



32<sup>nd</sup> Season

CONWAY  
SYMPHONY  
ORCHESTRA  
Israel Getzov, Music Director

Presents



In collaboration with El Zócalo Immigrant Resource Center and the  
University of Central Arkansas Schedler Honors College

Ray Bradbury's  
"The Halloween Tree"

A Shadow Puppet Adaptation Devised and Directed by Adam Frank

THE HALLOWEEN TREE ©1972 by Ray Bradbury.  
Performed with Permission of Don Congdon Associates, Inc.

Fri., Oct. 7 & Sat., Oct. 8, 2016 | 8pm | McCastlain Hall, UCA Campus  
Thurs., Oct. 27, 2016 | 7:30pm | CALS Rob Robinson Theater, Little Rock

Original music for

# “The Halloween Tree”

composed by

Paul Dickinson, *Lead Composer*

Karen Griebing

Michael Pagan

Cory Winters

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## Musicians

Israel Getzov, *Conductor*  
Linda Hsu, *Violin*  
Sandy McDonald, *Violin*  
Kater Reynolds, *Viola*  
Stephen Feldman, *Cello*  
Juan Salamanca, *Bass*  
Diane McVinney, *Flute & Piccolo*  
Lorraine Duso, *Oboe*  
Kelly Johnson, *Clarinet*  
Ray Hankins, *Bassoon*  
Brent Shires, *Horn*  
Mariana Aun, *Percussion*  
Erick Saoud, *Percussion*  
Stefanie Dickinson, *Piano*  
Matthew Gardner, *Guitar*

## Puppeteers

Garrett Brenneman  
Barry Clifton  
Sharon Colton  
Briyanna Ezell  
Kayla Esmond  
Averee Hall  
Dene'a Hardin  
Zacchaeus Hunter Jolly  
Deb Lewis  
Don Lewis  
Deshon Washington

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Producing Artistic Director/Director  
CSO General Manager  
Lead Composer  
El Zócalo Executive Director  
Stage Manager  
Large Puppet Designer  
Shadow Puppet Designer/Lead Artist  
Additional Shadow Puppet Designs  
Creative Consultant  
Art Crew  
  
Story  
  
Documentarian  
Social Media  
Puppetry Workshop Teaching Artists  
Dramaturg  
Assistant Dramaturg

Adam Frank  
Vicki Crockett  
Paul Dickinson  
Kelsey Lam  
Ashleigh Plastiras  
Holly Laws  
Adrienne Thompson  
Adam Frank, Katie Campbell  
Katie Campbell  
Olivia Bowles, Zabei Frank,  
Juan Melendez  
Adam Frank, Chris Paradis,  
Katie Campbell, Jan Wolfe  
Bryan Clifton  
Jan Wolfe  
Jan Wolfe, Katie Campbell  
Paige Reynolds  
Megan Saville

# DIRECTOR'S NOTE

A little over a year ago, I met CSO's Izzy Getzov and Vicki Crockett at Blue Sail coffee in Conway and presented them with a crazy idea: Combining shadow puppetry and orchestral music to adapt Ray Bradbury's *The Halloween Tree* for the stage. They not only agreed but convinced me (easily) that the project could be vastly enriched with the addition of original music by local and regional composers. As we talked more, we sought ways to make *The Halloween Tree* not only an entertaining show but also a useful vehicle for bringing orchestral music and the art of puppetry to new audiences. The collaborative circle was completed when Kelsey Lam at El Zócalo Immigrant Resource Center agreed to become the third partner on the project, coordinating puppetry workshops geared toward underserved communities. Two professional theatre teaching artists developed curricula and conducted teacher trainings for the workshops, which are introducing the art of puppetry to hundreds of children and adults throughout Central Arkansas.

