

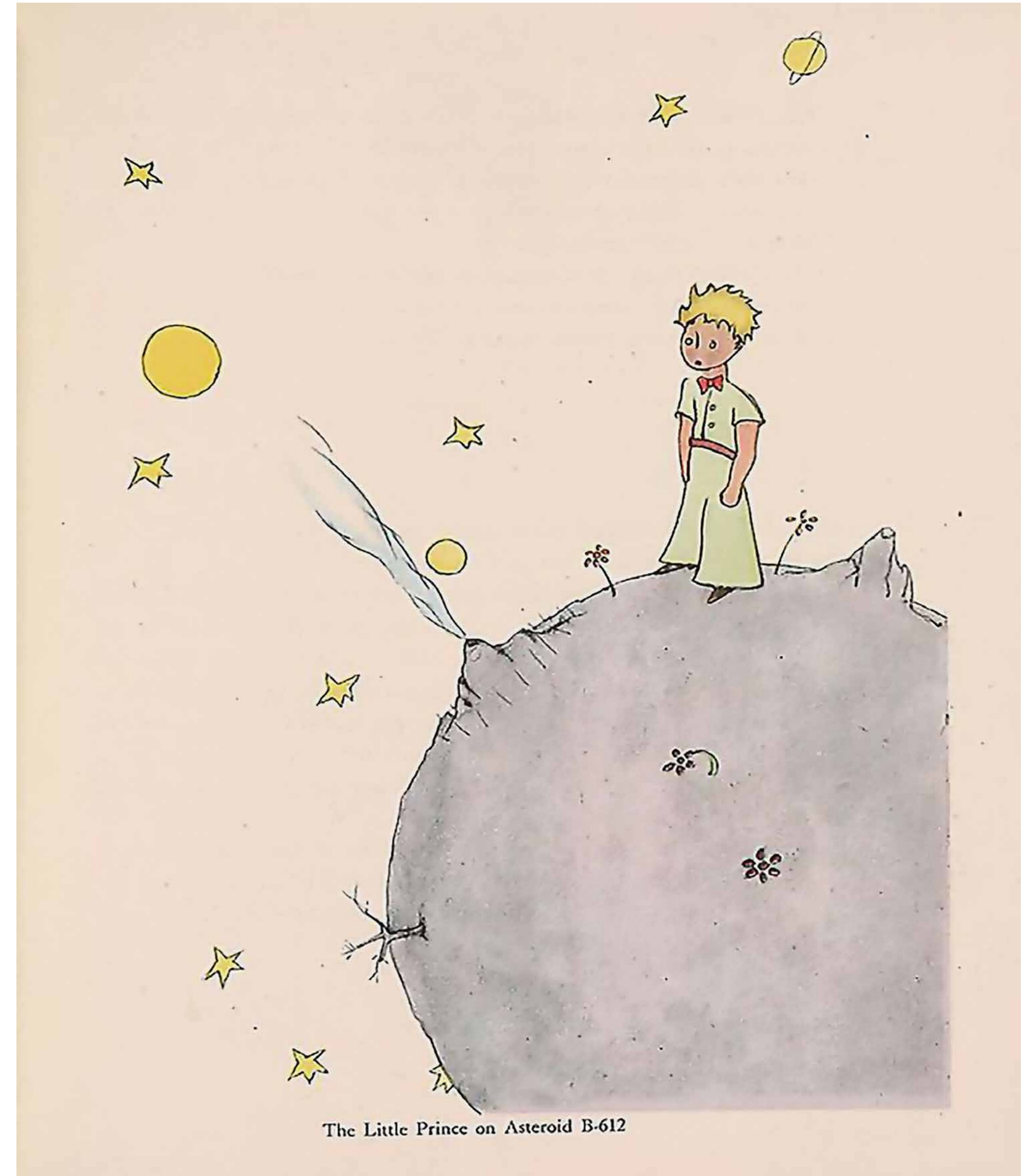
The Little Prince



on stage adaptation by Millie McCann

SYNOPSIS

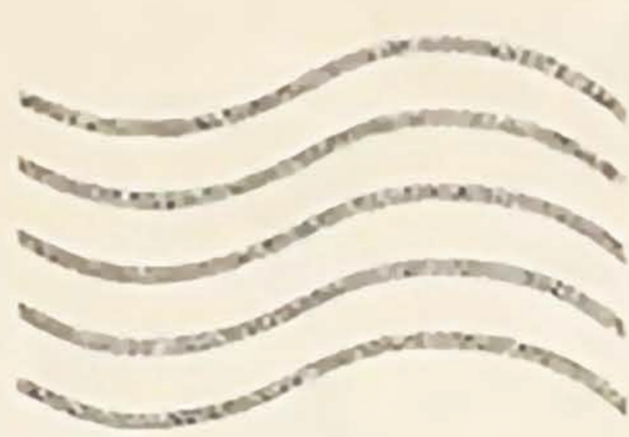
The Little Prince is a novella by French writer and aviator Antoine de Saint-Exupéry, first published in 1945. It is a tale written for children but deals with adult themes through the innocence of a child's eyes. The story follows a pilot's plane crash in the Sahara desert, where he encounters The Little Prince who is visiting earth from his own little planet/asteroid. Narrated by the pilot we start to learn about the little prince and his journey to earth. He leaves his home planet after growing and caring for a rose that came to his planet, although he fell in love with her he began to feel as though he is being taken advantage of as she exaggerates her rarity and condition. As the pilot fixes his plane the story of the prince's journey unfolds, he journeyed from his planet stopping at other planets along the way meeting; the king, the show off, drunkard, lamplighter and geographer each with their own planet. These encounters highlight the issues with many humans as we grow up, obsession, greed, addiction and meaningless pressure and status we can give ourselves. Then the prince lands on earth in the sahara, the biggest place he has been by far. On his journey to find the people he encounters a snake, mysterious in riddles and offers to send him back home. Then he comes across a garden of rose bushes, this upsets him dearly as he thought his was the only one and she was now no longer special. Then encountering a fox the prince learns about love, taming and responsibility. He teaches the most important lesson that it is only with the heart you can see truly, the most important things are invisible to the eye. The pilot/narrator is the last encounter for the prince, he longs for his rose and his home and he takes the snake's offer in which he bites him to 'send him home'.



The Little prince is a beautifully told story, although aimed at children it speaks to an adult audience on a deeper level. Through the eyes of a child, it reminds us that truths can often be simple. Through a whimsical world where one can catch a flight of birds to another planet, inhabited only by a king, or lamplighter, geographer. Under these fantastical fables, true lessons of love, loss and friendship can be found.

This adaptation reimagines the little prince as a live circus performance, capturing its childlike wonder whilst exploring timeless themes of love, loss, friendship, vanity and greed. Circus with its visual language of movement, expression and risk make it the perfect medium to reflect the young prince's wide eyed awe. Inherently otherworldly - where bodies defy gravity, objects float and illusions blur reality. Circus becomes the ideal space for the whimsical and erratic telling of the little prince. The narrative will unfold, told through acts of dance, aerial, contortion and juggling etc. The staging blends classical circus with contemporary theatre, set on an open stage. Projections and large scale props will be used to shift us from the Sahara to cosmos. Costuming will draw from some traditional circus design but with current elements and focus on the storytelling of the characters.

This past year through times of difficulty and reflection, I have felt the reminder that life can be so complicated but really so simple, the most important thing we leave behind is the relationships we have with other people and the effect we have on them. The Little Prince is a story that fully encapsulates this, I want to create a beautiful performance that reflects this message.

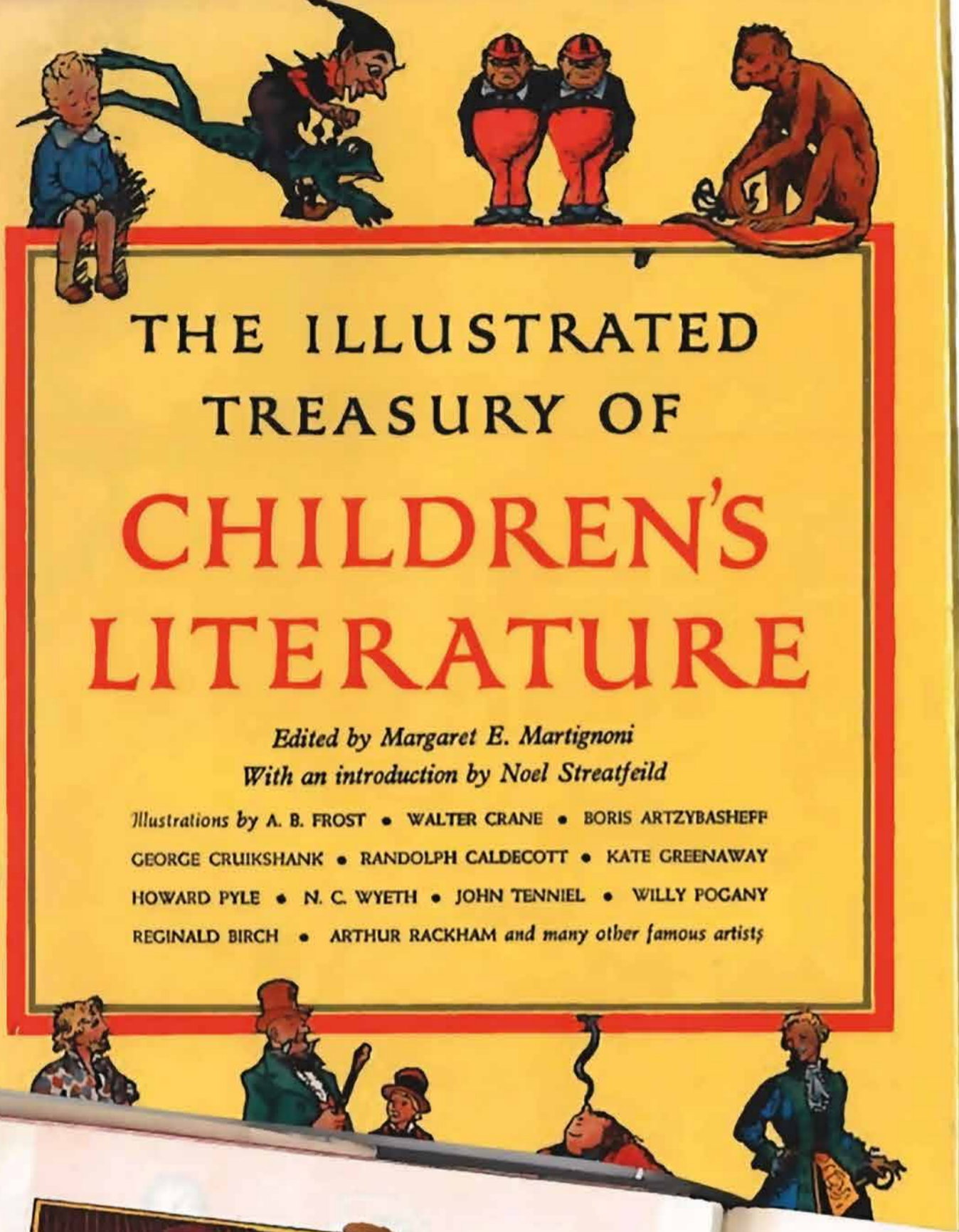


CONCEPT

STATEMENT

RESEARCH





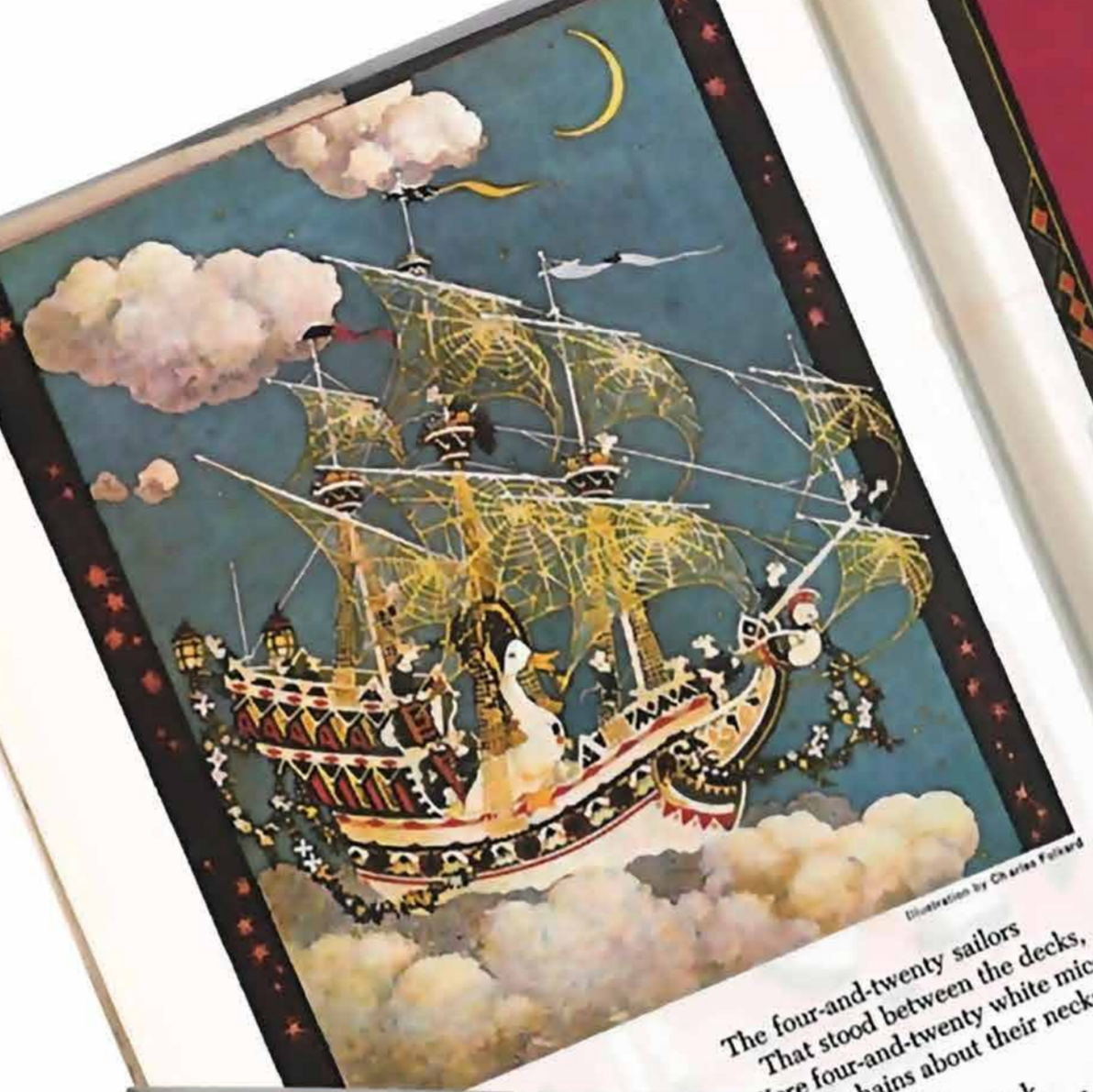
THE ILLUSTRATED TREASURY OF CHILDREN'S LITERATURE

Edited by Margaret E. Martignoni
With an introduction by Noel Streatfeild

Illustrations by A. B. FROST • WALTER CRANE • BORIS ARTZYBASHEFF
GEORGE CRUIKSHANK • RANDOLPH CALDECOTT • KATE GREENAWAY
HOWARD PYLE • N. C. WYETH • JOHN TENNIEL • WILLY FOGANY
REGINALD BIRCH • ARTHUR RACKHAM and many other famous artists

