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Catco

1997-1998 Season



MOONCHILDREN

by Michael Weller



February 20 - March 21
at the Riffe Center Studio One Theatre

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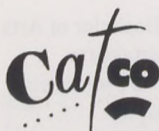
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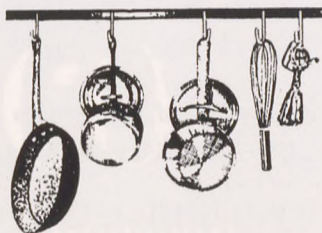
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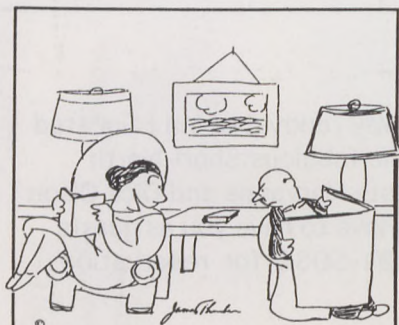
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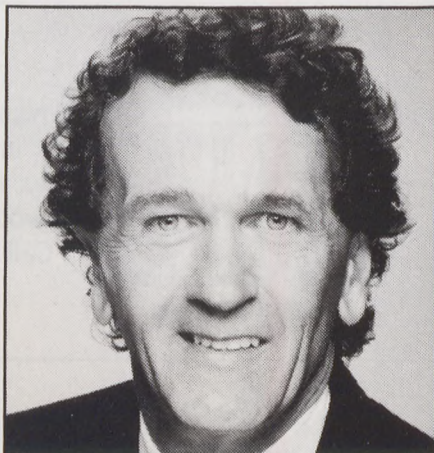
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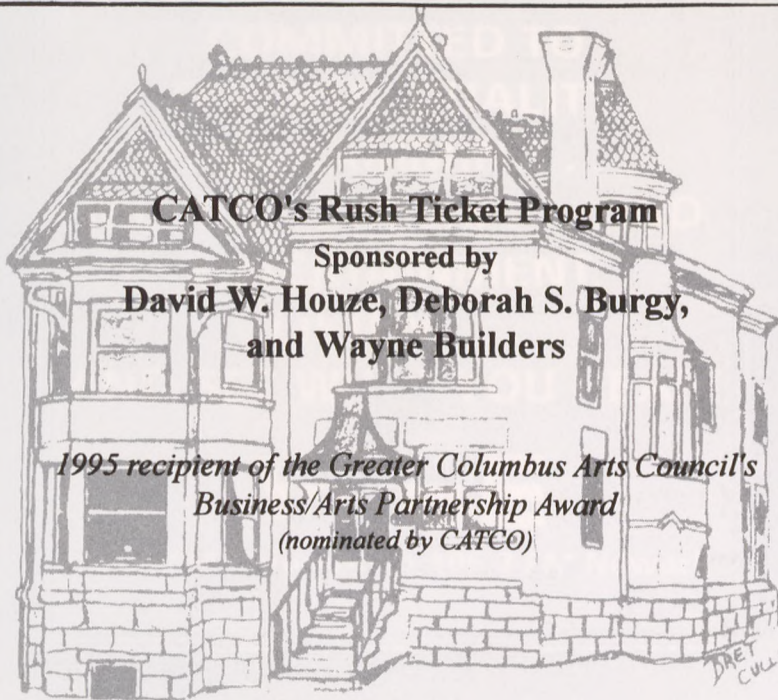
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MOONCHILDREN

by Michael Weller

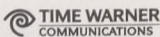
ACT ONE

ACT TWO

Scene 1: Early evening. Fall.
Scene 2: A few weeks later. Morning.
Scene 3: That afternoon.
Scene 4: Early evening. Before
Christmas.

Scene 1: An afternoon after Christmas.
Scene 2: Before graduation.
Scene 3: An afternoon after graduation.

