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Moon Over Buffalo

Otterbein University Theatre and Dance Department

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Otterbein College Theatre (Since 1907)

**The Department of Theatre and Dance
presents:**

Ken Ludwig's

**MOON
OVER
BUFFALO**



**October 15 -18,
October 22 - 24, 1998**

**Cowan Hall
30 S. Grove St.
Westerville**

Directed by **Phil Kilbourne**

Scenic Design by **Rob Johnson**

Costume Design by **Katie Robbins**

Lighting Design by **Sheryl Warren**

Sound Design by **David Mead**

*Presented through special arrangements with Samuel
French, Inc.*



Setting

Place and Time:

On stage and backstage at the Erlander Theatre, Buffalo, New York, 1953

Act 1

A mid-morning in June

There will be one 15-minute intermission.

Act 1

Scene One: Two hours later

Scene Two: Immediately following

Scene Three: Two hours later

Cast

ETHEL.....	Kate Whitehead
ROSALIND.....	Liz Beckham
HOWARD.....	Marc Donmoyer
GEORGE HAY	K. Brent Tomer
CHARLOTTE HAY.....	Kelly Reeves
EILEEN.....	Amy McAlexander
PAUL.....	Jesse Wilson
RICHARD.....	Jared Jensen
THIRD SOLDIER.....	Matthew DeVriendt

Production Staff

Artistic Director	DENNIS ROMER
Production Manager/Technical Director.....	GREGORY BELL
Assistant Technical Director/Scene Shop Supervisor	TIMOTHY D. ALLWEIN
Audience Services Director	BRIAN FALCK
Costume Shop Supervisor	MARCIA HAIN
Fight Choreographer.....	ROBERT BEHRENS
Stage Manager.....	OLIVIA GOLDSBERRY
Assistant Stage Managers	JACLYN HOLSEY, JILL CENESKIE
Assistant Technical Director.....	JASON JENKINS
Assistant to Artistic Director.....	COLLEEN MCKNIGHT
Properties Master	STACY SINCLAIR
Master Carpenter.....	MICHAEL SCHERTZER
Wardrobe Master.....	LORA WINSHIP
Wig Masters.....	DEBRA HEYSE, JENNIFER DOWNS
Master Painters	REBECCA MORRISON, ROBYN HENRY
Master Electrician	JONATHAN ERWIN
Assistant Master Electrician	HOLLY BARNETT
Sound Operator.....	SHANNA CLAY
House Manager	MEG MORMAN
Box Office Manager.....	RANDY GOETZ

SCENIC STUDIO ASSISTANTS

George DeShetler Jr., Becky Morrison, Casey Beard, Shanna Clay, Robyn A. Henry, Jenny L. Hitmar, Jason A. Jenkins, Toby Fulp, Michael Schertzer, Lora Winship, Joshua C. Daugherty, Jaclyn Holsey, Natalie Padula, Alison Acierno, Elizabeth Carroll, Edith Dinger, Carey L. Evans, Jayson Pritchard, Patrick Green

WARDROBE CREW

Alison Acierno, Nick Dalton, Scott Tolbert, Trent Caldwell, Jami Lynn Sutton

SET/PROPERTIES RUNNING CREW

Laurel Burggraf, Ben Davey, Carey Evans, Jayson Pritchard, Jess Richter, Robin Seabaugh, Scott Wilson, Susan Zedella

BOX OFFICE CREW

Tricia Collins, Nathan Weaver, Jared Jensen, Ted Sima, Robin Seabaugh, Sarah James, Robin Borovic, Olivia Goldsberry

ELECTRICS and/or USHER CREW

Lindsay Chambers, Jason Clemmer, Tom Garloch, Elizabeth Harold, Leslie Moran, Kasey Nusbickel, Steve Sparks, Jennifer Whitcomb, Clint Zehner, Faith Talley, Gretchen Siemon, Nikki M. Hersh

Director's Notes

"There's no business like show business. Irving Berlin, he oughta be arrested."

Moss Hart in *Light Up the Sky*

There is a long and glorious tradition for those in the theatre to poke fun at themselves. Much like novelists who write stories about writers and artists who paint self-portraits, playwrights tend to love the world of showfolk. Regardless of the fact that it is the world in which they spend most of their lives, there is much in the way of theatrical fodder for comedy. Given that it is really an almost impossible task to put on a play, given the tremendous yet fragile egos of the participants, and given that outsiders (including much of the audience) have a fascination for the insanity and courage required for a "life in the theatre", it is no surprise that this has been an enduring theme in farce. From the *Mechanicals* in *A Midsummer Night's Dream* to more recent hits like *Noises Off* and Ken Ludwig's *Lend Me A Tenor*, backstage comedies have always been popular.

