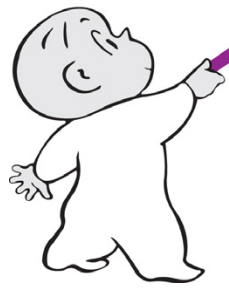




HUBBARD  
STREET  
2



# HAROLD *and the* PURPLE CRAYON

*A Dance Adventure*

## PERFORMANCE STUDY GUIDE for families and educators

Inspired by  
the book *Harold  
and the Purple  
Crayon* by  
Crockett Johnson

Taryn Kashock Russell,  
*Director*

Terence Marling and  
Robyn Mineko Williams,  
*Choreography*

Andrew Bird, *Music*

Joel Cory, *Narration*

Matt Miller,  
*Lighting Design*

Rebecca Shouse,  
*Costume Design*

Ryan Wineinger,  
*Scenic and Projection  
Design*



# Here's what you will see...follow along!

Prologue

- Scene 1 – Harold's Bedroom
- Scene 2 – The Long Straight Path
- Scene 3 – The Apple Tree
- Scene 4 – The Ocean
- Scene 5 – A Nap on the Shore
- Scene 6 – A Picnic Lunch
- Scene 7 – Goodbye to Friends
- Scene 8 – Climbing the Mountain
- Scene 9 – Falling
- Scene 10 – A Fine View
- Scene 11 – Stomp Stomp Clap Stomp
- Scene 12 – A Whole City Full of Windows
- Scene 13 – Directions
- Scene 14 – Policeman
- Scene 15 – Right Around the Moon



**There are many ways to tell a story – with words, drawings, music, and even with movement or dancing. Dance movements can tell some pretty amazing stories, like Harold's story!**

Harold is a young boy who uses a special crayon (purple, of course!) and his imagination to travel through forests, oceans, and cities. Throughout his journey, Harold creates his own magical world where anything is possible.

**During the “Harold and the Purple Crayon: *A Dance Adventure*” performance you’ll hear parts of the story and watch six dancers perform Harold’s adventure on stage with music and movement.**

## **WATCH**

for how the dancers make the city look full of games like jumping rope and hopscotch. Also, keep an eye out for how two dancers move like birds.

## **LISTEN**

for the lively music during Harold’s picnic.

## **GUESS**

what the performers might use to show a small boat on stage or how they will pretend to be an animal from the story.

## **IMAGINE**

something you’d like to do (like have a picnic or ride a horse) and how you would show it just by moving (no talking!). See if a friend can guess what you’re doing.