No writer spread his magic over me more completely as an adolescent than Ray Bradbury. I mimicked his writing style relentlessly, spent countless nights with my best friend Scott (another Ray fan) gazing in wonder at the Arizona desert sky and seeing in those stars the worlds Bradbury created through his storytelling. For years, I toyed with the idea of adapting *The Halloween Tree* for the stage, but the style of the thing eluded me. It was theatre artist Katie Campbell's shadow puppet adaptation of *The Ugly Duckling* – and her pointing the way toward Chicago's Manual Cinema and San Francisco's ShadowLight Theatre that finally informed me how I needed to tell this story. Shadow puppetry is a natural fit for the misty past and present Ray Bradbury imagined through *The Halloween Tree*. For our adaptation, in order to provide a backstory for Tom and Pip's friendship, I chose to introduce a prologue that does not exist in Bradbury's original story. We also made minor additions in terms of how the characters move through time and space. But for the most part, we have tried to remain true to the story as Bradbury wrote it.

We give you then a world of shadow and light, where the cycles of death and life, past and present, old gods and new gods are as natural as wind and leaves. With original compositions by Paul Dickinson, Karen Griebing, Cory Winters, and Michael Pagan, fourteen musicians and eleven puppeteers, we hope you'll find *The Halloween Tree* a uniquely fun and scary experience. Happy Halloween!

## SCENES/SYNOPSIS

### **Scene 1: Prologue** (Composer: Paul Dickinson)

We are introduced to a small, Midwestern town. Wind, leaves, bats, and owls inhabit this place as summer completes its turn to fall. We meet Pip, an eleven-year-old boy with a pronounced cowlick who loves to climb water towers and just plain loves life. We then meet Pip's best friend, an eleven-year-old girl named Tom Skelton, as she leafs through an old photo album and remembers Halloweens past and a time when Pip helped her through a dark period.

### **Scene 2: Where's Pipkin?** (Composer: Paul Dickinson)

The present, Halloween night. Tom, as a skeleton, heads toward Pip's house, gathering her friends, costumed as Apeman and Witch, along the way. They pass scary yard and store displays. They find Pip at home, uncostumed, deathly ill. They coax him out, but, before he can join them, he is taken by a giant Deathbird.

### **Scene 3: The Ravine** (Composer: Karen Griebing)

The kids pursue Pip through a wooded ravine full of mysterious creatures. They follow the Deathbird but can't catch up. Just as the bird is about to disappear, Pip points his friends toward a mysterious house on a hill.

**Scene 4: Mr. Moundshroud and the Halloween Tree** (Composer: Cory Winters)

The three friends creep up the hill and see a mysterious, shadowy figure, Mr. Moundshroud, emerging from a tree-entwined house. Or is he the house and the tree? They can't quite tell. As they move in closer, they realize the enormous tree is full of jack-o-lanterns, faces carved as mummies and gargoyles and Druid priestesses and skeletons – and kids.

**Scene 5: The Kite** (Composer: Michael Pagan)

Mr. Moundshroud pulls a series of tricks out of his hat, the last and most important one being a single playing card that depicts Pip as a cow-licked mummy. The kids grasp the card, which expands into an enormous kite and transports them to ancient Egypt.

**Scene 6: Egypt** (Composer: Karen Griebing)

In Egypt, Moundshroud and the three friends pursue Pip into a tomb, where he transforms into a mummy. The mummy's soul (its "ka") flees the tomb, and the kids pursue. Again, Moundshroud pulls a card, this time Pip as Druid Priestess.

**Scene 7: Druids** (Composer: Cory Winters)

In ancient England, the friends land in the middle of Stonehenge. Pip disappears in the mist, and they pursue him into a wheat field. A giant scythe pursues them, cutting down wheat stalk souls as it moves through the field. Samhain, the Harvest Festival, in the form of a pumpkin-headed god, rains dead things upon the earth. Then Samhain himself is pursued by Roman soldiers, whose gods will soon replace him. Pip, now a cowlicked wild dog, takes Samhain in his mouth and flees. Once again, Moundshroud wields a card: Notre Dame cathedral.

