The
LEHMANN
Trilogy
September 14 – October 13

by STEFANO MASSINI
adapted by BEN POWER
directed by ARIN ARBUS
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.

Guthrie Theater Program
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the unexpected happens here
specialty cocktails and late night bites

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the show must go on

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Dear Friends,

Language is a fundamental part of how we understand and connect with the world around us. Sanaz Toossi highlights this reality with humor and heart in her Pulitzer Prize-winning play English. With its gentle exploration of the intersection between identity and language, this poignant drama holds universal themes that resonate deeply.

The Guthrie is thrilled to be co-producing English with the Goodman Theatre in Chicago, where it enjoyed sold-out performances and an extended run. I’m also honored to welcome acclaimed Iranian theatermaker Hamid Dehghani, making his Guthrie directorial debut, plus the outstanding creative team and talented all-Iranian cast who will bring their keen perspectives to our Twin Cities audiences. Hamid’s generosity and artistry have created a beautiful show that inspires tremendous empathy, and I can’t think of a better way to bring our 2023–2024 Season to a close.

The Twin Cities is home to an incredibly diverse community of English speakers with varying backgrounds and levels of fluency. Whether you’re a native speaker or non-native speaker, English offers a chance to experience the struggle of characters navigating the space between multiple languages, cultures, places — even multiple versions of themselves. I hope you have as rich an experience viewing this performance as we had making this sensational production.

Thank you and enjoy the show,
The Guthrie Theater, in co-production with
Goodman Theatre, presents

**English**
by Sanaz Toossi
directed by Hamid Dehghani

**CREATIVE TEAM**

**SCENIC DESIGNER**
Courtney O’Neill

**COSTUME DESIGNER**
Shahrzad Mazaheri

**LIGHTING DESIGNER**
Jason Lynch

**SOUND DESIGNER**
Mikaal Sulaiman

**DRAMATURG**
Yasmin Zacaria Mikhaiel

**VOCAL COACH**
Keely Wolter

**DIALECT COACH**
Vaneh Assadourian

**CASTING DIRECTOR**
Lauren Port, C.S.A.

**STAGE MANAGER**
Lyndsey R. Harter*

**ASSISTANT STAGE MANAGER**
Laura Topham*

**Acknowledgments**

*English* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com


In 2020, *English* received the L. Arnold Weissberger Award for Playwriting, jointly administered by the Anna L. Weissberger Foundation and Williamstown Theatre Festival.
CAST
in alphabetical order

ROYA  Sahar Bibiyan*
ELHAM  Nikki Massoud*
MARJAN  Roxanna Hope Radja*
OMID  Pej Vahdat*
GOLI  Shadee Vossoughi*

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

Owais Ahmed* (Omid)
Victoria Nassif* (Elham/Goli)
Aila Ayilam Peck (Roya/Marjan)

*Member of Actors’ Equity Association

SETTING
2009. Karaj, Iran.

This production will be performed without an intermission.

SPECIAL THANKS
The Guthrie gratefully recognizes Amy & Miles Fiterman and David & Stacey Hurrell as Associate Producers.
BIOGRAPHIES

Cast

**Sahar Bibiyan** (Roya) **GUTHRIE** Debut. **THEATER** *Wish You Were Here* (Yale Repertory Theatre); *English* (Goodman Theatre/Berkeley Rep, West Coast premiere); *Haram! Iran!* (Emerging Artists Theatre); *Veil’d* (Astoria Performing Arts Center, world premiere). **FILM/TELEVISION** Selected: *Uncut Gems* (A24) directed by Josh and Benny Safdie; “Mr. Robot,” “Little America,” “Chicago Justice,” “Bull.” **AUDIO** Voice of Dimah in the video game “Just Cause 3”

**Nikki Massoud** (Elham) **GUTHRIE** Debut. **THEATER** Off-Broadway: *Wish You Were Here* (Playwrights Horizons); *Othello* (NYTW); Regional: *English* (Goodman Theatre); *As You Like It* (The Old Globe); *A Doll’s House, Part 2* (Berkeley Rep/The Huntington); *Our Town* (Portland Center Stage); *Henry V* (Play On/Oregon Shakespeare Festival). **FILM/TELEVISION** “Life & Beth” (Hulu), “Succession” (HBO), “Love Life” (HBO Max), “Madam Secretary” (CBS), “Mozart in the Jungle” (Amazon Prime Video). **OTHER** Massoud is also a playwright with commissions from Atlantic Theater Company, Noor Theatre and The Acting Company. @nikkima1776 (IG)