## MEET THE DANCERS!



### Jamal Rashann Callender, age 23

**Hometown:** New York, New York

**What is your favorite animal?** Tiger

**What is your favorite type of pie?** Sweet Potato Pie

**What do you like to do on the weekend?** Go to the movies

**Do you play sports?** Soccer and Tennis



### Alice Klock, age 22

**Hometown:** Ann Arbor, Michigan

**What is your favorite food?** Apples

**What is your favorite type of pie?** Pumpkin Pie

**What is your favorite color crayon?** Blue

**Do you play sports?** I rode horses a lot when I was young.



### Nick Korkos, age 22

**Hometown:** San Francisco, California

**What is your favorite animal?** Zebras and beluga whales

**What is your favorite type of pie?** Apple, but I'm more of an ice cream person

**What do you like to do on the weekend?** Explore nature, see my friends and sleep!

**What is your favorite color crayon?** Dark purple



### Yarinet Restrepo, age 22

**Hometown:** Miami, Florida

**What is your favorite animal?** A Tiger

**Who is your favorite super hero?** Spiderman

**What is your favorite food?** BBQ Ribs

**What is your favorite color crayon?** Red



### Katie Scherman, age 24

**Hometown:** Irvine, California

**What is your favorite animal?** A baby Panda

**What is your favorite food?** Pancakes!

**What is your favorite type of pie?** Cinnamon Apple Pie

**Other than being a dancer, what did you want to be when you grew up?** A teacher



### David Schultz, Age 23

**Hometown:** Grand Rapids, Michigan

**What is your favorite animal?** Owls

**What is your favorite type of pie?** Strawberry Rhubarb

**If you could go anywhere for a day, where would you go?** I would like to rock climb in New Zealand.

**What is your favorite color crayon?** Blue



### Emilie Leriche, Age 17 (HS2 Apprentice)

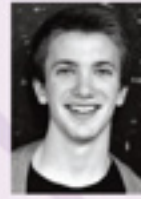
**Hometown:** Kansas City, Missouri

**What is your favorite food?** Oatmeal with honey

**What is your favorite color crayon?** Dark Blue

**Do you play sports?** I used to play a lot of soccer

**Favorite children's book:** Poppleton



### Johnny McMillan, age 18 (HS2 Apprentice)

**Hometown:** Sault Ste. Marie, Ontario, Canada

**What is your favorite type of pie?** Strawberry Rhubarb

**What is your favorite color crayon?** Orange

**Other than being a dancer, what did you want to be when you grew up?** Zoologist

**Do you play sports?** Hockey, volleyball, tennis and skiing



Learn more about the dancers at:  
[hubbardstreetdance.com](http://hubbardstreetdance.com)

# Harold and the Purple Crayon: *A Dance Adventure*

How do we create our own world? How do our choices move us forward? “Harold and the Purple Crayon: *A Dance Adventure*” goes far beyond a simple retelling of the story. Harold, as brought to life by the HS2 dancers, is in all of us, as we find our way, navigating an unpredictable world and discover adventure in the everyday. Inspired by the 1955 book by Crockett Johnson, HS2’s unique approach transforms this simple narrative of a boy and his endless imagination into an hour-long interactive adventure in which children and their families don't just follow Harold’s adventures, but help him create them. A backdrop of animation, a stunning score by Indie-rock musician Andrew Bird and powerful narration from the text creates a distinctively imaginative work that only Hubbard Street Dance Chicago could create.

## Before the Performance

Take a few minutes to read Crockett Johnson’s book, *Harold and the Purple Crayon*. The following questions will help you prepare to see the performance.

- **What parts of the book were the most interesting?**
- **Can you describe Harold’s journey?**
- **How do you think this book will be danced?**
- **What do you think might be needed to make Harold come to life on stage?**
- **How are you like Harold?**



# Think like a choreographer

The body is an instrument for choreographers and dancers. When combined with the other choreographic tools of energy, space and time, choreographers create new movements to communicate their ideas.

Try to move each body part by itself. This is called movement isolation. Can you move your head without moving anything else?

Find all the joints in your body: wrist, knee, elbow. How many different places can you put your elbow? (Over your head, to the side, up, down). Can you move your elbow with different time, i.e. slow, fast, rhythmically? There are many ways to experiment with moving your body. By moving your body without traveling through space you're doing non-locomotor movement. How many different non-locomotor movements can you think of?



Space can be thought of as the pathways we travel along (curved, zigzag, straight), as well as the levels (high, medium, low) at which movement can take place. Pathways can be traced onto the floor or onto a piece of paper and can look like doodles, lines, geometric shapes, zigzags and many other things. How many different pathways can you make? Harold makes several with his purple crayon, can you name one? How many different ways can you dance the same pathway, using different levels, such as moving through the ocean on a low level or creating a mountain on a high level?

# Suggestions for watching dance

You don't have to have any special training or previous experience to watch dance. You will be taking in information with all your senses – your eyes, your ears, even your muscles. You may be fascinated with the physical activity, the music, the production elements (lighting, costumes, props), or with the story the dancers are telling. You may want to ask yourself some questions as you watch:



## What does your mind see?

- How does the dance make you feel?
- How does what your eyes see come together with what you imagine to create the story?
- Which sections were similar to how you imagined the book? Why?
- Which sections were different from how you imagined the book? Why?