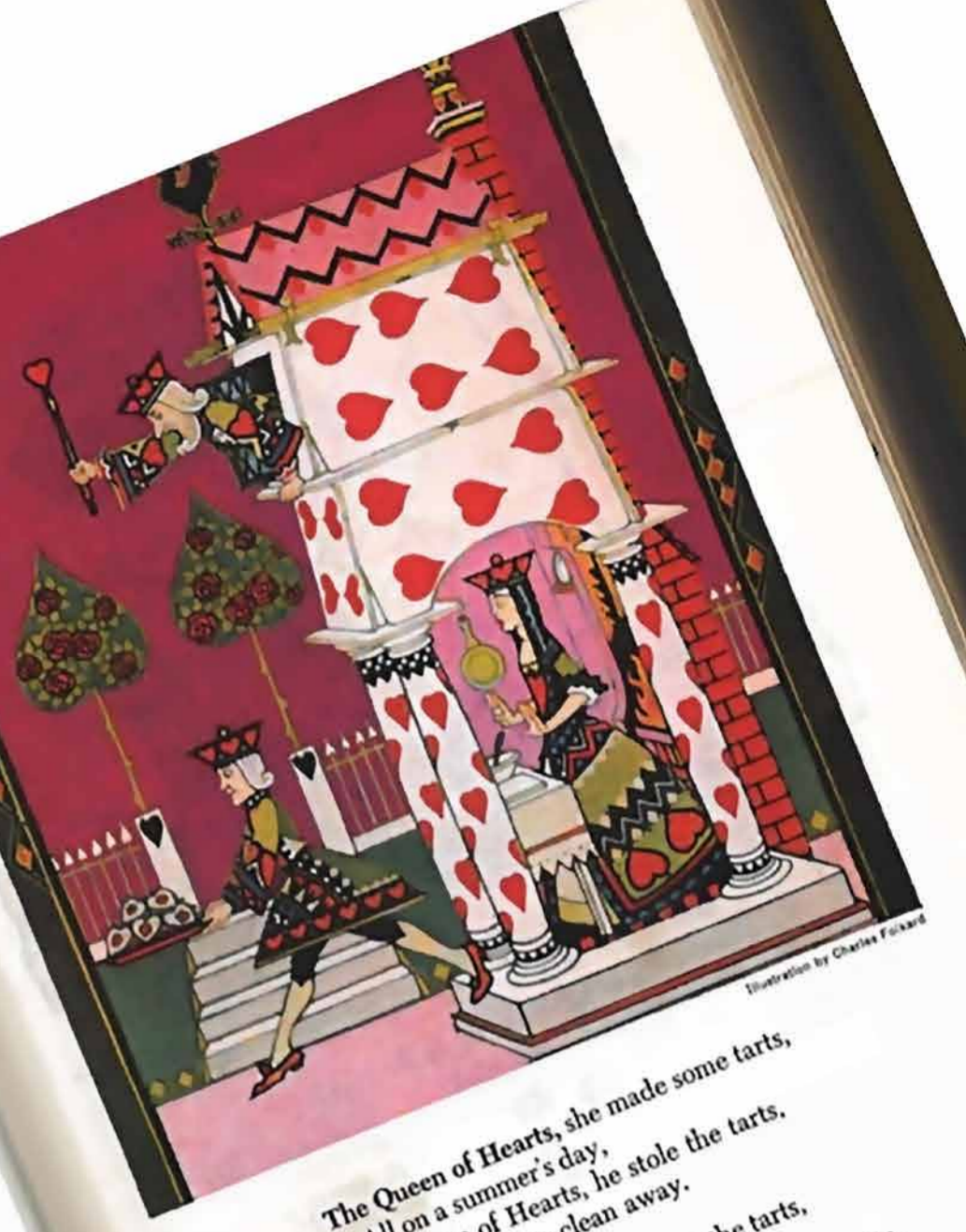
literature

Children's

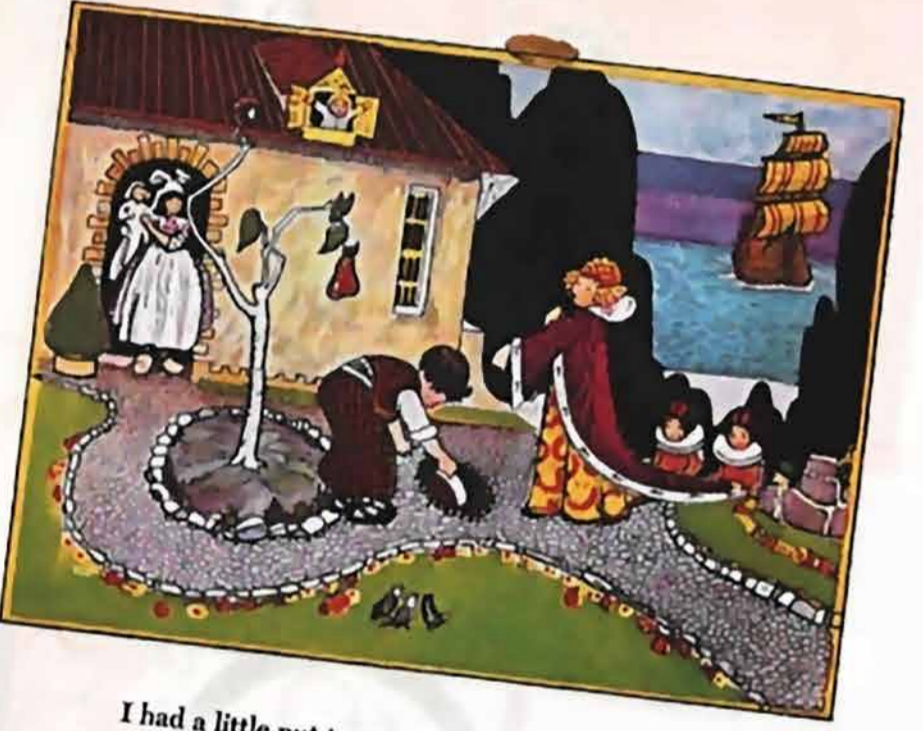


The four-and-twenty sailors
That stood between the decks,
Were four-and-twenty white mice,
Whose tails were about their necks.

luck, back; move, rick



The Queen of Hearts, she made some tarts,
All on a summer's day,
The Knave of Hearts, he stole the tarts,
And took them clean away.
The King of Hearts called for the tarts,
And beat the Knave full sore;
The Knave of Hearts brought back the tarts,
And vowed he'd steal no more.



I had a little nut tree, nothing would it bear
But a silver nutmeg and a golden pear;
The King of Spain's daughter came to visit me,
And all was because of my little nut tree.



Little Tommy Tucker
Sang for his supper,
What shall he eat?
White bread and butter.

How shall he cut it
Without e'er a knife?
How shall he marry
Without e'er a wife?



Jack and Jill
Went up the hill
To fetch a pail
of water;
Jack fell down and
broke his crown
And Jill came
tumbling after.



Barber, barber,
shave a pig,
How many hairs will
make a wig?
Four and twenty,
that's enough,
Give the barber a
pinch of snuff.

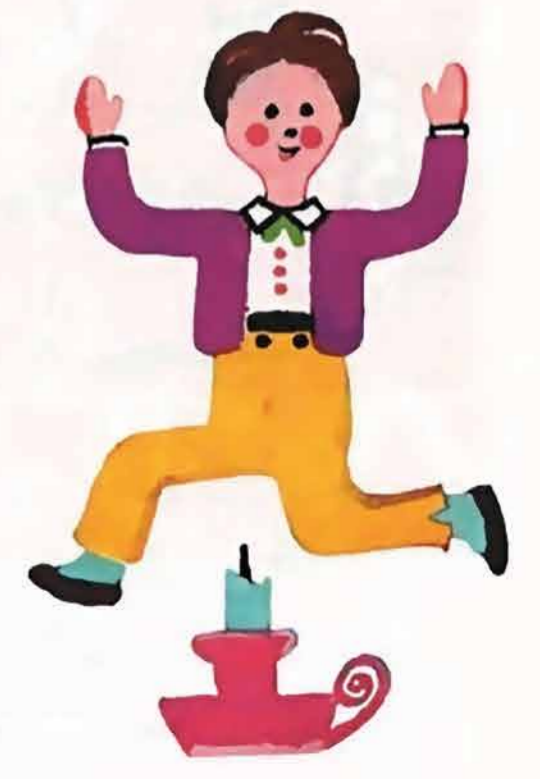
Pussy-cat, pussy-cat,
where have you been?
I've been to London
to visit the Queen.
Pussy-cat, pussy-cat,
what did you there?
I frightened a little mouse
under the chair.



Donkey, donkey,
old and grey,
Ope your mouth
and gently bray.
Lift your ears and
blow your horn,
To wake the world
this sleepy morn.



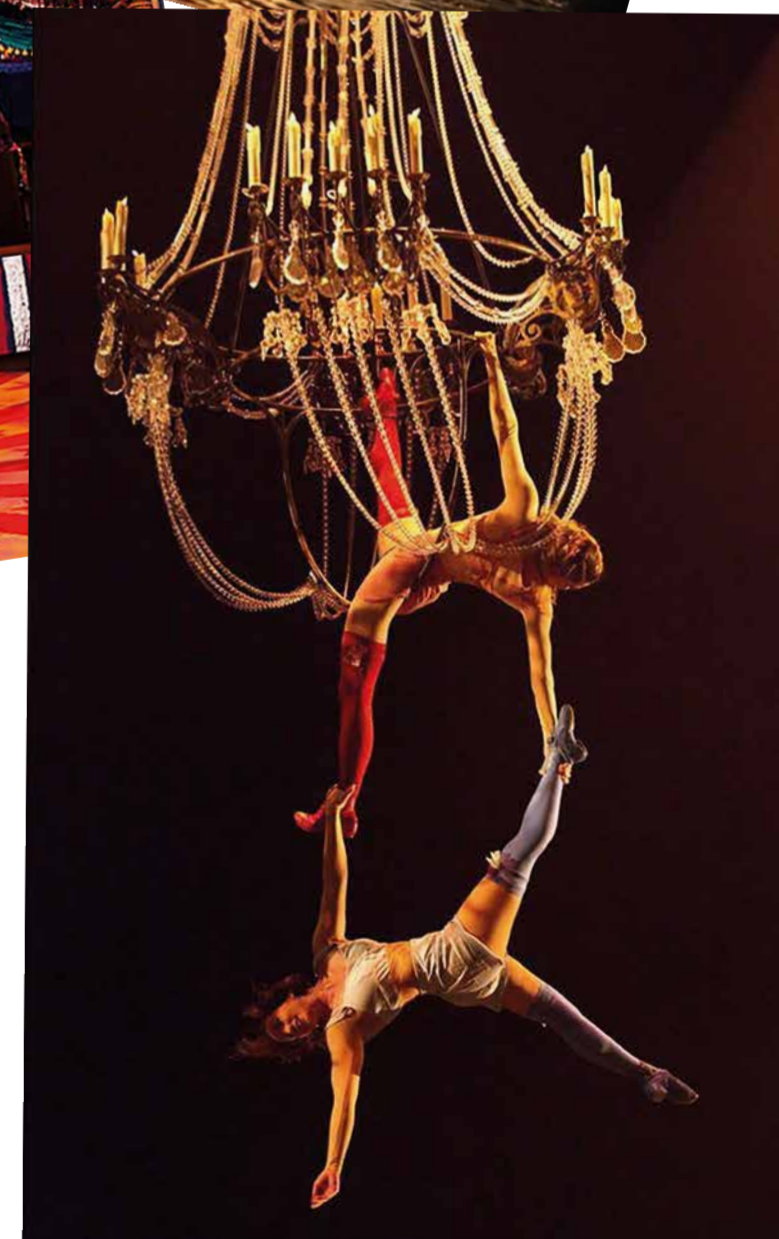
Pat-a-cake, pat-a-cake,
baker's man,
Bake me a cake as fast
as you can,
Pat it and prick it and
mark it with T,
And put it in the oven
for Tommy and me.



Jack be nimble,
Jack be quick,
Jack jump over
the candlestick.



CIRCUS

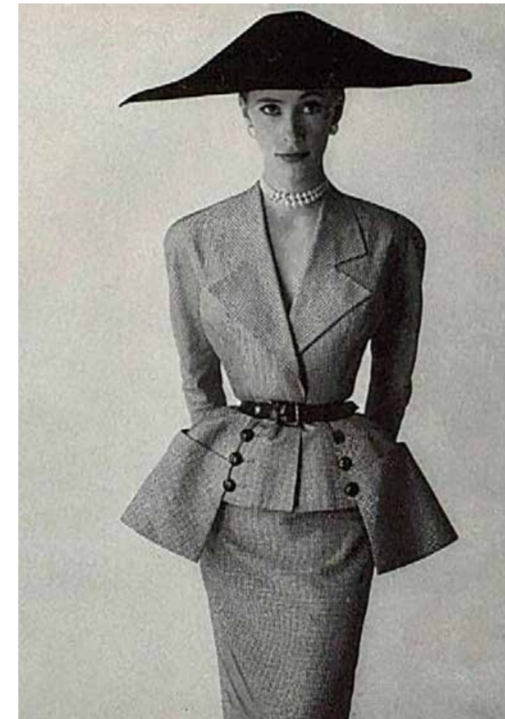


Inspired by the magic of the circus, drawing on its surreal and playful spirit to reimagine this classic children's tale. Looking at 18th century vaudeville to contemporary circuses such as the cirque du soleil, it uses movement, colour and visual storytelling to create a vivid, dreamlike world where imagination and narrative intertwine.



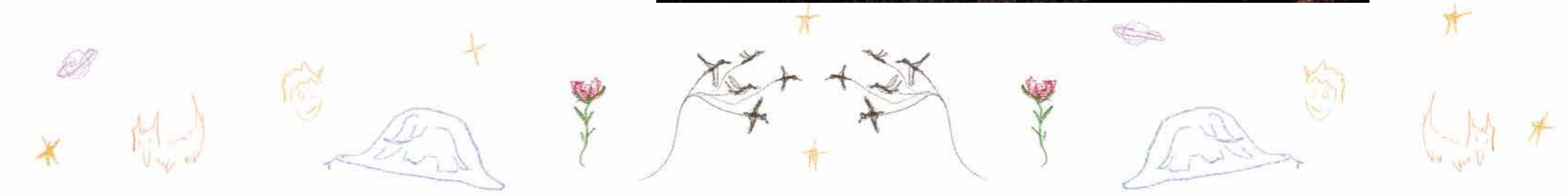
1940's Fashion

First published in 1943, the novella shapes the visual language of the production, inspiring silhouettes and textures from the period. Sharp, sculptured forms and exaggerated oversized tailoring define the shapes.

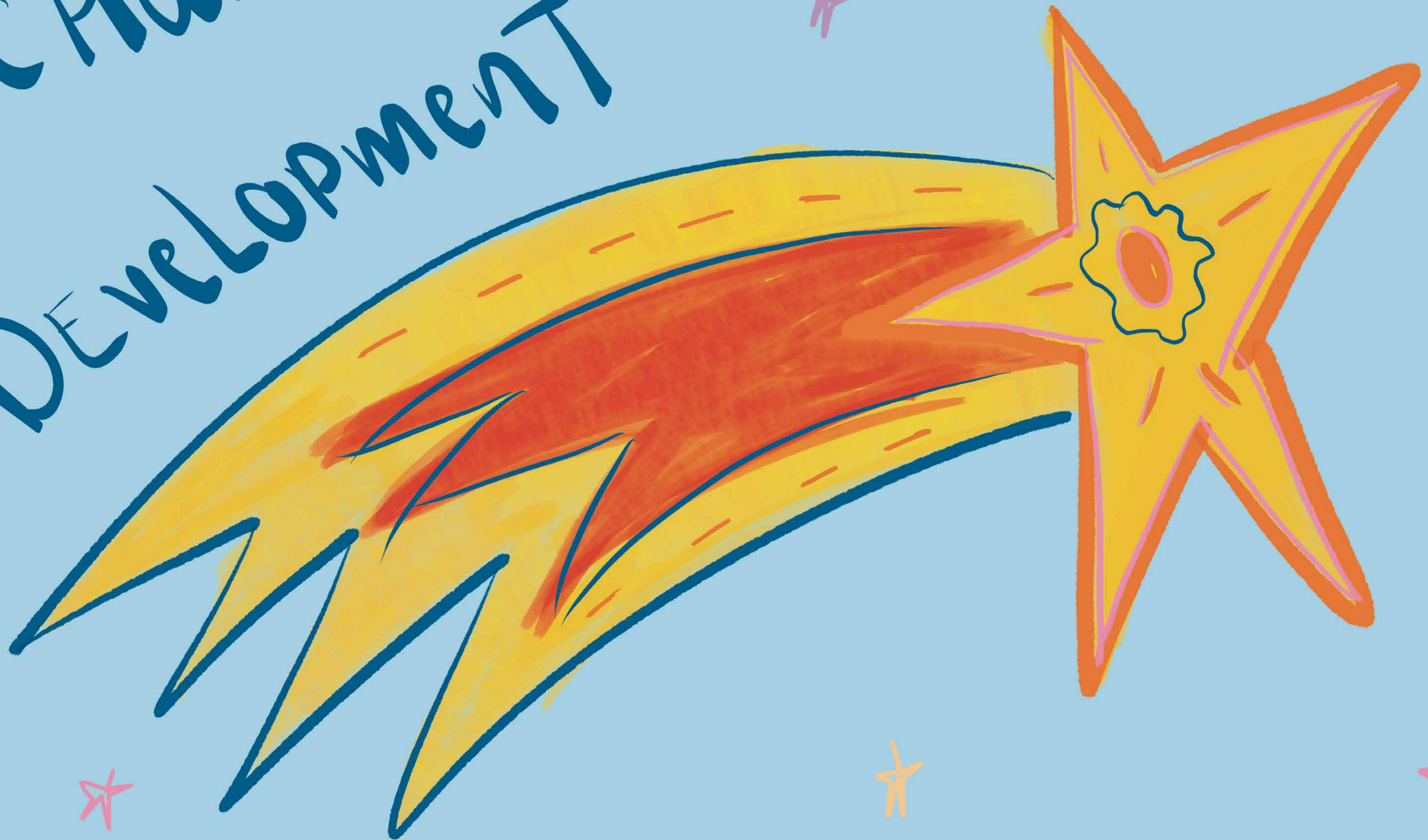


FILM aNd Theatre

1940's film and theatre offer rich inspiration, with their distinctive approach to storytelling and design. Drawing on the dreamlike, often magical qualities of the era, this influence helps shape a world that feels both nostalgic and imaginatively heightened.