**Roxanna Hope Radja** (Marjan) **GUTHRIE** Debut. **THEATER** Broadway: *Torch Song*, *Frost/Nixon*, *The Women*, *Boeing-Boeing* and others; Off-Broadway: Playwrights Horizons, Manhattan Theatre Club, Second Stage Theater, Cherry Lane Theatre, Rattlestick Theater and others; Regional (selected): *English* (Goodman Theatre); *Hedda Gabler* (Hartford Stage); *Tartuffe*, *Hecuba*, *Indian Ink* (A.C.T.); The Huntington; The Shakespeare Theatre of New Jersey; Williamstown Theatre Festival. **FILM/TELEVISION** Selected: *She Said*, *Puncture*; “Law & Order: SVU,” “The Good Wife,” “Blue Bloods,” “Unforgettable.” **TRAINING** M.F.A., A.C.T. @roxannahoperadja (IG)

**Pej Vahdat** (Omid) **GUTHRIE** Debut. **THEATER** *English* (Goodman Theatre); *Blood and Gifts* (Lincoln Center Theater); *Indian Ink* (A.C.T.); *Disgraced* (Philadelphia Theatre Company). **FILM/TELEVISION** Vahdat spent eight years on the hit show “Bones” (FOX) and went on to star in “Shameless” (Showtime), “City on a Hill” (Showtime), “Empire” (FOX) and “Sneaky Pete” (Amazon Prime Video). He is currently in “The Old Man” (FX). @pejvahdat (IG)

**Shadee Vossoughi** (Goli) **GUTHRIE** Debut. **THEATER** Chicago: *English*, *Layalina* (Goodman Theatre); *Selling Kabul* (Northlight Theatre); *A Distinct Society* (Writers Theatre); *Deer and the Lovers* (First Floor Theater); *Black History Month Show*, *Urban Twist*, *Bob Curry Showcase* (The Second City); Regional: *Wish You Were Here* (Yale Repertory Theatre); *The Tenth Muse*, *Romeo and Juliet* (Oregon Shakespeare Festival). **FILM/TELEVISION** “The Bear” (FX/Hulu), “The Big Leap” (FOX). **AWARDS** NBC/Universal Second City Bob Curry Fellowship. **OTHER** Represented by Stewart Talent Chicago. @shadeev (IG)

Victoria Nassif (US: Elham/Goli) GUTHRIE Debut. THEATER Off-Broadway: *Cartography* (The New Victory Theater/International Tour); Regional (selected): *English* (Goodman Theatre, US); *The Tempest*, *Macbeth*, *The Servant of Two Masters* (Great River Shakespeare Festival); *American Fast* (Constellation Stage + Screen/Capital Repertory Theatre); *10,000 Balconies* (TheatreSquared); *Much Ado About Nothing* (The Shakespeare Theatre of New Jersey); *The Doctor’s Dilemma* (American Players Theatre). OTHER Nassif is also an intimacy director and audiobook narrator.


Creative Team

Sanaz Toossi (Playwright) GUTHRIE Debut. ABOUT Toossi is an Iranian American playwright whose plays include the critically acclaimed, award-winning *English* and *Wish You Were Here*. She is currently under commission at Atlantic Theater Company, Roundabout Theatre Company, Williamstown Theatre Festival, Manhattan Theatre Club, South Coast Repertory and Oregon Shakespeare Festival. On TV, Toossi has worked on “Invitation to a Bonfire” (AMC), “A League of Their Own” (Amazon Prime Video) and “Five Women” (Marielle Heller/Big Beach). Awards include the 2020 Steinberg Playwright Award, 2022 Horton Foote Prize and 2023 Pulitzer Prize for Drama. Toossi received an M.F.A. from NYU Tisch School of the Arts.
Hamid Dehghani (Director) GUTHRIE Debut. ABOUT Dehghani is an accomplished Iranian theater director, playwright and actor. Throughout his career in Iran, he earned numerous awards and accolades for his work in theater. Some of his acclaimed productions include his original scripts, From the Environs of Milad and Sohrab’s Transgression, as well as Nathan and Tableth and Leila. Dehghani has also directed memorable productions like Selling Kabul, Baba, A Moment of Silence, Eurydice and Bengal Tiger at the Baghdad Zoo. He co-founded Grass Studio Theatre and directed three collectively devised pieces — Picnic, Story in a Box and Reportage of a Room — at various outdoor locations in Chicago. Dehghani received an M.F.A. in Directing from Northwestern University and was an Artistic Fellow at Northlight Theatre. www.hamiddehghani.com

