GUTHRIE THEATER

On BECKETT

2023–2024 Season / February 17 – March 24, 2024 / McGuire Proscenium Stage
Join us for an immersive weekend of Shakespeare inspired by the History Plays (Richard II, Henry IV and Henry V). Artists, educators, theater fans and all who are interested in Shakespeare are invited to explore how the leadership and power dynamics portrayed onstage play out in our world today.

EVENT HIGHLIGHTS
• Performances of all three History Plays throughout the weekend
• Keynote speaker Emma Smith, Professor of Shakespeare Studies at the University of Oxford
• Breakout sessions on forms of leadership, the History Plays and pop culture, teaching Shakespeare and more
• A “How’d They Do That?” workshop that goes behind the scenes
• Networking opportunities, social hours, trivia and other special events

Save the dates and watch for registration details coming soon! www.guthrietheater.org/historyplays

This event is presented in partnership with the Department of English at the University of Minnesota.
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GUTHRIE SNAPSHOT
Carpenter Jonny Schaffer refines a steel frame for Dial M for Murder in the Guthrie’s scene shop.

PHOTO: JOSHUA CUMMINS

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Carpenter Jonny Schaffer refines a steel frame for Dial M for Murder in the Guthrie’s scene shop.

PHOTO: JOSHUA CUMMINS
Sip a specialty cocktail at W XYZ Bar before or after the show, just 1 block from the Guthrie Theater.

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Dear Friends,

Theater is the ultimate shape-shifter. Depending on the script, the creative vision and countless other factors, it can range from a lavish, large-scale production to a simple set with a few actors. *On Beckett* features just one actor in particular: the extraordinary Bill Irwin.

Throughout his illustrious career, Irwin’s ability to command a stage (or the screen) and capture an audience has proven to be one of his many artistic superpowers. As the sole performer in *On Beckett*, he generously invites you into a whimsical world of his own creation — a place where the words of legendary Irish writer Samuel Beckett come alive through Irwin’s pitch-perfect commentary and over-the-top physicality. Drawing on his extensive experience as an actor and a clown, Irwin explores his self-described “love-hate relationship” with Beckett, keeping you fully engaged while simultaneously breaking down barriers to the texts.

From the first moment Irwin encountered Beckett’s writing, he has been captivated — even haunted on occasion — by one of the most influential literary and theatrical voices of the past century. After witnessing Irwin’s impeccable storytelling and physical immersion into Beckett’s world, you’ll undoubtedly find yourself just as captivated.

It’s a distinct honor to have a talent like Irwin on the Guthrie stage, and you are about to experience his mastery firsthand. Whether you’re new to Beckett or well-versed in his body of work, prepare to be entertained.

Yours,
On Beckett
conceived and performed by Bill Irwin

CREATIVE TEAM

SCENIC DESIGNER   Charlie Corcoran
COSTUME CONSULTANT Martha Hally
LIGHTING DESIGNER  Michael Gottlieb
SOUND DESIGNER     M. Florian Staab
TOUR PRODUCTION MANAGER Luner Eclipse Productions
STAGE MANAGER      Lisa McGinn*
TOUR LIGHTING SUPERVISOR Avery Reagan
TOUR AUDIO SUPERVISOR Alex Brock

OCTOPUS THEATRICALS

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ASSOCIATE PRODUCERS            Taneisha Duggan
                                Adam Hyndman
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PRODUCING ASSOCIATE           Kelly Letourneau

Acknowledgments

Passages from Texts for Nothing, The Unnamable, Watt and Waiting for Godot by Samuel Beckett. The work of Samuel Beckett is presented through special arrangement with George Borchardt, Inc. on behalf of the Estate of Samuel Beckett. All rights reserved.

On Beckett premiered at Irish Repertory Theatre in New York City on October 3, 2018. On Beckett was originally developed at the American Conservatory Theater (A.C.T.) in San Francisco in consultation with Artistic Director Carey Perloff. On Beckett was also workshopped at Vineyard Theatre and the Cornish College of the Arts in Seattle.
CAST

CREATOR/PERFORMER  Bill Irwin*

*Member of Actors’ Equity Association

This production will be performed without an intermission.