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***Moonchildren* Production Staff**

Director.....	Ed Vaughan*
Production Manager.....	Janetta Davis*
Stage Manager.....	Sandra Cox*
Assistant Stage Manager.....	Olivia Goldsberry**
Assistant Stage Manager.....	Robyn A. Henry**
Technical Director.....	Gregory Bell
Assistant Technical Director.....	Michael Schertzer
Scenic Designer.....	Stephanie R. Gerckens
Assistant Scenic Designer & Set Decorator.....	Tobias Fulp
Lighting Designer.....	Dana L. White
Light Board Operator.....	Stacey Sinclair
Sound Designer.....	Dave Mead
Sound Board Operator.....	Jonathan Erwin
Costume Designer.....	Alex Alessandri-Bruce
Master Electrician/Sound Engineer.....	Keya Myers-Alkire
Assistant Master Electrician.....	George A. DeShetler, Jr.
Electrician.....	Sheryl Warren
Prop Master.....	Krisdee Bires
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Dramaturg.....	Bonnie Milne Gardner
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***Actors' Equity Association Membership Candidates*

MOONCHILDREN

by
Michael Weller

There is one 15 minute intermission.

Cast

The Students

Bob Rettie (Job).....	Sam Jaeger**
Mike.....	Shad Swinehart**
Cootie (Mel).....	Ben Stewart**
Ruth.....	Celina Clarich Polanco**
Kathy.....	Amy Ellenberger**
Dick.....	Eric DySart
Norman.....	Jason Podplesky*
Shelly.....	Nikki Hersh**
male understudy.....	Jared Jensen**
female understudy.....	Amber Mellott**

The Others

Ralph, Effing.....	Rodney L. Cross**
Mr. Willis.....	Jonathan Putnam*
Lucky, Bream, Cootie's Father.....	Thomas Fortman**
Uncle Murry, Milkman.....	Rich Stadler

**The place is a student apartment in an American university town.
The time is around 1965-66.**

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***Actors' Equity Association Membership Candidates*

MOONCHILDREN

Biographies

Timothy D. Allwein (Scene Shop Supervisor/ Assistant Technical Director), graduated from OSU in 1991 with a BFA in Theatre Technology and bleeds scarlet and grey. He convinced his wife, Meg, from North Carolina, to get a transfusion.

Alex Alessandri-Bruce (Costume Designer) marks his 6th design for CATCO with *Moonchildren*. He is very happy to have the opportunity to work with the Otterbein staff and students.

Gregory Bell (Technical Director) is an Associate Professor, Production Manager/ Technical Director at Otterbein College Theatre.

Krisdee Bires (Props Master) is a theatre design/tech major at Otterbein College. She will graduate after her internship this spring at La MaMa Experimental Theatre Club.

Sandra Cox (Stage Manager) returns to CATCO where she previously stage managed *Forever Plaid* and *Later Life*. She is pleased to say that she finally can find her car in the Riffe garage without too much difficulty.

Rodney L. Cross (Ralph, Effing) is an Otterbein graduate, making his 4th appearance at CATCO. He is honored and privileged to be a part of this collaboration and dedicates this performance to his sister, Toija Cross.

George A. DeShetler, Jr. (Assistant Master Electrician) is a junior BFA Design/Tech major at Otterbein College. He would like to thank his family and friends for their love and support.

Eric DySart (Dick) is a junior BFA musical theatre major at Otterbein College. His local credits include Columbus' First Night, 1776, *A Chorus Line*, *Hamlet*, *Wind in the Willows* and the MC in Otterbein's 1996 production of *Cabaret*.

Amy Ellenberger (Kathy) is an Otterbein BFA acting senior from Toledo. She sends her love to mom, dad, Sarah, Al, Kurt, Suzanne, Aunt Nancy and always, Chris.

Jonathan Erwin (Sound Board Operator) is a freshman BFA Design/Tech major at Otterbein from Upper Arlington, OH. He would like to thank his family and friends for their support.

Thomas Fortman (Lucky, Bream, Cootie's Father) It's been many moons, but Tom is very pleased to return to the CATCO stage for his 10th production—including *The Homecoming*, *Prelude To A Kiss* and *Season's Greetings*.

Tobias Fulp (Assistant Scenic Designer & Set Decorator) is a 3rd year BFA Design/Tech student at Otterbein College. He is from Houston, TX and finds theatre in OH a very amusing activity (a lot better than Texas!)

