McCOY THEATRE
RHODES COLLEGE

presents

The Mound Builders
by Lanford Wilson

The Miss Firecracker Contest
by Beth Henley

On The Razzle
by Tom Stoppard

SEASON 7 IN REPERTORY

McCOY THEATRE STAFF

ARTISTIC DIRECTOR - TONY LEE GARNER

TECHNICAL DIRECTOR/PRODUCTION MANAGER — LAURA CANON

Production Stage Manager — Marty Story

Stage Managers — David Brandon
Eva Guggenheim
Christl Peacock

Assistant Stage Managers — John Hackett
Valerie Weeks

Crews — Marty Story, Greg Krosnes, Joe Tamborello, Stacy DeZutter, Leigh Ann Evans, Margaret Chandler, Ajay Jones, Bryan Ford, Ann Hollingsworth, LeAnne Gaddis, Berkeley Bush, Sarah Jones, Kim McAfee, Kathleen Atkinson, Gayle McFarland, Catherine Summ, Alice Hendricks, Ann Goodson, Robert Watkins, Charles B. Smith, Reid Harlin, Chris Couch, Scott Swoger, Andrew Schaffner, Sturla Olsen, Will Davis, Todd Emily, Chris Mangum, David Jones, Jeff Halpape, Norm Pauley, Alan Ostner

Technical Assistants — Marty Story, Greg Krosnes, Joe Tamborello

COSTUME PROGRAM DIRECTOR — BETTY RUFFIN

Costume Assistants — Anne Payne, Chris Davis

Crews — Jean Amy, Debbie Beck, Emily Flowers, Relda Hale, Sarah Taylor, Anne Payne, Chris Davis

BOX OFFICE PROGRAM DIRECTOR — DEBORAH HARRISON

Director, Student Public Relations Program — Erica Yoder
Marketing and Advertising Manager — Cynthia McPheeters
Promotions Manager — Leigh Ann Evans
McCoy Publishing Manager — Pamela McIntosh
House Manager — Juli Scobey
Usher Coordinator — Chris Davis
Box Office Assistants — Berkeley Bush, Leigh Ann Evans, Paul Owens

ACTING PROGRAM DIRECTOR — JULIA EWING

McCOY THEATRE
RHODES COLLEGE

presents

The Mound Builders

by Lanford Wilson

Directed by Bennett Wood

Assistants to the Director
Gail Black
Christina Wellford

Production Set Design
Stephen Pair
Set and Performance Space Design
Kathy Haaga

Costumes Coordinator
Julie Edrington

Technical Direction and Light Design
Laura Canon

Sound Design
Jerry Jensen

Stage Manager ..... Eva Guggenheim

Properties and Furniture ..... Paige Walker Southard

Set and Lighting Crew ..... Marty Story, Greg Krosnes, Joe Tamborello, Stacy DeZutter, Leigh Ann Evans, Margaret Chandler, Ajay Jones, Bryan Ford, Ann Hollingsworth, LeAnne Gaddis, Berkeley Bush, Sarah Jones, Kim McAfee, Kathleen Atkinson, Gayle McFarland, Catherine Summ, Alice Hendricks, Ann Goodson, Charles B. Smith, Robert Watkins, Reid Harlin, Chris Couch, Scott Swoger, Andrew Schaffner, Sturla Olsen, Will Davis, Todd Emily, Chris Mangum, David Jones, Jeff Halpape, Norm Pauley, Alan Ostner

Sound ..... Kimberly Groat

Slide Photography ..... Stephen Pair, Dorothy Simon

Projectionist ..... Ann Hollingsworth

Program Photography ..... David Jones

Produced by special arrangement with Dramatists Play Service, Inc.

CAST

(in order of appearance)

D. K. (Delia) Eriksen ..... DEBORAH HARRISON
Professor August Howe ..... JERRY CHIPMAN
Cynthia Howe ..... JUDE KNIGHT
Chad Jasker ..... TONY ISBELL
Dr. Dan Loggins ..... KYLE LEGG
Dr. Jean Loggins ..... LILLA MAGEE

The play takes place in February in Urbana and the previous summer in Blue Shoals, Illinois —located in the extreme south of that state, in the five-state area of Kentucky, Missouri, Indiana, Arkansas, and Illinois—at the confluence of the Wabash, Cumberland, Ohio, and Mississippi Rivers.

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

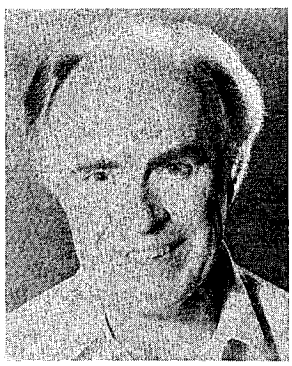
ACKNOWLEDGMENTS:

Special thanks to Dr. Gerald Smith and the Staff of the Chucalissa Indian Museum.

Thanks also to Village Creek State Park, Wynne, Arkansas.

The Director is grateful beyond words to his dear friends, Gail Black, Jerry Chipman, and Christina Wellford, who kept this show going and growing when he was flattened by a bad back.