SPECIAL THANKS

Made possible with support from the David & Leni Moore Distinguished Artist Fund. The Guthrie gratefully recognizes Todd Hartman as Producer.
Cast

Bill Irwin (Creator/Performer) is a Tony Award-winning actor, director, writer and clown. Original works include The Regard of Flight, Largely New York (four Tony Award nominations), Fool Moon (Tony Award winner, created with David Shiner and Nancy Harrington), Old Hats, The Happiness Lecture and others. He has played in many Broadway, off-Broadway and regional stage productions, including On Beckett; The Iceman Cometh; Who’s Afraid of Virginia Woolf? (Tony Award for Best Actor in a Play); The Goat, or Who Is Sylvia?; Waiting for Godot (2009 Drama Desk Award nomination); Endgame; The Tempest; Texts for Nothing; The Garden of Earthly Delights; Accidental Death of an Anarchist; and Show Boat. On TV, Irwin appears as Mr. Noodle in “Elmo’s World” and Cary Loudermilk in “Legion.” He also created The Regard of Flight for “Great Performances” on PBS with Doug Skinner, Michael O’Connor and Nancy Harrington. Selected film credits include Rachel Getting Married, How the Grinch Stole Christmas, Eight Men Out, Interstellar, Stepping Out and The Unsilent Picture. Irwin was an original member of Kraken Theatre Company directed by Herbert Blau as well as an original member of the Pickle Family Circus with Larry Pisoni and Geoff Hoyle. Irwin is a grateful recipient of fellowships from MacArthur, Guggenheim, Fulbright and National Endowment for the Arts.

Creative Team

Samuel Beckett (Author) was an Irish playwright, poet and novelist awarded the Nobel Prize in Literature in 1969 for his penetrating and uncompromising exploration of the human condition. Born near Dublin, Ireland, he grew up as a gifted athlete, and he studied music and languages at Trinity College. He also traveled extensively abroad, and shortly before World War II, he made his permanent home in Paris. During the German occupation of France, he joined the underground anti-fascist resistance. A keen awareness of humankind’s predicament defines Beckett’s literature, but his outlook doesn’t yield a bleak negativism. Rather, he achieves a supreme convergence of the poetic, the tragic and the comic. Waiting for Godot (1952), Endgame (1957) and Happy Days (1960) are considered masterpieces of 20th-century theater.

Charlie Corcoran (Scenic Designer) Regional theater: On Beckett, Without Walls (Center Theatre Group); Tiny Houses, Doubt (Westport Country Playhouse); A Comedy of Tenors (Cleveland Play House/McCarter Theatre Center, Outer Critics Circle Award); Vanya and Sonia and Masha and Spike (Goodman Theatre); The Marriage of Figaro (McCarter Theatre Center); Ma Rainey’s Black Bottom (Two River Theater); New York theater: The O’Casey Cycle (Henry Hewes Design Award), The Shadow of a Gunman (Lucille Lortel Award nomination), The Quare Land (Origin Award, 1st Irish Theatre Festival), The Emperor Jones (Henry Hewes Design Award nomination), The Weir (Irish Repertory Theatre); Billy & Ray (Vineyard Theatre); Exits and Entrances (Primary Stages); Opera: Fidelio (Santa Fe Opera); The Bartered Bride, Così fan tutte (Metropolitan Opera/The Juilliard School); Káta Kabanová, Don Giovanni (The Juilliard School); L’Opera Seria (Wolf Trap); The Flood (Opera Columbus); TV: “Project Runway” (Bravo), “Full Frontal With Samantha Bee” (TBS), “The Equalizer” (NBC Universal), “Dickinson” (Apple TV+), “Madam Secretary” (CBS)
Michael Gottlieb (Lighting Designer) designed *On Beckett* at Irish Repertory Theatre in New York City and Kirk Douglas Theatre in Los Angeles as well as for the filmed adaptation of the piece; Broadway: *Lysistrata Jones*; Off-Broadway: *Storyville* (The York Theatre Company); *Major Barbara* (Pearl Theater); *Rated P for Parenthood* (Westside Theatre); *Signs of Life* (Amas Musical Theatre); *Spain* (MCC Theater); *Election Day* (Second Stage); Over 40 productions at Irish Repertory Theatre, including *The O’Casey Cycle* (Henry Hewes Design Award nomination), *Woody Sez, Shining City* (with Matthew Broderick) and *The Weir*; Regional: Philadelphia Theatre Company; Goodspeed Musicals; The Hangar; The Old Globe; Trinity Rep; Long Wharf Theatre; Opera: *The Magic Flute* with Richard Pilbrow (LA Opera/San Francisco Opera/Seattle Opera/Washington National Opera); Emmy Award and several other award nominations for his work in TV; Designed lighting for the SNL Digital Short “D**k in a Box,” among others; Graduate of Vassar College and The British & European Studies Group, London. www.mgld.com