Stephanie R. Gerckens (Scenic Designer) is pleased to be working on this collaboration between CATCO and her alma mater, Otterbein College. She has designed scenery for *The Gin Game*, *Table Manners* and *Forever Plaid* at CATCO.

Olivia Goldsberry (Assistant Stage Manager) is pursuing a BA concentrating in acting and stage/theatre management. She is glad to take part in this new experience and thanks family and friends.

Marcia L. Hain (Costume Shop Supervisor) Since joining the Otterbein tech team in 1989, Marci has designed several productions. Marcia is a 1977 graduate of OSU with a BS in Home Economics.

Robyn A. Henry (Assistant Stage Manager) is a BFA Theatre Design/Tech student at Otterbein College. She is excited about this opportunity to work with CATCO and thanks her family and friends for their support.

Nikdd Hersh (Shelly) is a junior BFA major at Otterbein and has appeared in *Marcus is Walking* and *The Emperors New Clothes*. She would like to thank her friends and family.

Sam Jaeger (Bob) is in his 1st production at CATCO and his 7th at Otterbein. He was recently selected as a finalist for the National Irene Ryan Competition in Washington, DC.

Jared Jensen (male understudy) is a BFA acting major at Otterbein who lives in Chicago and Colorado Springs. He was last seen as the Player King in Otterbein's 1997 production of *Hamlet*.

Amber Mellott (Female Understudy) is an Otterbein acting major from Westerville, OH. She would like to say "Hi!" to her mom, Rob & Aubrey.

Keya Myers-Alldre (Master Electrician/ Sound Engineer) had fun working with Dave Mead and Dana White and the terrific Otterbein technical students. She hopes this show is the 1st of many mutually beneficial collaborations between CATCO and Otterbein College.

Bonnie Milne Gardner (Dramaturg) directs and teaches theatre at Ohio Wesleyan; other CATCO shows include *subUrbia* (dramaturg), *Sisters* (director) and original plays in all three *Shorts Festivals*.

Jason Podplesky (Norman) graduated from Otterbein College in 1993 and now works full-time for CATCO as the Company Manager. Some recent shows at CATCO have been *Marvin's Room*, *subUrbia*, *Love! Valour! Compassion!* and *Taking Sides*.

Celina Clarich Polanco (Ruth) is a senior (!) BFA musical theatre major from Corpus Christi, TX. This is her final Otterbein performance and she dedicates it to the women she admires most—mom, Yvette and her Spice Girls.

Jonathan Putnam (Mr. Willis) is a resident actor at CATCO where he acts, directs and teaches. This season he has appeared as most of the inhabitants at Bly in *The Turn of the Screw* and half the population of Tuna, Texas in *A Tuna Christmas*.

Michael Schertzer (Assistant Technical Director) is a sophomore BFA Design/Tech major at Otterbein College. He would like to thank his family, friends, Greg Bell, Tim Allwein, and Brothers of Pi Beta Sigma.

Stacey Sinclair (Light Board Operator) is a freshman BFA Design/Tech major at Otterbein College. She is thankful to her family, friends, and God for helping her get this far in her journey.

Rich Stadler (Uncle Murry, Milkman) *Moonchildren* marks Rich's CATCO debut and his 18th year in Columbus theatre. A co-founding member of Red Herring Theatre Company, his most memorable role there was Vladimir in *Waiting for Godot*.

Ben Stewart (Cootie) is a sophomore at Otterbein College, where he has appeared in *Hamlet* and *1776*. He dedicates his performance to his parents, the phat pads and Geoff.

Shad Swinehart (Mike) is a junior musical theatre major from Gahanna, OH. He was last seen in *1776* at Otterbein. He would like to thank God, his parents, his brother, his friends, Pi Beta Sigma, Damon and Rae-Michelle.

Ed Vaughan (Director), Associate Professor in the Dept. of Theatre & Dance at Otterbein College, has been involved in more than 200 theatrical productions. Ed's most enjoyable passions are following his son & daughter-in-law's military careers, hanging out with his college freshman daughter and going to the Drexel with Cary.