## What do your eyes see?

- How many dancers are in the piece?
- Do they dance together or separately?
- What pathways are they creating: straight, curvy, zig zag?
- What kinds of energy are being used, such as heavy, light, sharp, smooth, free, bound?
- How is time/tempo used in the piece?



# After the Performance

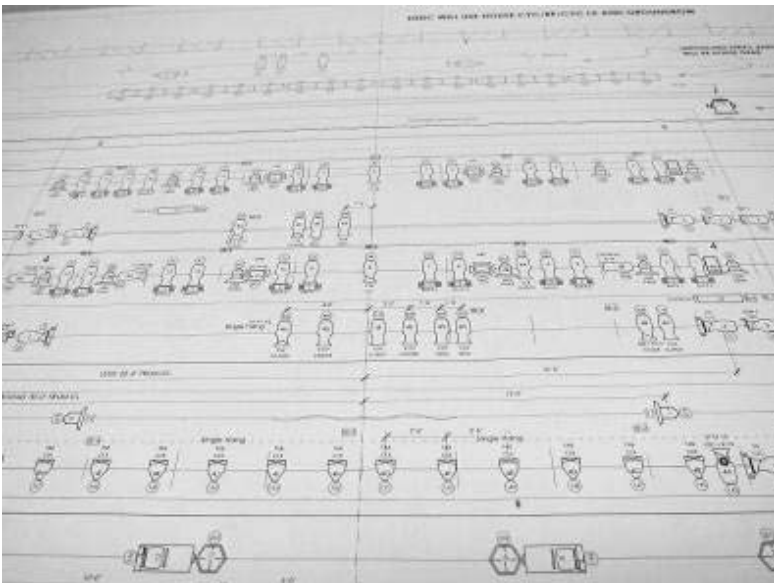
How did the production elements help tell the story? How did the text, props, graphics, lighting, music and costumes work together to create the performance? Close your eyes and reimagine the dance. What would it have been like without the text? What would it have been like without the props? How would it be different if it was not performed on a stage?



These lighting lamps are hung above the stage to light the dancers and create the mood of the dance.

- The dancers use “props” – short for property. Do you think it would be easier to work with props as a dancer or to use your imagination to create the image? What is it like for the audience?
- How many dancers played Harold? Why? Would this piece be different if there was just one dancer playing Harold?
- Did the dance remind you of experiences in your own life? How are you like Harold?
- Did the choreography inspire you to express yourself – write a poem, draw a picture or make up your own dance?

The lighting plot is created by the lighting designer. This map tells the crew where in space the lights are to be hung.



The costume designer uses fabric swatches to choose colors. Some of their tools include thread, scissors and a tracing wheel for making patterns.

## The Elements of Dance: B.E.S.T.

Dividing dance into its key elements allows us to develop a conscious awareness of how we move, where, when and to what effect. The following is just one of many systems for categorizing the elements of dance, particularly useful because of its organizing acronym: BEST\*.

### Body

**Parts:** Head, neck, torso (hips, abdomen, shoulders, back), arms and elbows, hands and wrists, fingers, legs, knees and feet (ankles and toes)

**Shapes:** curved, twisted, angular, small/large, flat/rounded

**Actions:**

*Non-locomotor:* stretch, bend, twist, rise, fall, circle, shake, suspend, sway, swing, collapse