Courtney O’Neill (Scenic Designer) GUTHRIE Debut. THEATER Chicago (selected): Goodman Theatre: English, Father Comes Home From the Wars (Parts 1, 2 & 3), Layalina, Night Watch; Steppenwolf; Lookingglass; Writers Theatre; Court Theatre; Paramount Theatre; Chicago Children’s Theatre; Regional: KCRep; Denver Center; Baltimore Center Stage; Apollo Theater; Idaho Shakespeare Festival; Great Lakes Theater; Cleveland Play House; South Coast Repertory; Marin Theatre Company; The Repertory Theatre of St. Louis; Milwaukee Rep. AWARDS Jeff Award; USITT Scene Design Award; Michael Maggio Emerging Designer Award. TRAINING M.F.A., Northwestern University; B.F.A., DePaul University. www.courtneyoneill.com

Shahrzad Mazaheri (Costume Designer) GUTHRIE Debut. THEATER Regional: English (Goodman Theatre); The Good John Proctor, Becky Nurse of Salem, Sweeney Todd, Sueño (Trinity Rep); English (Berkeley Rep); La Gringa (American Stage); Carmela Full of Wishes (Children’s Theatre Company). AWARDS 2021 Design Fellowship for Public Works Dallas (Dallas Theater Center); 2021 TxETA Scholarship; Bob Hope Scholarship for Excellence in Stage Design. TRAINING M.F.A., Stage Design, Southern Methodist University. @scheherezade.mzr (IG), www.shahrzadmazaheri.com

Jason Lynch (Lighting Designer) GUTHRIE Debut. THEATER Goodman Theatre: English; Lucha Teotl; Layalina; the ripple, the wave that carried me home; Fannie (The Music and Life of Fannie Lou Hamer); School Girls; Or, The African Mean Girls Play; I Hate It Here; Ohio State Murders; The Sound Inside; Lottery Day; Chicago (selected): Chicago Shakespeare Theater; Court Theatre; Steppenwolf. OTHER Represented by United Scenic Artists, Local USA 829 of the IATSE, and The Gersh Agency. @jasonlynch.design (IG), www.jasondlynch.com
Mikaal Sulaiman (Sound Designer) GUTHRIE The History Plays, A Christmas Carol. THEATER Broadway: Doubt, An Enemy of the People, Fat Ham, The Thanksgiving Play, Death of a Salesman, Cost of Living, Macbeth, Thoughts of a Colored Man; Off-Broadway: Watch Night (Perelman Performing Arts Center); The Half-God of Rainfall, Sanctuary City (NYTW); Fairview (Soho Rep); Underground Railroad Game (Ars Nova); Skittles Commercial: The Broadway Musical. AWARDS Obie Award; AUDELCO Award; Henry Hewes Award; Creative Capital Award; Nominations: Tony Award; Drama Desk Award; Lucille Lortel Award; San Francisco Bay Area Theatre Critics Circle Award; Theatre Bay Area Award. www.mikaal.com

Yasmin Zacaria Mikhaiel (Dramaturg) GUTHRIE Debut. ABOUT Mikhaiel is a dramaturg, journalist and oral historian with roots in and around Chicago. As a queer, fat, brown femme, they endeavor to amplify and archive stories that go lost/stolen/forgotten. Their writing and research explore possibility models for a more inclusive and sustainable theater culture and industry. They are City Bureau’s Digital Producer and teach as part-time faculty at The Theatre School at DePaul University. TRAINING M.A., Performance as Public Practice, The University of Texas at Austin; B.F.A., Dramaturgy/Criticism, The Theatre School at DePaul University. www.yasminzacaria.com