M. Florian Staab (Sound Designer) is a composer and sound designer based in Brooklyn, New York. He was born and raised in Germany and received a B.A. from Oberlin College and an M.F.A. from the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. Staab is an Associate Artist with Sinking Ship Productions and the Resident Sound Designer at the Eugene O’Neill Theater Center’s National Playwrights Conference. His designs have been heard at The Public Theater, Irish Repertory Theatre, Trinity Rep, City Theatre, Center Theatre Group, Mint Theater Company, Pearl Theatre Company, The Drama League, New Saloon, the cell, Partial Comfort Productions, Keen Company, Chicago Opera Vanguard and The Metropolitan Museum of Art. Most recently, Staab recorded and mixed several virtual productions and directed Bill Irwin’s *On Beckett/In Screen* for the camera. www.florianstaab.com

Luner Eclipse Productions (Tour Production Manager) Broadway: Ivo van Hove’s *West Side Story, Pretty Woman, Indecent, The Illusionists: Witness the Impossible*; National tours: *The King and I, The Illusionists; Regional: Becoming Nancy, Roman Holiday; Off-Broadway: *Emmet Otter’s Jug-Band Christmas, The Unsinkable Molly Brown, I Can Get It for You Wholesale, JOB, Pericles* (Fiasco Theater), *A Commercial Jingle for Regina Comet, Imogen Says Nothing, Gloria: A Life, Accidentally Brave, The Patsy and Native Son*. Additionally, Luner Eclipse Productions is the Production Manager for the Junior Theater Festival, the world’s largest celebration of young people performing musical theater. Chris Luner is the Artistic and Managing Director of Upper Darby Summer Stage, named one of the top five theater summer camps in the country by *Playbill*. Luner is also the producer of *Ranch Water*, an award-winning indie film. Wagner College alum. For Terrance. @chris_luner @lunereclipseproductions

Lisa McGinn (Stage Manager) Recent credits: Geoff Sobelle’s *FOOD, HOME, The Object Lesson and Elephant Room*; *Dust From the Stars; Underground Railroad Game* created by Jennifer Kidwell and Scott R. Sheppard; *Those With 2 Clocks* by Tall Order (Wilma Theater); *Ocean Filibuster, How To Build a Forest* (PearlDamour/A.R.T.); *User Not Found* (Dante or Die/BAM); *Detroit Red* (ArtsEmerson); *COMPASS, SLEEP* (Ripe Time); *Chimera, The Wholehearted* (Stein | Holum Projects); *This Is Reading* by Lynn Nottage (Kate Whoriskey, director); L.A. Dance Project (European tour); *Jacuzzi, The Light Years* (The Debate Society); *Revolt. She Said. Revolt Again., Winners and Losers* (Soho Rep); *Rememberer, Open House* (Steven Reker/BAM); *Eager To Lose* (Ars Nova); *Forbidden Creature Virgin Whore, From the Spot Where We/You/I Stand (Stood.)* (Miller Rothlein Dance); *You, My Mother* (The Theatre of a Two-Headed Calf); *Card and Gift, Baby Screams Miracle* (Clubbed Thumb); *The Seagull, Ivanov* (Chekhov at Lake Lucille); *The Room Sings, The Peripherals, Hot Lunch Apostles* (Talking Band)
Avery Reagan (Tour Lighting Supervisor) is a lighting designer currently based in the Los Angeles area. She is looking forward to being part of the On Beckett team and traveling the country throughout this tour. Originally from Atlanta, Georgia, Reagan discovered her passion for lighting through school and community theater productions. As she specified and matured her craft, she found how mesmerizing and impactful light can be within a production. Now she has designed and assisted from coast to coast with companies such as South Coast Repertory, Great River Shakespeare Festival, New York City Ballet, San Francisco Opera and Alvin Ailey American Dance Theater. During those rare times when she is not working, Reagan enjoys snowboarding, going to the movies, savoring a glass of good wine and spending time with her friends. Most of all, she loves the creative and collaborative process that exists within her craft and the special magic that often results.

