



Enchantment Theatre Company

presents

The Adventures of
HAROLD
and the
PURPLE
CRAYON



Based on the beloved book series
by Crockett Johnson



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The Adventures of HAROLD and the PURPLE CRAYON

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“One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight.” So begins *Harold and the Purple Crayon*, the first of seven delightful picture books by Crockett Johnson, following the zany adventures of an inventive young boy. As it turned out, there wasn’t any moon that night nor was there a path to walk on, so Harold simply drew them. And thus his journey began. Resourceful and brave, Harold creates the world he wants to explore, using nothing more than a big purple crayon and his sky’s-the-limit imagination. Enchantment Theatre’s production will take your school and family audiences on a wild ride as Harold jets to Mars (shooting stars, space ships!), joins a circus (he walks a tightrope!) and meets a king in an enchanted garden (of course, there’s a dragon). The “Harold” books have captivated families for more than fifty years, celebrating the imagination of children and the unique way they see the world. That’s why Enchantment, one of America’s most innovative producers of original theater works for children and families, has adapted these wonderful stories for the stage as its 2009–2011 national touring production. Using all the elements of its signature style, which combines life-size puppets, masks, magic and music, Enchantment’s production will delight and amaze your audiences, from children starting at Harold’s age, all the way up to grandparents — anyone, in fact, whose heart is young and adventurous.

ABOUT THE PRODUCTION

- ◆ A classroom and bedtime favorite for over 50 years!
- ◆ Over 3 million “Harold” books sold since 1955
- ◆ Lively and evocative musical score by Charles Gilbert, Associate Composer of Enchantment’s recent hit, *The Velveteen Rabbit*.
- ◆ Story adaptation and illusions by Jennifer and Landis Smith of Enchantment Theatre Company
- ◆ Co-adapted by Leslie Reidel, Artistic Director of Enchantment Theatre Company and professor at The Professional Theatre Training Program at the University of Delaware
- ◆ Set, costumes, masks by Enchantment Production Designer, C. David Russell
- ◆ Puppets, masks and special effects by the Enchantment creative team
- ◆ Excellent study guide available
- ◆ Show Running time 50 minutes

TECHNICAL REQUIREMENTS

- ◆ Minimum performing area 40' wide (unobstructed wall to wall) by 20' deep (stage lip to back wall) minimum grid height 15'
- ◆ Lighting: a minimum of 8 front of house instruments/ 12 1,200 watt dimmers & control or DMX interface with company ETC brand lighting console
- ◆ House sound amplification system capable of accommodating input from company CD/MD machines
- ◆ Power: 3 duplex 20 amp AC outlets
- ◆ Loading door 4' x 7'
- ◆ Load-in 4 hours; load-out 75 minutes
- ◆ Load-in & load-out: 6 crew members
- ◆ Performances: 1 electrician, 1 sound operator



“Enchantment Theatre Company – one of the nation’s most revered organizations for cross-generational theater.”

— PHILADELPHIA WEEKLY

“THE VELVETEEN RABBIT was a delightful outcome of high technical preparation, humor, wonder and deeply held values. It is truly memorable.”

— LUCAS SMIRALDO, ASSOCIATE DIRECTOR, BROADWAY CENTER, TACOMA, WA

Since 1981 Enchantment Theatre Company has presented its original productions for over a million children and families across the US and abroad.



