



**HOW I
LEARNED
TO DRIVE**

by
paula vogel

directed by
wes meador


Rhodes College
811

the arts
THEATRE • DANCE • OPERA


McCoy THEATRE
RHODES COLLEGE

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MCCOY THEATRE
RHODES COLLEGE

PRESENTS

How I Learned to Drive

By Paula Vogel

Directed by Wes Meador ('00)

Cast

Li'l Bit..... Shannon King
Peck..... Greg Krosnes
Male Greek Chorus..... Andrew Whaley
Female Greek Chorus..... Katie Preston
Teenage Greek Chorus.....Mallory Primm

How I Learned to Drive

is presented under special arrangement with
Dramatists Play Service, Inc.

Crew

Technical Director	Laura Canon
Stage Manager	Lindsay Johnson
Assistant Stage Manager.....	Jane Metters
Lighting Designer	Stephen Rintoul
Costume Designers	Teresa Bell, Celia Mason
Costume Shop Supervisor	Miriam Patterson-Smith
Sound Designer.....	Eric Sefton
Set and Lighting Crew	Katie Bryant, Alicia Buxton Stephanie Cassel, Kip Geddes, Madison Hannahs, Dylan Hunter Jane Kilgore, Shannon King, Liz Mansfield, Jane Metters, Sasha Petro, Chris Truckner, Werner Viser
Costume Crew	Shannon King, Celia Mason Ed Porter, Jim Short
Poster Design	Andi Crawford

The Artists

Teresa Bell (costume designer) graduated from Rhodes in May 2007 with a B.S. in neuroscience. Currently she works in a bone marrow and stem cell transplantation lab at St. Jude. In her free time she takes dance classes and shops for tacky old clothing and jewelry at thrift stores.

Lindsay Johnson (Stage Manager) is a senior theatre major and math minor from Nashville, Tennessee, who has worked onstage, backstage, and even under the stage at the McCoy. She has appeared in productions of *La caja misteriosa*, *The Tempest*, and *Ubu Roi* and has stage managed productions of *Tongue of a Bird*, *Dancing at Lughnasa*, and *Real Rhodes*. She was also an assistant stage manager for the Rhodes/University of Memphis production of *Metamorphoses* and last year she moved furniture in an Aberdeen University production of *The Vortex*. Lindsay enjoys knitting and cartwheeling, is a member of GNOMES, SRO, and Team Awesome.

Shannon King (Li'l Bit) is a junior theatre and psychology major from Memphis, and was last seen at the McCoy as Emily in a staged reading of *Third*. Prior to that, she appeared as Trinculo in *The Tempest* and Chris in *Dancing at Lughnasa*. Her other McCoy activities include being the assistant stage manager for *Waiting for Godot* and working on costumes since her freshman year. Shannon is on the executive board for the Women's Center and is a member of GNOMES. She enjoys being sneaky, making people smile, and navigating long road trips in the company of her friends.

Greg Krosnes (Uncle Peck) has been involved in theatre for about twenty-five years and has performed or directed in most of the Memphis-area theaters. He's been honored to teach at Rhodes and Germantown High School – both of his alma maters – and is proud to return to the McCoy Theatre, the source of many fantastic friendships and memories, to perform. Having gained a BA in theatre and media arts from Rhodes and an MFA in drama from the University of California, Irvine, Greg has gone on to work with many wonderful and talented people ... most of them here in Memphis! Greg wishes to thank Wes, one of his favorite actors (and now directors), for giving him the chance to play Peck, and the rest of the cast and crew for a great learning experience, and a great time! But most of all, Greg wishes to thank his wife Lindsay for her patience, her strength, and her love.

Celia Mason (Costume Designer) has been involved in costuming McCoy productions of *On the Verge*, *The World Goes Round*, *La caja misteriosa*, *The Tempest*, *Tongue of a Bird*, *Ubu Roi*, *Waiting for Godot*, *Dancing at Lughnasa*, *Agnes of God*, and *The Rocky Horror Show*. When she has free time, Celia enjoys quilting, watercoloring, photography, and creating collage.

