

theater *labseries* 18 | 19 season

The Glass Menagerie

by Tennessee Williams

directed by Alex Kohn

November 15-18 Kander Theater

TOM WINGFIELD NANI "FERNIE" BORGES
AMANDA WINGFIELD. RONIT SCHORR
LAURA WINGFIELD CAT POTTS
JIM O'CONNOR. EVAN BOARD

URIE DVOROZNIAK (Set Designer, he/him) is a third-year from NYC with an intended Theater and Creative Writing double major. Previous Oberlin credits include *Stop Kiss* (Costume Design), *The Sign in Sidney Brustein's Window*, (Costume Design, Acting), *Twelfth Night* (Set Design, Assistant Costume Design) and *Corpus Christi* (Acting). He'd like to thank everyone on the team for making this such an enjoyable play to work on!

WILL LYNCH (Lighting Designer, they/them) is a second-year Archaeology and Classical Studies major. They have worked on several shows as a lighting designer during their time at Oberlin including: *Stop Kiss* and *Merrily We Roll Along*.

KAI BECKER (Costume Designer, he/they) is a third-year from the Big Island of Hawai'i. This is his costume designing debut. Previous Oberlin credits include, participating in the inaugural Trans Musical Showcase and Spring 2018's 24 Hour Playwrighting Festival (Acting).

MAGGIE BANTNER (Sound Designer, she/her) is a third-year Theater major from McHenry, IL. Some of her previous Oberlin credits include sound designing *Angels in America: Parts I & II* (Mainstage), *The Sign in Sidney Brustein's Window* (LabSeries), *Heathers: The Musical* (OMTA), and *Corpus Christi* (LabSeries). Outside of Oberlin, she has worked as a sound technician at the Ogunquit Playhouse and the Pennsylvania Shakespeare Festival. Maggie would like to thank her family and friends for all their support.

KATE BOWERS (Stage Manager, they/them) is a third-year Mathematics and Computer Science double major from Sunnyvale, CA. Kate previously stage managed OMTA's *Assassins*. This is their first production with the Oberlin Theater Department. Thanks to my friends and family who have given their support throughout this process.

MAEVE GREISING (Assistant Lighting Designer, she/her) is a second-year prospective Computer Science major from Des Moines, IA. Maeve has previously been part of run crew for Oberlin Conservatory Opera Theatre's *Turn of the Screw* and served as co-stage manager, props head, and lighting operator for Oberlin Opera Theatre's *The Seven Deadly Sins*. This is her first production with the Oberlin Theater Department.

ANTHONY ZICARI (Assistant Stage Manager, Prop Master, he/him) — Andy to his friends — is a native of Cleveland, Ohio. He is in his final year at Oberlin and majoring in Musical Studies, with a concentration in French Cabaret Theatre and a minor in French language. He has been involved with theatre at Oberlin since his first year, playing in the pit orchestras of *69: a Musical Showcase*, *Assassins*, *Chess*, and the upcoming production of *Cabaret*. His first stage management experience came last spring, working stage crew for the Opera Department's production of *The Turn of the Screw* and managing props for the StudiOC production of *The Seven Deadly Sins*. He is excited to put these skills to use for the Theatre Department, and to get involved with this fresh take on an iconic show.

VICTORIA OLSON (Production Manager, they/them) is a fourth-year from Minneapolis, MN who is currently studying Theatre and Computer Science. Oberlin credits include *The Zero Hour* (Stage Manager), *Spring Awakening* (Assistant Stage Manager), and *Twelfth Night* (Stage Manager). Victoria also served as a stage manager for *Visiting Hour* in the 2016 Minneapolis Fringe Festival and as a costume assistant and carpenter during New York Classical Theatre's 2017 Summer Season.

ALEX KOHN (Director, they/them) is a fourth-year Theater and History double major with an accidental Gender, Sexuality, and Feminist Studies minor. Previous Oberlin theater credits include: *Angels in America* (Mainstage, Dramaturge), *Stop Kiss* (OSTA, Director), *Corpus Christi* (Labseries, Assistant Director), and *Family Happiness* (Mainstage, Assistant Stage Manager). Non-Oberlin theater credits include *Mercury Fur* (The New Group, Production Assistant) and *The Spoils* (The New Group, Production Assistant). Thank you to the Theater Department and a major shout out to my wonderful cast and crew.

RONIT SCHORR (Amanda Wingfield, she/her) is a fourth-year Theater major. Previous productions at Oberlin include *Twelfth Night* (Viola), *Corpus Christi* (Matthew), Marie and Bruce (Marie) and Wanda's Visit (Marsha). Non-Oberlin credits include summers spent with New York Classical Theatre and Ithaca Shakespeare Company as a production team member for their outdoor productions. She would like to thank friends, family and her fellow cast and crew!

EVAN BOARD (Jim, he/him) is a fourth-year Theatre and Creative Writing major from Fish Creek, WI. Previous Oberlin credits include: *Angels in America: Millennium Approaches* (Prior), *The Sign in Sidney Brustein's Window* (Sidney), *The Goat, or Who is Sylvia?* (Martin), *Psycho Beach Party* (Provoloney), and *Goodnight, Tyler* (Drew).

CAT POTTS (Laura Wingfield, she/her) is a fourth-year Theatre major and English minor from Minneapolis, MN. Previous Oberlin credits include *Angels in America, Parts I & II* (Angel Lumen), *The Maids* (Madame), *Circle Mirror Transformation* (Assistant Director), *Bright Half Life* (Assistant Director), *Twelfth Night* (Malvolio), *DeoxyriboNucleic Acid* (Lea), and *The 25th Annual Putnam County Spelling Bee* (Leaf Coneybear). She also works with the Oberlin Children's Shakespeare Project as the Program Director.

NANI "FERNIE" BORGES (Tommie Wingfield, she/her) is a fourth-year Theater major. Her recent credits include Belize in *Angels in America*, Maria in *Twelfth Night*, Joshua in *Corpus Christi*, and is a member of Dance Diaspora. She is delighted to work with such a wonderful cast and crew! This is for her girls and the ones that only exist on lips of people that say their names. Asé

DIRECTOR'S NOTE

As a queer, trans, disabled, and mentally ill theater maker I rarely see my experiences represented on stage. It is important to me that these voices and narratives are present in the theater that I create. Nearly all of these themes are present in the original text of *The Glass Menagerie*, the only one that isn't is the idea of Tom, or Tommie, being trans. I have always heavily related to the role of Tom/Tommie and knew that I wanted trans voices in my theater capstone. Nothing in the script was truly changed to emphasize the themes of queerness, transness, disability, and mental illness. This may not be *The Glass Menagerie* that you remember but "isn't it funny what tricks your memory plays?"

PLEASE TURN OFF ALL NOISEMAKING DEVICES. The show will run for 1 hour and 45 minutes with a 15 minute intermission. There is no eating or drinking in Kander Theater.

HEALTH WARNING for fake cigarettes with smoke

CONTENT WARNINGS for racial slurs, transphobia/misgendering, ableism, verbal abuse, alcohol/reference to alcoholism, ableist slurs, familial verbal/emotional abuse, mention of gun violence, mention of drugs, sudden volume changes.

UPCOMING EVENTS: *Cabaret*
Directed by Paul Moser
December 6 - 9
Irene and Alan Wurtzel Theater

Copenhagen

Directed by Jackson Zinn-Rowthorn
November 29 - December 1
South Studios