Alex Brock (Tour Audio Supervisor) is a sound designer and engineer from Greenfield, Indiana, currently based in New York. New York credits include: Rachel Bloom: Death, Let Me Do My Show (Asst: Lucille Lortel and Orpheum Theaters); Pal Joey, Oliver! (Asst: NYCC Encores!); Becomes a Woman (Assoc: Mint Theater Company); Weightless (Assoc: WP Theater); Regional: Becky Nurse of Salem (Assoc: Trinity Rep); The 39 Steps (Assoc: White Heron Theatre Company); Escape to Margaritaville (Walnut Street Theatre); The Rewards of Being Frank (Cincinnati Shakespeare Company). Brock holds an M.F.A. from the University of Cincinnati College-Conservatory of Music and is an Early Career member of TSDCA.

Irish Repertory Theatre (Presenter) Founded by Ciarán O’Reilly and Charlotte Moore in 1988, Irish Repertory Theatre opened its doors with Seán O’Casey’s The Plough and the Stars and has produced 30+ seasons. Irish Rep is currently the only year-round theater company in North America devoted to bringing Irish and Irish-American works to the stage. Recognized with the Jujamcyn Theatres Award, a special Drama Desk Award for Excellence in Presenting Distinguished Irish Drama, the Lucille Lortel Award for Outstanding Body of Work and a 2013 Outer Critics Circle Special Achievement Award in recognition of 25 years of producing outstanding theater, Irish Rep presents the very best in Irish theater, from the masters to the new generation of Irish and Irish-American writers transforming the stage. Located in the heart of New York’s off-Broadway community, Irish Rep offers an engaging perspective on the Irish and their unique contributions to the world of drama. Learn more at www.irishrep.org.

Octopus Theatricals (Producer) Founded by Executive/Creative Producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. Current projects include Hadestown by Anaïs Mitchell (Broadway; North American Tour; London West End; Eight Tony Awards, including Best Musical; Grammy Award for Best Musical Theater Album); Gabriel Byrne’s Walking With Ghosts (Broadway); Goddess created by Saheem Ali, Jocelyn Bioh and Michael Thurber; Bhangra Nation by Rehana Lew Mirza, Mike Lew and Sam Willmott; Dreaming Zenzile by Somi Kakoma; ... (Iphigenia), a new opera by Wayne Shorter and Esperanza Spalding; In the Same Tongue created by choreographer Dianne McIntyre with music by Diedre Murray; SOCIAL! The Social Distance Dance Club conceived by Steven Hoggett, Christine Jones and David Byrne; And So We Walked by DeLanna Studi; Theatre for One (in person and virtual); and many more. Octopus Theatricals is also home to the Producer Hub, supporting independent producers in the experimental and performing arts sectors. Learn more at www.octopustheatricals.com.
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Architecture Tour: Discover the noteworthy elements that make the Guthrie an architectural marvel.

For pricing and reservations, visit guthrietheater.org.
Bill on Beckett:
An Interview With Bill Irwin

Bill Irwin may be best known to audiences as an award-winning actor and master clown, but he has also spent five decades immersed in the words of Samuel Beckett. *On Beckett* represents his third and most personal Beckett exploration, and we’re thrilled to be presenting this acclaimed piece at the Guthrie. The following interview highlights Irwin’s personal connection to Beckett, his impressions of the legendary writer and the unique perspective he brings to Beckett’s writing.

SIMON HODGSON: What is your first memory of Samuel Beckett’s plays?

BILL IRWIN: The first thing I ever read was *Act Without Words I*, and I was struck by the style and clarity of the stage directions (it’s all stage directions). Very memorable — though it’s ironic to me now because that play is one of Beckett’s writings that calls to me the least, at present. I’m drawn to his use of spoken language now.

SH: What was it like meeting Beckett?

BI: It was nearly 40 years ago; I was about to play Lucky in *Waiting for Godot* — that’s what we spoke of most. I was very stiff, nervous and not as knowledgeable about his work as I wish I’d been. I wish I could meet him now — with his voice and language having echoed in my mind. I’d ask about *Texts for Nothing* and the structure of *Godot* and *Endgame*.

SH: Contemporary playwrights are sometimes compared to Beckett. What makes him such a yardstick?

BI: He has an unforgettable voice, whether it’s your taste or not, and he changed everything. Anyone whose characters look at questions...
of existence — with humor, not pedantry (and sometimes humor about pedantry) — is going to get compared to Mr. Beckett.