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Presents

The Adventures of Harold and the Purple Crayon

Directed by Leslie Reidel

Music by Charles Gilbert

Based on the book series by Crockett Johnson

“One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight.” So begins *The Adventures of Harold and the Purple Crayon*, Enchantment Theatre Company’s latest creation, based on the seven delightful picture books by Crockett Johnson that follow the zany adventures of an inventive young boy. As it turned out, there wasn’t any moon that night nor was there a path to walk on, so Harold simply drew them. And thus his journey began. Resourceful and brave, Harold creates the world he wants to explore, using nothing more than a big purple crayon and his sky’s-the-limit imagination. Enchantment’s innovative production will take your school and family audiences on a wild ride as Harold jets to Mars (Martians, space ships!), joins a circus (he tames a lion!) and meets a princess in an enchanted garden (of course, there’s a dragon, too). The “Harold” books have captivated families for more than fifty years, celebrating the imagination of children and the unique way they see the world. That’s why Enchantment, one of America’s groundbreaking producers of original theater works for children and families, has adapted these wonderful stories for the stage as its 2009-2011 national touring production. Using all the elements of its well-known signature style, (life-size puppets, masked actors, magic, music) Enchantment has also added a new dimension this year with the use of large scale video animation. Capturing the books’ simple purple line drawings perfectly, the animation not only creates Harold’s world of make believe but provides an opportunity for the actors to interact with the setting. And of course, being an Enchantment production, the simple purple lines don’t stay simple for long. This brand-new production will delight and amaze your audiences, from children starting at Harold’s age, all the way up to grandparents — anyone, in fact, whose heart is young and adventurous.



The Adventures of Harold and the Purple Crayon

About the Book Series by Crockett Johnson

The Adventures of Harold and the Purple Crayon (1955)

"One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight." So begins the first of Johnson's books about Harold and his purple crayon, and then off he goes, using the crayon to draw a moon and a path to walk on. Leaving the path, he draws himself into a forest, ocean, and balloon, exploring until he's tired and must find his way to home and bed.

Harold's Fairytale (1956)

Taking "his purple crayon and the moon along," Harold goes for a walk in an enchanted garden. But why is nothing growing in the garden? Harold decides to find out, and he draws a castle so that he may go inside to ask the king. Other "fairy tale" scenes follow, including meeting a wish-giving fairy.

Harold's Trip to the Sky (1957)

On his way to get a drink of water, Harold -- accompanied by his purple crayon and the moon, of course -- finds himself in a desert. Apart from drinking at an oasis, he thinks, "there isn't much else to do on a desert." But "then he remembered how the government has fun on the desert. It shoots off rockets." So he decides to go to the moon, draws himself a rocket, and he's off on a science-fiction journey through the sky above.

Harold at the North Pole (1958)

This story tells of Harold's journey to get a Christmas tree before Santa arrives. On Christmas Eve, "in a warm woolen cap and mittens, with his purple crayon and the moon, he set off" for points north. He finds a snowed-in Santa Claus -- fortunately, Harold and his purple crayon are always ready to help.

Harold's Circus (1959)

"One moonlit evening, mainly to prove to himself that he could do it, Harold went for a walk on a tightrope." From this opening sentence, Harold and his purple crayon tumble into a circus, where they put on a fine performance under the Big Top.

A Picture for Harold's Room (1960)

Harold decides that his wall needs a picture, and very soon finds himself in the picture that he's drawing. Through shifts in perspective, his size changes in relation to the world he's drawn. Will Harold regain his usual size and find his way home?

Harold's ABC (1963)

The last of Johnson's books about Harold finds him on a journey through the alphabet. Harold transforms each letter into something that starts with the letter. Each picture leads seamlessly to the next one -- the cut of cake to drinking from a dipper to visiting an enormous edifice -- forming the final purple crayon adventure.



About the Company

For more than 25 years, Enchantment Theatre Company has produced original theater for school groups and families. The Philadelphia-based company presents inspiring classic tales, using its signature blend of magic, mask, pantomime, puppetry and original music.

Enchantment has toured its original productions all over the world. It has performed at the Lincoln Center in New York City and the John F. Kennedy Center in Washington D.C. Closer to home, the company has performed at the Academy of Music, The Kimmel Center with The Philadelphia Orchestra, and at the Annenberg Center. Enchantment has toured in the Far East six times, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore. The Company has also appeared with major orchestras nationwide, including the Atlanta, Baltimore, Delaware, Houston, Minnesota, Cleveland, and Seattle orchestras.

In 2000, Enchantment Theatre Company was re-established as a non-profit, resident theater company in Philadelphia. In 2001, the company performed its first long-run engagement in Philadelphia: *Cinderella*. The following year, the Company presented *Beauty and the Beast* during the holiday season.