*Locomotor:* walk, run, leap, hop, jump, gallop, skip, slide

### Energy

**Force:** smooth or sharp

**Weight:** heavy or light

**Strength:** tight or relaxed

**Flow:** sudden or sustained, bound or free

### Space

**Level:** low, middle, high

**Direction:** forward, backward, up, down, sideways

**Size:** large or small

**Destination:** where we move

**Pathways:** patterns we make with the body on the floor and in the air

**Focus:** where you look

### Time

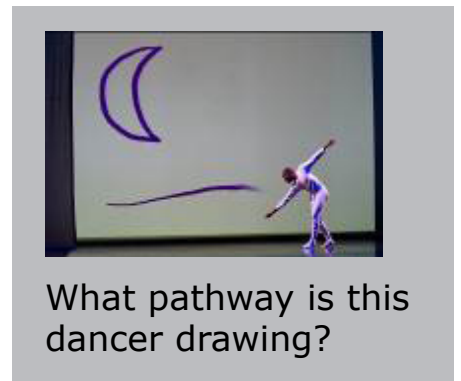
**Rhythm:** pulse, beat

**Speed:** time or tempo

**Accent:** light or strong emphasis

**Duration:** length

**Phrases:** dance sentences, patterns and combinations



# Who makes up a dance company?

Many people with different responsibilities work together to make up a dance company. These are just a few of the various jobs.

Can you think of any more?

The **Artistic Director** is the person who makes the artistic choices and decisions for a company, deciding which dancers to hire, which choreographers to use, and which dances from the repertoire (collection of dances) will be performed on each program.

The **Choreographer** creates, arranges, and/or directs the movements of the dancers.

The **Dancers** take classes to improve the technical (physical) level of their dancing, rehearse to learn, explore, and refine the movements that they will be presenting, and perform dances for audiences to share their love of dance.

**House Stagehands:** The crew sets the scenery on stage or “flies it in” using a pulley system. The crew also helps dress, launder and iron costumes, and runs the light board (a computer with all of the different lighting “looks” or cues in it). The show cannot go on without a crew. Many stagehands belong to a union, the International Alliance of Theatrical Stage Employees (IATSE).

A **Lighting Designer** decides which lights will help create the desired mood of the dance. Mood is created through the use of light and shadow, as well as color.

The **Production Manager** has a variety of responsibilities including overseeing set and costume construction and lighting and sound set-up and operation before each performance. The production manager coordinates and supervises all aspects of touring, including transporting the equipment and planning with each theatre manager the lighting and special needs required for each dance.

The **Stage Manager** conducts the flow of each performance, supervising the lighting and sound and calling the dancers to their places before the curtain rises.

The **Sound Engineer** is responsible for music during the performance. He or she makes sure both the dancers and the audiences can easily hear the sound.

A **Wardrobe Supervisor** maintains the costumes and shoes, making sure they are always in good condition and that the dancers can move comfortably while wearing them. He or she also oversees the construction of new costumes for the dancers.

What was the most important element of Harold that you wanted to capture in your choreography?

*I am continually fascinated to observe the uninhibited actions of children. I love to see how a child's individuality is revealed through their creative explorations and wanted to portray this in "Harold."*

-Robyn Mineko Williams, choreographer

What was the most challenging aspect of working with the text?

*The most challenging was coming up with the portions that would include audience participation and finding a clear and concise way of delivering them directions. The voice (Joel Corey) brought life and a storytelling atmosphere to the piece.*

- Terence Marling, choreographer

## About the Choreographers



**Terence Marling**, Rehearsal Director and Artistic Associate, is originally from Chicago. Marling began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jirí Kylián, Ohad Naharin, Kevin O'Day, and Dwight Rhoden as well as many full length classical ballets. In 2003 Marling was invited to join the National Theatre Mannheim in Germany under the direction of Kevin O'Day where he participated in the creation of many new works. Marling joined HSDC in April of 2006 and danced with the company until December of 2009. At HSDC Marling participated in the creation of new works with Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall and Alejandro Cerrudo, and danced works by Susan Marshall, Nacho Duato, Ohad Naharin, Margarite Donlon, Jirí Kylián, and others. Marling retired from dancing and became artistic associate and rehearsal director for HSDC in January of 2010.