George and Charlotte Hay, the heroes of tonight's story, are relics of a golden age. There was a time when we all went to the theatre regularly, when the names of Lunt and Fontanne, Katherine Cornell and Noel Coward were world famous as stage actors. But with the advent of movies and television, the stage became a dinosaur, but a resilient one. And like the digital dinosaurs in Jurassic Park, they're back. We are seeing somewhat of a renaissance of live theatre these days, Broadway, off-Broadway and the regional theatres are in a more creative and healthy state than in years past, but the grand traditions are still lagging behind. I mean, how many stage actors can you name? Helen Hayes has been replaced by Helen Hunt, television actors now make forays into New York rather than stage actors trying out Hollywood. But even though the places have been exchanged, we still feel a fondness for the bigger than life faces and passions of the good old days.

After all, there really is no business like show business.

Biographies

Phil Kilbourne (Director) was last seen at Otterbein in last Summer's *Laughter on the 23rd Floor* as Max Prince and recently directed *The Miser* this previous Winter. Phil graduated from Boston University with a Bachelor of Fine Arts degree in Theatre, and received his Master of Fine Arts degree in Directing from The Ohio State University. At Ohio State he directed *Eleemosynary*, *Speed-the-Plow*, and the acclaimed production of Moliere's *The Imaginary Invalid*, which was named as Best Production of the Year by the Columbus Dispatch and which won one of the very first Central Ohio Critics Circle awards. Recently in Columbus Phil directed *Romeo and Juliet* at Actor's Theatre and *Jack and Jill* for Red Herring. As an Ohio actor, Phil has played Titus Andronicus for Actor's Theatre, Charles in *Blithe Spirit* for CATCO, and Lloyd in *Reckless* for Ohio State.

Phil has performed over 60 roles with the Summer Theatre at Mt. Holyoke College and the New Century Theatre in Western Massachusetts. His roles most recently there have included Baron Victor Frankenstein in *Frankenstein*, Inspector Goole in *An Inspector Calls*, Charles in *Blithe Spirit* (again) and John Barrymore in *I Hate Hamlet*. In his twenty years as an actor, Phil has over 150 professional credits to his name.

Phil now lives in St. Paul MN with his lovely wife (and high-school sweetheart) Marysue Moses and equally lovely step-daughter Eliza. He works for Theatre-at-Work.

Rob Johnson (Scenic Designer) is our resident scenic designer in his ninth year at Otterbein College. Some of Rob's past set designs include *The Mousetrap*, *Crazy For You*, *Hamlet*, *To Kill a Mockingbird*, *Six Degrees of Separation*, *True West*, and *Pippin*. Recent lighting designs include *Steel Magnolias*, *Thirst* and *A Chorus Line* at Otterbein, *Fortunes of the Moor* at OSU, and Artscape, a festival of performing arts at The Capitol Theatre in Columbus. To date, he has designed over 100 productions. Rob continues to be at the forefront of computer-aided design and animation, and web design, and teaches courses at Otterbein in the use of that technology. Rob would like to dedicate his work in memory of his father.

Katie Robbins (Costume Designer) has been the resident costume designer at Otterbein College for the past eleven years. Her costumes have been seen in such Otterbein productions as *Much Ado About Nothing*, *Big River* and *A Chorus Line*. Most recently, Katie designed the costumes for *To Kill A Mockingbird*, *Hamlet*, *The Miser*, *Thirst* and last seasons' summer presentation of *Steel Magnolias*. She has also designed CATCO's *Flyin' West* and *Turn of the Screw*. Katie is an active member of U.S.I.T.T. (United States Institute for Theatre Technology), giving presentations and chairing panels at the annual national conference and she also serves as a member of the Board of Directors of the U.S.I.T.T./Ohio Valley Section. In her free time, Katie goes scuba diving, and plans to leave soon for another underwater Caribbean adventure.

Sheryl Warren (Lighting Designer) is a junior BFA Design/Technology major from Burtonsville, Maryland. She is excited to be designing a mainstage show for Otterbein, after her Summer Theatre lighting design of *The Mousetrap*. She is looking forward to working as Master Electrician for her pal and roomie in *Pinocchio*. She sends her love to her family, Amanda, Josh, and Markie. And also thanks to Rob for all his advice.

Holly E. Barnett (Assistant Master Electrician) is a sophomore BFA Design Technology major from Ashtabula, Ohio. She was involved in many of Otterbein's productions last year, including *1776*, *The Emperors New Clothes*, *The Miser*, *Crazy for You*, and the Opera Theatre's production of *Pirates of Penzance*. She will next be seen as the assistant stage manager for *Pinocchio*. Holly thanks her family, friends, and Scott for their love and support.