An original and spectacular production of *The Snow Queen* highlighted the 2003-2004 season. The Company also premiered its own theatrical adaptation of Igor Stravinsky's *The Firebird* in collaboration with The Philadelphia Orchestra at the Kimmel Center. In 2004-2005, the Atlanta and Seattle Orchestras also performed *Firebird*. The holiday season spotlight that year was an original and touching version of *Pinocchio*, while in the spring, Enchantment presented *The Great Alexi: A Magical Journey to America*.

The 2005-2006 season headlined a reprise of Enchantment's *Cinderella*, followed in the spring by *The Sorcerer's Apprentice and Other Magical Tales*. In 2006-2007, its holiday offering was a completely original and evocative *Beauty and the Beast*, with symphony appearances throughout the spring.

In 2007-2008, Enchantment presented *The Velveteen Rabbit*, a much beloved classic tale told in Enchantment's signature style with songs and music by Tony Award-winning composer Don Sebesky. *The Velveteen Rabbit* enjoyed an eight-month tour this season, which included a holiday run in the company's home-town, Philadelphia.

2008-2009 marked the premiere of Enchantment's newest symphony production, *Scheherazade*, with the Cleveland Symphony Orchestra. In Spring of 2009, the production joined with the New Jersey Symphony Orchestra for a tour of the state. *The Velveteen Rabbit* completed the second leg of its two-season tour, and a revival of *The Snow Queen*, was the company's local presentation for the holidays.

The 2009-2010 will include a national tour of our newest main-stage production, *The Adventures of Harold and the Purple Crayon*, based on the beloved children's book series by Crockett Johnson. The production will play in Philadelphia for a holiday run in December 2009.



The Adventures of Harold and the Purple Crayon

About the Artistic Team

Leslie Reidel (Co-Artistic Director, Director, Choreographer) has dedicated the last 25 years of his professional life to both the preservation of classical theatre and the development of young audiences. He holds a bachelor's degree from Muhlenberg College and a Masters of Fine Arts from Temple University. He served as a member of the MFA faculty at Temple University and was a founding member of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include The Walnut Street Theatre, Milwaukee Repertory Theatre, the Madison Civic Rep, the Pennsylvania, Utah, Colorado and Fort Worth Shakespeare Festivals and 12 years as the resident director of the Great American Children's Theatre. His recent creations with Enchantment Theatre Company were *The Firebird*, which premiered with the Philadelphia Orchestra and *The Velveteen Rabbit*, which toured nationally during 2007-2009. Last year, Leslie directed *Scheherazade* with Enchantment, which premiered with the Cleveland Orchestra in October of 2008. He continues to direct at the Professional Training Program in Delaware where his recent projects have included Shakespeare's *As You Like It* and Ibsen's *A Doll House*. He is currently working on a new production of Shaw's *You Never Can Tell* for November 2009. Last year he and noted Shakespearean scholar, Jay Halio, received their fourth grant from the National Endowment for the Humanities allowing them to take a group of teachers from all over America to Stratford, England to study Shakespeare in performance during the summer of 2009.

Landis Smith (Co-Artistic Director, Producing Director) studied theater with Jewel Walker at Carnegie-Mellon University and with Jacobina Caro at Webster University Conservatory in St. Louis. He began performing magic at the age of six and studied violin and voice beginning at the age of nine. His love of theater, music and the art of illusion led to the founding of Enchantment Theatre Company in 1979. As a founder and performer with Enchantment, Landis has created, produced and performed in productions in America and in the Far East. In 1985, Landis and Enchantment collaborated with the Detroit Symphony Orchestra to premiere *The Symphony and the Sorcerer*, the first of a whole series of programs introducing young people to the magic of symphonic music. Since then, Landis has appeared with major orchestras nationwide, including the recent premiere of Enchantment's theatrical adaptation of Rimsky-Korsakov's *Scheherazade* with The Cleveland Orchestra. Landis has appeared with the Boston Pops on their annual holiday PBS television special, which aired for five years nationally. He has performed in Enchantment symphonic productions of *The Firebird*, *Cinderella* and *The Sorcerer's Apprentice* with the Philadelphia, Baltimore, Atlanta and Seattle symphonies to name a few. Landis has collaborated in the creation of Enchantment's most recent national touring productions of *The Velveteen Rabbit*. and *Harold and the Purple Crayon*. He has toured in the Far East six times with Enchantment, performing in Taiwan, Hong Kong, Malaysia, Indonesia and Singapore.