Vaneh Assadourian (Dialect Coach) GUTHRIE Debut. ABOUT Assadourian is an actor, voice artist and dialect coach born and raised in Tehran, Iran. She was recently seen in Yale Repertory Theatre’s Wish You Were Here by Sanaz Toossi. Other collaborations include work with Goodman Theatre (English), Pioneer Theatre Company, TheatreWorks Silicon Valley and Geffen Playhouse. Assadourian is fluent in Farsi and Armenian, and she speaks conversational German. She is represented by Stewart Talent Chicago and SLJ Management. TRAINING B.A., Acting, UCLA School of Theater, Film and Television
Lauren Port, C.S.A. (Casting Director) GUTHRIE Debut. THEATER
In-house Casting Director for the Goodman Theatre since August 2019;
Broadway (selected): Junk; Meteor Shower; A Doll’s House, Part 2; The Front Page; It’s Only a Play; Disgraced; Fish in the Dark; The Trip to Bountiful; Grace; Death of a Salesman; Seminar; Stick Fly; Bengal Tiger at the Baghdad Zoo; Lend Me a Tenor; Fences. FILM/TELEVISION Steel Magnolias (Sony for Lifetime); “New Amsterdam” (NBC), “American Odyssey” (NBC). AWARDS
Five-time Artios Award winner; 40th Annual Media Access Awards. OTHER
Proud member of the Casting Society of America

Lyndsey R. Harter (Stage Manager) GUTHRIE ‘Art’, Shane, Born With Teeth, A Christmas Carol (2021, 2022), Dining With the Ancestors. THEATER
Regional: MN Opera; Theater Latté Da; Pillsbury House + Theatre; Penumbra Theatre; Theater Mu; Park Square Theatre; Playwrights’ Center; History Theatre; Collide Theatrical Dance Company; Yellow Tree Theatre; New Dawn Theatre; Great River Shakespeare Festival. TRAINING B.A., Theatre Arts, Hamline University

Laura Topham (Assistant Stage Manager) GUTHRIE Stage Manager:
Skeleton Crew, A Raisin in the Sun; Assistant Stage Manager: A Christmas Carol, Murder on the Orient Express, The Little Prince. THEATER Park Square Theatre (selected): Holmes and Watson, The Rocky Horror Show, Jefferson Township Sparkling Junior Talent Pageant, Baskerville: A Sherlock Holmes Mystery, The Diary of Anne Frank; Yellow Tree Theatre: A Streetcar Named Desire, Another Miracle on Christmas Lake; History Theatre: Handprints, The Boy Wonder, Diesel Heart, Parks; Collide Theatrical Dance Company: C.L.U.E., Romeo and Juliet; Theater Latté Da: Candide, Beautiful Thing; Artistry: Godspell, Follies. TRAINING B.A., Theatre Arts, University of Minnesota

Established in 1925, Goodman Theatre (Artistic Director Susan V. Booth; Executive Director/CEO Roche Schulfer; Board Chair Julie Danis) is Chicago’s largest not-for-profit theater distinguished by the excellence and scope of its artistic programming and community engagement. Committed to the values of quality, equity and community, the Goodman makes inclusion the fabric of the organization through its artistic priorities – including new play development, large-scale musical theater works and reimagined classics. Their nationally recognized education and engagement programs use the tools of the profession to inspire youth, lifelong learners and audiences to find and/or enhance their voices and stories. Works premiering at the Goodman have received two Pulitzer Prizes, 22 Tony Awards and nearly 200 Jeff Awards. www.goodmantheatre.org
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In Conversation With Director Hamid Dehghani

By Christine Stevens
Program Editor

Theater and language are incredibly close to Hamid Dehghani’s heart. Originally from Buraki, a village in the south of Iran, he started making plays at a young age. His dreams of a career in theater led him to study at the Tehran University of Art and work professionally in Tehran for over 10 years before learning English and immigrating to the U.S. in 2018. Read on to learn about his personal experiences as a non-native speaker and the pivotal role language plays in English.

CHRISTINE STEVENS: What led you to work in theater — specifically to directing?

HAMID DEHGHANI: When I was 12 years old, I saw a theater performance for the first time and was amazed. The next day, I gathered my friends and said, “Let’s do theater.” We rehearsed for two or three days and put on a show at school. It was a beautiful and magical experience for me. In that moment, I knew theater would be a central part of my life.