Liz Beckham (Rosalind) is a sophomore BFA Acting major from Hillsboro Beach, Florida. This is her second time to be directed by Phil Kilbourne, first seen as Elise in last winter's *The Miser*. She was most recently seen as Caroline in Otterbein's commissioned work, *Thirst*. She would like to thank John Michael, Megan, the sisters of Kappa Phi, Rachel Mattox, her parents who have given her almost all that she is, and Jason who has given her the rest.

Jill Ceneskie (Assistant Stage Manager) is a sophomore BA theatre major from Sunbury, Ohio. Her biggest fear throughout the rehearsal process was that one of the cast would forget his or her pants at home. Luckily, this never happened, thus Jill had an enjoyable experience.

Shanna Clay (Sound Operator) is a junior BFA Design Technology major from Gahanna, Ohio. She would like to thank all of the guys at Stage Tech, her family, and everyone else.

Matthew DeVriendt (Third Soldier) is a sophomore BFA Musical Theatre major from Haskins, Ohio. Thanks to God, my Mom and Dad, and for all my buddies back home. Special thanks also to Phil for needing an extra person.

Marc Kenneth Donmoyer (Howard) is a senior BA theatre major from Worthington, Ohio. He is a member of Cap and Dagger and would like to thank his family, the brothers of Pi Beta Sigma, and every weatherman who ever was, except the guy on Fox. He would especially like to thank his roommate Jesse, his girlfriend Kelly, and his hero Phil. Marc wishes Phil liked him as much as he likes Jesse.

Jonathan Erwin (Master Electrician) is a sophomore BFA Design/Technology major from Upper Arlington, Ohio. Previously Jon was seen as the Caterpillar from *Alice in Wonderland* and George from *Same Time Next Year* in Intro to Scene Study. Jon would like to thank Holly, Sheryl, and the rest of the Electrics Crew.

Olivia Goldsberry (Stage Manager) is a junior BA theatre major with a concentration in acting and stage management from Athens, Ohio. She has been seen in *The Emperor's New Clothes*, *Feeding the Moonfish*, and *Andre's Mother*. She was Assistant Stage Manager of *Cabaret* and *Moonchildren* and stage managed several workshops, plus the '98 Annual AIDS Benefit Concert. She is a member of Cap and Dagger and would like to thank her family, the sisters of Kappa Phi Omega, and Brent who's taught me how to have fun by living in the now.

Robyn Henry (Master Painter) is a junior B.A. Theatre major with a concentration in Stage Management from Mansfield, Ohio. Robyn is glad to have the opportunity to paint something other than her apartment! Thanks to Rob and Becky for sharing their wonderful paint knowledge. Thanks to family, friends, Kappa, and rommates for their support.

Jaclyn Holsey (Assistant Stage Manager) is a sophomore BFA Design/Technology major from Allentown, PA. The phrase "maybe she just left her brain at home" has often been used with her name, but under Olivia's fabulous management, Jaclyn has proved to be as smart as she is swift. She would like to thank Chris for consistently not loving theatre.

Jason A. Jenkins (Assistant Technical Director) is a junior BFA Design/Technology major from Marion, Ohio. Jason now has a new-found respect for tailors and seamstresses. He would like to thank Liz, for my sanity, Leslie, Mike, and the brothers of Pi Beta Sigma. Hey Leslie... Aren't you proud of me?!

SPECIAL THANKS: D. GLEN VANDERBILT JR. at OHIO WESLEYAN UNIVERSITY, THE OHIO STATE UNIVERSITY, ROBIN HENRY



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Latecomer's Policy - The House Manager may seat latecomers only during times which minimize disruption of the play. The management accepts no responsibility for inconvenience to latecomers and can make no adjustment because of it.

Fire Notice - The exit indicated by a red light nearest to your seat is the shortest route to the street. In the event of fire or other emergency please do not run - walk to that exit.

Cameras and Recording Devices - The use of recording equipment and the taking of photographs during the performance are strictly prohibited.

Restrooms and Telephones - The restrooms and telephones are located underneath the lobby.

Administrative Office

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Monday - Friday 9:30 - 4:30

Box Office

614/823 - 1109

Monday - Friday 1:30 - 4:30



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THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXXI

Presented and Produced by the John F. Kennedy Center for the Performing Arts
Supported in Part by the Kennedy Center Corporate Fund
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This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 1999.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theatre grow and to focus attention on the exemplary work produced in college and university theatres across the nation.

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