**SH:** How does your experience as a clown inform your performance of Beckett’s work?

**BI:** It’s as much instinct as anything else. These two threads of work — baggy-pants comedy and Samuel Beckett’s writing — they just seem to connect. Beckett and his family went to the variety theater often — a point which his biographers make. His descriptions of physical business, his stage directions and his descriptions of characters’ costuming often seem to echo the business of music-hall comics. When it came to casting, Beckett was interested in baggy-pants practitioners: Chaplin, Keaton, etc. He was not a “clown-writer” — he wasn’t writing for clowns — but he seemed an aficionado.

**SH:** What has been your favorite Beckett-related experience?

**BI:** I don’t have a single favorite experience, but sometimes speaking his language and combining it with motion, or certain character movement through my body, can begin to feel strangely right, joyful even. It feels like it may be reaching an audience in a way that I’d like it to, perhaps in a way Mr. Beckett might.

I wouldn’t presume to know Mr. Beckett’s intentions in his writing — he famously said that he doesn’t claim to know them either — but sometimes the writing feels very valuable and useful in my life. The passages I’ve included in *On Beckett* are mostly passages that I’ve had in my head and worked with as a performer for a long time. I want to share them with audiences. I hope to share the place they’ve come to occupy within me.

This interview originally appeared in the program for the 2017 A.C.T. production of *On Beckett*. It has been reprinted with permission and edited for style.
Samuel Beckett in Context

IN THE WORLD

• During World War II, Samuel Beckett joined the resistance and fled Paris to escape arrest. Scholars believe these years of war and struggle greatly influenced his future work.
• Beckett captured the pathos and ironies of modern life but still maintained his faith in humanity’s capacity for compassion and survival.
• He was famous for his mixture of tragedy and comedy, which he instilled with caustic wit.
• Beckett’s plays encouraged other playwrights to move from natural and realistic traditions toward experimenting with absurdism.
• In 1969, he received the Nobel Prize in Literature but was uncomfortable with public attention and declined to accept the award in person.

Sourced from Concord Theatricals and The New York Times

ON THE PAGE

Below is an excerpt from Beckett’s 1953 novel The Unnamable, which features an unnamed and unknown narrator. Notice Beckett’s investigation of identity, his nod to the inevitability of suffering and his subtle notes of humor.

“I’ll never stir, I’ll never know peace, neither will they, but with this difference, that they don’t want it, they say they don’t want it, they say I don’t want it, don’t want peace, after all perhaps they’re right, how could I want it, what is it, they say I suffer, perhaps they’re right, and that I’d feel better if I did this, said that, if my body stirred, if my head understood, if they went silent and departed, perhaps they’re right, how would I know about these things, how would I understand what they’re talking about. I’ll never stir, never speak, they’ll never go silent, never depart, they’ll never catch me, never stop trying, that’s that.”
SELECTED WORKS AT THE GUTHRIE

Waiting for Godot
1973–1974 Season

Beckett’s existential masterpiece created a flurry of acclaim and controversy upon its debut. Critics consider it one of the most fascinating plays of the 20th century.

Our 1973 production starred Guthrie veteran Peter Michael Goetz as Pozzo. Goetz has played Ebenezer Scrooge in several Guthrie productions and most recently starred as Giles Corey in our 2015 production of The Crucible.

Happy Days
2008–2009 Season

Heralded as one of Beckett’s finest works, Happy Days relies on minimalism and absurdity to explore the human condition, leaving the audience with more questions than answers.

Beloved local actor Sally Wingert played Winnie, an eternal optimist, in our 2009 production in the Dowling Studio. Guthrie audiences most recently enjoyed Wingert as the formidable Lady Bracknell in The Importance of Being Earnest.
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Fred C. & Katherine B. Andersen Foundation; Harold & Mimi Steinberg Charitable Trust; WEM Foundation

<table>
<thead>
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<th>$15,000 – $24,999</th>
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<td><strong>The Dorsey &amp; Whitney Foundation</strong></td>
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<td><strong>Ecolab</strong></td>
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<td><strong>Huntington Bank</strong></td>
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<td><strong>Lathrop GPM</strong></td>
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<td><strong>Standard Heating &amp; Air Conditioning</strong></td>
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Hugh J. Andersen Foundation; The Edward R. Bazinet Foundation

