



RHODES COLLEGE  
MCCOY THEATRE  
PRESENTS

# *finale.*

*the best of the ten  
McCoy Theatre  
Benefit Concerts*

*September 18-28, 1997*

DEvised AND STAGED BY *Bennett Wood*  
MUSICAL DIRECTION BY *Tony Lee Garner*  
TECHNICAL DIRECTION BY *Laura Canon*  
MUSICAL ARRANGEMENTS BY *David Ramsey and Tony Lee Garner*  
CHOREOGRAPHY BY *Barry Fuller*  
SCENERY AND COSTUMES DESIGNED BY *David Jilg*  
LIGHTING BY *Laura Canon*  
STAGE MANAGEMENT BY *Bryan Ford*

FEATURED PERFORMERS:

*Barry Fuller*  
*Tony Lee Garner*  
*Jude Knight*  
*Carla McDonald*  
*Ann Sharp*

TRIO:

*David Ramsey, PIANO*  
*Matt LaFavor, BASS*  
*Kemper Durand, PERCUSSION*

# MUSICAL NUMBERS

## ACT 1

Overture .....	The Band
Yesterdays (Jerome Kern, Otto Harbach) .....	Carla
I've Heard That Song Before (Jule Styne, Sammy Cahn).....	Ann
Let Me Sing and I'm Happy (Irving Berlin) .....	Barry
I Got Rhythm (George and Ira Gershwin) .....	Jude
Strike Up the Band (George and Ira Gershwin) .....	Tony
Alexander's Ragtime Band (Irving Berlin) .....	The Company
Almost Like Being in Love (Frederick Loewe, Alan Jay Lerner) .....	Jude
Hooray for Love (Harold Arlen, Leo Robin) .....	Ann
Down with Love (Harold Arlen, E. Y. Harburg) .....	Barry
You Are Love (Jerome Kern, Oscar Hammerstein).....	Tony and Carla
A Room with a View (Noel Coward).....	Barry and Ann
Falling in Love with Love (Richard Rodgers, Lorenz Hart) .....	Carla
You're Just in Love (Irving Berlin) .....	Jude and Carla
Let's Call the Whole Thing Off (George and Ira Gershwin)...	Tony and Ann
It's De-Lovely (Cole Porter) .....	Barry and Jude
Being Alive (Stephen Sondheim) .....	Tony
Together (Jule Styne, Stephen Sondheim) .....	The Company
Johnny One Note (Richard Rodgers, Lorenz Hart) .....	Carla
Nina (Noel Coward) .....	Tony
Bewitched, Bothered and Bewildered (Richard Rodgers, Lorenz Hart) .....	Ann
I Never Do Anything Twice (Stephen Sondheim) .....	Barry
The Physician (Cole Porter).....	Jude
Most Gentlemen Don't Like Love (Cole Porter).....	Ann, Carla, Jude
Den of Iniquity (Richard Rodgers, Lorenz Hart) .....	Barry and Carla
Make Believe (Jerome Kern, Oscar Hammerstein).....	Jude and Tony
You Never Knew about Me .....	Barry and Ann
(Jerome Kern, P. G. Wodehouse)	
Over the Rainbow (Harold Arlen, E. Y. Harburg).....	Carla
Ding-Dong the Witch Is Dead (Harold Arlen, E. Y. Harburg)...	The Company
The Passenger's Always Right (Noel Coward).....	The Company
Mrs. Worthington (Noel Coward) .....	The Company

ACT 11

Don't Fence Me In (Cole Porter) . . . . . Tony and Barry

Ascot Gavotte (Frederick Loewe, Alan Jay Lerner) . . . . . The Company

I Remember It Well (Frederick Loewe, Alan Jay Lerner) . . . . . Barry and Ann

Can't Help Lovin' That Man . . . . . Jude, Ann and Carla  
(Jerome Kern, Oscar Hammerstein)

Time After Time (Jule Styne, Sammy Cahn) . . . . . Tony

But Not for Me (George and Ira Gershwin) . . . . . Carla

Every Time We Say Goodbye (Cole Porter) . . . . . Ann

A Sleepin' Bee (Harold Arlen, Truman Capote) . . . . . Jude

Marvelous Party (Noel Coward) . . . . . Barry

A Little Priest (Stephen Sondheim) . . . . . Ann and Tony

Let's Do It (Cole Porter, Noel Coward) . . . . . The Company

All the Things You Are (Jerome Kern, Oscar Hammerstein) . . . . . Carla

I Fall in Love Too Easily (Jule Styne, Sammy Cahn) . . . . . Barry

If Love Were All (Noel Coward) . . . . . Jude

Losing My Mind (Stephen Sondheim) . . . . . Ann

Blues in the Night (Harold Arlen, Johnny Mercer) . . . . . Tony

Our Love Is Here to Stay/Swonderful . . . . . The Company  
(George and Ira Gershwin)

Where Are the Songs We Sung/Play Orchestra Play . . . . . The Company  
(Noel Coward)

*There will be one 15-minute intermission*

Special Thanks to:  
Amro Music Store  
Mary Abbey Gourley, reception harpist

This production is underwritten in part by  
The Noreen Cathey Mallory Theatrical Fund.