The reason we do theater is very personal. Whenever I direct a show, I can see myself onstage, especially when it’s one of my own plays. If someone asks me who I am, I can’t fully and correctly describe myself, even in my native language. But if someone sees one of
my shows, or even when I watch one of my own shows, I can see that this is me. For me, that’s the most fascinating and beautiful aspect of doing theater.

**CS:** You learned English in order to move to the U.S. and attend university. Does your own language learning affect how you approach and direct *English*?

**HD:** Absolutely. My point of view for directing this show is deeply influenced by my own experience of learning English, which I began just a few years ago. My dream was to come to the U.S., but first I had to pass a very challenging English exam. Initially, I thought, “I’ll learn it and take the exam in six months.” But after the first six months, I realized I had entered a whole new world of unknowns.

Learning English is a profound journey. At the beginning, you become

“Learning English is a profound journey. At the beginning, you become hyperaware of every mispronounced word and grammatical error. These mistakes impact your confidence and your overall sense of self. This vulnerability profoundly influences how I connect with the characters.”

**CS:** Do you think we have to lose part of our identity to fully learn a different language?

**HD:** You don’t necessarily lose part of your identity; you add to it, creating a layered and multifaceted self. There’s a constant back-and-forth between this new identity and your original one, especially when you leave your home country. When you distance yourself from your original language, you lose touch with its abstract meanings and concepts — things that shape a culture. This shift can feel like parts of your former self are moving away. *English* explores the complex connection between these identities you create.

**CS:** Is that something you had to grapple with when you decided to learn English?

**HD:** Definitely. At first, you’re excited about the new language you’re learning. As you improve, you want to immerse yourself in it even more. But after a while, you realize, “I have changed so much.” When I look at photos of myself from five or six years ago in Iran, it’s mind-blowing how strange that person looks to me now. Everything, including my identity, has changed so much because of migration and language.
A language test is a big part of this play. Did you take any tests or assessments when you learned English?

In the play, it’s the Test of English as a Foreign Language (TOEFL). Initially, I planned to take the TOEFL, but I eventually opted for the International English Language Testing System (IELTS) instead. Although it’s a different exam, it’s quite similar, and all universities accept both. The language test is a significant milestone. In Iran, parents often brag about their children’s scores. The English exam has become an integral part of Iranian society because immigration is such a common goal. Everyone attends English classes.

Would you say this play is primarily for native English speakers who haven’t been through this experience or language learners who have?

I think this play is for everyone. Learning a new language creates a new identity, but our identity is also deeply rooted in language. We understand everything around us through language. People who have gone through the language-learning process will identify with this play on a personal level because they have experienced similar struggles. Americans who speak a second language will also relate in a unique way.

Even if you only speak one language, you can see how language is connected to a sense of belonging. If you find yourself in a place where people speak with a different accent or in a different language, you feel out of place. That’s because of your relationship with language.

Lastly, how do you hope English impacts audiences?

America is a country of immigrants. I hope immigrants will see their story onstage and realize they are not alone. The process of coming here and learning English can often feel very isolating, so I hope this play helps them understand that they are part of a larger community. I also hope English helps people come to peace with their identity in terms of language.

Someone who learned English to immigrate may not have the opportunity to share their personal struggles with you in daily interactions, but you can often notice a difference in their language skills. This play will help you understand what their story might have been like.
Thanks to Paran Kashani, our community partner for English, we learned some fun linguistic facts about Farsi and English, which have the same Indo-European roots. However, Farsi has many more colloquial idioms than English, and Paran shared a variety of Farsi-to-English translations with us. Enjoy some of our favorites below as you enter the multilingual world of English.