CHARACTER DEVELOPMENT

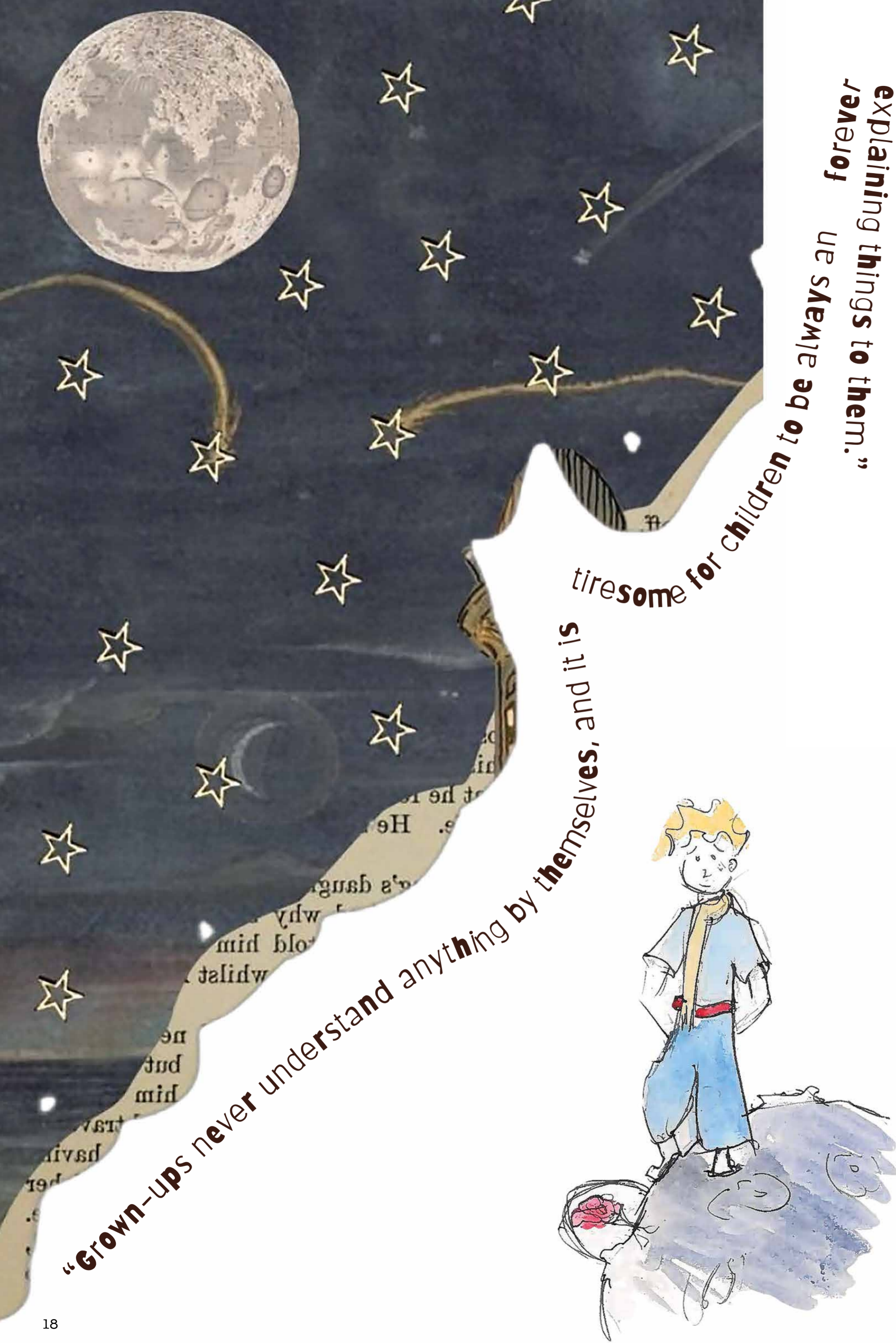


THE Little Prince



The title character, who embodies the essence of the narrative, is a magical prince from asteroid B(6-12). We accompany him on his adventure as he departs from his home, carried by a flock of birds, and ventures into new realms, learning invaluable lessons along the way. Filled with childlike wonder and innocence, he also possesses remarkable emotional intelligence for a young boy. Through his perspective, readers rediscover fundamental truths about love, friendship, and loss. He approaches every experience with curiosity and wonder, posing profound questions that often leave adults speechless. He symbolizes the innocence of childhood and the purity of perceiving the world through the heart, enabling the pilot to reconnect with his inner child. As for his origins, the prince's attire reflects his sense of wonder. In the book, he is depicted wearing a simple jumpsuit, a yellow scarf, and golden hair. His outfit will honour this original description, celebrating his unique charm.



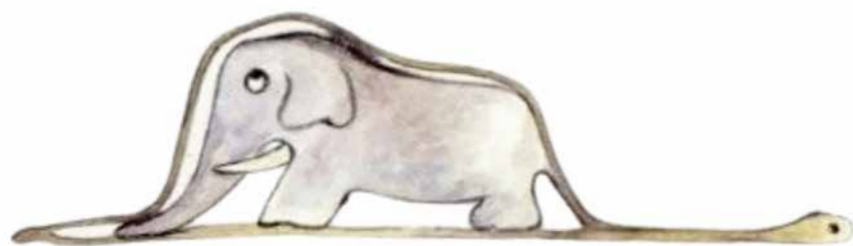




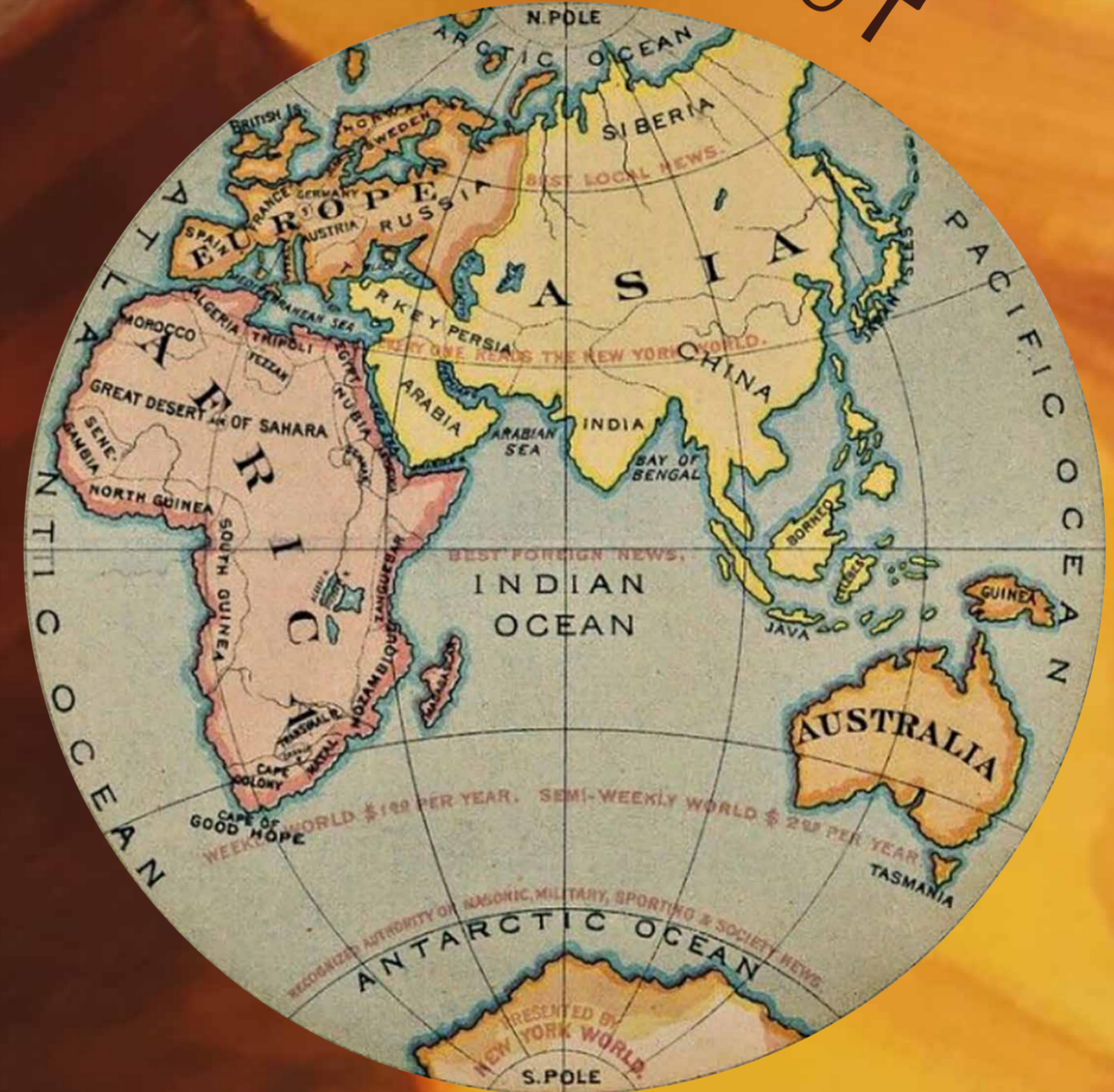
The pilot is the narrator of the story. We are told the story of the Little Prince through his perspective. He is a kind and patient man. He tries to hold on to his childlike wonder and reconnect with his inner child as he discovers the tales of the little prince. He cares deeply for the little boy and is attentive to him. They are stranded in the Sahara, but he still nurtures his childish curiosities, in turn learning important lessons about love, loss and friendship.

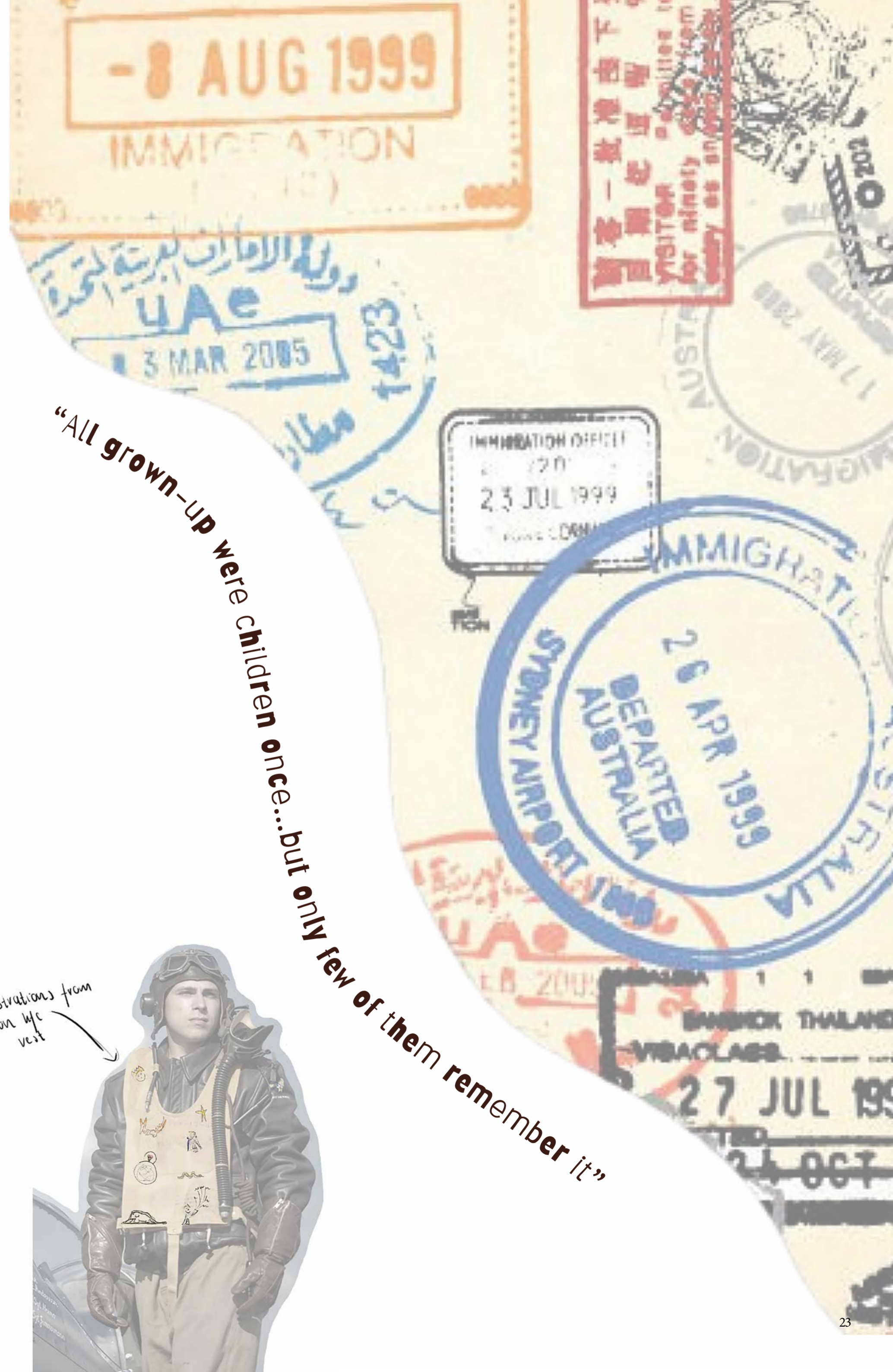
Comparisons can be drawn between the pilot and the author of the book, Antoine de Saint-Exupéry; he too was a pilot and in 1935, he crashed in the Sahara desert, aimlessly wandering for four days until they were found. This is said to be the inspiration for the story.

For this stage adaptation, the pilot will be kept in the classic aviation style of the 1940s, as they guide us through the story.