Wes Meador (Director) graduated from Rhodes with degrees in theatre and English literature. Some of his favorite McCoy roles as a student include those in *J.B.*, *The Actor's Nightmare*, *Assassins*, and *Blood Brothers*, for which he won an Ostrander Award for best actor in a musical. More recently, Wes directed *Tongue of a Bird* in Season 25 at the McCoy and *Santaland Diaries* at Circuit Playhouse last season. Wes is a Senior Media Strategist with Chandler Ehrlich Advertising, a job he credits landing in the business world to his theatre education.

Jane Metters (Assistant Stage Manager) is a junior history major from Plano, Texas who began working at the McCoy in early 2006. Since then, Jane has been on the set crew and worked behind the scenes on most of the productions here, but this is her first time to serve in a stage management capacity. Jane enjoys gel-filing, archaeology, and hot chocolate and is a member of AOII, Pub Board, and GNOMES.

Katie Preston (Female Greek Chorus) is a senior anthropology/sociology major from Bristol, New Hampshire who was last seen at the McCoy as Columbia in *The Rocky Horror Show*. Previously, she appeared as Madeline True in a Peacock

Players production of *The Wild Party*. Katie's interests include skiing and the New England Patriots (and certainly their perfect 16-0 season!). Katie is a Tri Delta, a member of Lipstick on Your Collar, and she volunteers at St. Jude. She would like to thank her patient and supportive roommates and always to mere de mama and pa dukes. Always for J.P.N.

Mallory Primm (Teenage Greek Chorus) is a sophomore international studies & theatre major from Chicago, Illinois. At the McCoy, she has portrayed Cheryl in a student-directed scene from *Still Life*. Mallory is currently directing the upcoming student cabaret. She is a Fine Arts Scholar and a graduate of the Chicago Academy for the Arts.

Stephen Rintoul (Lighting Designer) has not yet decided whether he can commit to designing the lighting for *How I Learned to Drive*. He is a junior psychology major from Carrboro, North Carolina. Previously at the McCoy Theatre, he has helped with the lighting for *Agnes of God*, *Waiting for Godot*, and *La caja misteriosa*. In addition to lighting, he is interested in photography, reading, and technology, and he can solve a Rubik's cube in 57 seconds.

Eric Sefton (Sound Designer) has been involved in live sound as well as theatrical sound design for the last 15 years. He is a 2002 graduate of Rhodes College with a BA in biology. When not working on sound design in the theatre community he can be found at Le Bonheur Children's Hospital working with – you guessed it – audio and video. Favorite productions include: *Oleanna*, *The Rocky Horror Show*, and *Not About Nightingales* (Ostrander for Best Sound Design) at Rhodes; *Woman in Black* (Germantown Community Theatre, Ostrander nominee); *Romeo and Juliet* (GCT, Ostrander for Best Sound Design); and *The Dead Girl* (Chatterbox Audio Theater). He would like to thank his wife Lauren, his parents, and Kyle Hatley.

Andrew Whaley (Male Greek Chorus) is a senior religious studies and theatre major from Knoxville, Tennessee, who was last seen at the McCoy as Eddie in *The Rocky Horror Show*. His previous McCoy roles include Bato in *La caja misteriosa* and Alonso in *The Tempest*. Andrew was also in the Rhodes/University of Memphis production of *Metamorphoses*. He is a member of Woolsocks and the Evergreen Presbyterian Church Choir as well as being a CODA scholar and a recipient of the Hyde Award in Religious Studies. Andrew would like to thank Rebecca for supporting him in theatre and tolerating his neglect to thank her in previous bios.

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to Drive*

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The Noreen Cathey Mallory Theatrical Fund – We are grateful to the Neely Mallory family for this endowment gift which will underwrite one production a year.

The McCoy Theatre infrared hearing system is the gift of the Menke Foundation in honor of Edwin Howard.

The McCoy Theatre is the producing component of the academic program of the Department of Theatre. In order to continue producing plays, our production costs must be met through gifts and subscriptions, as well as single ticket sales. Through your financial support and your intellectual curiosity, you are literally giving life to this important developmental stage of an incredibly valuable art form. We extend our deepest thanks to our supporters and hope that others will consider becoming a Benefactor or Patron of the McCoy Theatre.



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