Located 1 block from the Guthrie Theater, sip specialty cocktails at W XYZ Bar and take advantage of our heated underground parking.

Enjoy Canopy’s Just-Right Rooms and an unparalleled dining experience at Umbra.

708 Third St S, Minneapolis, MN 55415 | 612.332.0696

Book a room with our exclusive rate

View our menu/make a reservation
Inside

IN PICTURES
A Guthrie Experience • 4

WELCOME
From Artistic Director Joseph Haj • 5

GUTHRIE SPOTLIGHT
Shane From Page to Stage • 6

SHANE
Cast and Creative Team • 11
Biographies • 12

PLAY FEATURES
A Note From Director Blake Robison • 16
Honoring and Testing the Genre • 18
Cowboys: A Brief History • 20
Backstory • 22

SUPPORTERS
Annual Fund Contributors • 24
Corporate, Foundation and Public Support • 27

WHO WE ARE
Board of Directors and Guthrie Staff • 28

GOOD TO KNOW
Theater Information and Policies • 30

The Guthrie Theater Program
Volume 60, Issue 10 • Copyright 2023

EDITOR Johanna Buch
GRAPHIC DESIGNER Brian Bressler
CONTRIBUTORS Tatiana Godfrey, Vivian Gonzalez, Addie Gorlin-Han, Joseph Haj, Jennifer Liestman, Blake Robison, Carla Steen, Karen Zacarías. Special thanks to Cincinnati Playhouse in the Park for their content contributions.

The Guthrie program is published by the Guthrie Theater. To advertise in the program, call 612.225.6193.

The Guthrie would like to acknowledge that we gather on the traditional land of the Dakota People and honor with gratitude the land itself and the people who have stewarded it throughout the generations, including the Ojibwe and other Indigenous nations.
After auditioning actors and theatermakers at top M.F.A. programs across the country, we selected 10 standouts to join us for A Guthrie Experience — a six-week summer intensive designed to cultivate the future leaders of American theater. Since its founding in 1997, this legacy program offers graduate actors a deep dive into the creative process, professional mentorship and an immersion in the Twin Cities theater scene.

The 2023 cohort is focused on stage combat, acting for the camera, adaptations of classic plays and bilingual Shakespeare. Fun fact: Actor Ricardo Chavira, who plays Joe Starrett in Shane, was part of A Guthrie Experience in 1999 before going on to become a notable stage and screen actor.
Producing a mix of classic and contemporary plays has been at the heart of the Guthrie’s mission for the past 60 years. *Shane* bridges both the classic and the contemporary, making it an ideal conclusion to our milestone 2022–2023 Season. Based on Jack Schaefer’s iconic 1949 novel and adapted with great research, care and creativity by Karen Zacarías, this reimagined tale invites us to interrogate the well-worn Western genre and work to distinguish fact from myth. As this new version of *Shane* unfolds, it exposes as many questions as it provides answers — precisely the kind of tension that makes theater so thrilling.

When I first heard about Karen’s idea for *Shane* from my friend Blake Robison, the Artistic Director at Cincinnati Playhouse in the Park, I was immediately interested in collaborating on the project. It’s been a privilege to co-commission and co-produce *Shane* with everyone in Cincinnati and share Karen’s insightful adaptation with so many theatergoers. Under Blake’s keen directorial eye, this outstanding team of artists has created a magnificent production that includes all the grit and gusto of a traditional Western — and so much more.

One of the great things about theater is that it is never static. New stories and voices are always emerging. The classics are constantly being revisited with fresh perspectives. And as one season ends, another prepares to begin. It was an honor to celebrate the Guthrie’s 60th season with you, and I look forward to welcoming you to the exciting season ahead.

With gratitude,

Joseph Haj

---

**Dear Friends,**

Producing a mix of classic and contemporary plays has been at the heart of the Guthrie’s mission for the past 60 years. *Shane* bridges both the classic and the contemporary, making it an ideal conclusion to our milestone 2022–2023 Season. Based on Jack Schaefer’s iconic 1949 novel and adapted with great research, care and creativity by Karen Zacarías, this reimagined tale invites us to interrogate the well-worn Western genre and work to distinguish fact from myth. As this new version of *Shane* unfolds, it exposes as many questions as it provides answers — precisely the kind of tension that makes theater so thrilling.

When I first heard about Karen’s idea for *Shane* from my friend Blake Robison, the Artistic Director at Cincinnati Playhouse in the Park, I was immediately interested in collaborating on the project. It’s been a privilege to co-commission and co-produce *Shane* with everyone in Cincinnati and share Karen’s insightful adaptation with so many theatergoers. Under Blake’s keen directorial eye, this outstanding team of artists has created a magnificent production that includes all the grit and gusto of a traditional Western — and so much more.

One of the great things about theater is that it is never static. New stories and voices are always emerging. The classics are constantly being revisited with fresh perspectives. And as one season ends, another prepares to begin. It was an honor to celebrate the Guthrie’s 60th season with you, and I look forward to welcoming you to the exciting season ahead.

With gratitude,

Joseph Haj

---

**Vietgone**  
Sept 10 – Oct 16, 2022  
Wurtele Thrust Stage

**Sally & Tom**  
Oct 1 – Nov 6, 2022  
McGuire Proscenium Stage

**A Christmas Carol**  
Nov 12 – Dec 31, 2022  
Wurtele Thrust Stage

**The Little Prince**  
Dec 10, 2022 – Feb 5, 2023  
McGuire Proscenium Stage

**Blues for an Alabama Sky**  
Jan 28 – March 12, 2023  
Wurtele Thrust Stage

**Born With Teeth**  
March 4 – April 2, 2023  
McGuire Proscenium Stage

**Hamlet**  
April 8 – May 21, 2023  
Wurtele Thrust Stage

**Murder on the Orient Express**  
May 13 – July 2, 2023  
McGuire Proscenium Stage

**Into the Woods**  
June 17 – Aug 13, 2023  
Wurtele Thrust Stage

**Shane**  
July 15 – Aug 27, 2023  
McGuire Proscenium Stage

For tickets and information, call the Box Office at 612.377.2224 or 1.877.447.8243 (toll-free) or visit guthrietheater.org.
Shane From Page to Stage

Long before theaters announce their seasons, a flurry of artistic conversations happen behind the scenes. As plays are proposed and considered, theaters often share a tentative list of titles with trusted peers. If there’s overlap, it’s not uncommon for theaters to co-produce the same show. If theaters share a desire to nurture new work, they may decide to co-commission a playwright (and possibly choose to co-produce the resulting play in future seasons). Case in point: Shane, which pulls double duty as a co-commission and a co-production with our friends at Cincinnati Playhouse in the Park. Follow the timeline below to discover how Shane came to be.

Spring
Cincinnati Playhouse in the Park commissions Karen Zacarías to write a new play. After discussions between Artistic Directors Joseph Haj and Blake Robison, the Guthrie signs on to co-commission the project. They plan to premiere Shane at both theaters.

Spring
The Guthrie and Cincinnati Playhouse in the Park announce Shane as part of their upcoming 2022–2023 Seasons, making the co-production official.

May 13
The Guthrie hosts a virtual event featuring Haj and Zacarías in conversation about Shane. Zacarías shares why she adapted Jack Schaefer’s classic Western novel: “Shane is a little emerald of a story we can look at from many directions and lenses, from the myths of the West to who else was part of the Western frontier. It examines the American family, the war between individualism and community, and how we need each other to survive.”

Summer
Director Blake Robison and Zacarías work with staff at both theaters to select the creative team for Shane.

May 19–22
The Guthrie hosts an initial workshop for Shane in Minneapolis.

October 10–13
A second workshop for Shane is hosted by Cincinnati Playhouse in the Park. Several actors who participated in one or both workshops are invited to join the cast for both productions.

January – March
Additional casting begins at the Guthrie, and more actors are added to the cast for both productions. Then Robison, Zacarías and members of the Guthrie’s Artistic Team hold auditions to cast the remaining roles and complete the company.
SHOW LINGO

Commission
Much like visual artists who create work on commission, playwrights are often commissioned to write new plays by theaters. Sometimes the playwright pitches a concept; sometimes the theater asks for something specific. But writers and theaters have a shared goal: to shepherd a play through the creative process and support its journey to the stage.

Workshop
When a play is in progress, listening to actors perform the words on the page helps a playwright know what’s working — and what isn’t. Workshops provide an opportunity to dive into the storytelling and examine the themes that will likely inform the eventual production.

Production
Most mainstage shows at the Guthrie fall into this category. From deciding the creative vision to choosing the director and cast, we make the play and bring it to life onstage using our in-house staff and resources.

Co-Production
For a co-production like Shane, multiple theaters share artistic influence, costs and resources. The show is performed at each theater, and the artistic directors mutually approve creative decisions.

Presentation
A presentation is a show that comes to us as a complete package. We are the venue; the presenting theater is the producer. Although we don’t have artistic influence, we select presentations that align with our artistic vision and core values.

THE PROS OF A CO-PRO

- Audiences are exposed to new plays, artists and directors they may not see otherwise
- Playwrights introduce their work and tell their stories to a broader audience
- Actors have the opportunity to secure longer contracts and gain more exposure
- Theaters share resources and expenses, which can save time and help offset costs
- The play builds audience interest and media buzz as it moves from theater to theater
- Strong, collaborative relationships are built between theaters and across the industry

March
Eight Guthrie scenic artists create a key element of the Western-inspired scenic design for Shane: a 20-by-40-foot painted map of Wyoming enlarged from an 1889 atlas. Upon completion, it is sent to Cincinnati Playhouse in the Park for their world premiere.