THE PILOT





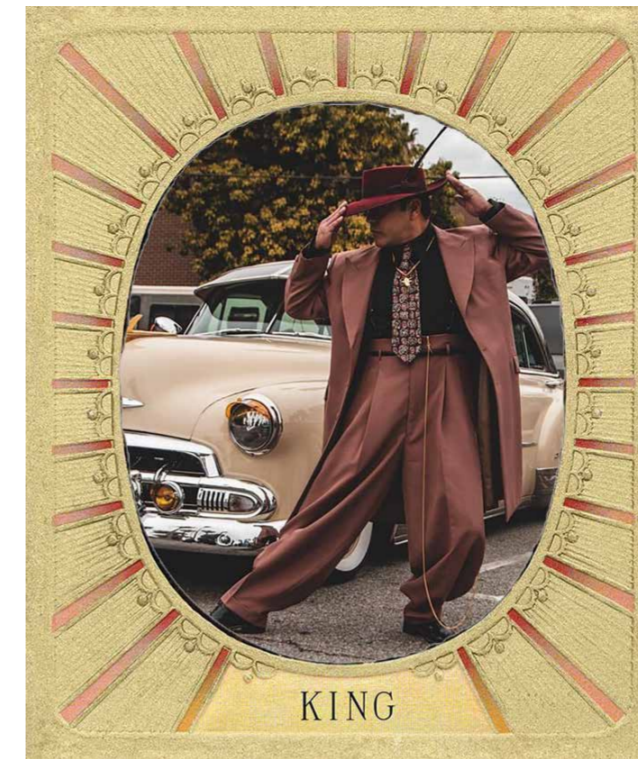
"All grown-up were children once...but only few of them remember it"



Illustrations from story or life vest

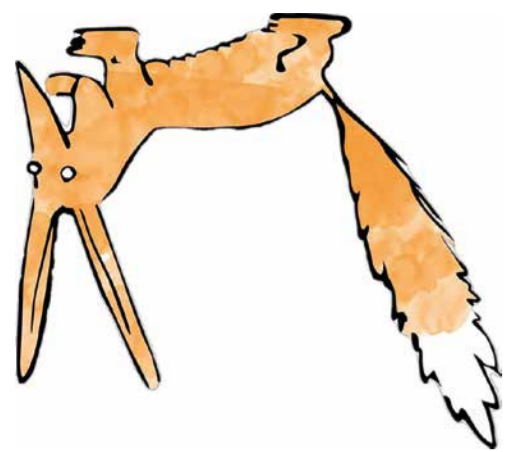


THE KING

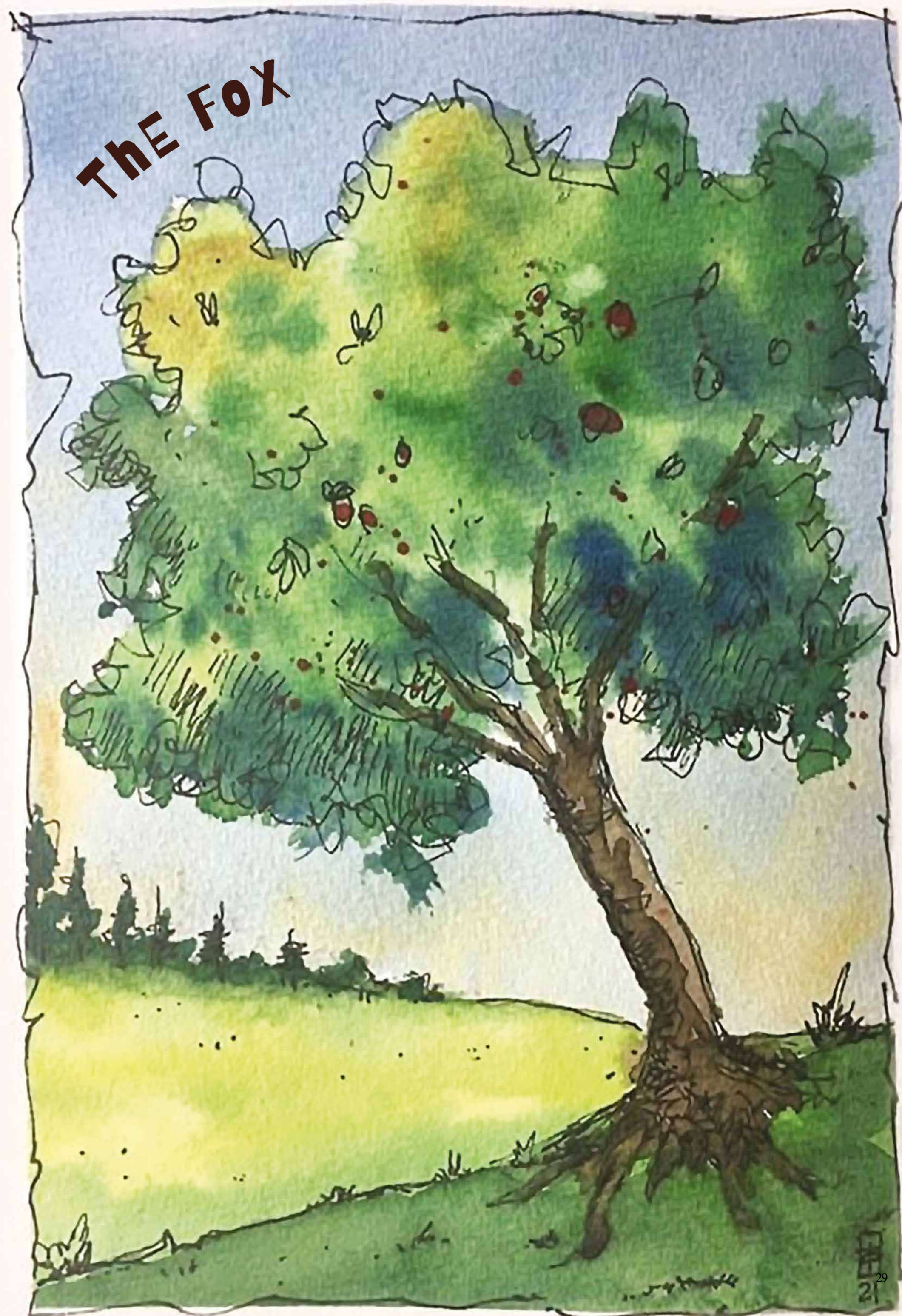
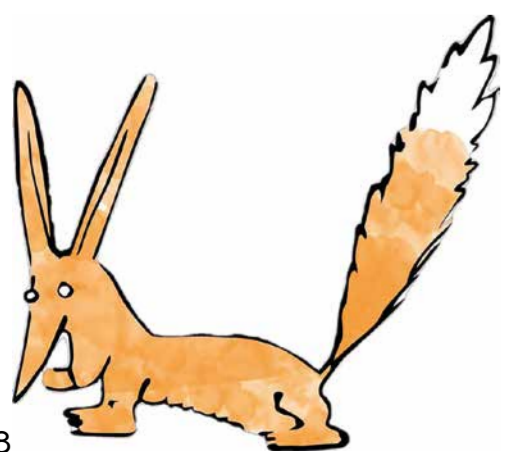
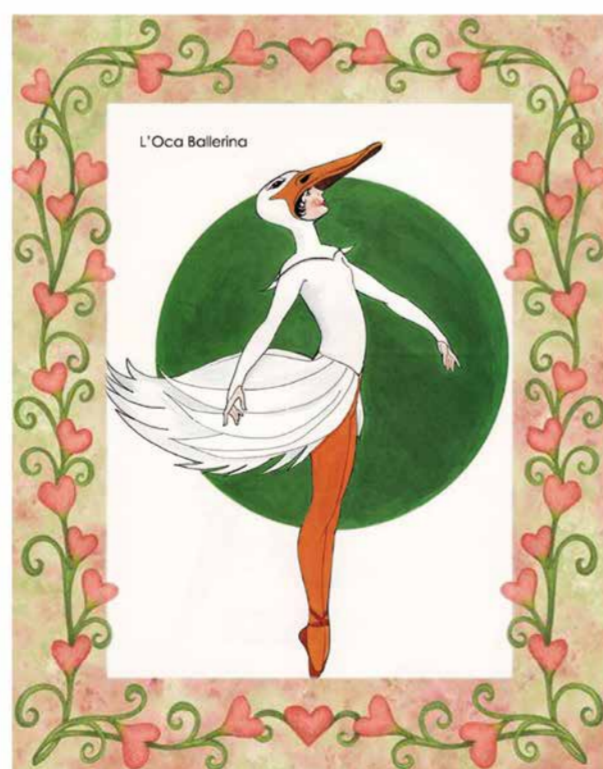
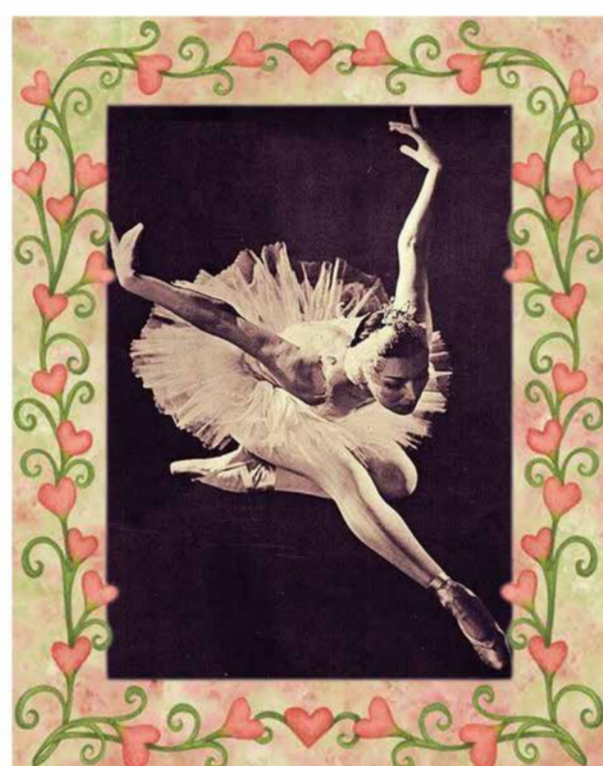
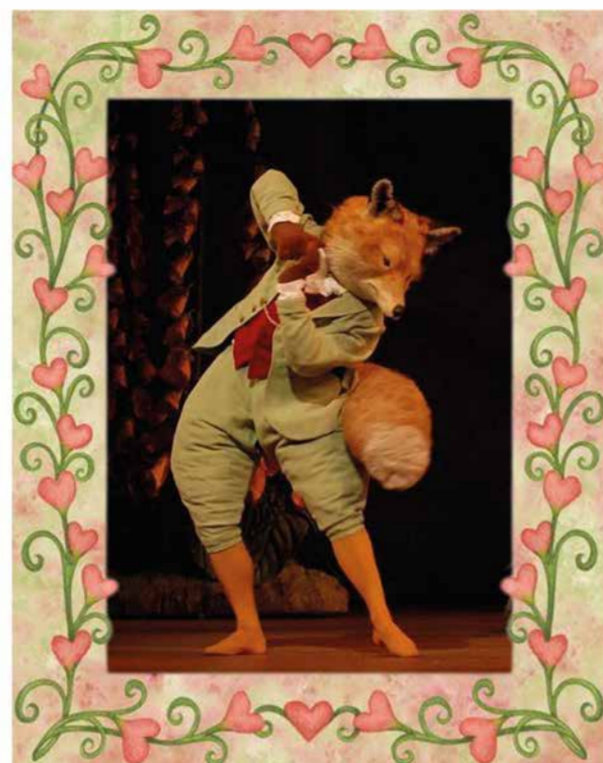


He is the first adult the little prince encounters on his journey. He is the king of his planet, to which he is the only inhabitant, and most of the land is taken over by his ermine cloak. He is so pleased to see the little prince and finally have a subject to rule. He insists on absolute authority, his character highlights the absurdity of power and authority when detached from reason or genuine leadership. He insists on complete rule, everything the prince does, he must be following a command, however his commands are harmless and always reasonable. His character is comical yet critical. Saint-Exupéry uses him to show how adults can be obsessed with ruling, even when it's meaningless. The encounter shows the prince and the reader that power, when not connected to justice, responsibility, or care for others, becomes empty. It sets the tone for other encounters, where adult fixations (vanity, greed, routine) are exposed as pointless. For this stage adaptation, I imagine the king on a rolling globe to represent the planet he is working tirelessly to control with no direct purpose. His elaborate cloak will hang over the sphere, creating a visually dramatic character.



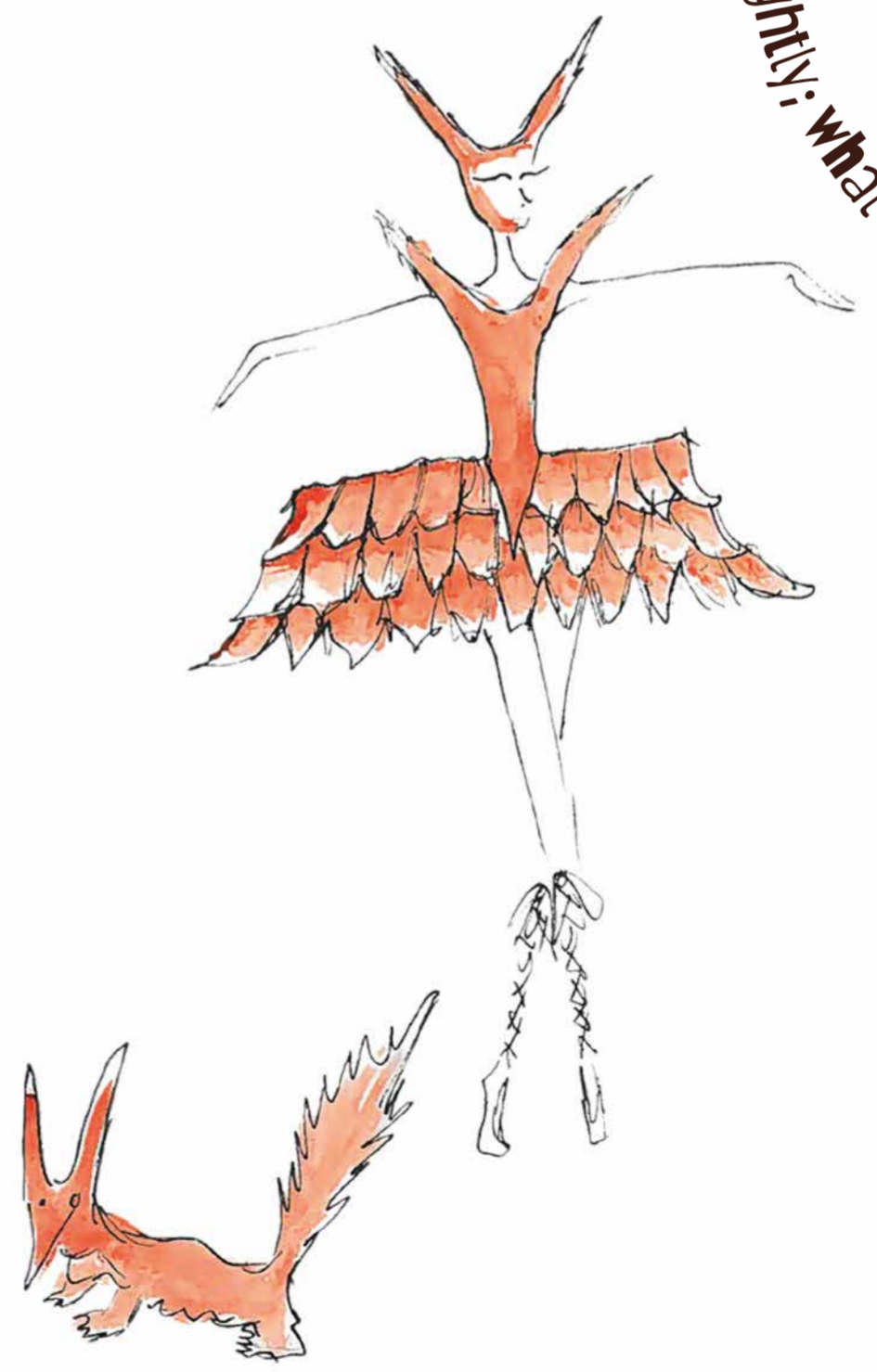


The Fox is the most important character that the Prince encounters on Earth. Through their interactions, the Little Prince discovers the meanings of love, relationships, and responsibility. This wise and patient character communicates in riddles, guiding the Prince toward a deeper understanding of life. The Fox expresses a longing for connection, explaining to the Prince how they can be tamed. Both characters invest time and effort into this process, underscoring the significance of patience and responsibility. The Fox imparts the profound lesson that the true essence of life can only be perceived through the heart, rather than the mind. He also reveals to the Prince that although his rose is merely an ordinary flower, it is the love, care, and effort he has devoted to her that makes her extraordinary. For this stage adaptation, I envision the Fox dressed in a ballet-inspired costume, gracefully dancing and leaping across the stage while conversing with the Prince, creating a charming and captivating performance.