## WHO'S WHO

The McCoy Theatre is deeply grateful to the artists who have contributed so generously of their time and talents to this concert.

**Laura Canon** (technical director), a theatre professor, has designed the lighting for most of the McCoy productions, was set designer for *Carnival*, *Wonderful Town*, and *Brecht on Brecht* and on stage was the unforgettable Salome in *The Robber Bridegroom*.

**Kemper Durand** (drums) has set the beat for several McCoy productions and nine previous Benefit Concerts. If you ever need a lawyer with a great sense of rhythm, Kemper is your man.

**Bryan Ford** (stage manager), a Rhodes graduate, has stage managed two previous Benefit Concerts and has appeared in the McCoy productions of *On the Razzle*, *Company*, *Miss Firecracker Contest*, *Cowardy Custard*, and *Nicholas Nickleby*.

**Barry Fuller** has appeared in seven past Benefit Concerts and has directed many of the McCoy's most memorable shows: *Candide* (twice), *Sweeney Todd*, *Nicholas Nickleby*, *The Robber Bridegroom*, *Chicago*, and most recently, *Ernest in Love*. He was the recipient of the 1997 Memphis Arts Council and Memphis Magazine Lifetime Achievement Award for Excellence in Theatre.

**Tony Lee Garner** is Chair of the departments of Theatre and Music, conductor of the Rhodes College Singers and Mastersingers Chorale, and Executive Director of the Tennessee Williams Theatre Festival. He has been the musical director for and has appeared in all our benefit concerts. He has been a director, a musical director and a performer in musicals and plays at the McCoy Theatre since 1982.

**David Jilg** (set and costume designer) is a Rhodes alumnus, theatre faculty member, and member of the Artistic Advisory Board for the Tennessee Williams Theatre Festival. David has received Memphis Theatre Awards for his designs for *The Marriage of Figaro*, *She Stoops to Conquer*, *Medea*, *Ernest in Love*, and *The Shadow Box*.

**Jude Knight** has performed in all but one of the Benefit Concerts. She is well-known as a leading lady in Theatre Memphis musicals: *My Fair Lady*, *Oh Coward!*, *Camelot*, *The Sound of Music*, *She Loves Me*, *The Mystery of Edwin Drood*, and *Follies*. At the McCoy, Jude appeared in *The Mound Builders*.

**Matt LaFevor** (bass), a senior international studies major, is from Nashville, TN, where he began playing bass. He has played in one other Benefit Concert and has been in the orchestra of several McCoy musicals.

**Carla McDonald** returns to the McCoy for her third Benefit Concert and was seen in the McCoy's production of *Company*. Other credits include Theatre Memphis' *The Mystery of Edwin Drood*, *Into the Woods*, and *The Sound of Music*. Carla has also appeared in several Opera Memphis productions.

**David Ramsey** is appearing as pianist for the second consecutive year in the McCoy Benefit series. He is an Associate Professor of Music at Rhodes, where he is organist-in-residence and associate conductor and accompanist of The Rhodes Singers. David is also director of music and organist at St. John's Methodist Church and for twenty-two years was organist for the Memphis Chicks baseball team.

**Ann Sharp** is also a Rhodes graduate and has performed in all Benefit Concerts at the McCoy as well as in *Sweeney Todd*, *Anyone Can Whistle*, *On the Razzle*, *Candide* and *Company*, and is a member of the Rhodes Mastersingers. She has been seen frequently at Theatre Memphis in productions of *Into the Woods*, *Follies*, *Matchmaker*, *She Loves Me*, *A Little Night Music*, and *The King and I*.

**Bennett Wood** has been associated with all of the previous McCoy Benefit Concerts. He has also directed (for the McCoy) *The Marriage of Figaro*, *The Mound Builders*, *The Tempest*, and *She Stoops to Conquer*. He has appeared on our stage in *The School for Scandal*, *The Robber Bridegroom*, *Nicholas Nickleby* and *The Gondoliers*. Bennett directed *The Night of the Iguana* at the first Tennessee Williams Theatre Festival and was Big Daddy in *Cat On a Hot Tin Roof* in this summer's second annual festival.

## THE SONGS WE'VE SUNG

The ten McCoy Benefit Concerts have been multi-purposed. First, they were intended to raise money for the McCoy Theatre's production fund. Second, they were to give a group of talented performers the chance to work with material of unusual and challenging quality. Third, we hoped the Benefits would re-acquaint our audiences with or introduce them to some of the most beautiful songs ever written.

These songs are a vital part of our national artistic heritage. Created mostly in the period from 1910 to 1960, at a time when musical theatre songs were at the same time popular songs, they have now been properly accepted as belonging to a legitimate art form. The best of these songs combine words and music in ways that transform human experience into a shape that reflects us, touches us, moves us, amuses us—and by any definition, that is art.