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<th>$5,000 – $14,999</th>
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<td>Bank of America; Boss Foundation; The Carlson Family Foundation; Christensen Insurance Group; Cresset; Cyber Advisors; Fredrikson &amp; Byron Foundation; The George Family Foundation; GHR Foundation; Mairs &amp; Power; The Elizabeth C. Quinlan Foundation; Rahr Corporation &amp; Bushel Boy Farms; RBC Wealth Management; Margaret Rivers Fund; Robins Kaplan LLP; Sheehy Construction Company; Sit Investment Associates Foundation; Talcott Resolution; Tennant Foundation; The Thomas &amp; Julianne Youngren Foundation</td>
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<th>$2,500 – $4,999</th>
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<td>Dellwood Foundation; Hunt Electric Corporation; Jefferson Lines; Palisade Asset Management; Streamworks; Walmart Giving</td>
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<th>$1,000 – $2,499</th>
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<td>Bachman’s Inc.; Federated Insurance; High Point Networks; Art &amp; Martha Kaemmer Fund of HRK Foundation; Beryl and Florence Miller Family Foundation; National Checking Co.; Northland Aluminum Products, Inc. (Nordic Ware); Quality Furniture Rental</td>
</tr>
</tbody>
</table>
Box Office Manager
Jess Martin
Assistant Box Office Manager
Jon-Paul Schaut
Box Office Supervisors
Dyane Ocampo-Avila Cassandra Velco
Senior Box Office Specialists
Matthew Everett Marian Hughes Karen Prince
Steven Schroer Abraham Swee Becky Welander
Box Office Specialists
Kate Anderson Xaveria Baumgartner Davis Brinker
Mike Brown Cici Cancelieri Zoe Champoux
Jonatan Chipoco Benjamin Ellis Jo French
Alex Goebel Noah Hamilton Katie Johnson
Kyle Kepulis Ben Kockelman Madison Lind
Jordan Muschler Anna Nielsen DeZhan Rouse
Brian Thurn Ryn Van Wyhe
House Manager
Lindsay Higgins
Associate House Manager
Victor Garcia Benitez
Lead Ushers
Jason Litzinger Savannah Whisenhunt
Ushers
Eliot Allen Audra Arnaudon Patricia Arnold Adam Boraker Fi Brogan
Jon Bushee Jaina Carroll Emma Collins
Pat Collins Renee Craig-Ethen Mary Kay Crawford-Lorfink
Jack Cruz Alfredo Pástor Espín Patty Graham
Rosanne Gronseth Karl Gustafson
Jennifer Hadrath Kate Hedlund
Abby Heil Baylie Heims Ella Hendrickson
Ann Hite Alyssa Isaacsom
Addison Jacobson-Schulte Kirk Jensen
Mick Johnson Maycee Klein Paula Klimek-Partch
Aaron Kogel Alex Kouhni Brady Linderman
Tim Lenz Patrick Mach
Deborah Moore Stephanie Moran Nolan Murphy
Anna Myers Jonathan O’Neill Sharon Peterson Sara Preus
Yuki Rogers Claire Ronayne James Rubendall
Danielle Shorty Foster Smith Pamela Sorenson
Krista Steichen Emma Tonn Lisa Torrez
James Velek Tina Weitzl Joani Werner
Tristan Wilkes Thomas Willie Damon Ziebarth