June 3
Shane opens at Cincinnati Playhouse in the Park to strong reviews. Talkin’ Broadway writes: “Zacarias’ script thoughtfully raises numerous contemporary issues about racial prejudice and injustice that were not part of Schaefer’s novel … but these elements are smartly woven and make complete, fuller sense for the story.”

June 25
Shane closes at Cincinnati Playhouse in the Park. The physical elements of the play (set, props, costumes and more) are loaded onto trucks and shipped to the Guthrie — the aforementioned map of Wyoming included.

July 15
Shane premieres at the Guthrie.

July 5
The Guthrie’s production team begins loading in the Shane set on the McGuire Proscenium Stage, and rehearsals begin on July 11. Because we retained most of the Cincinnati cast and creative team, the rehearsal period is four days instead of the typical four weeks.

June 25
Shane closes at Cincinnati Playhouse in the Park. The physical elements of the play (set, props, costumes and more) are loaded onto trucks and shipped to the Guthrie — the aforementioned map of Wyoming included.

June 25
Shane opens at Cincinnati Playhouse in the Park to strong reviews. Talkin’ Broadway writes: “Zacarias’ script thoughtfully raises numerous contemporary issues about racial prejudice and injustice that were not part of Schaefer’s novel … but these elements are smartly woven and make complete, fuller sense for the story.”

July 15
Shane premieres at the Guthrie.

July 5
The Guthrie’s production team begins loading in the Shane set on the McGuire Proscenium Stage, and rehearsals begin on July 11. Because we retained most of the Cincinnati cast and creative team, the rehearsal period is four days instead of the typical four weeks.

GUTHRIE THEATER \\ 7
Experience the extraordinary

Fresh off the heels of a milestone anniversary season that reminded us of where we’ve been, we’re excited to begin the next chapter in the Guthrie’s history with a thrilling lineup of plays that will further our mission and illuminate our common humanity.

From cherished classics to acclaimed new work, this season offers something for everyone: Feel-good comedies. Cleverly crafted thrillers. A cult-classic musical. And the noteworthy return of rotating repertory with A Brittle Glory — Shakespeare’s History Cycle of Richard II, Henry IV and Henry V. This epic three-play series previously wowed Guthrie audiences more than 30 years ago and takes the stage again in spring 2024.

As time marches on, one thing remains true: You make the Guthrie great. We invite you to step into the vibrant worlds of these plays and allow yourself to be entertained, inspired and transformed.

Subscriber benefits

- NO-FEE EXCHANGES
- BEST SEATS
- GREAT SAVINGS

New season subscriptions start at $68 and are on sale now. Learn more at guthrietheater.org.

Season sponsors
The Importance of Being Earnest
by OSCAR WILDE
directed by DAVID IVERS
September 9 – October 15, 2023
Wurtele Thrust Stage

For the People
WORLD PREMIERE
by TY DEFOE
and LARISSA FASTHORSE
directed by MICHAEL JOHN GARCÉS
October 7 – November 12, 2023
McGuire Proscenium Stage

‘Art’
by YASMINA REZA
translated by CHRISTOPHER HAMPTON
directed by LISA PORTES
December 16, 2023 – January 28, 2024
McGuire Proscenium Stage

Dial M for Murder
by FREDERICK KNOTT
adapted by JEFFREY HATCHER
directed by TRACY BRIDGEN
January 20 – February 25, 2024
Wurtele Thrust Stage

On Beckett
based on the writings of SAMUEL BECKETT
coeceived, performed and directed by BILL IRWIN
February 17 – March 24, 2024
McGuire Proscenium Stage

A Brittle Glory
Richard II, Henry IV and Henry V
by WILLIAM SHAKESPEARE
directed by JOSEPH HAJ
March 23 – May 25, 2024
Wurtele Thrust Stage
Principal foundation support from The Roy Cockrum Foundation

Skeleton Crew
by DOMINIQUE MORISSEAU
directed by AUSTENE VAN
May 4 – June 9, 2024
McGuire Proscenium Stage

Little Shop of Horrors
book and lyrics by HOWARD ASHMAN
music by ALAN MENKEN
based on the film by ROGER CORMAN,
screenplay by CHARLES GRIFFITH
directed and choreographed by MARCIA MILGROM DODGE
June 22 – August 18, 2024
Wurtele Thrust Stage

English
by SANAZ TOOSSI
directed by HAMID DEHGHANI
July 13 – August 18, 2024
McGuire Proscenium Stage
Fresh + Local

We value working directly with local farmers and are seasonally inspired by what’s fresh and local from our many farm partners.

Farmer Owned

Entirely owned and operated by local farmers who make up the Minnesota Farmers Union, we are proud to bring the freshest, highest quality food possible directly from family farms to your plate.

Falsettos

SEP 20 - NOV 5

Music and Lyrics by William Finn
Book by William Finn and James Lapine
Directed by Meredith McDonough
Music Direction by Jason Hansen
Choreography by Emily Michaels King

Hilarious, heartbreaking and utterly unique, Falsettos is a contemporary musical about family, relationships, bar mitzvahs, baseball and AIDS. When Marvin leaves his wife, Trina, and son, Jason, to be with his lover, Whizzer, confusion is unleashed, but so is the power and possibility of chosen family and choosing to love.

Season 26 Subscriptions and Falsettos single-tickets now on sale!
LATTEDA.ORG | 612-339-3003 | 345 13th Avenue NE, MPLS, MN 55413
The Guthrie Theater, in co-production with Cincinnati Playhouse in the Park, presents

Shane
by Karen Zacarías
adapted from the novel by Jack Schaefer

Cast
in order of speaking

OLDER BOB/BOBBY STARRETT
JOE STARRETT
SHANE
MARIAN STARRETT
CHRISS JOHNSON
JAKE LEDYARD/SAM GRAFTON
LUKE FLETCHER
WINONA STEPHENS
ERNIE WRIGHT/STARK WILSON

Juan Arturo*
Ricardo Chavira*
William DeMeritt*
Gabriela Fernandez-Coffey*
Mikell Sapp*
Terry Hempleman*
Bill McCallum*
Shayna Jackson*
Grant Goodman*

Creative Team

DIRECTOR
Blake Robison
Lex Liang
Trevor Bowen
Pablo Santiago
Matthew M. Nielson
Jocelyn Clarke
Vanessa Severo
Sordelet Inc.: Rick Sordelet and Christian Kelly-Sordelet
Tipiziwin Tolman

Understudies
Understudies never substitute for performers unless announced prior to the performance.

Sponsored by

The Guthrie gratefully recognizes
David & Stacey Hurrell as
Associate Producers.

Setting
Wyoming, 1889. Cattle country.

Run Time
Approximately 1 hour, 30 minutes
(no intermission)

Essentials
Kaleb Baker, Gabe Woodard

Understudies
John Catron* (B. McCallum, T. Hempleman); Darius Dotch* (W. DeMeritt, M. Sapp); Ruth Livier* (G. Fernandez-Coffey); Daniel Petzold* (G. Goodman); Katie Anvil Rich* (S. Jackson); Marco Adiak Voli* (J. Arturo, R. Chavira)

Acknowledgments
Shane is co-commissioned and co-produced with Cincinnati Playhouse in the Park (Blake Robison, Osborn Family Producing Artistic Director; Abby Marcus, Managing Director).
Biographies

Cast

Juan Arturo
Older Bob/Bobby Starrett

GUTHRIE Debut. THEATER New York: The Oregon Trail (WP Theater); The Rivals (New York Classical Theatre); The Rafa Play (The Flea Theater); Salty, Buffalo Buffalo, Between the Bars (HERE Arts Center); I Wanna F*ck Like Romeo and Juliet (59E59 Theaters); Regional: Shane (Cincinnati Playhouse in the Park);

Contemporary American Theater Festival; Miami New Drama. FILM/TELEVISION The Invisible Worm, Prometheous Bound, Among the Beasts and Shadows (2020 Tribeca Film Festival selection); “Blue Bloods,” “The Good Wife,” “Educated Fleas.” TRAINING B.F.A., Mason Gross School of the Arts at Rutgers University. @juanarturo (IG)

Ricardo Chavira
Joe Starrett


William DeMeritt
Shane

GUTHRIE Debut. THEATER Broadway: The Skin of Our Teeth (Lincoln Center Theater); New York: The Death of the Last Black Man in the Whole Entire World (Signature Theatre); Twelfth Night (The Classical Theatre of Harlem); Regional: Shane (Cincinnati Playhouse in the Park); Oregon Shakespeare Festival: Alabama Shakespeare Festival; Dallas Theater Center; Humana Festival at Actors Theatre of Louisville; Repertory Theatre of St. Louis; Yale Repertory Theatre; Marin Theatre Company. FILM/TELEVISION The Normal Heart, The Noel Diary; “The Outs,” “Person of Interest,” “Law & Order: SVU,” “NCIS: New Orleans,” “The Flight Attendant” (HBO Max). UPCOMING Our Son film starring Luke Evans and Billy Porter. OTHER Award-winning audiobook narrator; Creator and star of the New York Innovative Theatre award-winning solo show Origin Story. TEACHING Adjunct Faculty, NYU Tisch School of the Arts. TRAINING M.F.A., Yale School of Drama; B.F.A., Marymount Manhattan College. @demeritt (IG), www.williamdemeritt.com

Gabriela Fernandez-Coffey
Marian Starrett

GUTHRIE Debut. THEATER Cincinnati Playhouse in the Park: Shane; Oregon Shakespeare Festival: The Copper Children; Woolly Mammoth: Kiss, The Nether, Detroit, Gruesome Playground Injuries, Stunning; Arena Stage: Destiny of Desire; Studio Theatre: Water by the Spoonful, The Motherfucker With the Hat; Round House Theatre: Uncle Vanya, How the Garcia Girls Lost Their Accents; The Kennedy Center; GALA Hispanic Theatre; among others. TRAINING NYU Tisch School of the Arts