It is an art form that sadly seems to be slipping away from us, with fewer and fewer great songs being produced; and almost none of those that are created now ever come close to becoming "popular" in the broadest sense. But let's not carp. Let's treasure the gorgeous repertory of songs we have, let's celebrate them whenever we can, and rejoice in the opportunity to hear some of these wonderful works one more time.

—Bennett Wood

### THE TEN:

- 1986-87 . . . . . Sondheim & Sondheim
- 1987-88 . . . . . I Didn't Know Harold Arlen  
Wrote That
- 1988-89 . . . . . Gershwin & Gershwin
- 1989-90 . . . . . Lerner & Love  
(Alan Jay Lerner)
- 1990-91 . . . . . Make Someone Happy  
(Jule Styne)
- 1991-92 . . . . . Oh Coward!
- 1992-93 . . . . . A Cole Porter Show
- 1993-94 . . . . . Can't Help Singing:  
The Music of Jerome Kern
- 1994-95 . . . . . Rodgers & Hart
- 1995-96 . . . . . The Songs of Irving Berlin

## IN PRAISE OF TALENT

from Tony Lee Garner  
Chair, Departments of Music and Theatre

Not one of us suspected, when we began, that there would be ten of these Benefit Concerts. Not one of us, after we started, dreamed that they would come to an end. The first of these fund raising concerts was in 1986. I asked Bennett Wood to consider making them an annual event because I do not know anyone with a more accurate sense of proportion, who is in possession of such an incomparable sensibility for the theatrical, or who has a keener knowledge of the American Musical Theatre. He was and is a treasure, and I wanted him working at the McCoy. Over these ten years, these concerts have provided audiences with a pristine distillation of the history of American musical song. I am convinced that this music belongs in the same category with the songs of Schubert, Schumann, and other informed writers of "serious" songs. So, thank you, Bennett, for ferreting out the best of that music, for giving the performers the chance to learn the songs, and for presenting the performers and the songs in the best possible light to audiences over the last ten years.

Almost without exception over these ten years the performing artists and the designers have donated their time and talents in order for us to keep production costs at a minimum. The talents and energies of the people listed below have brought joy to audiences, made possible a better production program for the countless students and enhanced the physical and technical areas of the McCoy Theatre. The funds raised (in excess of \$60,000) have made more money possible for productions in the McCoy, money for better sets and costumes. They have also purchased lighting and sound equipment. Funds from these concerts have made possible one of the most exciting theatrical endeavors in our history at the McCoy, the annual Tennessee Williams Theatre Festival. Without the Benefit the birth of the Festival would never have taken place. For your inestimable talents, your friendship and your love of the creative spirit, your sense of humor, your great humanity, I thank you on behalf of all who have been entertained, moved to tears, recollected cherished moments, thrilled to your music, and laughed at you and themselves.

Thank you from our first curtain to finale!

Cayce Blanchard . . . . . performer

Katherine Bres . . . . . stage manager

Laura Canon . . . . . designer

Shawn Clary . . . . . performer

Kemper Durand . . . . . performer

Barry Fuller . . . . . performer, choreographer,  
musical director  
Tony Lee Garner . . . . . performer, musical director  
Frankie Grace . . . . . performer  
Rodney Hudgen . . . . . performer  
Stephen Pair . . . . . designer  
Ann Sharp . . . . . performer  
Christina Wellford Scott . . . . . performer  
Bennett Wood . . . . . director  
Chiffonye Cobb . . . . . performer  
Scott Maitland (deceased) . . . . . performer, choreographer  
Kathy Haaga . . . . . designer  
Stacey DeZutter . . . . . stage manager  
Julie Edrington . . . . . designer  
Jude Knight . . . . . performer  
Michael Cannon . . . . . performer  
A.J. Myers . . . . . performer  
Leigh Ann Evans . . . . . stage manager  
Greg Krosnes . . . . . stage manager  
Jeremy Ramey . . . . . performer  
Brenda Bishop . . . . . designer  
Bette Garner . . . . . designer  
Charlotte Higginbotham . . . . . designer  
Kristina Kloss . . . . . stage manager  
Steve Jones . . . . . designer  
Paul Becker . . . . . performer  
Michael Williams . . . . . designer  
Bryan Ford . . . . . stage manager  
Jane Gamble . . . . . performer  
Diana Stein . . . . . performer  
Henry Swanson . . . . . designer  
Kent Fleshman . . . . . performer  
Jason Potter . . . . . stage manager  
Kym Nelson . . . . . performer  
Michael Walker . . . . . designer  
Carla McDonald . . . . . performer  
David Jilg . . . . . designer  
Marla Rolfs . . . . . stage manager  
Heather Coleman . . . . . stage manager  
Kathy Caradine . . . . . choreographer  
Chris Luter . . . . . designer, stage manager  
David Ramsey . . . . . performer  
Matt LaFevor . . . . . performer