PRODUCTION
Director of Production
Joel Krause*
Associate Director of Production
Sarah Guillickson
Assistant Production Manager
Sara L’Heureux
Production Stage Manager
Karl Alphonso
Events Production Manager
MJ Jeffler
Technical Director
Jonathan JollyStone
Associate Technical Director
Jon Woelfer
Assistant Technical Director
Liz Jouanno
Scene Shop Coordinator
Jesse Delaney
Scene Shop Shopper/Buyer
Matthew A. Gilbertson
Production Carpenter
Christopher Sibilia
Production Automation Technician
John Stillwell
Lead Carpenter
Dalen O’Connell
Carpenters
Will Bankhead Bridget Gustafson Jared Shofstall
Head of Scenic Art
Heidi Larson
Scenic Arts Coordinator
Kathleen Carlson
Lead Scenic Artist
Lydia Francis
Costume Director
Amy Schmidt
Costume Workroom Manager
T. Tyler Stumpf
Costume Design Assistant
Jacqueline Mountain-Bluhm
Drapers/Tailors
Juliaun Benson dj gramann ii Annie Rupprecht
Dana Shepard First Hands
Denee Anderson Clare Brauch Teresa Davich
Jeanie Jordian Mary Linda
Costume Craftspeople
Vanessa J. Lopez
Head of Wardrobe
Lauren E. Noyes
Wardrobe Assistants
Deborah Murphy Meghan Otenbaker
Wig and Wardrobe Technicians
Madison Blotz Molly Fox
Jenny Gants-Moen
Zamora Simmons-Stiles
Head of Wigs, Hair and Makeup
Jessica Rau
Production Wig, Hair and Makeup Artist
Bee Tremmel
Wig Assistant
Jamakah Webb
Head of Lighting and Projection
Tom Mays
Associate Head of Lighting and Projection
Alice Trent
Production Electrician
Andrew Sullivan
Lead Electrician
Megan Winter
Lead Light Board Operator
Angelina Vyushkova
Light Board Operator
Mary Shabatara
Head of Props
Karín Rabe Vance
Prop Shop Coordinator
Dan Fritsche
Production Props Artisan
Jeff Harris
Props Shopper/Buyer
Rebecca Jo Halmström
Props Artisan
Erin Brandt
Head of Sound
Reid Rejsa
Production Sound Engineers
Paul Estby
Grace Heatherington-Tilka
Lead Sound Board Operator
Brandon Smith
Sound Board Operator
Matthew Koch
Head of Stage Operations
Sam Diekmann
Production Stagehands
Matt Dawson Craig Rognholt
Stagehands
Peter Artley Vivian Santana
Props Liaison
Jessica Kelley

PRODUCTION OVERHIREs
Production Assistant
Jaya Robillard
Carpenters
Michael Hall Rocky Rosga
Jonny Schaffer
Patrick Wilson
Scenic Artists
Annie Henly Sara Herman
Erika Soukup
Costume Design Assistants
Abbie Kenyon
Abby Vaughan
Costume Crafts
Samantha Fromm Haddow
Danielle Jordan
Draper
Denise Alcichon
First Hand
Holly Walter
Stitchers
Rebecca Clayton Jodi Kjarla
Ash Kaun
Stephanie Molstad
Tina Robinson
Wardrobe Assistants
Hannah Fiedler
Emily Gunyou Halaas
Wardrobe Technicians
Meghan Dougherty
Amanda Levens
Rane Oganowski
Wig Assistants
Julia Acton
Valencia Montgomery Johnson
Electricians
Alex Clark
Paul Epton
Chris Grindelind
Jack Hinz
Andy Kedl
Jon Kirchofer
Karín Olson
Stephanie Richards
Ellie Simonett
Props Artisan
Joseph Cruz
Sound Technician
Phillip O’Toole
Stagehands
Gaea Dill-D’Ascoli
Hannah Muren
Dave Salmonson

AS OF FEBRUARY 8, 2024
*Member of the Senior Management Team
Our Mission
The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.

Our Vision
The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

Our Core Values
- Artistic Excellence
- Community
- Diversity, Equity, Inclusion and Accessibility
- Fiscal Responsibility

Acknowledgments
Many volunteers give their time and talents in support of the Guthrie’s activities. If you’d like to support the Guthrie by becoming a volunteer, apply at guthrietheater.org or email volunteers@guthrietheater.org.

The Guthrie is a member of the League of Resident Theatres.

The Guthrie is a member of the American Arts Alliance and Minnesota Citizens for the Arts, government advocacy groups at the federal and state levels, respectively.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

Directors and choreographers are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

The scenic, costume, lighting, sound and projection designers in LORT theaters are represented by United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.

Guthrie scenic artists are also represented by United Scenic Artists, Local USA 829.

Guthrie costume and wardrobe employees, stagehands and craftspersons are represented by IATSE Local 13.

All scenery, props and costumes are designed specifically for Guthrie productions and built in the theater’s shops.
Summer Camps

FOR GRADERS 6-12

What a great thing you are doing for our youth. Every opportunity they get to learn and grow makes a huge difference.

~ Lynn N., Brooklyn Park

It’s truly been such a joy to be at these camps. We are so, so grateful for you and your team.

~ Dana G., Minneapolis

Register today!
www.guthrietheater.org/camps
Ignite Creativity. Fuel Magic.

Your gift helps stories spring to life. Join us in crafting unforgettable theater moments by considering a donation today.

EVERY GIFT MATTERS
Scan to give now. Thanks for your support!