**Scene 8: Notre Dame** (Composer: Karen Griebing)

At Notre Dame, Pip as bell and clapper flies over the old City of Paris, pursuing witches and sending them to fiery deaths. Then, Pip is suddenly a cherub gargoyle and flees toward the top of the cathedral's spires. The kids climb, themselves pursued by climbing gargoyles racing to the top to take Pip. Lightning strikes, and Pip is gone again – to Mexico!

**Scene 9: Mexico** (Composer: Michael Pagan)

In Mexico, the present, a small village at the time of El Día de los Muertos. Pip flees into a tomb, and the friends pursue. They have finally cornered him. But he is still weakening, dying. Moundshroud tells the friends they must make a sacrifice in order to save their friend.

**Scene 10: Home/Epilogue** (Composer: Paul Dickinson)

Pip saved, the friends return home. Moundshroud returns to his house, and the Halloween Tree blinks out. Tom, in her room, remembers the evening and closes her album. But the night is not quite over. Moundshroud, wind, and leaves dance a final, Halloween dance.

# ACKNOWLEDGMENTS

The Halloween Tree has been a lesson in the beauty of collaborative art making. The following people/organizations (as well as many others!) deserve special thanks:

Christine Dotterwiech Bial at the Mid-America Arts Alliance, Jess Anthony at the Arkansas Arts Council, and staff at the UCA Foundation for your assistance in preparing grant applications for the project; Dean Rick Scott, Assistant Dean Patricia Smith, Lanita Addison and faculty, staff and students of the UCA Schedler Honors College for providing space (creative and physical) and summer/fall financial support; Dean Terry Wright and Associate Dean Gayle Seymour, UCA College of Fine Arts and Communication, for financial and moral support; Vicki Crockett and Israel Getzov, Conway Symphony, for being willing to jump on this bucking Halloween horse; Lynita Langley-Ware for constructing our lobby display and Halloween Giving Tree; Kelsey Lam and Maha Valerie Christensen and El Zócalo Immigrant Resource Center for pushing us to find ways to make art relevant to underserved communities; Katie Campbell, Arkansas Arts Center Children's Theatre, for her mentorship and inspiration; Don and Deb Lewis for designing and constructing our projector table (you really should patent that, Don!); Bryan Clifton for documenting the project with heart and integrity; Jan Wolfe, President of Puppeteers of America, for on-call puppeteering, creative input, and spreading the word locally and nationally; Chris Paradis for partnering to adapt this story and keeping the narrative honest; Juan Melendez, Olivia Bowles, and Zabei Frank, without whom summer puppetry construction just wouldn't have happened; Paige Reynolds and Megan Saville for bringing to life day of the dead traditions, past and present, through their brilliant dramaturgical vision; Shauna Meadors, Kevin Browne, Ruth Curry-Browne, Rebekah Scallett, Chris Fritzges, Greg Blakey, Zach Kuhl, and Melissa Kordsmeier, UCA Theatre Program, for material support and encouraging your students to engage in this work. Also, thank you to Arkansas Shakespeare Theatre actors and staff who attended our summer open houses and gave valuable input and to Zoe Allison and members of UCA's chapter of Alpha Psi Omega; Paul Dickinson (UCA Music Department), Karen Griebing (Hendrix College Music Department), Mike Pagan, and Cory Winters for your amazing, inspiring original compositions; Holly Laws, UCA Art Department, and Adrienne Thompson, UCA Schedler Honors College student and art major, for your beautiful puppet designs; to our ensemble of talented and dedicated musicians; and to the amazing cast of The Halloween Tree who have endured a steep learning curve, long-distance drives, and a theatre form where "every day is tech day." And, finally, special thanks to Ray Bradbury, his family, and Don Congdon Associates for The Halloween Tree.

## SUPPORT

The *Halloween Tree* is supported by grants from the UCA Foundation, the Mid-America Arts Alliance, and the Arkansas Arts Council.

Additional support comes from The University of Central Arkansas College of Fine Arts and Communication and the Schedler Honors College.