<table>
<thead>
<tr>
<th>FARSI IDIOMS</th>
<th>DIRECT TRANSLATION</th>
<th>ENGLISH MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>خیلی بامزه هستی!</td>
<td>You’re so tasty!</td>
<td>You’re so funny!</td>
</tr>
<tr>
<td>موش بخورنت!</td>
<td>A mouse should eat you!</td>
<td>You’re so cute!</td>
</tr>
<tr>
<td>فدات بشم! قربونت برم!</td>
<td>May I sacrifice myself for you!</td>
<td>I love you!</td>
</tr>
<tr>
<td>جیگر منی</td>
<td>You’re my liver</td>
<td>I love you/ You’re my sweetie</td>
</tr>
<tr>
<td>دستت درد نکنه</td>
<td>May your hand not be in pain</td>
<td>Thank you</td>
</tr>
<tr>
<td>دو پا را توی یه کفش کردن</td>
<td>Putting both feet in one shoe</td>
<td>Being stubborn</td>
</tr>
<tr>
<td>به در می گم دیوار بشنوه</td>
<td>I’ll tell the door so the wall can hear</td>
<td>Indirectly commenting or giving feedback</td>
</tr>
<tr>
<td>آب زیر کاه</td>
<td>Water under the straw</td>
<td>Sneaky</td>
</tr>
<tr>
<td>با دمش گردو می شکنه</td>
<td>They’re breaking walnuts with their tail</td>
<td>They’re overjoyed</td>
</tr>
</tbody>
</table>

PHOTO: HAMID DEHGHANI (COURTESY OF THE GOODMAN THEATRE)
The Cost of a Global Language

By Yasmin Zacaria Mikhaiel
Dramaturg

Ask anyone why they think English has become the de facto “global language” and the answers will meander through history, politics, culture, commerce, learnability and the internet. At the root, all these answers have something in common: power.

Language makes up a significant element of who we are as people. Our ability to communicate — express ourselves — deeply impacts our well-being. When we learn a new language, we not only face vulnerability but also must build a new personality along with linguistic skills. Scholars have dubbed this phenomenon “cultural frame switching,” a term that describes how multilingual speakers exhibit different personalities when using different languages. Along with researching the impacts of multilingualism and language learning on individuals, scholars have also examined why English dominates the world.

From its origins as a regional tongue in the British Isles to its current status as the lingua franca of the modern world, English has undergone a complicated journey of expansion and influence. The reasons behind English’s global hegemony range from colonialism and economic power to technological advancements and cultural impact.

It’s no surprise that the British Empire serves as the main catalyst for the spread of English. The so-called Age of Discovery in the 16th century inflicted great violence in the name of building empires for the purpose of trade and prosperity. At its peak, Great Britain’s occupied territories and colonies stretched across the globe with roots in North America, India, Africa, Australia, China and beyond. Through colonization, English was imposed upon Indigenous populations, often supplanting native languages and becoming the dominant medium of communication while inflicting disease and famine on these communities. Notably, assimilation policies in North America established...
in English-speaking colonies impacted many Indigenous people, including the Cherokee tribe and the member nations of the Iroquois Confederacy. The legacy of British colonialism laid the foundation for English to establish itself as a global language, leaving an indelible mark on the linguistic landscape of the world and its people.

Following World War II, the deadliest and most destructive war in history, globalization accelerated as the U.S. emerged as a preeminent economic power, wielding significant influence in international trade, finance and diplomacy. American businesses, propelled by the dominance of English-speaking markets, played a pivotal role in spreading the language worldwide. English became the de facto language of commerce, facilitating communication and collaboration across borders. As technology advanced in the background, the stage again had been set for English to continue its march through societies across the world.

The vast majority of online content, ranging from websites and social media platforms to software applications and technical documentation, is in English. Viral tweets and hashtags become jokes and trends locked in English despite the advancement of translation services. #Selfie, #TBT, #OOTD — such internet shorthands abbreviated from English became the language of cyberspace, enabling seamless information sharing on a global scale. This carries implications for all kinds of labor, as innovations originating from English-speaking countries propelled the language to the forefront of scientific research and academia.

English is so widely taught as a second language in schools and around the world that the type of coursework was abbreviated to ESL, even if most of the globe already speaks two or more languages. Furthermore, the Foreign Service Institute created a list that ranks language difficulty and the approximate amount of time it takes to learn. But in this list, English serves as the baseline comparison across all languages. It sits outside the standard rather than being ranked.

Historically, English-language media has enjoyed wide dissemination, further reinforcing the language’s dominance on the global stage. Hollywood movies, British music and American TV have global audiences that shape perceptions and preferences worldwide. Within classrooms across the world, the tools of learning English lean on a curriculum embedded with clips and sounds of America’s beloved stars and artists.