Grant Goodman
Ernie Wright/Stark Wilson

GUTHRIE Debut. THEATER National Tour: The Merchant of Venice starring F. Murray Abraham; Broadway: King Lear, The Iliad (Lincoln Center); New York: Antony and Cleopatra, The Merchant of Venice (Theatre for a New Audience); Pericles (Red Bull Theater); Three Sisters (Chekhov International Theatre Festival);

Richard II (Pearl Theater Company); Regional: Yale Repertory Theatre; Shakespeare Theatre Company (Washington, D.C.); Chicago Shakespeare Theatre; The Old Globe; Actors Theatre of Louisville; Hartford Stage; Cincinnati Playhouse in the Park; Court Theatre (Chicago); Cleveland Play House; Pioneer Theatre Company; The Phoenix Theatre Company; PlayMakers Repertory Company; Indiana Repertory Theatre; Syracuse Stage; Milwaukee Rep; People’s Light (Philadelphia); The Shakespeare Theatre of New Jersey; Arizona Theatre Company; Utah, Illinois, Notre Dame, Indianapolis, Milwaukee, Austin and Kentucky Shakespeare Festivals. FILM/TELEVISION Barry Levinson’s Sleepers; “Chicago Fire” (NBC), “As the World Turns” (CBS), “Sex and the City” (HBO). AWARDS 2015 U.S. professional representative in the International Acting Fellowship at the Globe Theatre in London. TRAINING NYU Tisch School of the Arts

Terry Hempleman
Jake Ledyard/Sam Grafton

GUTHRIE Sweat, A Raisin in the Sun, West Side Story, The Parchment Hour, Arsenic and Old Lace, The Master Butchers Singing Club, His Girl Friday, Lake Hollywood. THEATER Off-Broadway: Odd Jobs (The American Place Theatre, actor and co-author); Regional: Shane (Cincinnati Playhouse in the Park);

The Pavilion (Sacramento Theatre Company); Out! (Philadelphia Theatre Company); Gem of the Ocean, Joe Turner’s Come and Gone (Penumbra Theatre); Annapurna, Last of the Boys, Fool for Love, Long Day’s Journey Into Night (Jungle Theater); A Midsummer Night’s Dream, Of Mice and Men, Frozen (Park Square Theatre); Side Man, A Doll’s House (Madison Repertory Theatre); Cyrano, The Ballad of the Sad Cafe (Ten Thousand Things); Amber Waves, Huck Finn, Anon(ymous) (Children’s Theatre Company). THEATER DIRECTION Yellow Tree Theatre: Grace, The Pavilion. FILM/TELEVISION Factotum, A Simple Plan, Mallrats; “Dear White People,” “Drop Dead Gorgeous.” AWARDS 2003 City Pages Best Actor. TRAINING University of North Carolina at Chapel Hill
Shayna Jackson
Winona Stephens


**TRAINING** Vocal Performance; Musicians Institute in Hollywood, California. @cheznah (IG)

Bill McCallum
Luke Fletcher


Tours: Death of a Salesman (Dublin Theatre Festival); Othello (national tour). THEATER Cincinnati Playhouse in the Park; Goodman Theatre; Penumbra Theatre; American Players Theatre (seven seasons); History Theatre; Minnesota Festival Theatre; Park Square Theatre; Illusion Theater; Madison Repertory Theatre; Northlight Theatre; Body Politic Theatre; The New American Theatre; North Carolina Shakespeare Festival; Minnesota Orchestra: Hamlet; Dark & Stormy Productions: The Hothouse, Speed-the-Plow, The Receptionist. FILM/TELEVISION David Lynch’s The Straight Story, Wilson (with Woody Harrelson), Joe Somebody (with Tim Allen); “In an Instant” (ABC). **TRAINING** University of North Carolina School of the Arts. @willimac3 (IG)

Mikell Sapp
Chris Johnson

**GUTHRIE** Debut. THEATER Cincinnati Playhouse in the Park: Shane; Penumbra Theatre: The Ballad of Emmett Till; Pillsbury House Theatre: Broke-ology; Yellow Tree Theatre: Skeleton Crew; Children’s Theatre Company: The Snowy Day; Park Square Theatre: The Agitators; Pillsbury House Theatre/Mount Curve Company: Marcus; or The Secret of Sweet (in the Dowling Studio). **TRAINING** Alabama State University

Creative Team

Karen Zacarías
Playwright

**GUTHRIE** Native Gardens. THEATER Plays: Destiny of Desire, Native Gardens, The Book Club Play, The Copper Children, Legacy of Light, Mariela in the Desert, The Sins of Sor Juana; Adaptations: Just Like Us, The Age of Innocence, Into the Beautiful North, How the Garcia Girls Lost Their Accents, the bilingual adaptation Romeo y Julieta; Musicals (with composer Deborah Wicks La Puma): Ella Enchanted, OLIVÉRico: A Brazilian Twist, Jane of the Jungle, Ferdinand the Bull, Einstein Is a Dummy, Looking for Roberto Clemente, Cinderella Eats Rice and Beans; Premieres at Goodman Theatre, The Kennedy Center, Arena Stage, Cincinnati Playhouse in the Park and La Jolla Playhouse; Core Founder of Latinx Theatre Commons, a national organization of artists seeking to update the American narrative with Latinx stories; Founder of Young Playwrights’ Theater, an award-winning theater company that teaches playwriting in Washington, D.C., public schools. AWARDS Named “one of the most-produced playwrights in the U.S.” by American Theatre magazine; 2019 Washingtonian of the Year; 2019 Sine Fellowship at the American University School of Public Policy; 2019 Lee Reynolds Award; 2019 Medallion by the Children’s Theatre Foundation of America; 2021 United States Artists Fellowship. www.karenzacarias.com

Bill Robison
Director

**GUTHRIE** Native Gardens. THEATER Producing Artistic Director at Cincinnati Playhouse in the Park for 11 seasons, with credits including The Book Club Play and Native Gardens (world premiere) by Karen Zacarías, A Chorus Line, Shakespeare in Love, Margaret Atwood’s Alias Grace, Stephen King’s Misery, John Irving’s A Prayer for Owen Meany, Peter and the Starcatcher, Pride and Prejudice, Treasure Island, The Three Musketeers and 4000 Miles; Regional: Arena Stage; Baltimore Center Stage; Milwaukee Rep; Repertory Theatre of St. Louis; Utah Shakespeare Festival; PlayMakers Repertory Company; Folger Theatre; Round House Theatre; Clarence Brown Theatre; National Shakespeare Company; Vermont Stage; International: English Theatre Berlin: Summer and Smoke; Avignon Off Festival: Macbeth; Adaptations: Jay Parini’s The Last Station; Alice McDermott’s Charming Billy; a new version of A Christmas Carol for Cincinnati Playhouse in the Park. AWARDS Finalist for the 2019 Zelda Fichandler Award honoring extraordinary work in regional theater. **TRAINING** Williams College; University of North Carolina at Chapel Hill; British American Drama Academy

Lex Liang
Scenic Designer

**GUTHRIE** Vietgone, Emma. THEATER Off-Broadway: More than 50 productions, recently including Judy Gold’s Yes, I Can Say That! (Primary Stages, directed by BD Wong); Penelope, or How the Odyssey Was Really Written; Antigone; 9 Circles; and The Bacchae; Regional (selected): Actors Theatre of Louisville; Alliance Theatre; Asolo Repertory Theatre; Cleveland Play House; Cincinnati Playhouse in the Park; Dallas Theater Center; Denver Center; Geva Theatre Center; La Jolla Playhouse; Long Wharf Theatre; Paper Mill Playhouse; Pasadena Playhouse; Portland Center Stage; Syracuse Stage; Woolly Mammoth. OTHER Founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects include Absolut Vodka, Ubuntu Pathways: Fight for Good, Operation Smile’s 35th Anniversary Celebration, Invesco, Tony Awards Gala, New York Fashion Week, New York City Wine & Food Festival and William Hill Winery. @lex924 (IG), www.lexliang.com

Lex Liang
Scenic Designer

**GUTHRIE** Vietgone, Emma. THEATER Off-Broadway: More than 50 productions, recently including Judy Gold’s Yes, I Can Say That! (Primary Stages, directed by BD Wong); Penelope, or How the Odyssey Was Really Written; Antigone; 9 Circles; and The Bacchae; Regional (selected): Actors Theatre of Louisville; Alliance Theatre; Asolo Repertory Theatre; Cleveland Play House; Cincinnati Playhouse in the Park; Dallas Theater Center; Denver Center; Geva Theatre Center; La Jolla Playhouse; Long Wharf Theatre; Paper Mill Playhouse; Pasadena Playhouse; Portland Center Stage; Syracuse Stage; Woolly Mammoth. OTHER Founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects include Absolut Vodka, Ubuntu Pathways: Fight for Good, Operation Smile’s 35th Anniversary Celebration, Invesco, Tony Awards Gala, New York Fashion Week, New York City Wine & Food Festival and William Hill Winery. @lex924 (IG), www.lexliang.com

Blake Robison
Director

**GUTHRIE** Native Gardens. THEATER Producing Artistic Director at Cincinnati Playhouse in the Park for 11 seasons, with credits including The Book Club Play and Native Gardens (world premiere) by Karen Zacarías, A Chorus Line, Shakespeare in Love, Margaret Atwood’s Alias Grace, Stephen King’s Misery, John Irving’s A Prayer for Owen Meany, Peter and the Starcatcher, Pride and Prejudice, Treasure Island, The Three Musketeers and 4000 Miles; Regional: Arena Stage; Baltimore Center Stage; Milwaukee Rep; Repertory Theatre of St. Louis; Utah Shakespeare Festival; PlayMakers Repertory Company; Folger Theatre; Round House Theatre; Clarence Brown Theatre; National Shakespeare Company; Vermont Stage; International: English Theatre Berlin: Summer and Smoke; Avignon Off Festival: Macbeth; Adaptations: Jay Parini’s The Last Station; Alice McDermott’s Charming Billy; a new version of A Christmas Carol for Cincinnati Playhouse in the Park. AWARDS Finalist for the 2019 Zelda Fichandler Award honoring extraordinary work in regional theater. **TRAINING** Williams College; University of North Carolina at Chapel Hill; British American Drama Academy