Photo by Courtney Strydom

## Israel Getzov, *Music Director*

American conductor Israel Getzov begins his twelfth season as Music Director of the Conway Symphony Orchestra. He also serves as Music Director of the Little Rock Wind Symphony, and previously held the positions of Associate Conductor of the Arkansas Symphony and Principal Conductor of the Tianjin Philharmonic, the resident orchestra of the Tianjin Grand Theater.

Mr. Getzov has conducted orchestras throughout the United States and abroad, including Abilene Philharmonic, Shanghai Philharmonic, Asheville Symphony, Cleveland Pops, Tianjin Symphony, Zhejiang Symphony Orchestra, and the Encuentro Jovenes Musicos Festival in La Paz, Bolivia. He was selected by Leonard Slatkin to conduct the National Symphony Orchestra at the Kennedy Center in Washington, D.C. and was chosen by David Zinman for the American Academy of Conducting at the Aspen Music Festival.

Mr. Getzov started the violin at age 3, and later studied viola, piano and percussion. He has performed as an orchestral violinist with many renowned conductors including Barenboim, Boulez, Solti, Mehta, Jansons, and Rostropovich. He was a founding member of the Rockefeller String Quartet, a professional quartet with whom he gave over 200 concerts.

An in-demand educator of ensemble techniques, Mr. Getzov holds a tenured professorship at the University of Central Arkansas.

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## Adam Frank, *Producing Artistic Director/Director*

An Associate Professor in the Schedler Honors College, Adam Frank is a 30-year SAG-AFTRA member. Film and television credits include principal roles in REVENGE OF THE NERDS, ABC'S YOUNG RIDERS, and the Dennis Hopper series FLATLAND. A five-year company member of Arkansas Shakespeare Theatre, favorite roles include Aegeon in COMEDY OF ERRORS, Montague in ROMEO AND JULIET, Stanley in RICHARD III, Oberon/Quince/Peaseblossom in A MIDSUMMER NIGHT'S DREAM, and Mark Twain in BIG RIVER. Adam has also performed with New York's Mabou Mines, the Hong Kong Fringe Club, and in 2014, in AS YOU LIKE IT and MUCH ADO ABOUT NOTHING with Will Geer Theatricum Botanicum in Los Angeles. Voice credits include narration for Grace H. Flandrau Planetarium and dubbing more than a hundred kung fu movies, TV shows, and anime series in Hong Kong in the 1980s. Directing: Through the Schedler Honors College, mask and puppetry versions of Macbeth, King Lear, A Midsummer Night's Dream, and Romeo and Juliet; for Ozark Living Newspaper/Schedler Honors College, "A Call to Arms" and "The Girl Who Flew." Adam is founder and Artistic Director of Ozark Living Newspaper, a Conway-based theatre company dedicated to promoting social justice through the arts.

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## Ray Bradbury, *Author*

Ray Bradbury was born August 22, 1920, in Waukegan, Illinois. The author of more than 500 literary works, Bradbury is best known for his novels *Fahrenheit 451* and *Dandelion Wine* and for *The Martian Chronicles*. One of the most influential American science fiction and fantasy writers of the 20th century, his work spawned numerous film adaptations and television shows, and Bradbury himself wrote for film and television, including the screenplay for *Moby Dick* (1953). Bradbury died at the age of 91 in 2012.

# THE COMPOSERS



The music of **Paul Dickinson** is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Dickinson began his musical studies on piano at age eleven, and composition at age twelve. His teachers include Tomas Svoboda, Joseph Schwantner, Warren Benson, Samuel Adler, Alan Stout and Gerhard Staebler. He received degrees from the Eastman School of Music and Northwestern University. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia, and has been recorded on Capstone Records. Dickinson is an Associate Professor of Music Theory and Composition at the University of Central Arkansas.

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**Karen Griebling** is Professor of Music at Hendrix College. She conducts the Hendrix College Chamber Orchestra, a group she founded in 1990, and teaches composition, orchestration, counterpoint, music theory, and world music. Griebling is also a violist with the Arkansas Symphony Orchestra and with the Cross Town Trio, an internationally recognized ensemble composed of viola, saxophone and piano that has performed throughout Asia, North America, and Europe.