Sheryl Warren (Electrician) is a sophomore BFA Design/Tech major at Otterbein College. She'd like to thank her family, Josh and Markie.

Dana L. White (Lighting Designer) is a professor at Otterbein College, an Associate Artist at Purple Rose Theatre Company and a member of United Scenic Artists.

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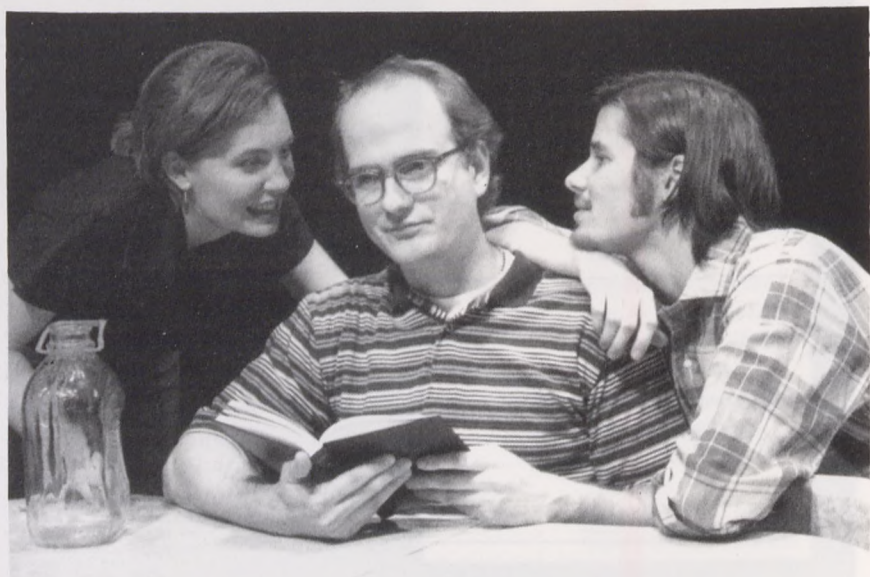
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MOONCHILDREN

Written and compiled by Bonnie Milne Gardner

The Off-Broadway theatre company, Second Stage, has enjoyed numerous awards and accolades over the past ten years by devoting each production season to the works of one playwright--including Edward Albee, Horton Foote, and Adrienne Kennedy. But for its premiere season in 1987-88, Second Stage spotlighted Michael Weller, reviving *Moonchildren* and *Loose Ends* and introducing a new play, *Spoils of War*, which eventually moved to Broadway.

Although Weller graduated from Brandeis University in 1965 with a degree in music, his formative years had included a variety of theatre experiences. Born in New York in 1942, son of a well-to-do photographer, Weller says he was deeply touched by his first theatre experience; seeing *Beauty and the Beast* in Las Vegas, though he's not sure why. He participated in drama classes and productions at Stockbridge prep school, playing the middle-aged Peer Gynt at one point. At Brandeis, he joined "Hi-Charlie," a group that did original musicals. He began by writing scores, but eventually scripted dialogue as well. A playwriting teacher at Brandeis encouraged Weller to study theatre in England after graduation, so he went to the University of Manchester. He married, and lived in England from 1965 to 1971, where his plays were first professionally produced. It was for a commission from London's Royal Court Theater, around 1970, that he wrote *Moonchildren*. It was first performed here the following year.



Amy Ellenberger, Jason Podplesky, Shad Swinehart/photo by Geoffrey Nelson

While studying in England, Weller was very much influenced by British writers John Osborne and John Arden, as well as Irish playwright Sean O'Casey. Although his early plays were often compared to Chekhov, Weller had never read his work, and disliked the few incompetent productions he'd seen as a student. He didn't connect with the established American playwrights of the period, Arthur Miller or Tennessee Williams, but Edward Albee's *Zoo Story* he found "stunning." Then, in the late sixties, a roommate in England showed him some early works by Lanford Wilson, Leonard Melfi, and Sam Shepard. These off-off-Broadway plays had characters that "sounded like normal people thinking and talking in an American kind of dialogue" that he hadn't yet seen on stage. It was only after being exposed to these writers that Weller believes he found his own voice.