Lex Liang
Scenic Designer

**GUTHRIE** Vietgone, Emma. THEATER Off-Broadway: More than 50 productions, recently including Judy Gold’s Yes, I Can Say That! (Primary Stages, directed by BD Wong); Penelope, or How the Odyssey Was Really Written; Antigone; 9 Circles; and The Bacchae; Regional (selected): Actors Theatre of Louisville; Alliance Theatre; Asolo Repertory Theatre; Cleveland Play House; Cincinnati Playhouse in the Park; Dallas Theater Center; Denver Center; Geva Theatre Center; La Jolla Playhouse; Long Wharf Theatre; Paper Mill Playhouse; Pasadena Playhouse; Portland Center Stage; Syracuse Stage; Woolly Mammoth. OTHER Founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects include Absolut Vodka, Ubuntu Pathways: Fight for Good, Operation Smile’s 35th Anniversary Celebration, Invesco, Tony Awards Gala, New York Fashion Week, New York City Wine & Food Festival and William Hill Winery. @lex924 (IG), www.lexliang.com

 Blake Robison
Director

**GUTHRIE** Native Gardens. THEATER Producing Artistic Director at Cincinnati Playhouse in the Park for 11 seasons, with credits including The Book Club Play and Native Gardens (world premiere) by Karen Zacarías, A Chorus Line, Shakespeare in Love, Margaret Atwood’s Alias Grace, Stephen King’s Misery, John Irving’s A Prayer for Owen Meany, Peter and the Starcatcher, Pride and Prejudice, Treasure Island, The Three Musketeers and 4000 Miles; Regional: Arena Stage; Baltimore Center Stage; Milwaukee Rep; Repertory Theatre of St. Louis; Utah Shakespeare Festival; PlayMakers Repertory Company; Folger Theatre; Round House Theatre; Clarence Brown Theatre; National Shakespeare Company; Vermont Stage; International: English Theatre Berlin: Summer and Smoke; Avignon Off Festival: Macbeth; Adaptations: Jay Parini’s The Last Station; Alice McDermott’s Charming Billy; a new version of A Christmas Carol for Cincinnati Playhouse in the Park. AWARDS Finalist for the 2019 Zelda Fichandler Award honoring extraordinary work in regional theater. **TRAINING** Williams College; University of North Carolina at Chapel Hill; British American Drama Academy

Lex Liang
Scenic Designer

**GUTHRIE** Vietgone, Emma. THEATER Off-Broadway: More than 50 productions, recently including Judy Gold’s Yes, I Can Say That! (Primary Stages, directed by BD Wong); Penelope, or How the Odyssey Was Really Written; Antigone; 9 Circles; and The Bacchae; Regional (selected): Actors Theatre of Louisville; Alliance Theatre; Asolo Repertory Theatre; Cleveland Play House; Cincinnati Playhouse in the Park; Dallas Theater Center; Denver Center; Geva Theatre Center; La Jolla Playhouse; Long Wharf Theatre; Paper Mill Playhouse; Pasadena Playhouse; Portland Center Stage; Syracuse Stage; Woolly Mammoth. OTHER Founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects include Absolut Vodka, Ubuntu Pathways: Fight for Good, Operation Smile’s 35th Anniversary Celebration, Invesco, Tony Awards Gala, New York Fashion Week, New York City Wine & Food Festival and William Hill Winery. @lex924 (IG), www.lexliang.com
Trevor Bowen
Costume Designer

GUTHRIE Hamlet, We Are Proud To Present..., Choir Boy. THEATER Twin Cities: Public Love (Walker Art Center); Blacklight: a re:Search performance (The Cowles Center); Albert Herring, The Fix (Minnesota Opera); In the Heights (Ordway); An American Tail, Corduroy, Something Happened in Our Town, Last Stop on Market Street, Spamtown USA (Children’s Theatre Company); Nina Simone: Four Women (Park Square Theatre); Weathering, Girl Shakes Loose (Penumbra Theatre); Barbecue, An Octoroon, Safe at Home (Mixed Blood Theatre); Intimate Apparel, Romeo and Juliet, The Good Person of Szechuan (Ten Thousand Things); Lady Day at Emerson’s Bar and Grill (Jungle Theatre); The Gospel of Lovingkindness, Blood Knot (Pillsbury House Theatre); Regional: The Color Purple (Denver Center); The Watsons Go to Birmingham, The Day You Begin (The Kennedy Center); Ride the Cyclone (Arena Stage); pen/man/ship (Contemporary American Festival); Black Beauty, The Miraculous Journey of Edward Tulane (Seattle Children’s Theatre); Ragtime (5th Avenue Theatre); Sweat (Asolo Rep); BLKS, True West (Steppenwolf); The Knock (Glimmerglass Festival); Molière Turns 400 (French Institute Alliance Française); All Is Calm (Sheen Center); Fellow Travelers, Champion, Bluebeard’s Castle/Four Songs (Boston Lyric Opera). www.trevorbowendesign.com

Pablo Santiago
Lighting Designer

GUTHRIE Debut. THEATER Cincinnati Playhouse in the Park: Shane, Destiny of Desire; The Kennedy Center: Teatro Municipal of São Paulo (Brazil); Oregon Shakespeare Festival; Goodman Theatre; Arena Stage; BAM Harvey Theater; Geffen Playhouse; Mark Taper Forum; Denver Center; Los Angeles Theatre Center; South Coast Repertory; Annenberg Space for Photography; Kirk Douglas Theatre; Ensemble Theatre Company Santa Barbara; Emerson Cutler Majestic Theatre; Broadway: REDCAT; Hollywood Bowl. OPERA Santa Fe Opera; Los Angeles Opera; Opera Omaha; Boston Lyric Opera; Detroit Opera House; Opera Philadelphia; Long Beach Opera; Prototype Festival; The Industry Opera; Opera Columbus; Opera Sant Barbara. MUSIC Los Angeles Philharmonic; San Francisco Symphony; Los Angeles Chamber Orchestra; San Francisco Conservatory of Music; Cincinnati Symphony Orchestra; Music Academy of the West. AWARDS Richard Sherwood Award; Stage Raw Award; Multiple Ovation Award nominations. @pablosdesign (JG), www.pablosantigodesign.com

Matthew M. Nielsen
Sound Designer/Composer

GUTHRIE Debut. THEATER Off-Broadway: The Public Theater/NYSF; Lincoln Center Theater; 59E59 Theaters; Regional: Cincinnati Playhouse in the Park; Denver Center; Portland Center Stage; Milwaukee Rep; Repertory Theatre of St. Louis; Actors Theatre of Louisville; Arena Stage; Philadelphia Theatre Company; Ford’s Theatre; The Kennedy Center; Signature Theatre; Barrington Stage Company; Round House Theatre; Woolly Mammoth; Studio Theatre; Theater Alliance; Olney Theatre Center; Contemporary American Theater Festival. FILM/TELEVISION Death in Time, Elbow Grease, Blue, From Hell to Here, Too Like the Lightning; Epix Drive-In. AUDIO Creator of the audio drama series “Troublesome Gap.” AWARDS Several awards in the Washington, D.C., area, regionally and in film. TRAINING Currently enrolled in the Songwriting and Music Production program with Berklee College of Music. www.curiousmusic.com

Jocelyn Clarke
Dramaturg

GUTHRIE Debut. THEATER Senior Dramaturg at Arena Stage in Washington, D.C.; Theatre Advisor to the Arts Council of Ireland for 10 years; Literary Manager of the Abbey Theatre, the National Theater of Ireland; Worked as a dramaturg with writers such as Katori Hall, Taylor Mac, Lydia Diamond, Abhishek Majumdar, Eduard Machado, Lisa Kron, Tazewell Thompson, Carl Hancock Rux, Kenneth Lin, Nathan Alan Davis, Mary Kathryn Nagle and Karen Zaccaria; Written several plays for Anne Bogart and SITI Company, including Bob, Room, Score, Chess Match No. 5 and Trojan Women; Wrote a new book for Elizabeth Swados’ musical The Beautiful Lady, which opened at LaMaMa in May 2023. FILM/TELEVISION Writer/Supervising Producer on Katori Hall’s acclaimed TV series “P-Valley”; Executive Story Editor of the BBC/RTV television series “Young Offenders”

Vanessa Severo
Movement Director

GUTHRIE Debut. THEATER Acting; Cincinnati Playhouse in the Park: Frida…A Self Portrait (2020 Kilroys List); Movement Direction: Cincinnati Playhouse in the Park; Shane; The Living Room Theatre: Equus, Milking Christmas, The Death of Cupid; Spinning Tree Theatre: Children of Eden, Icarus Flew; The Coterie: The Wiz; Unicorn Theatre: Dance Nation; U.S. Army: What’s Your Warrior; Theater Direction: Unicorn Theatre: The Lifespan of a Fact; The Living Room Theatre: Nocturne, Milking Christmas; Spinning Tree Theatre: The Country of the Blind, Shipwrecked! University of Missouri-Kansas City (graduate program): Antigonick, Constellations, Blood Wedding. AWARDS 11th round of the 2017 Fox Foundation Resident Actor Fellowships. TRAINING Certified in Suzuki Method and Viewpoints under the instruction of Ellen Lauren of SITI Company. www.vanessasevero.com