ABOUT THE DIRECTOR:



BENNETT WOOD has given Memphis theatre audiences countless memorable performances as an actor and nearly as many superb productions as a director. He directed THE TEMPEST at the McCoy and put together a splendid evening of entertainment last year with SONDHEIM & SONDHEIM. We look forward to another such event this spring. He has appeared on our stage as the Duke of Plaza-Toro in THE GONDOLIERS and as the heartless Ralph Nickleby in NICHOLAS NICKLEBY, in which he also acted as an Associate Director. Last season, he portrayed Julius Caesar in Shaw's CAESAR AND CLEOPATRA at Theatre Memphis and the drama critic Birdboot in THE REAL INSPECTOR HOUND at the Little Theatre. Previous roles include Dysart in EQUUS, Elyot in PRIVATE LIVES, Dr. Austin Sloper in THE HEIRESS and Niles Harris in ANGELS FALL. Directorial credits include productions of THE PHILADELPHIA STORY, OH COWARD, QUARTERMAINE'S TERMS, 13 RUE de L'AMOUR, AS YOU LIKE IT, IN FASHION and DIAL M FOR MURDER. We hope that Bennett will continue to share his estimable talents with us here at the McCoy.

THE MOUND BUILDERS

ADENA AND HOPEWELL CULTURES

In eastern and midwestern North America, because of the bountiful plant and animal life, advanced cultures with sizable populations were able to arise without large-scale agriculture. These were the Mound Builders, or the Adena and Hopewell cultures, centered in the Ohio Valley. The Adena lasted from about 1000 B.C. to A.D. 200; the Hopewell, from about 300 B.C. to A.D. 700.

THE TEMPLE MOUND BUILDERS (MISSISSIPPIAN CULTURE) A.D. 800-1500

They were the master farmers. They settled near the rich alluvial soil of riverbeds in the Southeast to grow corn, the staff of New World life, as well as beans, squash, pumpkins, and tobacco. They had an elaborate trade network among themselves and with other Indians, and crafted beautifully refined objects. They had a complex social structure and a rigid caste system. They were obsessed with death. They built mounds, not only burial mounds like the Adenas and Hopewells before them, but also huge temple mounds. These were the people of the so-called Mississippian or Temple Mound Builder culture.

Although the Mississippian mounds were rectangular and steep-sided like the temple pyramids of Mesoamerica, they were not stone-faced and the stairways were made of logs; nor were the temples themselves made of stone but, rather, of pole and thatch. Smaller structures on mound terraces housed priests and nobles: the higher the dwelling, the higher the rank. Merchants, craftsmen, hunters, farmers and laborers lived in surrounding huts, at times meeting in the central plazas to conduct their business.

The Mississippians used a variety of materials from different regions--among them clay, shell, marble, chert, mica and copper--to make tools, jewelry and ceremonial objects. Many objects, especially from after 1200, reveal a preoccupation with death. Representations of human sacrifice appear on sculptures, pottery, masks, copper sheets and gorgets; and certain symbols having to do with death--such as stylized skulls, bones or weeping eyes--turn up again and again at Temple Mound sites.

By the early 17th century, the great Mississippian centers had been abandoned. Overpopulation perhaps played a part, or crop loss due to climatic conditions, or political strife. By the time European explorers reached the sites, evidence of the Temple Mound Builders' existence was already underground, only to be found centuries later by archaeologists.

THE McCOY THEATRE
PRODUCTION PROGRAM

The McCoy Theatre is the producing arm of the Theatre and Media Arts Department of Rhodes College. As such, it is committed to the education of the Rhodes College students. That is why over 70% of our casts come from the student body. That is why we are presenting our seventh season in a repertory format. The only way to learn an art is to do it. And we offer opportunities to "do it" to students who are extremely talented but who are majors in other departments; to students who are majors in other departments but whose interests are primarily in theatre; and to students who wish to make theatre their profession. To accomplish our goals we bring in talented community actors and directors, as well as our own faculty members, to work with our students, and we bring in professionals from outside our community to provide us with a perspective of what goes on in the theatrical profession elsewhere.

Why we are presenting Season 7 in a repertory format. The primary reason may be found in our goal of educating different kinds of students in the art of theatre. The traditional manner of presenting theatre was, prior to the early twentieth century, by a repertory company. In this format, it is possible to play very different kinds of roles on two successive evenings; it is possible to rehearse a play while it is running, making performance a part of a process, not an end product; it is easier not to "identify" an actor with a particular type of role, thus contributing to the overall development of a craft instead of the creation of a "star" who can play but a small range of roles.

Our education program began developing the "company" concept of "repertory company" several years ago when we formed the "McCoy Company". This name was given to a group of students who were enrolled in a two-year academic program called "Languages of the Stage." These students were from several disciplines and had interests in theatre that ranged from performance to writing to arts management and stage management. They worked together as a production company and studied theatre as a combination of many different languages.

We are proud of our innovations, we are proud of our students and we are proud of the kind of audience that comes to the McCoy Theatre. The work of this theatre and the success of the students is made possible in great part by the contributions of attention and money made by our subscribers and audiences. We create theatre to share. We learn our art by creating it anew for each audience. We think our audiences have learned to appreciate watching art being created.