Although the students in English — the play that bears the same name as the language we’ve traced here — live in Iran, their experiences of learning, vulnerabilities and hopes are universal. Like all English learners, their approach to the language is influenced by its complex history and global context. For these students, English simultaneously represents freedom and burden, opportunity and adversity, and expression and repression.
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$5,000 – $9,999
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Karen Bachman
Abdhisht & Mary Bhavsar
Jennifer Reestrom Bishop & Jon Bishop
Jane Robertson Blanch Fund
Michael J. Blum & Abigail Rose
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The Margaret Grieve Fund
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Lisa Johnson Kelly & Chris Kelly
The Kabat Family
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Christine Kucera Kalla & Mark Kalla
Iris & Jay Kiedrowski
Jeffrey & Lauren Kiesel
Audrey & Tim Lucas
Joan Maclin
Richard McCarthy, Jr. & The C.A. Weyerhaeuser Memorial Foundation
Michael & Donna McCormick
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Nick & Judy Priadta
Irene A. Quinshie
Mary & Tom Racciati
Ann Rainhart & Jason Digman
ReBecca & Mark Roloff
Gerald & Julie Rudowsky
Ken & Sally Spence
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Karen & John Winkelman
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We gratefully acknowledge the generosity of our donors whose annual support enables the Guthrie to remain a vibrant center for theater performance, education and training in our community. To join this group in ensuring the Guthrie continues to thrive, contact the Development Team at 612.225.6200 or give@guthrietheater.org.

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Charles Sorensen
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Marcia Townley
Cornie & Betty Ann Wiens
Lisa M. Wollan
Paul Woodward

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Kevn D. Abrahamson
Peggy Steif Abram & Jon Abram
David & Cynthia Abrams
Kathleen R. Adix
The Joseph Allen Fund of The Saint
Paul Foundation
William & Suzanne Ammerman
Fiona & Chuck Anderson
Mike & Peggy Anderson
Steven & Kathy Anderson
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William & Suzanne Ammerman
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Mike & Peggy Anderson
Steven & Kathy Anderson
Elizabeth Andrus Fund
of The Minneapolis Foundation

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The Minneapolis Foundation
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Katherine Murphy
David & Karen Olson Family Foundation
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Fiona & Chuck Anderson
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Steven & Kathy Anderson
Elizabeth Andrus Fund
of The Minneapolis Foundation
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Fiona & Chuck Anderson
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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 612.225.6165. 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.

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The Shubert Foundation Inc.

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<th>Ameriprise Financial</th>
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<td>Bachman’s Inc.; Federated Insurance; Art &amp; Martha Kaemmer Fund of HRK Foundation; Beryl &amp; Florence Miller Family Foundation; National Checking Co.; Northland Aluminum Products, Inc. (Nordic Ware); Quality Furniture Rental</td>
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Thank you for making a difference

We loved hosting the Guthrie community on Friday, June 28 for Vine & Dine, a night of merriment and delicious bites to celebrate Opening Night of *Little Shop of Horrors* and raise funds for the Guthrie.

The generosity of all who attended will allow us to continue creating transformative theater experiences for years to come. *We are so grateful.*
Show your English ticket for $2 off your first glass of wine.

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Explore the heart and history of our iconic building with unique experiences for individuals and groups.

**Backstage Tour:** Visit our thrust and proscenium stages, in-house shops, rehearsal rooms and more.

**Architecture Tour:** Discover the noteworthy elements that make the Guthrie an architectural marvel.

For pricing and reservations, visit guthrietheater.org.

PHOTO: ROLAND HALBE
## Board of Directors

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Jennifer Reedstrom Bishop</td>
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<tr>
<td>Past Chair</td>
<td>John Junek</td>
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<tr>
<td>Director</td>
<td>Joseph Haj</td>
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<td>Treasurer</td>
<td>David Dines</td>
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<td>Secretary</td>
<td>Surah W. Allen</td>
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<td>Directors</td>
<td>Marsha Goldberg Aronson Y. Marc Belton</td>
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<td>Abdshih Bhavsar</td>
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<td>Michael J. Blum</td>
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<td>Peter Brew</td>
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<td>Amy Fiterman</td>
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<td>Meredith Boone Tutterow</td>
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<td>Steven C. Webster</td>
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<td>Jamie Wilson</td>
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<td>Lifetime Directors</td>
<td>Marsha Aronson</td>
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<td>David C. Cox</td>
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<td>William George</td>
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<td>Polly Grose</td>
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<td>Stephen W. Sanger</td>
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<td>Douglas M. Steenland</td>
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<td>Irving Weiser</td>
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<td>Margaret Wurtele</td>
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<td>Charles A. Zelle</td>
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</tbody>
</table>