Rick Sordelet
Fight Director

GUTHRIE Appomattox, The Scottsboro Boys, Romeo and Juliet, Martin Guerre. THEATER Creator of Sordelet Inc., a Native-owned action movement company with 35 years of experience; Broadway: More than 80 productions, including The Lion King, Beauty and the Beast, Wolf Hall, Waiting for Godot, Tina: The Tina Turner Musical and Jesus Christ Superstar; More than 50 national and international tours, including Beauty and the Beast (UK tour and West End production); OPERA Resident Fight/Intimacy Director for Santa Fe Opera since 2015, with many productions at The Metropolitan Opera, La Scala Opera House and Royal Opera House. FILM/TELEVISION The Game Plan (starring Dwayne Johnson), Dan in Real Life (starring Steve Carell), Ben is Back (starring Julia Roberts), Respect (starring Jennifer Hudson), One True Loves (starring Simu Liu), The Blue Light; Numerous TV productions. OTHER Board member for Red Bull Theater; Runs Sordelet Ink, a publishing company for first-time writers. TEACHING William Esper Studio; The New York Conservatory for Dramatic Arts; HB Studio; CLUNY Harlem; Montclair State University; Yale School of Drama (22 years). www.sordeletinc.com
Christian Kelly-Sordelet

**GUTHRIE** Debut. **THEATER** Creator of Sordelet Inc., a Native-owned action movement company with 35 years of experience; Stunt Coordination (recent): Broadway and national tour productions of *Tina: The Tina Turner Musical*. **FILM/TELEVISION** Stunt Coordinator: *One True Loves, The Blue Light*. **AWARDS** Jeff Award for fight direction in *Athena*. **TEACHING** Stage Combat at CUNY Harlem. @cksrex (IG), www.sordeletinc.com

Jennifer Liestman

**GUTHRIE** Member of the Artistic Team since 2003; More than 60 productions, workshops and readings since 2015, including *Into the Woods, Murder on the Orient Express, Hamlet, Blues for an Alabama Sky, The Little Prince, Sally & Tom, Vietgone, Sweat, Emma, A Raisin in the Sun, The Tempest, A Christmas Carol, History Plays Workshop, Dickens’ Holiday Classic, Twelfth Night, Noura, Floyd’s, West Side Story, BAD NEWS!* I was there... **FILM/TELEVISION** Master Servant (Casting Consultant). **TEACHING** Audition master classes for the University of Minnesota/Guthrie Theater B.F.A. Acting Program; Macalester College; SMU; Other universities in Minnesota and the U.S. **TRAINING** B.A., Theatre, Minnesota State University Moorhead

Lyndsey R. Harter

**GUTHRIE** Born With Teeth, *A Christmas Carol* (2021, 2022), *Dining With the Ancestors*. **THEATER** Regional: Minnesota Opera; Theater Latté Da; Pillsbury House Theatre; Theater Mu; Park Square Theatre; Playwrights’ Center; History Theatre; Collide Theatrical Dance Company; Yellow Tree Theatre; New Dawn Theatre Company; Great River Shakespeare Festival. **TRAINING** B.A., Theatre Arts, Hamline University

McCorkle Casting, Ltd.


Cincinnati Playhouse in the Park

Cincinnati Playhouse in the Park is committed to bringing diverse, engaging works of great artistry to the community and putting Cincinnati’s artistic excellence in the national spotlight. Founded in 1960 and a recipient of two Tony Awards — the 2004 Regional Theatre Tony Award and the 2007 Tony Award for Best Revival of a Musical for Company — the Playhouse is nationally known for its excellence and commitment to new works and as an artistic home for America’s best actors, directors and designers. For more than 30 years, the Playhouse has produced at least one world premiere each season. Osborn Family Producing Artistic Director Blake Robison and Managing Director Abby Marcus oversee a full-time staff of 80. In spring 2023, the Playhouse celebrated the grand opening of its $50 million theater complex, featuring an all-new mainstage: Moe and Jack’s Place – The Rouse Theatre. www.cincplay.com
A Note From Director
Blake Robison

How do you put a Western onstage? I’ve kicked that question around for a long time. As a lover of the genre and a believer in the power of live theater, I wondered why it hadn’t been done before. I issued this challenge to my friend and longtime collaborator Karen Zacarías. And then, one day, she called me with an answer. “I want to bring Shane to the stage,” she said, “but it can’t be burdened by the stereotypes of the Hollywood Western.” Karen’s adaptation set out to remake the story in the way she’d always imagined it.

As a Latina playwright who read the Jack Schaefer novel at a formative age, Karen brings a culturally authentic perspective to this version of Shane. Historically, we know the West was filled with Mexican farmers, Black cowboys and Indigenous nations. Hollywood whitewashed the genre, making those communities “bad guys” or two-dimensional stereotypes. Karen’s script interrogates and celebrates the genre at the same time. It honors the cultural authenticity of the West where a diverse population of cowboys, pioneers and homesteaders lived and thrived. At the same time, it gives the story new life by pulling from rich, historical details and including Black, Brown and Indigenous perspectives.

I describe Shane as a domestic Western. It has all the primary themes and tropes of the
genre — a moral homesteader, a greedy villain, a mysterious anti-hero, a barroom brawl, a final shootout — and yet it focuses keenly on one family unit. It is an epic story told in a microcosm. A fascinating character study lies at the story’s center, framed by themes of family and deepened by an examination of American masculinity. The play’s central question is this: What makes a good man? Joe Starrett and Shane are exemplary and flawed in their own ways. Young Bobby idolizes them both, and they both have feelings for Marian. Schaefer’s frank exploration of masculinity was quite unusual at the time.

Reexamining a beloved genre carries both risks and rewards. Karen has done a monumental amount of research. She worked with Native artists and consultants to give voice and personae to an Indigenous perspective in the story. She studied the Homestead Act and its influence on ranching and land development. Will we get it all right? Probably not — how is that even possible? But I stand in awe of Karen’s big heart, talent and commitment to tell this story authentically. In my mind, she is taking an American genre built on erasure and making it truly American.

The unique theatricality of this production comes from dedicated collaboration. Our designers created a visual world that captures the vastness of the Western landscape and the period specificity of frontier attire. Lush, colorful lighting and original music bring the genre to life onstage, too. Perhaps the most unusual thing about the staging is the movement of the actors themselves. Movement Director Vanessa Severo and Fight Directors Rick Sordelet and Christian Kelly-Sordelet created a muscular, physical vocabulary for the production. It holds the story together, connects scene to scene and brings moments of violence to life in a vivid, original way. Our hope is that you leave the theater feeling like you’ve experienced a theatrical event!

On behalf of Cincinnati Playhouse in the Park, my home theater, I want to offer sincere thanks to our partners at the Guthrie with whom we co-commissioned and co-produced Shane. It’s a joy to bring a new piece of art into the world. I hope you have as much fun watching it as we did making it.
Honoring and Testing the Genre: Karen Zacarías on *Shane*

By Vivian Gonzalez

VIVIAN GONZALEZ: I loved reading about your first encounter with *Shane* in elementary school. As someone who grew up at the U.S.-Mexico border in Texas, my vision of a *vaquero* is quite different than what is depicted in Western movies, too. What inspired you to bring the Western genre to the stage? What assumptions about the American West does your play combat?

KAREN ZACARÍAS: I read *Shane* as a sixth-grade immigrant girl from Mexico in a Boston public school. I loved it. The story of a family moving north for a better life mirrored my family’s immigration story, and the description of the mysterious and sensitive Shane evoked images of my hero Roberto Clemente. I was really surprised when I saw the movie poster and not one character looked how I had imagined them! But time taught me that my 11-year-old imagination was closer to the truth than I knew.

Hollywood Westerns are regarded as quintessential American storytelling, but many Americans have been kept out of the narrative. Historically, one-fourth of American cowboys were Black and another fourth were of Mexican descent. The land was only “available” because thousands of Native Americans had been forcibly displaced or killed. It turned out that honoring my first vision of the story was historically viable, and the book’s original interrogation of American masculinity seemed even more relevant today. The objective became: How do we stage an exciting Wyoming Western — with standoffs and bar fights — that both honors and tests the tropes of the genre as we diversify and deepen the story? I was so excited that my good friend and collaborator, Director Blake Robison, was just as curious to take this journey.

VG: Your play *Native Gardens* was a hit with Twin Cities audiences during our 2016–2017 Season. I also have to mention that my copy of *Karen Zacarías: Plays One* is very well-loved. How does *Shane* compare to your other plays, and how has your voice evolved as a writer?
KZ: Shane (a drama with movement) is similar to my other plays like Destiny of Desire (a musical comedy) in that it allows me to experiment with form and style. I think the only way to do a Western without horses and cinematic panoramas is to push style and theatricality with movement, music, lights and a spare, elegant stage. This adaptation of Shane is modeled after Greek tragedies while still honoring and interrogating the tropes of the Western. But it’s not hardy. It’s all about building tension. It’s a muscular play with lots of action. Our team of designers and creatives is the best in the business, and we worked in tandem to build an exciting pulse for this play and create a Western that feels bold, epic and deeply human.

I try to look at familiar stories from “unfamiliar” perspectives and widen the idea of the “American play” to include stories not represented onstage. I also think Shane deals with a core struggle of mine: how to be a better person despite the pressures of the world. To be a better man, Shane must first confront the truth about his past. I think this is a quest we wrestle with as individuals and as a nation.

VG: How do the themes in this reimagined Western classic relate to a contemporary audience?

KZ: On the surface, Shane is a simple story of a stranger who comes to town. But I think Shane is about fatherhood, in a real and metaphorical sense, and about the lessons we leave for the new generation. The play wrestles with big moral questions: When do we walk away from an argument, and when is it right to stay and fight? How do we live with the harm that we do to others? What does redemption look like? What is the difference between progress and greed? How does confronting our past pave the way for a better future? What should we teach our children?