Jennifer Blatchley Smith (Co-Artistic Director, Dramaturge) studied writing and theater at Bennington College. For the last thirty years, Jennifer has co-created and performed in eighteen original productions that have been presented around the United States and abroad. As a founding member of Enchantment Theatre Company, Jennifer has created roles as diverse as the Broom in *The Sorcerer's Apprentice* to Beauty in *Beauty and the Beast*. She has performed in Enchantment productions at Lincoln Center and the Brooklyn Academy of Music in New York and at the John F. Kennedy Center in Washington D.C., as well as at the Annenberg Center, the Kimmel Center, and the Academy of Music in Philadelphia. She has traveled to Asia six times with Enchantment productions. Her most recent roles have been as an ensemble player in Enchantment's *The Firebird*, and in *Scheherazade* which premiered with The Cleveland Orchestra, October 2008. Her recent co-creations with Enchantment's artistic team have been *The Velveteen Rabbit*, touring nationally 2007-2009 and the upcoming production of *Harold and the Purple Crayon* which will tour nationally beginning October 2009.

Charles Gilbert (Composer) is Director of the Ira Brind School of Theater Arts at The University of the Arts. He created musical arrangements and additional music for Enchantment Theater Company's production of *The Velveteen Rabbit* in 2007. *Gemini the Musical*, for which he wrote music and lyrics, premiered at the Prince Music Theater in 2003 and received a Barrymore nomination for Outstanding Original Music; it was subsequently produced in the 2007 New York Musical Theater Festival. Other works for the musical stage include *Assassins* (source of the idea for the Tony-Award winning Stephen Sondheim musical of the same name), *A Tiny Miracle*, *Watch the Birdie* (Philly Music Theater Works, 2008) and *Realities*. Charlie was Musical Theater Coordinator for Kevin Smith's film *Jersey Girl* and has directed and/or music directed productions at the Prince, the Arden, People's Light, PART, Opera Delaware and the National Music Theater Network. www.chasgilbert.com



The Adventures of Harold and the Purple Crayon

About the Author: Crockett Johnson

Crockett Johnson was born, David Johnson Leisk, on October 20, 1906 in New York City. Johnson grew up in Elmhurst, Queens, studying art at Cooper Union in 1924, and at New York University in 1925. Affectionately nicknamed “Crockett” as a child, he arrived at his well-known pseudonym, Crockett Johnson.

In the early stages of his career, Johnson art-edited for several magazines, contributed to others, wrote political cartoons for the *New Masses* (1934-1940), and drew a weekly comic strip, “The Little Man with the Eyes,” for *Collier’s* (1940-1943). In 1942, Johnson’s beloved “Barnaby” first appeared in *PM* and was later syndicated in 52 newspapers across the country. America fell in love with the comic’s child-protagonist, Barnaby Baxter, and his bumbling Fairy Godfather, Mr. O’Malley. Johnson wrote “Barnaby” daily until 1946 when cartoonists Jack Morely and Ted Ferro took over, and on February 2, 1952, Johnson returned to pen the final episode.