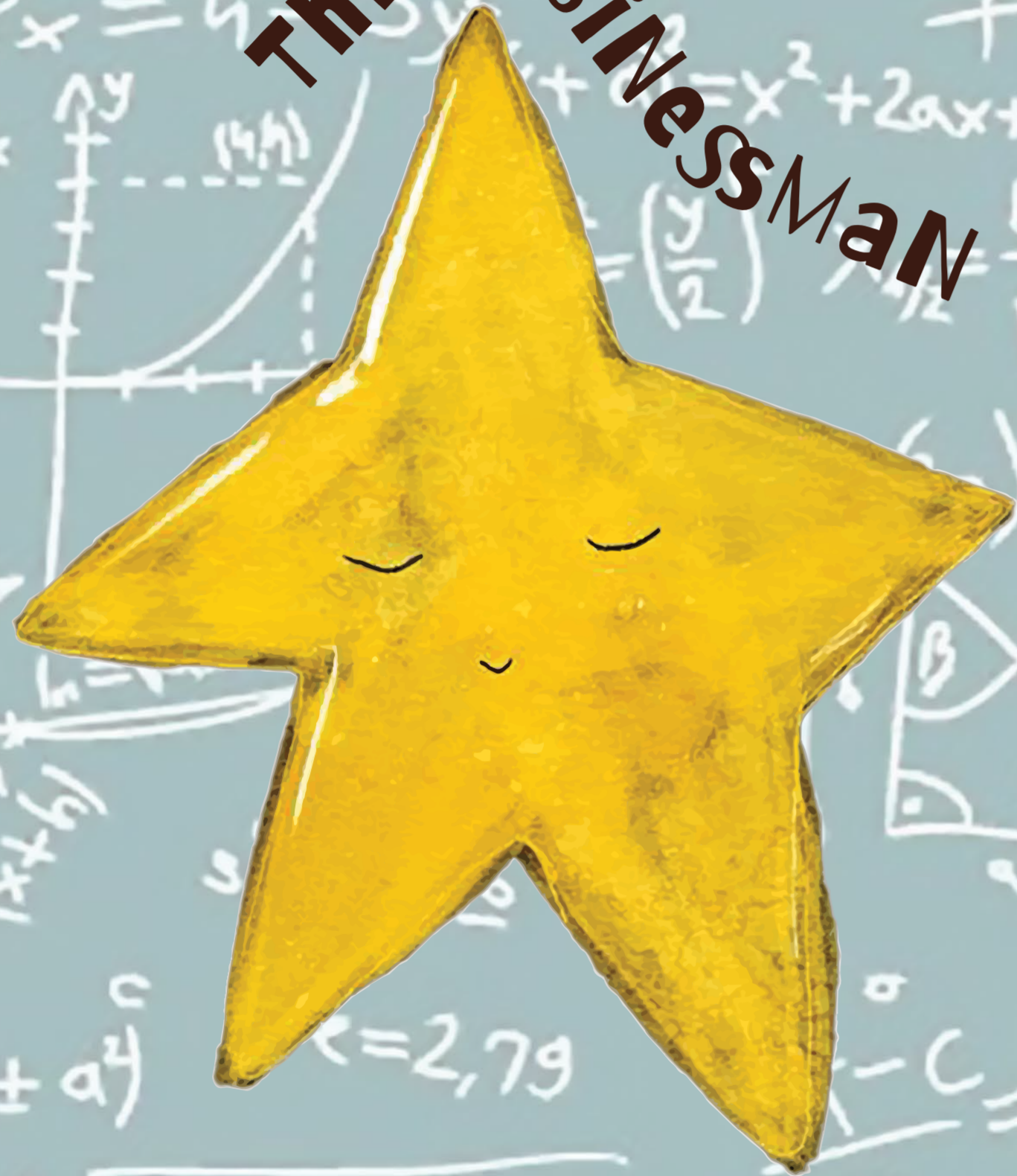




"It is only with the heart that one can see rightly; what is essential is invisible to the eye."



THE BUSINESSMAN



The businessman inhabits the fourth planet the little prince visits, he is fully consumed and obsessed with counting his stars. He tells the little prince that he owns them because he thought of it first, and owning the stars makes him rich. This display of complete greed reflects just how obsessed grown-ups can be with money and possessions, but when that is all that consumes you, what is the point?

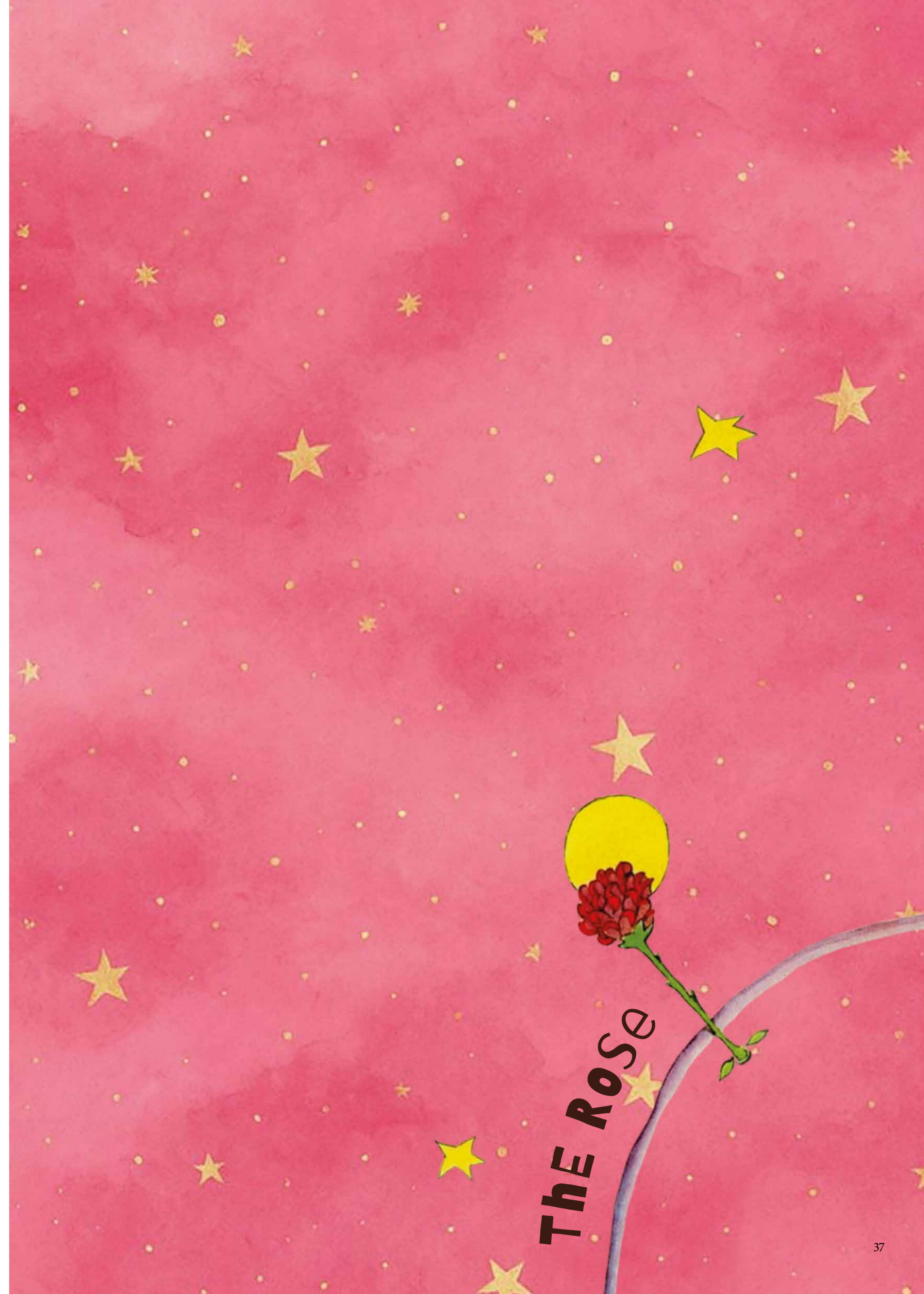
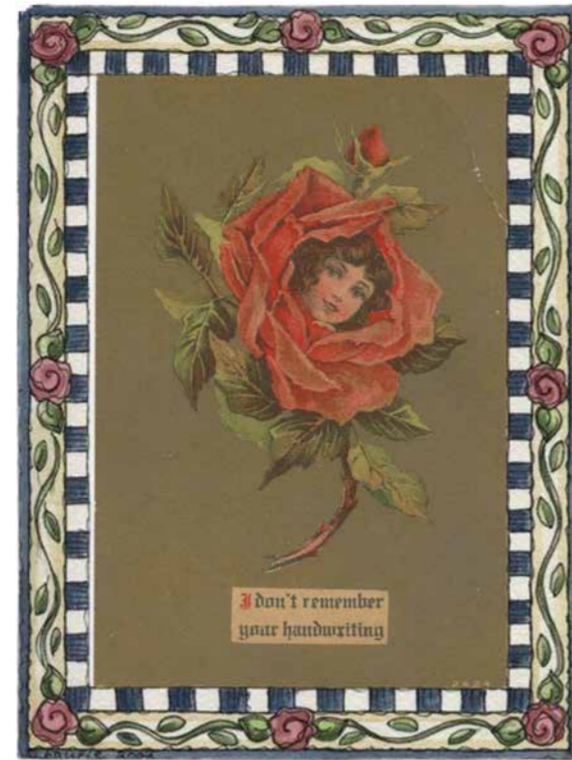
Although the businessman may be rich, he has no time to enjoy his riches. It seems silly - he couldn't possibly own the stars, and even if he does he takes no enjoyment in their beauty but instead is obsessed with monetary value. He represents greed, consumerism and material obsession. The Little Prince learns from him the absurdity of human priorities and the loss of childlike wonder.

For this on-stage adaptation, the businessman will be a juggling act trying to juggle his stars with no real sense of meaning, he will be suited in 1940s style with a clownish silhouette to emphasise his silliness.





The rose lives on the little prince's asteroid. She appears one day, telling the prince she is unique and the only of her kind. She is beautiful, fragile, demanding and confusing. Although she loves the prince, she doesn't know how to express it, often resorting to prideful or manipulative behaviour. She becomes the emotional heart of the story. She is the reason the prince leaves his asteroid, as he can no longer put up with her constant need for attention and demands. But subsequently, she is the reason for his return. On his travels, he learns a lot about love and relationships. Although he learns that there are many others like her, he also learns that the love and devotion he showed her and the connection that they shared is what is so special. He learns that a relationship needs to be nurtured in order to flourish and as he learns from the fox: "You become responsible forever, for what you have tamed" For this onstage performance, her character will embody fragility and beauty, gracefully transforming as she dances and performs aerial acts throughout the stage.

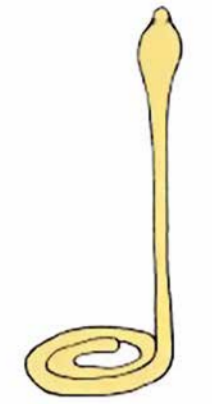
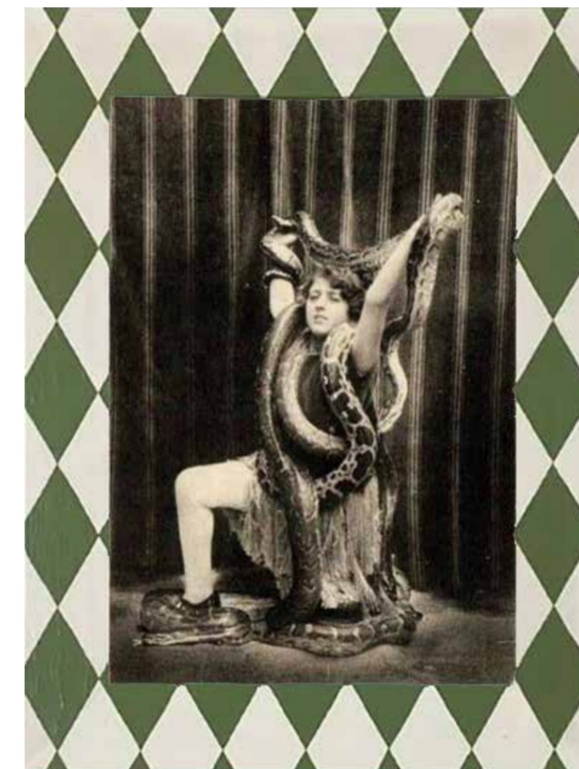




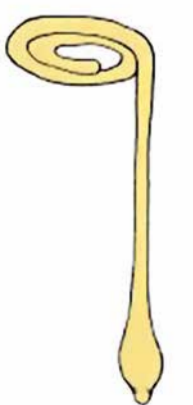
“you must take good care of me.”



THE SNAKE



The snake is the first creature the little prince encounters on Earth. He is mysterious and unnerving, speaking in riddles, he symbolises death, mortality and the connection between the spiritual and living world. He is a complex character, he is cryptic but wise, talking in riddles about death but revealing some truths and deeper insights into death. He is ambiguous; he seems frightening to the prince but also treats him with compassion. He offers the prince "a way back home" A year after their meeting, after some self-discovery the prince takes the snake up on his offer, the snake bites him, sending him "home". This ending, much like the character, leaves an ambiguous ending, showing that death isn't necessarily linear, it is a complex thing, but not meant to be feared. For this onstage adaptation, the snake will be a contortion act, confusing to the eye, moving unusually across the stage as he speaks in riddles.

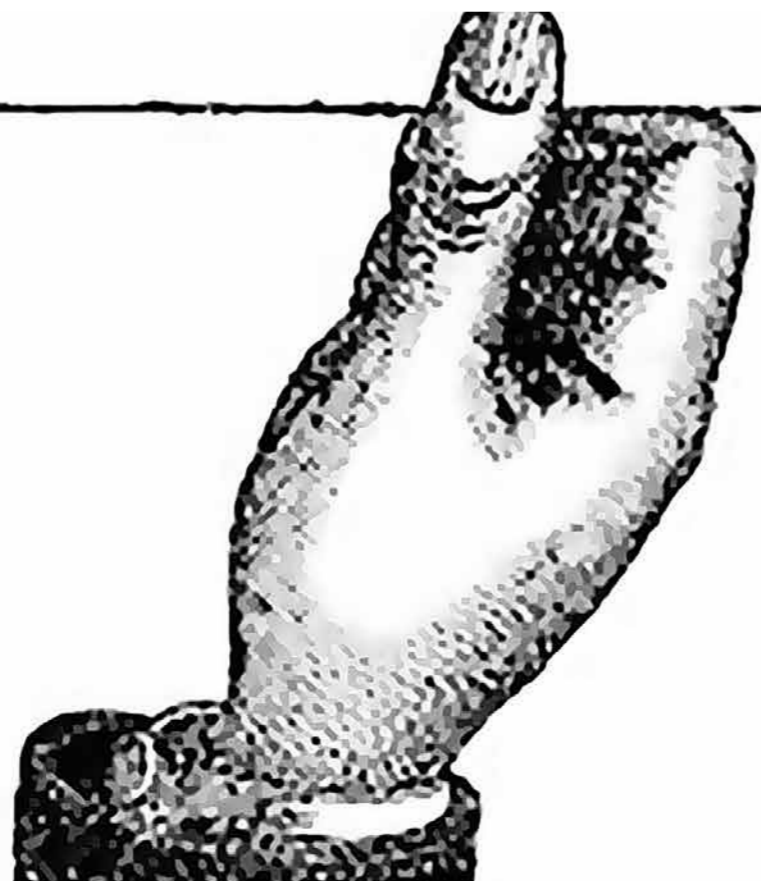
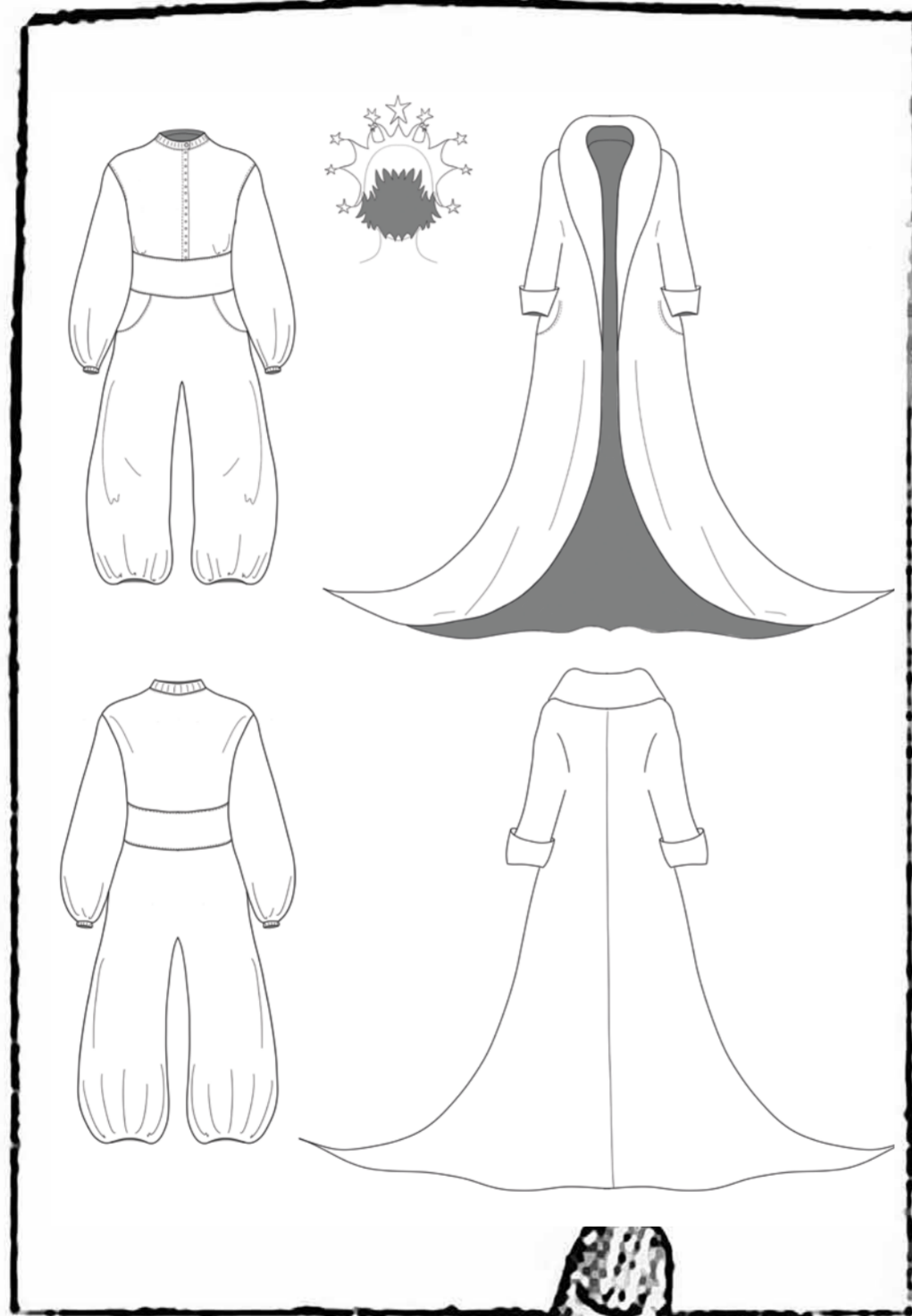
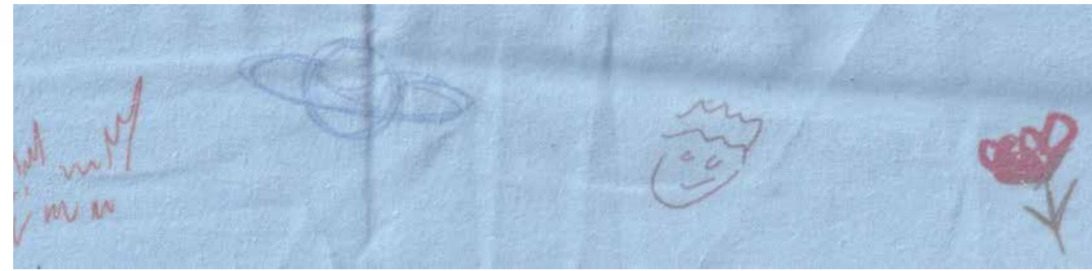
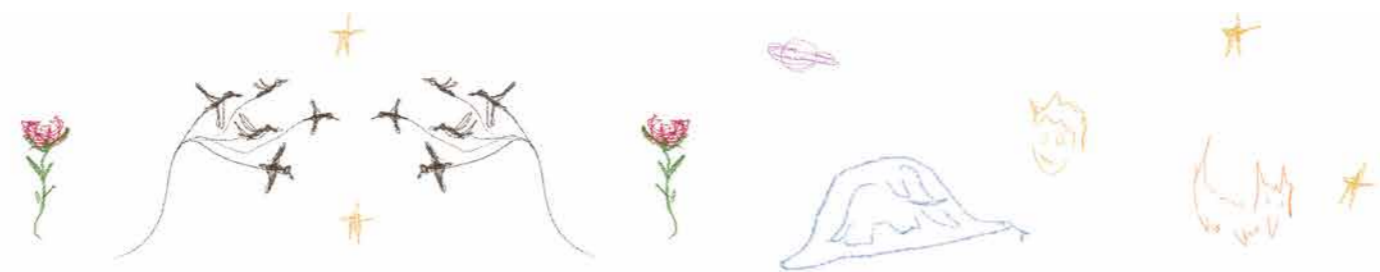




