



THE McCOY COMPANY STAGE PRODUCTION

BY DON DELILLO

PROJECT ADVISORS

FRANK BRADLEY, COOKIE EWING
TONY LEE GARNER, STEVE JONES

DIRECTORS

KRISTINA KLOSS, ERIC UNDERDAHL

STAGE MANAGER

DINA FACKLIS

TECHNICAL DIRECTOR

MARTIN RUSSELL

SET DESIGN

CATHERINE ECKMAN, AMY MATHENY

LIGHTING DESIGN

SETH HERZOG, JASON POTTER

COSTUME DESIGN

VICKIE HARDY, ANNE SCHILLING

SOUND DESIGN

SHANE BEESON, VICKIE HARDY

PUBLICITY

CATHERINE ECKMAN, AMY MATHENY

POSTER DESIGN

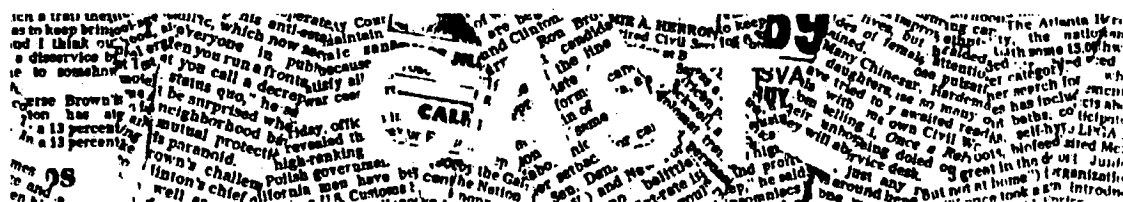
LOUISE CASINI

PROPS

VICKIE HARDY, ANNE SCHILLING

SCRIPT MANAGER

KRISTI BOLTON



JACK
SHANE BEESON

BABETTE (BABA)
ANNE SCHILLING

DENISE
VICKIE HARDY

STEFFIE
KRISTI BOLTON

HEINRICH
ERIC UNDERDAHL

...

MURRAY
SETH HERZOG

JEHOVAH'S WITNESS, DOCTOR
JASON POTTER

SIMUVAC / SIMULATION WOMAN
LOUISE CASINI

MEDIA PERSON
KRISTINA KLOSS

OREST
MARTIN RUSSELL

SETTING, White Noise takes place in present day America in the fictional city of Blacksmith.

THE McCOY COMPANY

Shane Beeson - a senior James Joyce / Shakespeare / Romantic Poetry / Theatre major from Dallas, Texas, Shane has over the past 3 1/2 years played an outlaw, a deputy, a prince, a lover, two actors, a drunken butler, and several racists. Now, with White Noise, he makes his graceful exit. He would like to thank his parents for their love and support, and for pushing him on stage when he was 6. He would like to thank Misty, in addition to all of his really cool friends (Carl, Kyle, Myles, and especially MacGyvr) who made fun of him every time he had to go to rehearsal. He would like to thank God, also throwing in a prayer that he gets into law school so he doesn't end up hanging around the McCoy next year keeping Margo and Anne from doing their jobs in the box office. Later.

Kristi Bolton - Wow—4 years for this? Was it worth it?

Louise Casini - After a year of costuming

I just want to rip off all my clothes and run naked through the fog only to be greeted by Clark Gable holding a Vodka Collins and a table saw. Much love to my favorite feline, D. Bird, and Nessie. Meow.

Catherine Eckman - Senior . . . Thank God.

Dina Facklis - I really hate to write about myself; so if you want to know anything, see me after the show (I am the curly-haired Gemini who is sitting in the light box).

Vickie Hardy - Hi, my name is Vickie and for a good time call 3838—(that's the box office—what were you thinking?)

Seth Herzog - "An Elvis by any other name would sit and eat just as many tatertots," Seth said, when asked about his philosophy of life, in a recent interview with the Weekly World News. Seth has been the "diamond in the rough" in the B movie circuit for the last seven years. He's won critical acclaim for his work in the "Ground

Hog" trilogy, including an award for Best Performance of a Rodent in a Dramatic Comedy by the "Circular Desk Critics" at the Red Lodge Film Festival in Montana. He is also known as "the darling" of the Byron Allen Show. However, Seth has recently dealt with some bad news, having not been offered the part to play Barney Rubble in the new animated feature "Fred's Phallic Fantasy." This has prompted Seth to return to his roots to study his craft. He's now working at the dinner theatre where he started—Cooter's Vittle and Gristle in Homer, Texas. Seth leaves us here at the McCoy with some advice for young actors, "Give 'em what they want, but always leave 'em wanting more."

Kristina Kloss - "There is no conclusive evidence of life after death. But there is no evidence of any sort against it. Soon enough you will know." So why fret about it? R. A.

Heinlein . . . for c. ash.

Amy Matheny -
"Burned Out" Senior
. . . "The more you
look at the exact same
thing, the more the
meaning goes away,
and the better and
emptier you feel."
Andy Warhol.

Jason Potter - I can't
be in the program right
now . . . but if you
leave your name,
number, and a brief
message, I'll get back
to you as soon as I can.

Thanks. (Beep)

Martin Russell -
Half my life in theatre,
half in a research
laboratory, and a third
half somewhere else.
Every element of
everyone's life has its
unique characteristics,
"but the difference is
less marked than you
think." On stage we
play live; in the lab we
play with lives. In
Company we dissect
language forms; in re-
search we dissect

neighborhood critters.
How do your differ-
ences add up?

Anne Schilling -
Junior. 5'3". Brown
hair. Brown eyes.
Short legs. This is ba-
nanas. Good show
everyone.

Eric Underdahl - I
mean, let's face it,
some people have a
way with words, and
others . . . oooh . . . not
have way, I guess. So
here's to Gestus - Jah
Love.

REVIEWS OF DELILLO'S NOVEL, WHITE NOISE

Los Angeles Herald Examiner

"White Noise is an aesthetic and cultural event, a private pleasure and a public celebration of a fine talent . . . with acid and a savage indignation that goes back to the Swiftian roots of modern satire. Delillo has produced a nuance-perfect novel about some of the most dangerous and devastating public works and private fears in American life . . . national satire as bitter and as darkly valuable as anything we know."

The New Republic

"White Noise is a stunning performance from one of our finest and most intelligent novelists. Delillo's reach is broad and deep, combining acute observation of the textures of American life and analytic rigor."

Atlanta Journal- Constitution

"In its elegant, funny, deadly serious way, this novel seems deliberately to have shaped its highly original voice as a response—a lucid, stubborn response—to the mindless and heartless babbling of a civilization gone awry. For future generations it will stand as an accurate and devastating portrait of how we lived,"

THE McCOY COMPANY WOULD LIKE TO THANK:

Tony Frank, Cookie, Steve, Margo, Lyell Petersen (program design), Kim Patten (sound operator),

Melissa "Mo" Martin (light operator), all the students who did their hours, all those who collected paper and la-

bels, Muzak, all the Wilders that are in the world but not in our play, and the Academy.