Having garnered acclaim as a comic strip writer, Johnson transitioned easily into an author and illustrator of children’s books. Johnson wrote and illustrated over twenty books for children in his lifetime. He illustrated seven others, including *The Carrot Seed* (1945), written by his wife (whom he married in 1939) and well-known author of children’s literature, Ruth Krauss. His style of illustration is minimal, using simple lines and few colors to clearly tell the story without distraction. Johnson’s best-known works regale the adventures of Harold, a small boy, whose trusty purple crayon leads him on a series of fantastic adventures. Harold was introduced as the protagonist in *Harold and the Purple Crayon* (1955), a book so popular it inspired a series:

Harold and the Purple Crayon (1955)

Harold’s Fairy Tale (1956)

Harold’s Trip to the Sky (1957)

Harold at the North Pole (1958)

Harold’s Circus (1959)

A Picture for Harold’s Room (1960)

Harold’s ABC (1963)

In 1965, Johnson began exploring the aesthetic values of right triangles and Euclidian geometry yielding about one hundred large, vivid paintings of geometric shapes. His work was abstract, representing Johnson’s own mathematical ideas. He was recognized in 1974 by *British Mathematical Journal* and contributed original mathematical theorems to *Mathematical Gazette* in Art, Science and Industry (Bridgeport, Connecticut) in 1970; the IBM Gallery (Yorktown Heights, New York) in 1975; and the Smithsonian’s Museum of History and Technology (Washington, DC) in 1980.

Crockett Johnson died of lung cancer on July 11, 1975 at the age of 68. Ruth Krauss continued writing stories for children and poem-plays for adults until she died on July 10, 1993.



The Adventures of Harold and the Purple Crayon

About the HBO Family Series

In 2002, the classic children's book series was adapted into a 13-episode television series for HBO, narrated by actress Sharon Stone and featuring original music by Van Dyke Parks.

Geared towards pre-school and early elementary aged children, each episode of "Harold and the Purple Crayon" revolves around a theme or issue pertinent to four-year old Harold: curiosity about nature, independence and exploration, fears, and so on. Like all young children, Harold needs to explore in order to learn and grow. His development comes through trial and error, as he takes risks and overcomes obstacles.

The HBO series received a Day Time Emmy Award for "Main Title Design" in, as well as an Annie Award Nomination for "Music in an Animated Television Production" and a Humanitas Award Nomination in the "Children's Animation" Category.

The 13 episodes of *Harold and the Purple Crayon* are available on DVD:

- *Episode 1: Harold and the Purple Crayon*
- *Episode 2: Blame It on the Rain*
- *Episode 3: Fly Away Home*
- *Episode 4: A Dog's Tale*
- *Episode 5: One Crayon Band*
- *Episode 6: I Remember Goldie*
- *Episode 7: Harold's Birthday Gift*
- *Episode 8: A Blast from the Past*
- *Episode 9: Harold the Artiste*
- *Episode 10: Harold's Walk on the Wild Side*
- *Episode 11: Harold in the Dark*
- *Episode 12: Future Clock*
- *Episode 13: Cowboy Harold*



Words from the Press

Enchantment Theatre Company—one of the nation’s most revered organizations for cross-generational theater.

-- Philadelphia Weekly

When Enchantment Theatre Company is in town it’s never fairytale theatre as usual

-- Los Angeles Times

Sheer Enchantment: how else can one describe the delights conjured up by Enchantment Theatre Company?

-- Post Standard, Syracuse

When Pinocchio metamorphosed into a real boy, emerging from the magical sweep of the Blue Fairy’s cape, her movements made me weep.

-- Chestnut Hill Local

“I’m still hungry,” says Pinocchio. Indeed the problem of the empty maw of greed that cannot see the hunger of one’s own father, let alone the hunger of the human community, is one that Enchantment Theatre weaves finely into the tale.

-- Chestnut Hill Local

Brave little Gerda’s cry for help against The Snow Queen’s demon guards is eloquently answered with heavenly intervention in the form of a gauzy, graceful puppet. It’s a moment of narrative and visual beauty, one of many that illustrate how aptly this company from Philadelphia is named.

-- Los Angeles Times

It’s not just the superb design work and eye-popping special effects that make Enchantment Theatre’s shows unique. Beautifully choreographed, the company’s movement-based productions effectively mix mime and dance into a stylized ballet of color and sound that entrances both the kids and their adult companions.

-- Philadelphia Weekly

Even kids who were most restless before the show seemed enraptured as the story unfolded and were awed by moments like the sorceress’ sudden growth on stage and a statue of Pan abruptly coming to life.

-- Main Line Times

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