"I can carry **you** farther than any **ship** could take **you**"

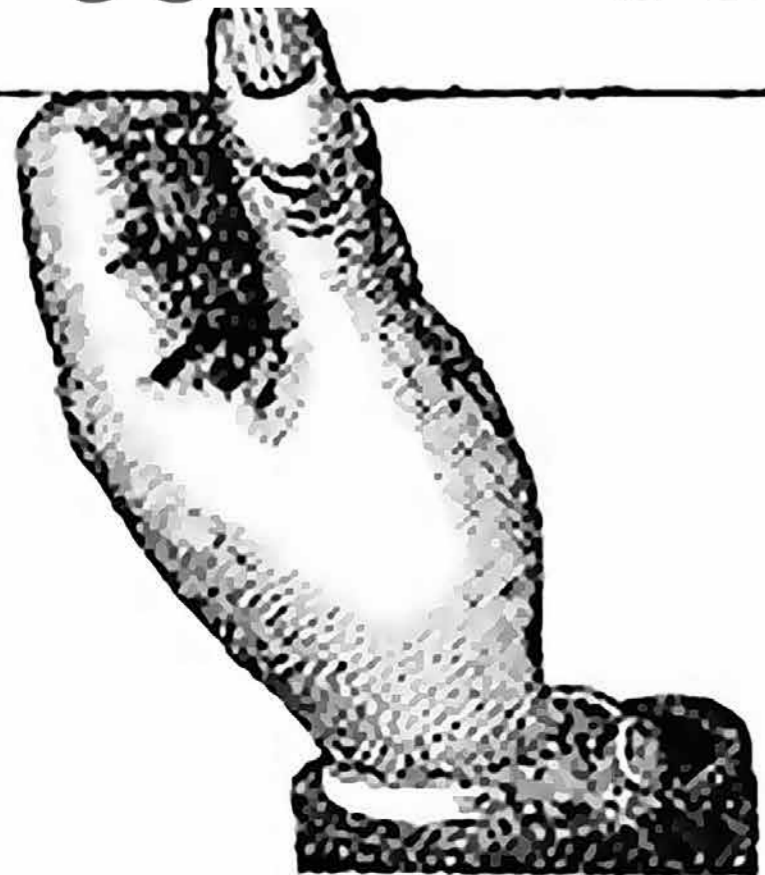
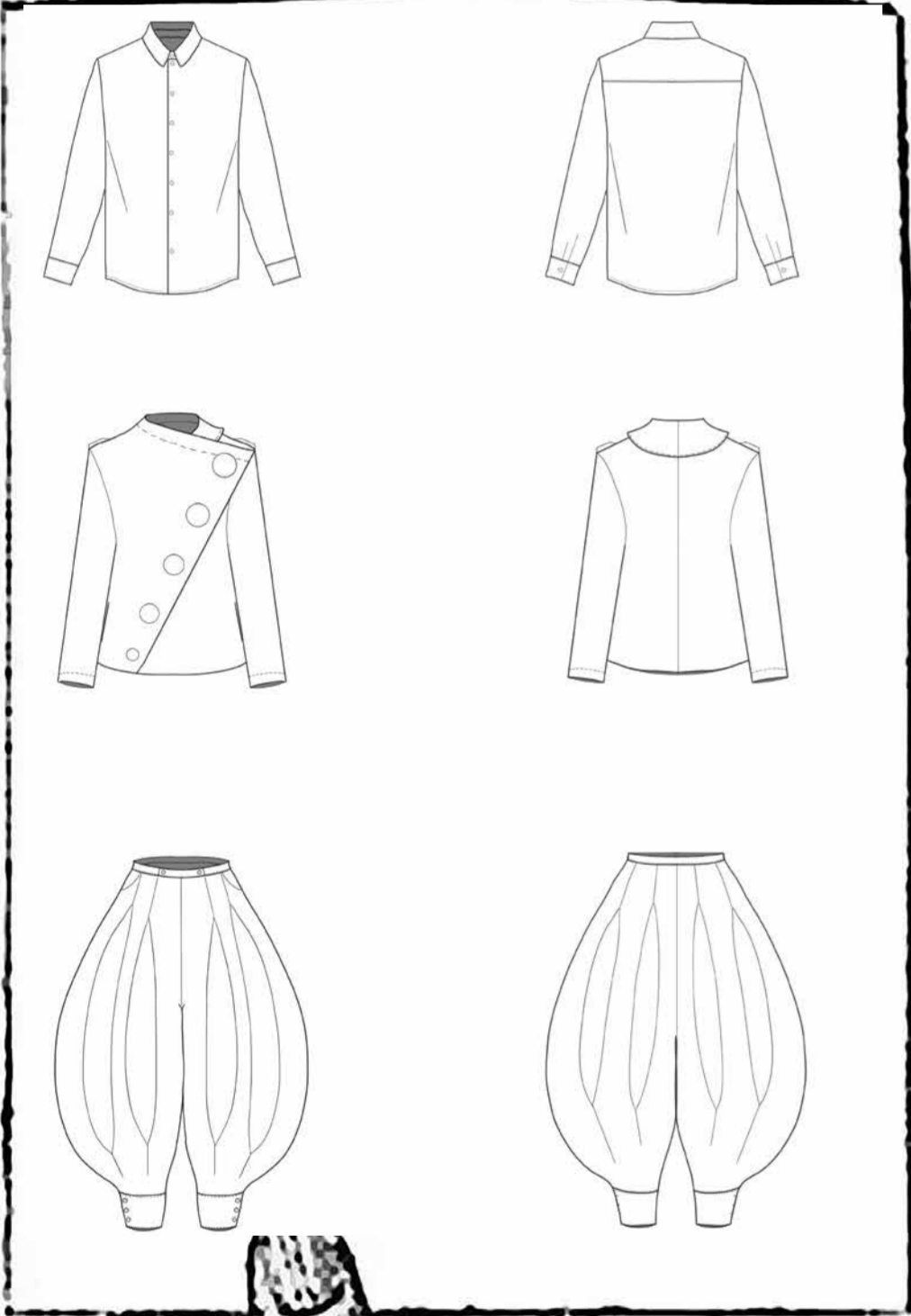
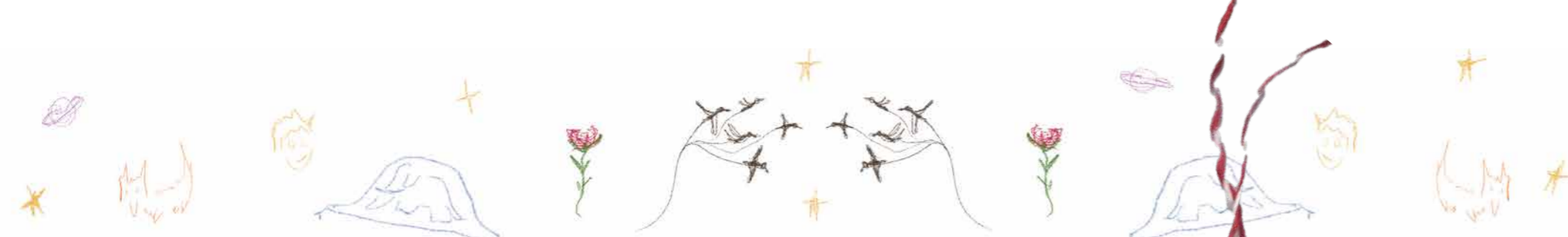
FINAL DESIGNS





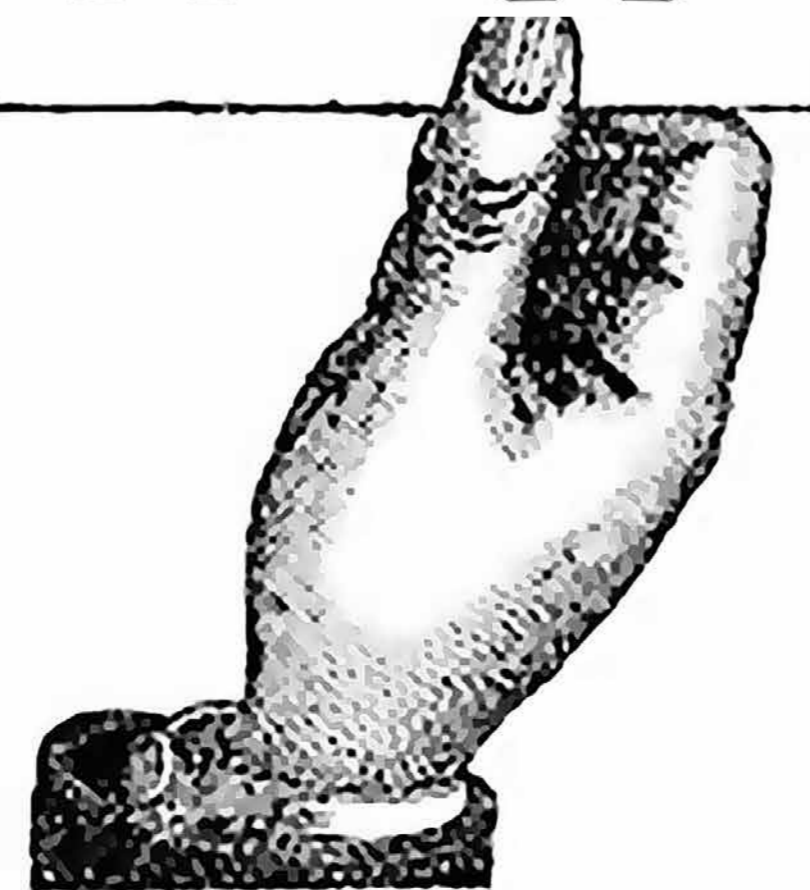
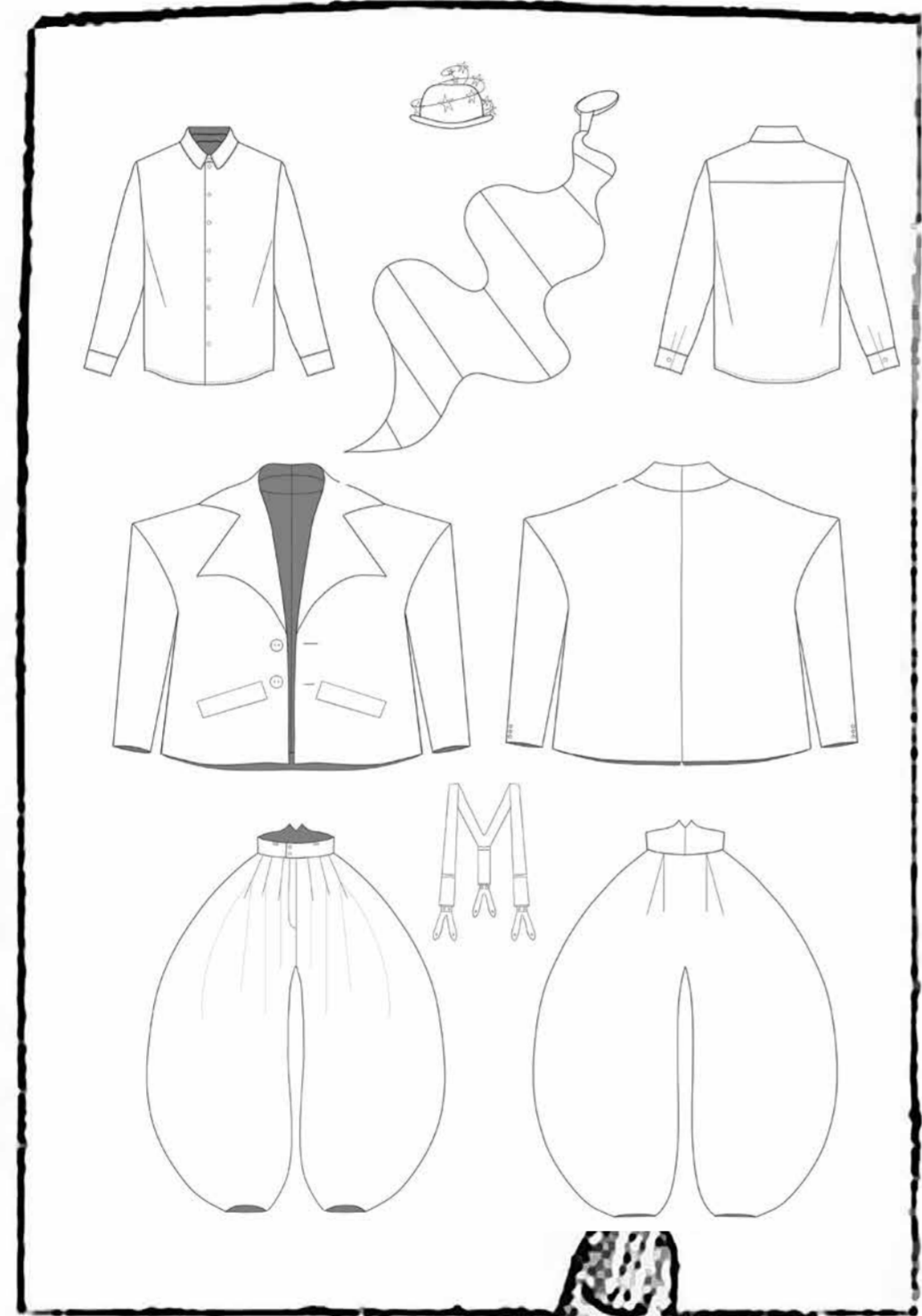
The Little Prince





