



## Playbill for White Noise, 1992

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## **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**

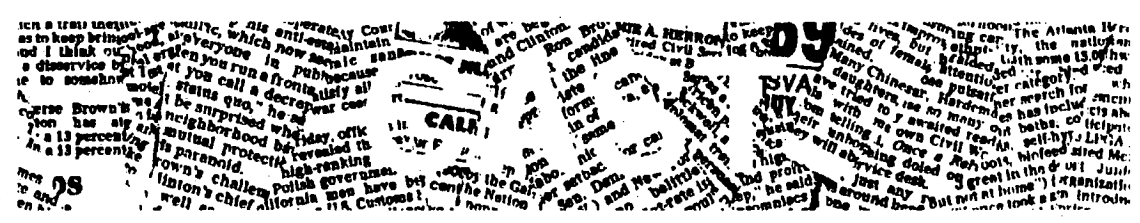
**LOUISE CASINI**

### **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 tater tots," 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 . . . ooh . . . 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.