VG: Shane is your second production at the Guthrie. What does it mean to be back in the Twin Cities?

KZ: The reception of Native Gardens at the Guthrie counts as one of my career highlights. I’m so grateful to Joseph Haj for including it in one of his first seasons. Audiences were so ready to laugh and engage in the thorny issues onstage. The Twin Cities immediately felt like a great artistic home for playwrights like me. Shane is an ambitious project, both in content and style, and I would only consider building a play like this with a theater community that welcomes process and risk. I am so grateful to be back.

VG: The Guthrie and Cincinnati Playhouse in the Park co-commissioned and co-produced Shane. What makes co-producing a new play unique?

KZ: A co-production with two amazing regional theaters deepens the resources and expands the voices in the room. It also gives a new play two gardens in which to grow. I’m doing some rewrites between the two productions because a new play is always evolving thanks to the information we get from our audiences.

VG: Speaking of the audience, what are you hoping people will discuss after seeing the play?

KZ: Does Shane do the right thing? How does telling the story of Shane in this way change and reinforce our perspectives of the Western genre?

VG: In addition to being one of the most-produced playwrights in the nation, you’re also a founder of the Latinx Theatre Commons and Young Playwrights’ Theater. What advice do you have for emerging Latinx theater artists like me?

KZ: 1) Work on your craft. Understand structure and dramatic arc. Study the foundations of dramatic form. Rewrite. Redo. Redo. Get better. 2) Cultivate and protect your voice. Your voice is different from your craft. This is what makes you unique as an artist. It’s your style and point of view. No one can tell this story the way you can. Honor your uniqueness. 3) Look for where there’s a need in your community, and see what you can do to fill that need. That will make your work necessary. 4) When you walk through a door, think about how to open another door for someone else. If you want theater to thrive, your commitment can’t just be to your career — it must also be to our field and the community.

VIVIAN GONZALEZ was previously the Digital Marketing Associate at the Guthrie and recently transitioned to a role in Development at the Houston Symphony. She is an arts administrator from the U.S.-Mexico border dedicated to arts accessibility and equity. She lives in Houston, Texas, and you can follow her on Instagram @viviangonzalez956.
Cowboys: A Brief History

By Tatiana Godfrey
Literary Manager, Cincinnati Playhouse in the Park

The term “cowboy” might immediately evoke an image of John Wayne on a horse, riding valiantly into the sunset. But Westerns, in both movies and novels, have painted an incomplete picture of Old West cowboys. The first cowboys appeared in America in the 1500s. They were largely Indigenous American vaqueros, who were trained by Spanish colonizers to wrangle cattle on horseback and utilize expert skill with a lasso.

In the 19th century, enslaved African American men were frequently trained in ranching. When the end of the Civil War saw those formerly enslaved moving north and west, many were able to gain work as cowhands. By the end of the 1800s, about a quarter of all cowboys were Black and an even larger percentage were of Mexican descent.

Although the contributions of these cowboys of color are not widely known, some of these cowboys have become as legendary as John Wayne himself.
FAMOUS BLACK COWBOYS

Nat Love was born in Tennessee in 1854 and grew up during the Civil War and Reconstruction. After the Civil War, he moved to Texas and worked for 20 years moving cattle. In Love’s 1907 memoir — The Life and Adventures of Nat Love: Better Known in the Cattle Country as “Deadwood Dick” — he tells some tall tales about his adventurous life and many accomplishments, including a run-in with William Frederick Cody (known as “Buffalo Bill”), winning the same horse in two different raffles and being a horse whisperer. Stories like these helped Love go down in history as one of the most famous cowboys.

Bill Pickett was of African American and Cherokee descent. He was born to formerly enslaved parents in 1870, and the family moved to Texas when he was 18 years old. Pickett and his brothers opened a cowboy service where they would break horses, move herds and provide other ranching duties. While doing this work, Pickett invented “bull-dogging,” the skill of grabbing cattle by the horns and wrestling them to the ground. He eventually took this skill on the rodeo circuit, performing with Buffalo Bill and Will Rogers.

“Few images embody the spirit of the American West as well as the trailblazing, sharpshooting, horseback-riding cowboy of American lore. And though African American cowboys don’t play a part in the popular narrative, historians estimate that one in four cowboys were Black.”

“The Lesser-Known History of African American Cowboys” by Katie Nodjimbadem, Smithsonian Magazine, February 13, 2017

This feature originally appeared in Cincinnati Playhouse in the Park’s Shane program. It has been reprinted with permission and edited for content and style.
SYNOPSIS
It’s 1889 when Shane, a loner with a dark and mysterious past, rides into the heart of Wyoming’s cattle country. He’s instantly idolized by the young Bob Starrett, whose settler parents, Joe and Marian, welcome Shane into their home and hire him to work on their farm where he finds peace from his gunslinger past and discovers the family he never had.

Meanwhile, hostility grows between the ruthless rancher Luke Fletcher and the settlers establishing their farms. When Fletcher makes plans to squeeze the farmers out, the only way to keep their livelihoods is to fight back. As a result, Shane’s dangerous ways resurface as he battles to save the Starretts from ruin.

NOTES FROM THE SCRIPT
Before a stage direction or line of dialogue appears in her script for *Shane*, Karen Zacarias prepares the reader for what’s to come (and why it matters) with this introductory note:

“I first encountered the book *Shane* by Jack Schaefer when I was in sixth grade — a year after my family and I had immigrated from Mexico to Boston. I had seen dubbed American Westerns in Mexico; the look of the American cowboy is iconic worldwide. The story of *Shane*, however, was a different type of Western. It centered on a family who, like mine, had ventured to a different place in search of a safer and more prosperous future. The mother was called Marian, which is a common Latin American name, and I imagined her as such. And the sensitive and mysterious Shane, described as a lean, dark figure, lived in my imagination as my hero Roberto Clemente, the Afro-Latino baseball legend who died trying to fly supplies to Nicaraguan earthquake victims.

I devoured the novel, wrote a book report on it (three to five paragraphs!) and then read it again that summer. I’ve never seen the lauded 1953 movie starring Alan Ladd (which I’m sure is terrific) mostly because I so enjoyed and felt at home with the vision of *Shane* I had built in my head. It was my own version of American cowboys and the West. And perhaps only relevant to me.

Fast forward a couple of decades: I realized that the real American West was very different than what was always depicted in films. One-fourth of cowboys were Black; Mexicans made up another fourth. And most films and books completely erased the tragic impact the Homestead Act had on the Native American community and the complicity Westerns have in corrupting that narrative. The book’s examination of American values, individualism and masculinity, however, was still as relevant today as it was in 1949 when *Shane* was published.

So I decided to revisit one of the first books I read in the U.S. with the memory of an 11-year-old immigrant girl and the knowledge that came later. And, like Bobby in the book, see if I could unearth the story I thought Shane was telling me all along.”

This note has been reprinted with the playwright’s permission and edited for style.
Looking for things to do and the best of the best in the Twin Cities? Get the all-new Star Tribune Going Out weekly newsletter featuring our editors’ top picks for the latest events and happenings.
From the Board Chair

It’s been a joy to celebrate the Guthrie’s legacy of artistic excellence all season long, from mounting tremendous shows on our stages to hosting special events to honoring the countless people who have helped make the Guthrie the theater it is today.

As we bring our milestone 60th season to a close, we’re ending on a theatrical high note with three stunning productions: Agatha Christie’s opulent *Murder on the Orient Express*, the beloved Sondheim musical *Into the Woods* and the world premiere of *Shane* by renowned playwright Karen Zacarías.

Whether you’re a new donor or you’ve faithfully supported the Guthrie for years, you will forever be part of the Guthrie’s history. On behalf of the board, thank you for your unwavering and generous support, which will help ensure the theater continues to thrive and reach even more audiences in the decades to come.

With appreciation and gratitude,

John Junek
CHAIR, GUTHRIE BOARD OF DIRECTORS
E.C. Mason Fund of The Duluth Superior Area Community Foundation
Robert & Polly McCrean Family Fund of The Minneapolis Foundation Katherine Murphy
David & Karen Olson Family Foundation
Paradis Family Fund of The Minneapolis Foundation
Dana Pollard
Nathan Pommerantz
Katherine Reed & Paul Gertenbach* Thomas & Nancy Rohde
Rachael Scherer & Stephen Imholte/ Baci Fund of The Minneapolis Foundation
Elizabeth Schnieders
Miriam A. Seim
Becca & Mark Shavlik
Eileen M. Smith
Charles Sorenson
Jim & Miranda Stake
Janis & James Stephenson
Catherine A. Taylor
Marcia Townley
Joyce & Dennis Wahr
Corrie & Betty Ann Wiens
Tom & Nancy Willette
Penny Rand Winton
Lisa M. Wollan
Wayne Zink & Christopher Scout