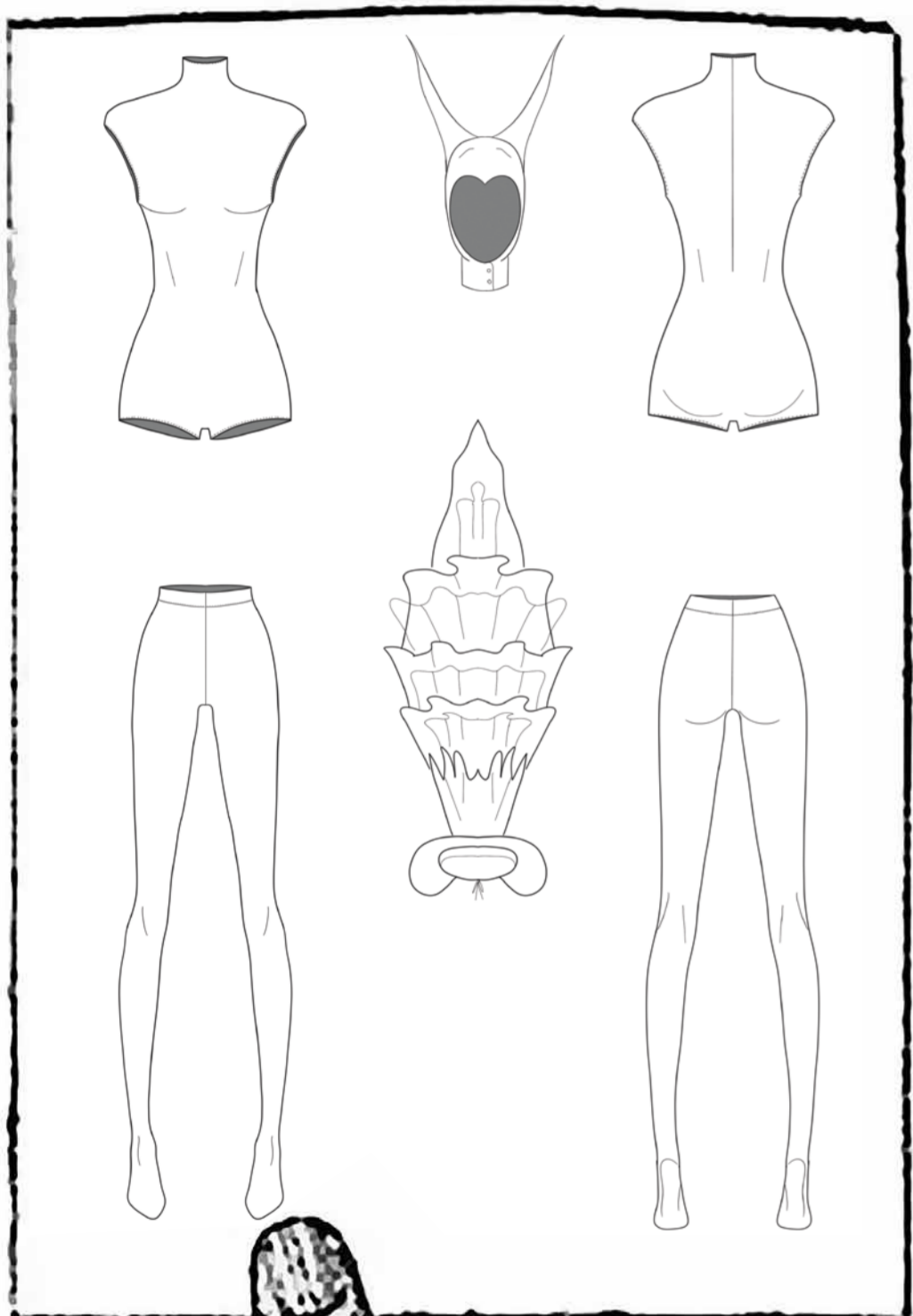
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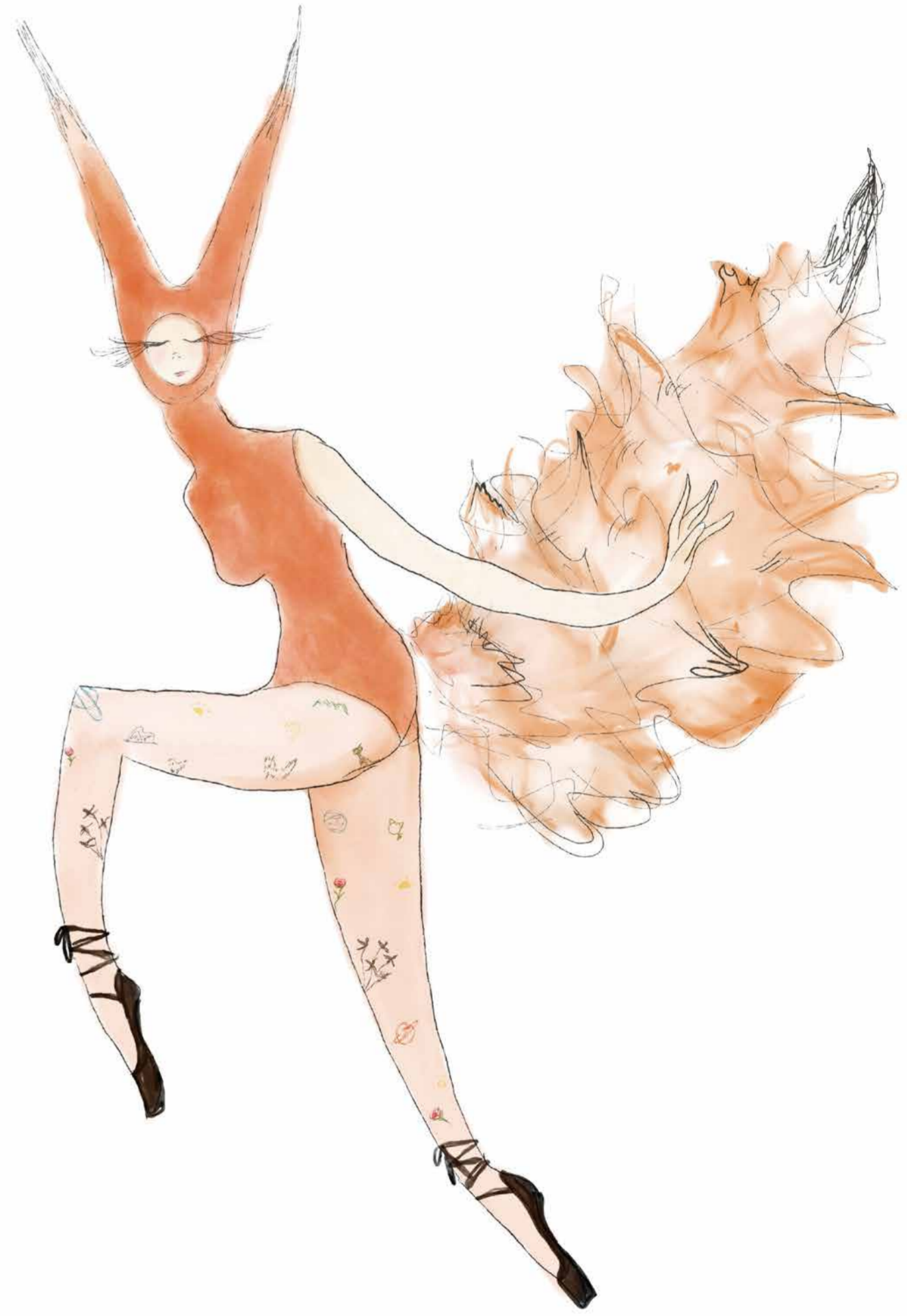


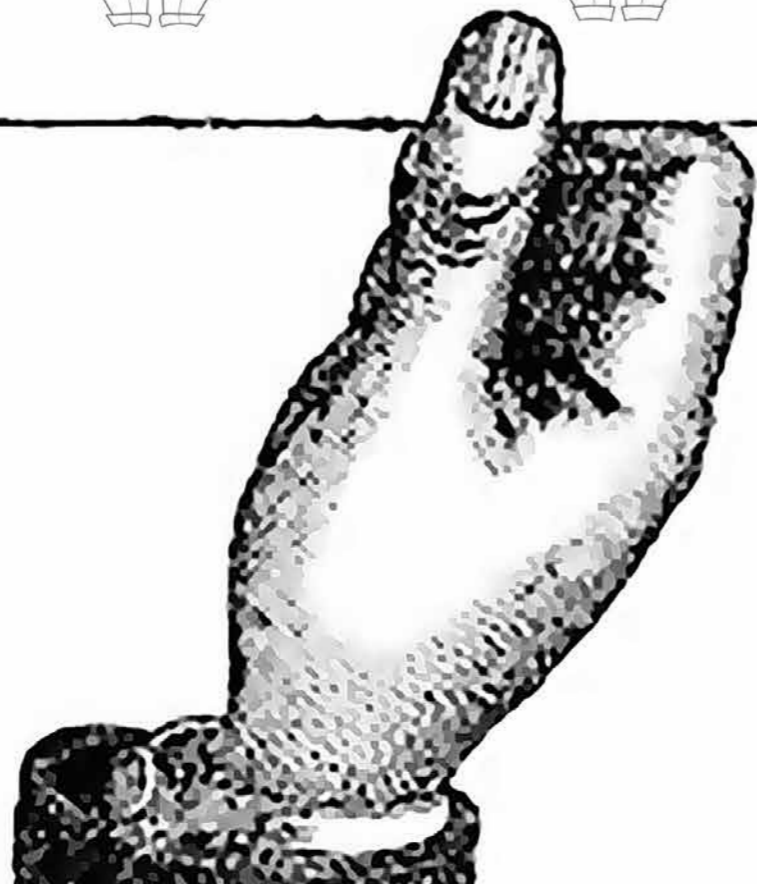
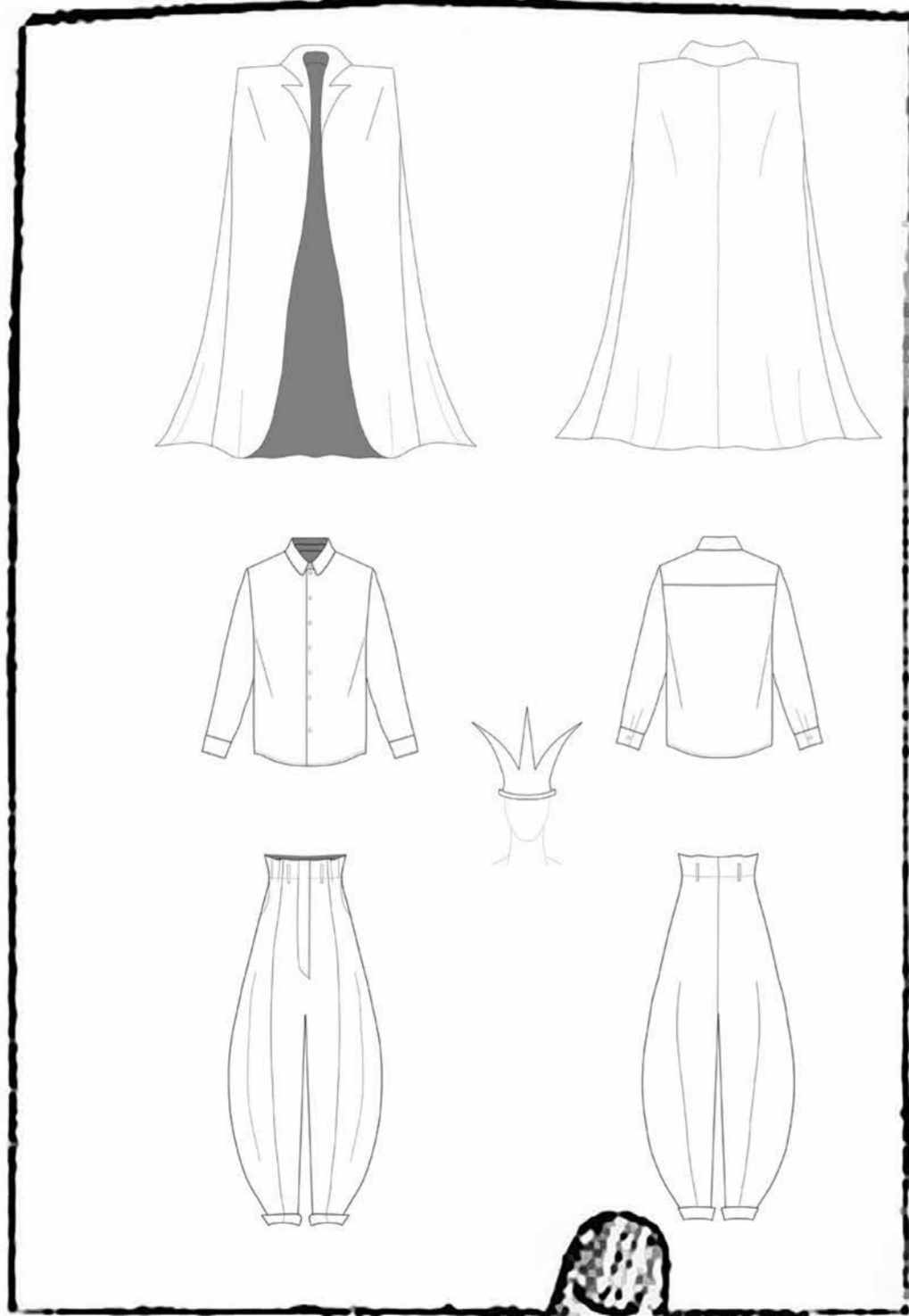
THE BUSINESSMAN





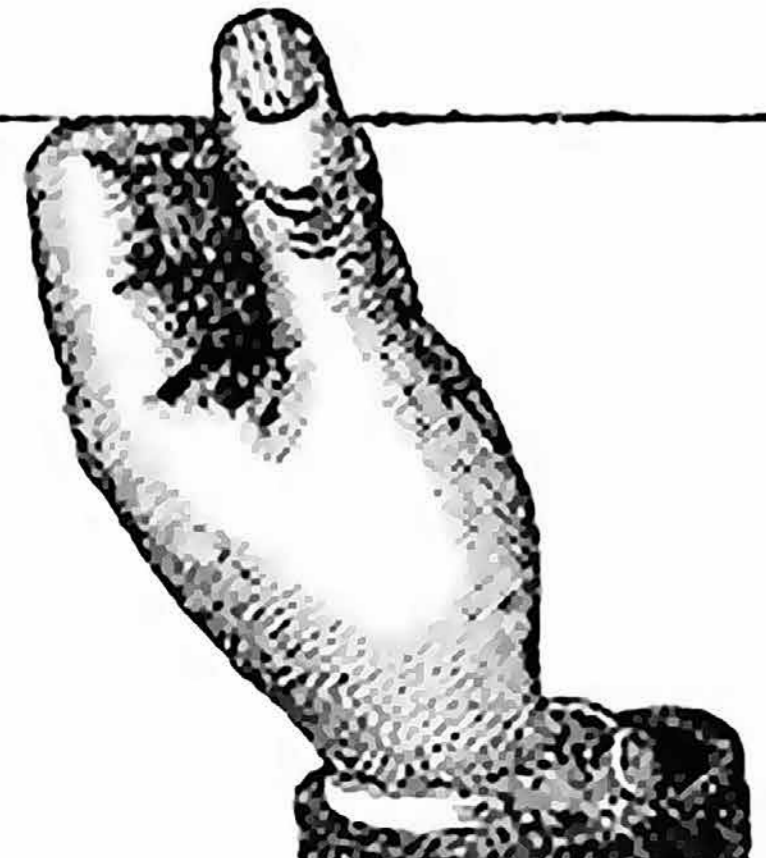
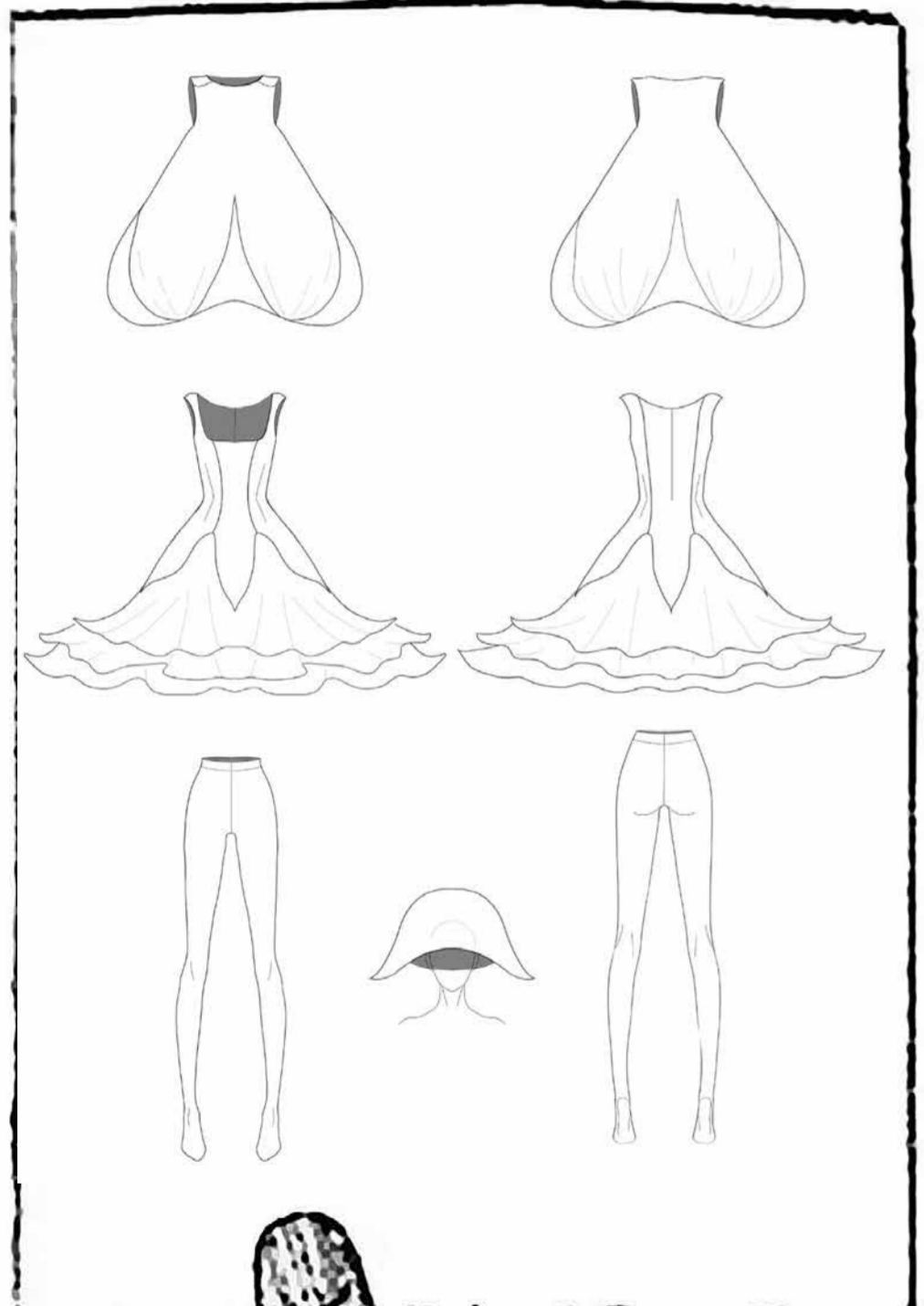
THE FOX