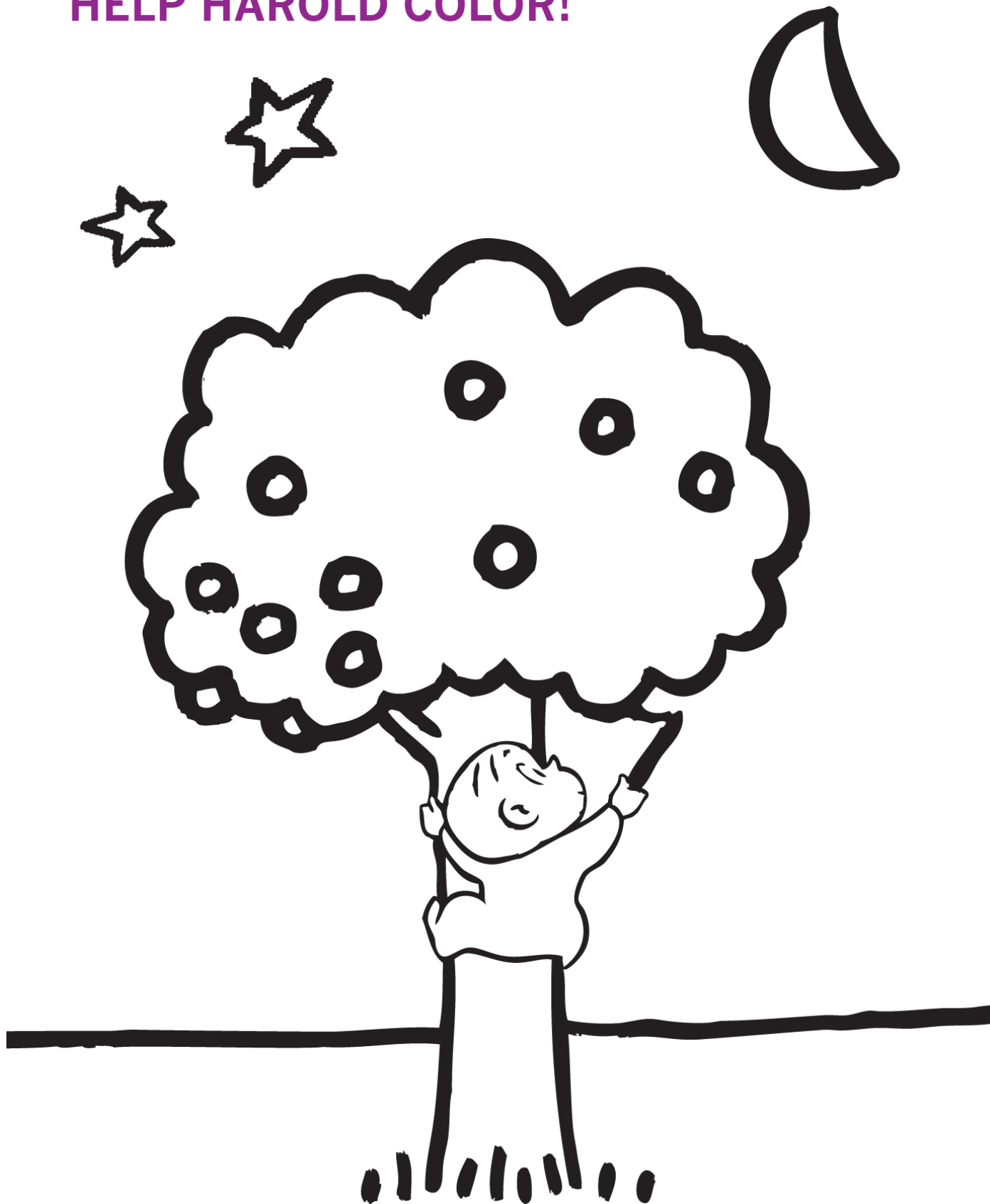


HSDC dancer **Robyn Mineko Williams**, also from the Chicago area, began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio on full scholarship from 1993 to 1995. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with HSDC in June 2000. She became a full company member in September 2001. Since joining HSDC, Williams has choreographed numerous works for the company's "Inside/Out" Choreographic Workshop, which was formed to give HSDC dancers an opportunity to take on the role of choreographer as they create works and set them on fellow company members.