ARTISTS
Wayne Zink & Christopher Scout

$2,500 – $4,999
Anonymous (3)
Steven & Beverly Anenson
Kevin D. Abrahamson
Kathleen R. Adix
Mollie Alexander Hogan & Frank Hogan
The Joseph Allen Fund of The Saint Paul Foundation
William & Suzanne Ammerman
Steven & Kathy Anderson
Susan & Lloyd Armstrong
Elizabeth Cook Atwater
Allen & Andi Barnard
Leith Barry
Grace & David Bartholot
Margaret & J.R. Beahrs
Keith & Mary Bednarowski
The Bendel-Stenzel Family
Sandra & Steven Beulke
Michael J. Blum & Abigail Rose
Stephanie Boening-Onslad & Dennis Ondik
Boren Family Fund of The Minneapolis Foundation
Jeffrey D. Bores & Michael Hawkins
Lynn & Julie Boyd
Will Bracken Family Foundation
Jim & Marge Brasil
Michael & Carol Bromer
Michael & Edith-Nicole Cameron
Tim Carter & Sally Wahlen
Kerry Childe
Clara Claesen
Richard J. Cohen
Cinda Collins
Jane & Ogden Confer
Stephen & Sylvia Cook
Benjamin & Laura Cooper
Randy & Ann Cowan
Jay & Page Cowles
Fran Davis
John & Betty De Mars
Doug & Kate Donaldson
Sara & Jock Donaldson
Nathan Dungan & Susan Hawks
Kieran Dwyer
Sean & Meghan Elliott
M. Vaughn Emerson & Katie Haag
Fullerton Family Fund of The Minneapolis Foundation
Elizabeth & Matthew Furman
Jerry* & Ellen Gallagher
Heidi & Howard Gilbert
Michael Goetz
Bob & Julie Guelich
Sandia & Barnard Hall
Philip & Janet Hallaway
Roger Hallgren, M.D.
Emily & Jed* Harris
Leah Harrison Stich Fund
James Haskins & Mike Whistler
Thane & Blanche Hawkins
Peter & Carolyn Hendrixson
Todd Hess & Lee Tricker
Ian & Karla Hiller
Weston Hoard
Orville C. Hognander, Jr.
David Hols
Penny Hunt
Kate Johansen
Lori Johnson & James MacKay
Richard & Bonnie Johnson
Bruce R. Jones
Ellen Jones & Robert McKivence
Gail & Tom Jones
Winton Jones Foundation
Drs. Charles R. & Sally B. Jorgensen
Paul Kaefer
Drs. Scott & Julie Kammer
Erik Kurfult
Ivars & Gloria Kauls
Dr. Perri Kauls & Desmond Kilcoyne
Dr. Thomas E. Kelly
Ann Kools
Jodee & Nick Kozlak
Drs. Kimberly Krohn & John Fishpaw
John & Heather Leiviska
Richard Leland
James & Susan Lenfestey
Stephen Litton
David & Peggy Lucas
Pat & Sara Makk
Susan & Edwin McCarthy
Dr. Robert & Virginia McCollister
Sam & Patty Mccullough
Robert & Laurie McNeill
Mersky Family Foundation
Charles & Carolyn Meyer
Dr. Jan Meyer & Roger Jorgenson
Anne W. & Eldon C.* Miller
Lucy C. Mitchell - The Longview Foundation
Sheila & Jim Moar
Allan P. & Ann M. Moore
Erik & Karen Nelson
Jeffrey H.J. Nipper, M.D. & Terri Drake
Ron & Toni Noah
Valdemar & Marilyn Olson Fund
Carla Paulson
Tad & Cindy Piper Fund of The Minneapolis Foundation
Pleasant & Toni Radford
E. Thomas Binger & Rebecca Rand Fund of The Minneapolis Foundation
Remele Family Fund of The Minneapolis Foundation
Robin Ritter & Ben Emmons
Jeanine Rivet & Warren G. Herreid II
Jack & Marty Rossman
Toby & Robert Rubin
Carol H. Rueppel
Jo Ellen & H.L. Saylor
The Thomas L. & Lynn M. Schaefer Family Fund
Bernie & Jane Schmit
John Schomaker
Nina & Frederick Schweng
Mariana & Craig Shulstad
Richard Silcox
Lori Sills
Lawrence J. Sinak & Anne Black-Sinak
Robert J. Spikings & Jeffrey Perkey
Peter Spokes
Steven & Gwen Starr
Sara & Henry Stokman
Sulasalmi Fund of The Minneapolis Foundation
Cheryl A. Sullivan
John & Laura D. Taft
Steven H. Tallant, Ph.D.
Joseph & Kaimay Terry
Dr. Andrew J. Thomas
Bill & Deb Tomczyk
Larry & Nancy Tschaeckofske
Tschudy Family Foundation
James Tucker & Neil Lucchese
Meredith & Sam Tutterow
Norman & Karleen Wacht
Ruth & David Waterbury
Steve & Melissa Wehrle
Dave Westrum
Andy & Gary Whitford-Holey
John Windhorst
Sri & Aki Zaheer
Honey* & Larry* Zelle

ADVOCATES
$1,000 – $2,499
Anonymous (17)
Alden & Elizabeth Abraham
Linda & Steve Ahlers
Dennis Albrecht
Fiona & Chuck Anderson
Mike & Peggy Anderson
Neil Anderson & Johanna Rian
Elizabeth Andrus Fund of The Minneapolis Foundation
Rosamund L. Ammen
Howard Ansel
The Gregory & Lauren Anthony Fund
J. Scott Arrell
Drs. Howard & Wendy Bach
Lee W. Bachman
Charles & Allison Ballentine
Hillary & Joseph Balm
Thomas & Jill Barland
Franklin Barnwell
Ross Bartels & Brenda Weigel
Nicol Behm-Koep/Quazar
Bob Betz
Bryan & Mary Bennett
Alana Bergman
Julian Bernick & Jennifer Linde
Marcy & Randy Betcher
Fred & Margaret Bills
Gary & Bonnie Birmbaum
Shannon Blaisdell
David* & Shari Boehnen
John & Janet Bohan
Mark & Mary Boorsma
Karen Bowie
Elizabeth & Joseph Brauma
Deborah & Fredric Brems
Breyer Family Fund of The Minneapolis Foundation
Steven Brinduse & Terry Cole
Dave & Lonnie Broden
Thomas Brothen & Elizabeth Molberg
Donna & David Brown
Allan & Lou Burdick
Robert & Janet Calander
Marta & Ronald Caldwell
Anne Campbell
Gary & Sandy Campbell
Gary T. & Joan Capen
Dans & Pat Chabot
Cecil & Penny Challly
Chou Family
Ann & Bruce Christensen
Eugene & Kay Christensen
Tim Claus & Louise Anderson
Jeanne Corwin
David & Vicki Cox
Betsy & Edward Cussler
Toni & Bruce Dachis
Barb Davis
Linda & Philip Dech
Cy & Paula DeCosses Fund of The Minneapolis Foundation
Pamela Desnick
Dayna Deutsch
Dr. Bridget Doane & Mr. Grey Hubbard
John & Maureen Drezt
Peter E. Eckerline
William & Karen Ecklund
Hugh & Joyce Edmondson
Ameriprise Financial welcomes you to this production of *Shane* adapted by leading playwright Karen Zacarias.

The arts enhance cultural awareness and understanding. We salute the Guthrie’s artistic excellence and its outreach activities to the community through workshops and public dialogues.

At Ameriprise Financial, giving back is deeply rooted in our culture. We’ve initiated positive change in the communities where we live and work for more than 125 years, and we applaud the Guthrie for the important role it plays in the dynamic cultural health of the Twin Cities and the region.

Congratulations on commissioning and bringing this excellent work to the stage.
Corporate, Foundation and Public Support

Vital support from our corporate, foundation and government partners allows community members of all ages and abilities to access internationally renowned theater and celebrated artists. Grants from state and federal agencies and local and national foundations provide crucial operating support as well as key funding for new and ongoing programs. To learn more, contact the Development Team at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

$250,000 and above

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

$100,000 – $249,999

$50,000 – $99,999

$25,000 – $49,999

$15,000 – $24,999

$5,000 – $14,999

$2,500 – $4,999

$1,000 – $2,499
Board of Directors

Chair
John Junek

Vice Chair
Jennifer Reedstrom Bishop

Director
Joseph Haj

Treasurer
Audrey Lucas

Secretary
Wendy Unglaub

Directors

Lifet ime Directors
Martha Atwater, Karen Bachman, David C. Cox, William George, Pierson M. Grieve, Polly Grose, Stephen W. Sanger, Douglas M. Steenland, Mary W. Vaughan, Irving Weiser, Margaret Wurtele, Charles A. Zelle

Director of Community Engagement
Amanda White

Community Engagement Associate
Blossom Johnson

Artistic Administrative Assistant
Cody Kour

DEVELOPMENT
Interim Director of Development
Jennifer Halcrow*

Director of Institutional Partnerships
Emily ESSERT

Director of Individual Giving
Sahar Stout Miller

Development Operations and Events Manager
Elton Turnage-Manuel

Development Communications and Grants Manager
Emily Rojer Hurley

Individual Giving Manager
Kristina Sorum

Annual Giving Officer
Tsiang Belgrove

Development Engagement Manager
Sara Wabrowetz

Development Events Associate
Sophie Bassat

Lead Kitchak Lounge Host
Madeline Skjervold

Kitchak Lounge Host
Richard Gioviazzo

Campaign Director
Jennifer Baumgardner

Campaign Coordinator
Laura LeVoir

MANAGEMENT
Managing Director
James Haskins*

Assistant to the Managing Director
Jacob Hopson

General Manager
Diana A. Brown*

General Management Assistant
Chris Mode

Company Manager
Carolyne Hall

Assistant Company Manager
Kaleigh Chelberg Knights

COVID Safety Manager
Jodi M. Metz, PA-C

COVID Safety Coordinators
Diane Curley, Jenny Kluznik, Holly Levine

Director of Finance
Janet E. Bailey*

Accounting Manager
Rose Block

Accounting Specialist
Kristin Osteebe

Accounts Payable Specialist
Andrew Buckholtz

Accounts Receivable Associate
Bill Bertram

Director of Facilities
Bryce Wasiloski

Building Engineer Manager
Brian Oberholtzer

Building Engineer
Michael Flaherty

Facilities Assistants
Austin Anderson, Dylan Brunetti

Environmental Services Manager
Marcus Young

Housekeeping Supervisors
Eva Nereson, Evan Schaf

Housekeepers
Thaddeus Jameson, Maria Luna, Micah Nelson

Public Safety Manager
Anthony Pangal

Lead Public Safety Specialist
Joy Showalter

Public Safety Specialist and Facilities Administrative Assistant
Francis Sieg

Public Safety Specialists
Shaun Johnson, Naiybut Kasuh, Jack Nelson, Jules Pivec, Brandon Rodriguez, Jodi Stoffel, Trevor Sweeden, Eric Wilbur, Velora Wilson