While *Moonchildren* remains his most produced work, Weller has written nearly twenty other plays that have been produced in New York and major regional theatres around the country. In addition, he wrote the screenplays for *Hair* (1979) and *Ragtime* (1980). Weller's plays are praised for skillful, witty dialogue, and sympathetic characterizations. He often examines such modern issues as personal commitment, marriage, and social conscience.

Writing in the September 1994 issue of *American Theatre Magazine*, Stephanie Coen says:

"(Weller) has been repeatedly characterized (much to his chagrin) as a chronicler of something called the 'American Experience.' The title may be irksome, but it's also apt, although Weller's domain isn't state-of-the-nation so much as a state-of-the-psyche. Many of his plays are set against a political or social backdrop; his characters are poised for Change in the quintessentially liberal-American sense of the word. If those same characters often end up bruised and battered, well, that somehow seems quintessentially American, too."

In the introduction to a 1997 anthology of his work, Weller explains that, as in *Moonchildren* nearly three decades ago, he continues to be concerned with his generation's chosen lifestyles, but that now he sees it more in relation to "the ideals they try to protect in the face of time, waning energy, increasing confusion and the hardening certainty of our appearance here being a limited engagement." He is particularly fascinated by how he and his closest contemporaries have "now lived to see the world change from one where we could plausibly (and with passion) believe that the efforts of a committed group of people like ourselves might alter a piece of history, to one where most if not all politics has become a subfunction (a rapidly diminishing subfunction) of global commerce." A poignant afterthought for tonight's performance.

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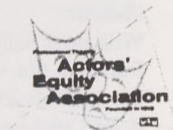


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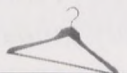
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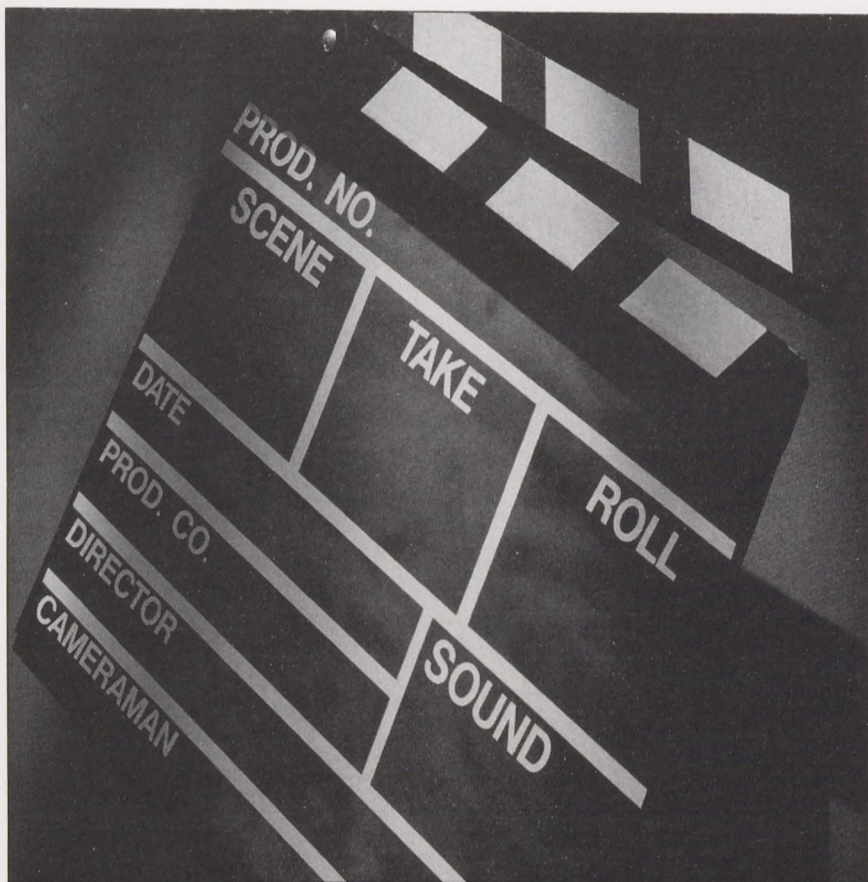
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