## About the Composer

**Andrew Bird** grew up in a musical household in the Chicago suburbs of Evanston and Lake Bluff and at the age of four learned to play his first instrument, the violin. Bird attended the music school at Northwestern University in Chicago and graduated in 1995. Bird got his start with the zany swing band the Squirrel Nut Zippers in the 1990s, and now based in the Chicago area, singer, songwriter, and violinist Bird performs as a soloist and with his group the Bowl of Fire, as well as with other musicians such as Kristin Hersh and Howe Gelb.

HELP HAROLD COLOR!



# CAN YOU FIND THESE WORDS?

BALLOON

CRAYON

ADVENTURE

PICNIC

PURPLE

BIRDS

SAILBOAT

PIES

ANIMALS

HOPSCOTCH

MOUNTAIN

BED

HAROLD

C N F Y Q X E E E S Q E Y V N  
I E O D C L F R Q I S Y D D R  
N B D Y P R U M N Z H Z G X H  
C X I R A T H O P S C O T C H  
I Z U R N R L U S Z E B P I J  
P P V E D K C N X Y O F T T J  
F R V J M S I T S L A M I N A  
G D G F E U A A M E K B V M Z  
A Y U D S W U I C G E H B V K  
H A R O L D H N L D N A F G B  
P D D W A O D I N B L L M O M  
B K P O G R G F W L O J U C B  
G R I X M W M U O A T A Q J Q  
I T E L G F I O N Z J J T G N  
W R S C Z V N B L S L X X O M

# About Hubbard Street Dance Chicago

Hubbard Street Dance Chicago (HSDC), under the artistic leadership of Glenn Edgerton, celebrates 33 years as one of the most original forces in contemporary dance. As one of the world's most important contemporary dance companies, HSDC encompasses a vast array of techniques and forms, as well as an understanding of abstract artistry and the emotional nuances of movement. Critically acclaimed for its exuberant, athletic and innovative repertoire, HSDC presents performances that inspire, challenge and engage audiences worldwide. The company's ensemble of dancers displays unparalleled versatility and virtuosity, allowing HSDC to expand its eclectic repertoire with works by master American and international choreographers.

HSDC also contributes to the evolution of dance by developing new choreographic talent and collaborating with artists in music, visual art and theatre. Since Lou Conte founded the company in 1977, HSDC has expanded beyond its main company to include: Hubbard Street 2, which cultivates young professional dancers and choreographers and performs nationally and internationally with a diverse and engaging repertoire; extensive Education & Community Programs which offer city- and state-accredited professional development for teachers to incorporate movement into curricula and allow young people to experience dance; Youth Dance Classes (ages 18 months – 13 years) including Creative Movement and various dance technique classes at Hubbard Street Dance Center; and the Lou Conte Dance Studio, which offers a wide variety of classes weekly in jazz, ballet, modern, tap, African, hip hop, Yoga, Pilates, and Zumba® at levels from basic to professional, as well as workshops and master classes.

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Since 1997 HSDC's Education & Community Programs have been transforming the lives of thousands of students through their unique approach to dance education. Led by Kathryn Humphreys and recognized as a leader in the field of dance education, this work links the creative mission of the company to education, bringing communities, schools and families into the world of dance by actively engaging them in creation, performance and reflection.

Hubbard Street 2 (HS2), under the direction of Taryn Kaschock Russell, is a company of six dancers between the ages of 18 and 25 who perform a repertoire of works by some of the nation's most promising young choreographers. HS2 reaches more than 35,000 people annually through performances in schools, community centers and theaters.



Learn more about  
Hubbard Street Dance Chicago:  
**hubbardstreetdance.com**



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