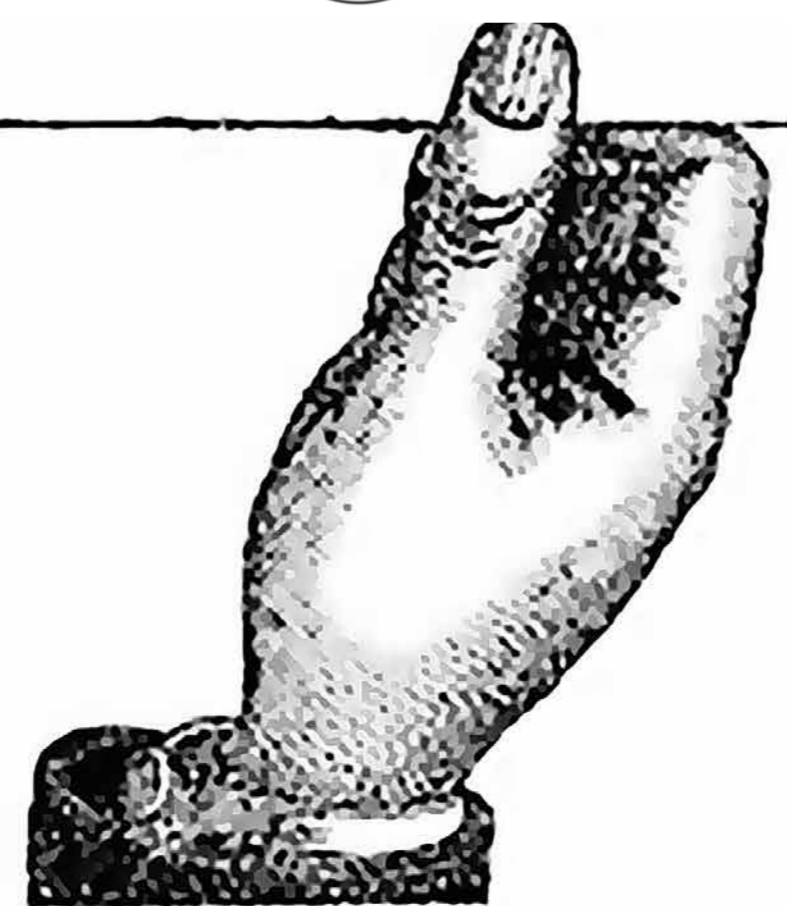
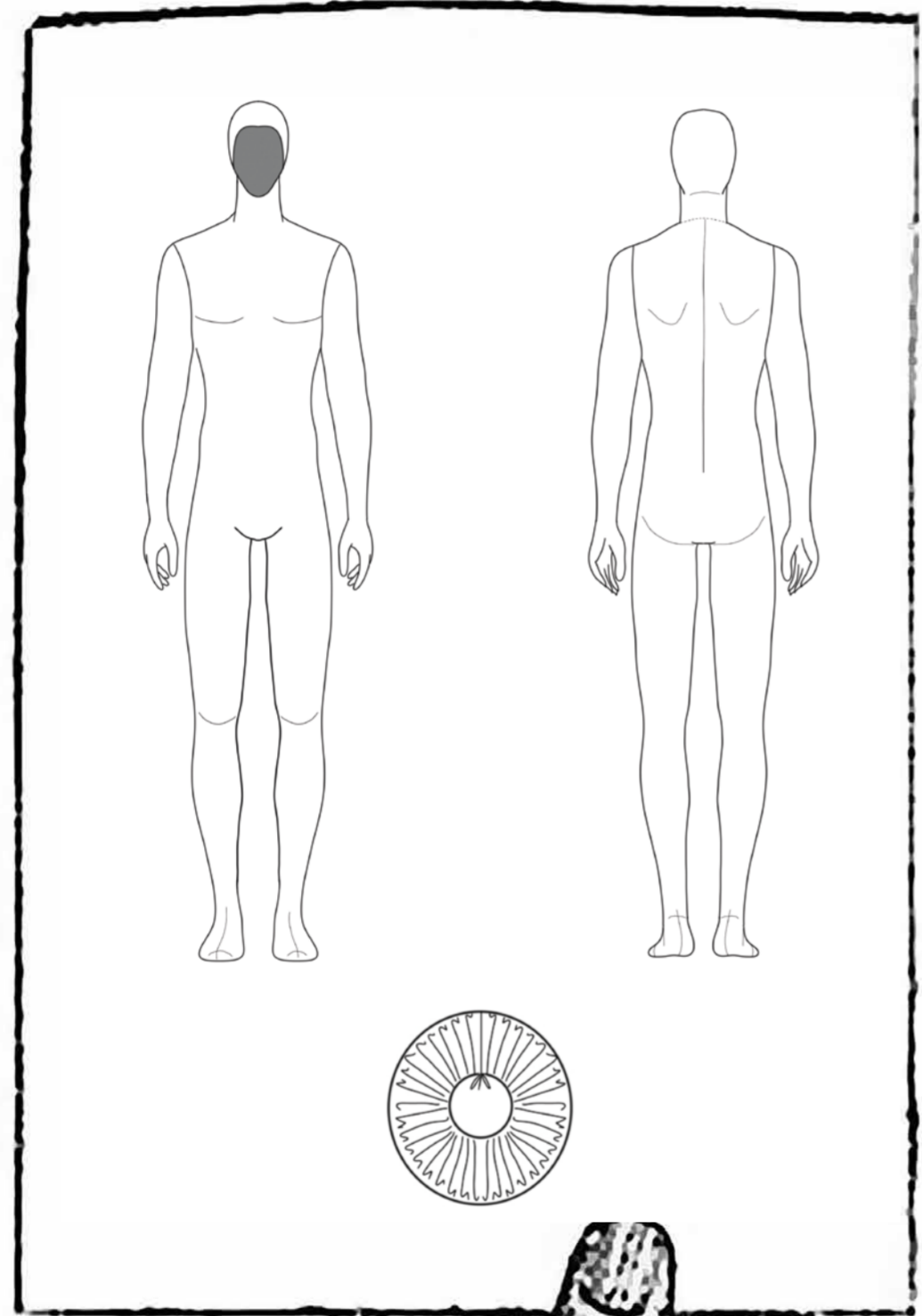
tHe King



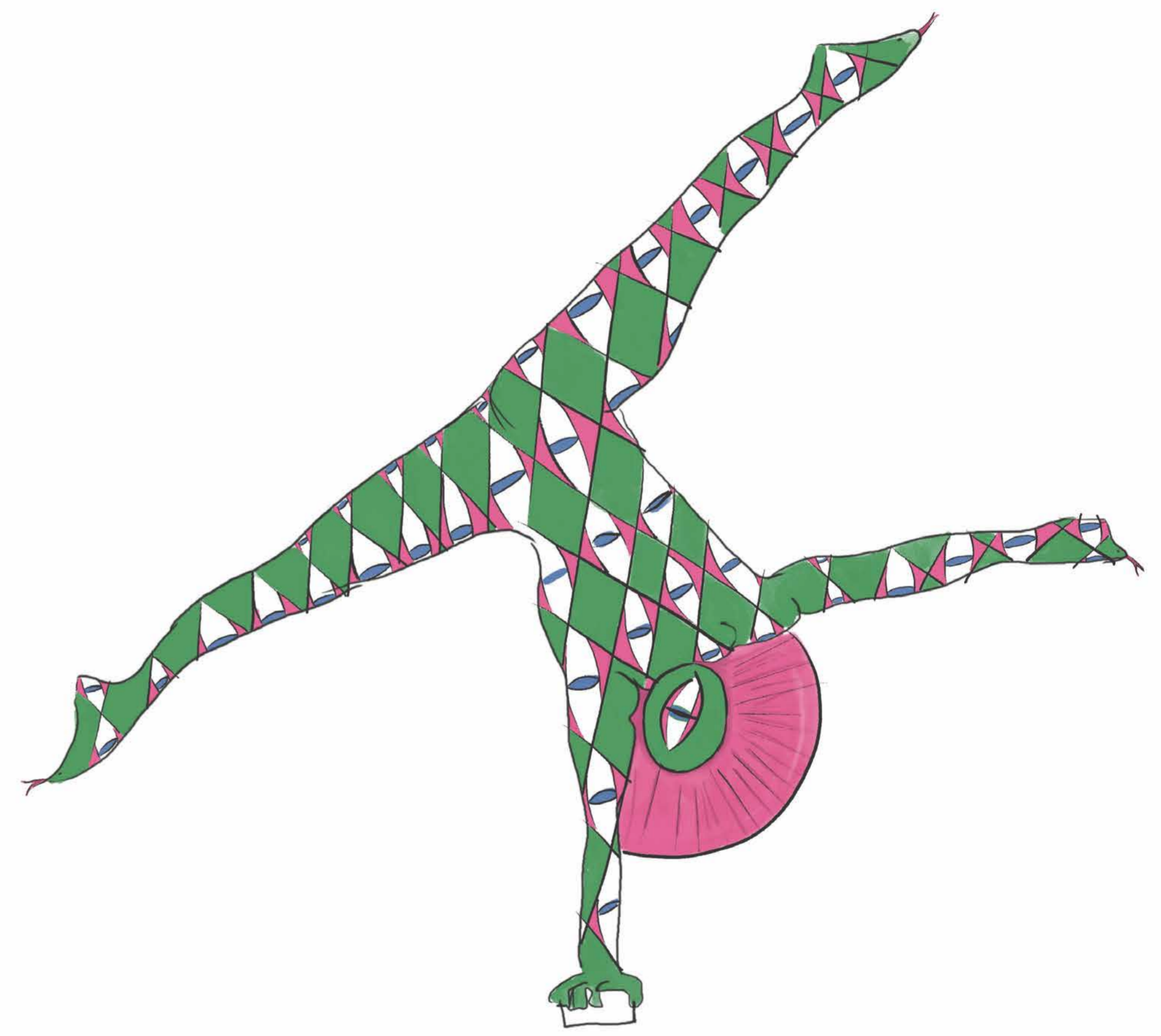


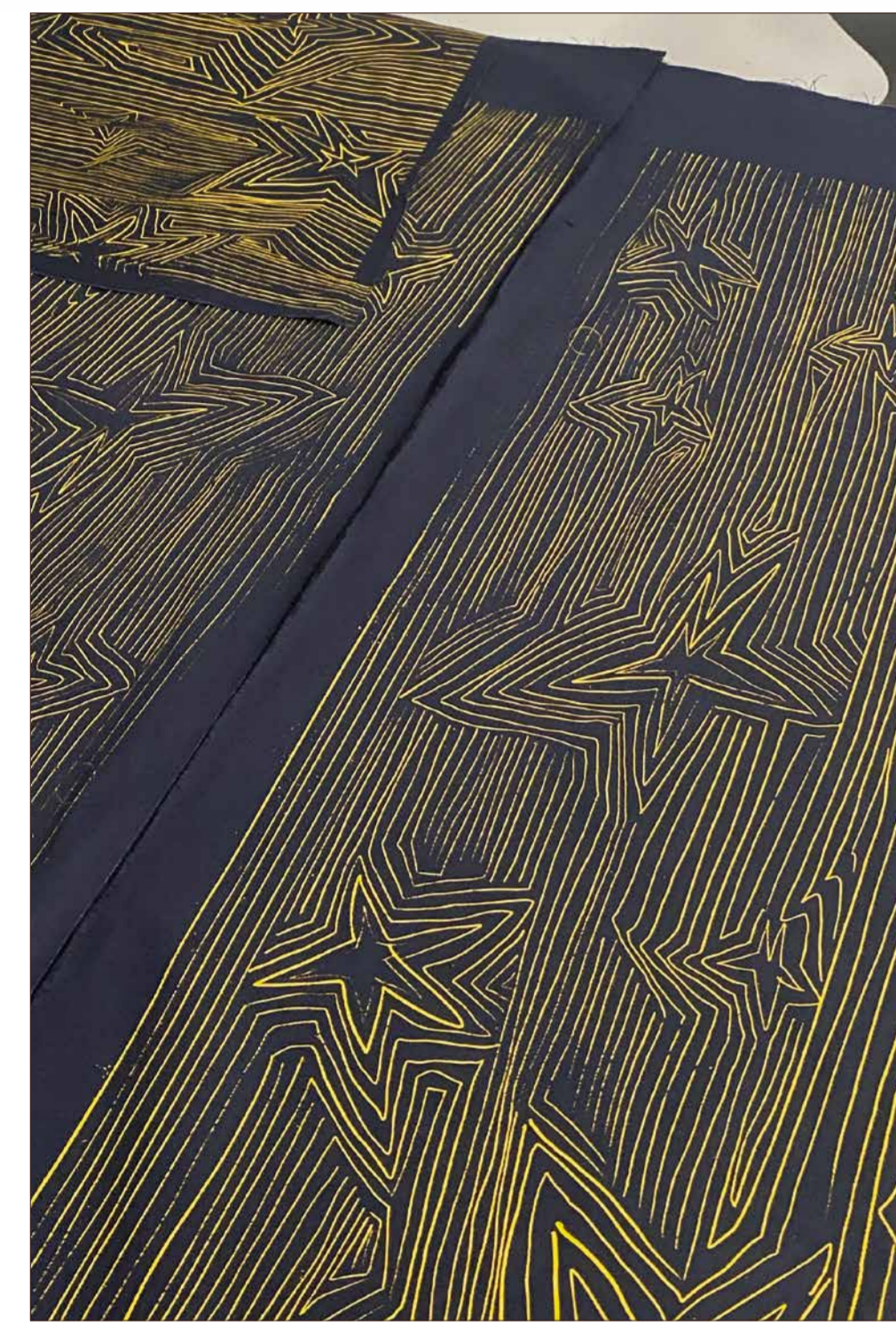
The Rose





tHe SNakE





COSTUME

Process





tHe BusIneSSmAn

FiNal cOstUmE





THE END