate

Michael K. Hase  
Technical Director

Eric Koch  
Assistant Technical Director

Ellie Savidge  
Sign Coach

JoAnna Smith  
ASL Interpreter

Beth Ellen Spencer  
Associate Production Manager

Chris R. Walker  
Resident Sound Designer

Michael Wellborn  
Production Manager

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Master Properties Artisan

Todd Peacock-Preston  
Lead Properties Artisan

**PUPPETRY SHOP:**

Annett Mateo  
Master Puppet Artisan

**SCENIC SHOP:**

Ashley Bailey  
Assistant Charge Artist

David Baldwin  
Scenic Carpenter

Jeffrey Cook  
Charge Scenic Artist

Brian "Chili" Culver  
Master Scenic Carpenter

Zach Danneker  
Scenic Carpenter

Clark Sandford  
Scenic Shop Foreman

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Lauren Appel

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Michael Loggins

Jessica Low

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Rob Martin

Michael Massey

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Dana Mitchell

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Brandon Peck

Michael Place

Beth Pollack

Natasha Ransom

Kathryn Reed

Angela Rinaldi

Carol Roscoe

Jane Ryan

Karen Sharp

Therese Sloss

Emily Veling

Amber Lee Williams

Kate Wisniewski

Amber Wolfe

Matt Wolfe

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Steph Couturier

Biz Freebairn

James Lynch

Maia Nowack

Kendall Uyeji

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Teaching Artist/Board Liaison

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Development

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Annual Fund and Events  
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Costume Shop Manager

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ASL Interpreter

Elizabeth A. Friedrich  
Properties Shop Manager

Alexis Garrigues  
Company Manager

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Master Electrician

Allysa Johns  
Lead Electrician

Nick Koester  
Lead Electrician

Nick Lauris  
Master Stage Carpenter

Emily McLaughlin  
Wardrobe Assistant

Mandy Mueller  
Lead Dresser

Mylan Myers  
Lead Sound Engineer

Erin Perona  
Wardrobe Master

Jackie Roberts  
Lead Stagehand

Joseph Swartz  
Master Sound Engineer

Alex Trewin  
Lead Stagehand

**COSTUME SHOP:**

Cora Brown  
First Hand

Kellie Dunn  
Crafts Master

Shellie Moomey  
Master Draper

Connie Rinchiuso  
First Hand

Seattle Children's Theatre  
201 Thomas St. Seattle, WA 98109

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Seattle Children's Theatre  
JANUARY 19 - FEBRUARY 26, 2017

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