Griebling holds a Doctor of Musical Arts degree in composition from the University of Texas at Austin, a Masters of Music from the University of Houston, and Bachelors of Music degree from the Eastman School of Music. Her compositions have been commissioned and performed widely throughout North America, Europe and Asia to warm receptions and include operas, chamber music, ballet, choral and symphonic works. Griebling's work as soloist and conductor may be heard on Centaur CD "Hovhanness for Horn, Voice and Strings", and as a composer on the Vienna Modern Masters CD devoted entirely to Griebling's music entitled "Wildfire!". She and her colleagues in the Cross Town Trio released a CD on Centaur December, 2010, celebrating their 10th anniversary. *Apparitions II* on the Emeritus label with Saxophonist Andy Wen and pianist John Krebs, includes Griebling's saxophone concerto *'moduli mundi'* which was commissioned by Karen Fannin for Wen and the Little Rock Wind Symphony. New CDs "Fractal Heart" featuring her 2015 song cycles, and "Selections from *'Richard III: A Crown of Roses, A Crown of Thorns'*" her third opera (completed in 2014) are due out on the Centaur label later this year. Her music is published by Jeanne and Musicallygraphics. Griebling is a BMI registered composer.

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**Michael Pagán**, who earned his doctorate in composition from Northwestern University, is Associate Professor and Interim Chair of the Music Department at Ottawa University in Ottawa, Kansas. There he teaches piano, theory, composition and arranging; he also directs Bravo!, the Ottawa University Jazz Singers. Dr. Pagán is in demand as a jazz pianist and has performed with a number of major, internationally known jazz artists over a career spanning nearly forty years. His written works, mostly in the jazz idiom, number over 150, and his music may be heard on the ARC, Dutch Music Partners, Cadence, Capri, and Tapestry record labels.

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**Cory Winters** began his musical studies as a violin student with the public school orchestra program in his hometown of Fort Smith, Arkansas. He went on to attend the University of Central Arkansas, where he studied violin, viola, and composition. His composition teacher at UCA was Dr. Paul Dickinson. After graduating with a BM in 2010, Mr. Winters continued his education at Belmont University. He studied composition with Dr. William Pursell and Dr. Mark Volker, earning an MM in 2012. Cory's musical influences include Irish and American folk music, shape-note singing, blues, country, and a variety of art music. He currently resides in his hometown where he teaches violin, viola, and composition lessons at the Community School of the Arts. In addition to his musical interests, Mr. Winters is an avid reader and enjoys studying history, musicology, and astronomy.

# El Zócalo Immigrant Resource Center

## El Zócalo Centro de Recursos para los Inmigrantes

El Zócalo promotes a dignified life for immigrants in Arkansas by connecting families to services and fostering community-wide understanding through education

El Zócalo promueve la vida digna para los inmigrantes en Arkansas conectando a familias con servicios y promover entendamiento en todo la comunidad por educación

### Food & Health

Food Pantry

*Despensa de alimentos*

Health Education Workshops

*Talleres educativos sobre salud*

Connections to Health Services

*Ayuda para conectar a servicios de salud*



### Education

Classes and workshops teaching English life skills, and information for life in the U.S.

*Clases y talleres para aprender inglés y habilidades e información para la vida en los EE.UU*



### Client Services

We offer personal assistance to families, helping them connect to the health, social and educational services they need

Les ayudamos a familias a obtener los servicios que necesitarían como los de salud, sociales y educativos.



El Zócalo Immigrant Resource Center  
(501) 301 - 4652 (HOLA) bilingual  
PO Box 250953 Little Rock, AR 72225

Physical address - by appt: 5500 Geyer Springs Rd. Little Rock, 72209  
[www.zocalocenter.com](http://www.zocalocenter.com) <https://www.facebook.com/EIZocaloCenter/>