Director of Information Technology
Bill Schneider

Database Administrator
Chris Jensen

Senior Information Technology Generalist
Max Weis

Information Technology Generalist
Amy Van Patten

Director of Human Resources
Autumn Amadou-Blegen*

Senior Human Resources Generalist
Judi Orland

Human Resources Generalists
Eve Her, Ava Skrade

Director of Marketing and Communications
Trisha Kirk*

Associate Director of Marketing
Elizabeth Deacon

Communications Manager
J’Kalein Madison

Marketing Associate
Allie McCurnin

Digital Marketing Manager
Joshua Cummins

Video and Photo Content Creator
Aaron Thomas

Writer and Creative Services Manager
Johanna Buch

Senior Graphic Designer
Brian Bressler

Graphic Designer
Sierra Ross

Director of Guest Services
Hunter Gullickson

Guest Services Manager
Caitlin Childre-Archeuta

Guest Services Generalists
Hunter Goldsmith, Lauren LaFond

Lead Guest Services Specialists
Myles Kobel, Bowen, Kevin Drew

Guest Services Specialists
Donna Cerkvenik, Katie Chizek, Soniya Coutinho, Z Dillard, Cathy Hanson, Landon Kuhlmann, Em Rode

Guest Services and Retail Associates
Debra Kent, Eileen Merrigan, Louisa Schirmacher, Esau Sponsiler, Diego Symoukavanah

Director of Retail and Merchandising
Kay McGuire

Accessibility Coordinator
Robyn DeCoursey

Lead Stage Door Attendant
Anna Tift

Director of Audience Services
Pattijö Verdeja

Audience Services Supervisors
Abigail Schmidt, Dawn Tessmer

Audience Services Coordinator
Naomi Brecht

Season Ticket and Group Sales Manager
Kemi Odale

Box Office Manager
Jesse Martin

Assistant Box Office Manager
Jon-Paul Schaut

Box Office Supervisors
Daniel Collette, Cassandra Velco

Box Office Specialists
Davis Brinker, Cici Cancellieri, Jonatan Chipoco, Benjamin Ellis, Charles Evans-Anderson, Matthew Everett, Noah Hamilton, Marian Hughes, Katie Johnson, Myron Johnson, Amalea Jubara, Ollie Kalthoff, Kyle Kepulis, Madison Lind, Jordan Muschler, Rhea Nair, Dyane Ocampo-Avila, Karen Prince, DeZhanese Rouse, Ellen Safranski, Steven Schroer, Priya Shetty, Abraham Swee, Brian Thorn, Wesley Tildorf, Dorothy Yang, Becky Welander, Janelle Woodward

Tessitura Marketing Specialist
Maury Steinman

Tessitura Implementation Specialist
Lou Amsbrough

House Manager
Lindsay Higgins

Associate House Manager
Victor Garcia Benitez

Lead Ushers
Sharon Hanson, Jason Litzinger, Savannah Whisenhunt

Ushers

PRODUCTION
Director of Production
Joel Krause*

Production Manager
Sarah Gullickson

Guthrie Staff

ARTISTIC
Artistic Director
Joseph Haj*

Executive Assistant to the Director
Alise Hansen

Senior Artistic Producer
Tracy Brigden*

Associate Producer
Addie Gorlin-Han

Director of Education and Professional Training
Maija Garcia

Education Program Manager
Alli St. John

Professional Training Program Manager
Jeremy Jones

Education and Professional Training Coordinator
Berto Borroto

Artistic Associate/
Resident Casting Director
Jennifer Liestman

Resident Dramaturg
Carla Steen

PHOTO: ROLAND HALBE
Assistant Production Manager
Sara L’Heureux

Production Stage Manager
Karl Alphonso

Events Production Manager
MJ Leffler

Technical Director
Jonathan JollyStone

Associate Technical Director
Jon Woelfer

Scene Shop Coordinator
Jesse Delaney

Scene Shop Shopper/Buyer
Matthew A. Gilbertson

Production Carpenter
Christopher Sibilia

Lead Carpenter
Madi Scott Smith

Carpenters
Will Bankhead, Bridget Gustafson, Jared Shofstall

Scenic Arts Coordinator
Kathleen Carlson

Lead Scenic Artist
Lydia Francis

Costume Director
Amy Schmidt

Costume Workroom Manager
T. Tyler Stumpf

Costume Design Assistant
Jacourtney Mountain-Bluhm Drapers/Tailors
Juliann Benson, dj gramann ii, Annie Rupprecht

First Hands
Denee Anderson, Clare Brauch, Jeanie Jordan

Stitchers
Teresa Davich, Mary Linda, Dana Shepard

Costume Craftsperson
Vanessa J. Lopez

Head of Wardrobe
Lauren E. Noyes

Wardrobe Assistants
Deborah Murphy, Megan Otenbaker

Head of Wigs, Hair and Makeup
Jessica Rau

Wig and Wardrobe Technicians
Madison Blotz, Molly Fox, Jenny Gants-Moen, Zamora Simmons-Stiles

Production Wig, Hair and Makeup Artists
Andrea L. Moriarity, Bee Tremmel

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
Angelia Vyushkova

Light Board Operator
Mary Shabatura

Head of Props
Karin Rabe Vance

Prop Shop Coordinator
Dan Fritsche

Production Props Artisan
Jeff Harris

Props Shopper/Buyer
Rebecca Jo Malmström

Props Artisan
Erin Brandt

Head of Sound
Reid Rejasa

Production Sound Engineers
Paul Estby, Grace Heatherington-Tiika

Lead Sound Board Operator
Brandon Smith

Sound Board Operator
Matthew Koch

Head of Stage Operations
Sam Diekman

Production Stagehands
Matt Dawson, Craig Rognholt

Stagehands
Peter Artley, Vivian Santana

Props Liaison
Jessica Kelley

PRODUCTION OVERHIRES
Carpenters
Kyle Ingleman, Lloyd Pena, Rocky Rosga, Jon Schaffer

Automation Carpenter
John Stillwell

Wig Assistants
Julia Acton, Valencia Montgomery

Johnson

Electricians
Paul Epton, Kris Hill, Andy Kedl, Karin Olson, Carl Schoenborn, Ellie Simonett

AS OF JULY 6, 2023
*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

GUTHRIE THEATER \ 29
Theater Information and Policies

RESTROOMS
Public restrooms are located in the lobbies on Levels Four and Five.

During performances, four universal, ADA-accessible restrooms that lock and provide privacy are available to patrons of any gender identity and expression on Levels Three and Four.

LEVEL THREE One all-gender restroom is accessible from the McGuire Proscenium Stage. Where Aisle 2 ends at the stage, pass through the door on the right.

LEVEL FOUR One all-gender restroom is located in the main lobby next to the men’s restroom, and two all-gender restrooms are located at the end of the Von Blon Lobby, which is past the main entrance to the Wurtele Thrust Stage.

EMERGENCY PROCEDURES
MEDICAL Please contact the nearest usher, either inside or outside the theater.

FIRE The proscenium stage has two lower emergency exits, two upper lobby exits on the orchestra level and two exits in each balcony that lead down and out to the Level Four lobby. Please exit to the lobby, where ushers will direct you to one of six fire exits that will take you outside the building on street level. Anyone with disabilities should proceed to the lobby elevators and wait for emergency personnel for evacuation.

POLICIES

PROHIBITED ITEMS Food, recording devices and laser pointers are prohibited inside the theaters. The Guthrie bans firearms on its premises. Please turn off phones and electronic devices prior to the performance. Texting is not allowed during the performance.

NO SMOKING In accordance with the Minnesota Clean Indoor Air Act, smoking is prohibited in the theaters and lobbies. Some productions may use prop cigarettes onstage.

LEAVING DURING A PERFORMANCE Please let the first set of doors fully close behind you before opening the second set to prevent light from entering the theater.

PHOTO AND VIDEO Photos of the set are allowed before or after the show and during intermission but not when artists are onstage. Video or audio capture of any performance is strictly prohibited.

DISRUPTIVE BEHAVIOR We reserve the right to escort disruptive patrons or patrons who do not comply with our health and safety policies from the theater at any time.

TICKET INFORMATION

SINGLE TICKETS Tickets may be purchased online at guthrietheater.org, by phone at 612.377.2224 or 1.877.447.8243 (toll-free) or in person at the Box Office.

SEASON TICKETS Subscription packages for the 2023–2024 Season are on sale now. Call 612.225.6238 or 1.877.997.3276 (toll-free), visit guthrietheater.org or stop by the Box Office.

GROUP TICKETS Groups of 15 or more receive discounts on tickets to Guthrie productions. Call 612.225.6244 or 1.877.225.6211 (toll-free) to learn more.

SHARE ON SOCIAL
Connect with us and share your Guthrie experience.

@GuthrieTheater

SHOW HASHTAG
#GuthrieShane
Ameriprise Financial is proud to support the Guthrie Theater production of “Shane.”

For more than 125 years, Ameriprise Financial has been helping clients plan for a confident future. This also extends into the communities in which we live and work. Through volunteerism, grants and individual giving, we create inspired moments in our communities to help people thrive.
May 7, 2023 The Guthrie celebrates its 60th anniversary with a day of fun, food and festivities for the community. Thousands of guests attended the open house, which featured backstage tours, theater games, drop-in education classes and more.