## Guthrie Staff

### ARTISTIC

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Director</td>
<td>Joseph Haj*</td>
</tr>
<tr>
<td>Executive Assistant to the Director</td>
<td>Alise Hansen</td>
</tr>
<tr>
<td>Senior Artistic Producer</td>
<td>Tracy Brigden*</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Addie Golfin-Han</td>
</tr>
<tr>
<td>Director of Education and Professional Training</td>
<td>Maija Garcia</td>
</tr>
<tr>
<td>Education Program Manager</td>
<td>Alli St. John</td>
</tr>
<tr>
<td>Professional Training Program Manager</td>
<td>Jeremy Jones</td>
</tr>
<tr>
<td>Education and Professional Training Coordinator</td>
<td>Berto Borroto</td>
</tr>
<tr>
<td>Artistic Associate/ Resident Casting Director</td>
<td>Jennifer Liestman</td>
</tr>
<tr>
<td>Resident Dramaturg</td>
<td>Carla Steen</td>
</tr>
<tr>
<td>Director of Community Engagement</td>
<td>Amanda White</td>
</tr>
<tr>
<td>Community Engagement Associate</td>
<td>Blossom Johnson</td>
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### DEVELOPMENT

<table>
<thead>
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<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Director of Development</td>
<td>Krista Mathews*</td>
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<tr>
<td>Campaign Director</td>
<td>Jennifer Baumgartner</td>
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<tr>
<td>Director of Individual Giving</td>
<td>Sarah Stout Miller</td>
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<tr>
<td>Development Communications and Grants Manager</td>
<td>Emily Rojer Hurley</td>
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<tr>
<td>Individual Giving Manager</td>
<td>Kristina Sorum</td>
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<tr>
<td>Development Engagement Manager</td>
<td>Sara Wabrowsz</td>
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<tr>
<td>Annual Giving Officer</td>
<td>Tsiang Belgrove</td>
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<tr>
<td>Campaign Coordinator</td>
<td>Laura LeVoir</td>
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<tr>
<td>Development Events Associate</td>
<td>Sophie Bassat</td>
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<tr>
<td>Kitchak Lounge Hosts</td>
<td>Richard Giovinazzo</td>
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<tr>
<td></td>
<td>Isaiah Langowski</td>
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<td>Shay Mohamed</td>
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</tbody>
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### MANAGEMENT

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managing Director</td>
<td>Trisha Kirk*</td>
</tr>
<tr>
<td>Assistant to the Managing Director</td>
<td>Jacob Hopson</td>
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<tr>
<td>General Manager</td>
<td>Diana A. Brown*</td>
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<tr>
<td>Event and Facility</td>
<td>Olivia Smith</td>
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<tr>
<td>Sales Manager</td>
<td>Company Manager/General Management Associate</td>
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<td></td>
<td>Carolyne Hall</td>
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<tr>
<td>Assistant Company Managers</td>
<td>Jessie Fanshaw</td>
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<td>Lea Moore</td>
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<tr>
<td>COVID Safety Manager</td>
<td>Jodi M. Metz, PA-C</td>
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<td>Director of Finance</td>
<td>Janet E. Balej*</td>
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<tr>
<td>Accounting Manager</td>
<td>Rose Block</td>
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<td>Accounting Specialist</td>
<td>Kristin Osteebee</td>
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<td>Accounts Payable Specialist</td>
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<td>Accounts Receivable</td>
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<td>Building Engineers</td>
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<td>Environmental Services Manager</td>
<td>Jerry Angulo</td>
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<tr>
<td>Housekeeping Supervisor</td>
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<td>Housekeepers</td>
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<td>Asia Wright</td>
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<td>Aaron Young</td>
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<td>Director of Information Technology</td>
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<tr>
<td>Director of Human Resources</td>
<td>Autumn Amadou-Blegen*</td>
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<tr>
<td>Senior Human Resources Generalist</td>
<td>Judi Orland</td>
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<td>Human Resources Systems and Benefits Administrator</td>
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<td>Elizabeth Deacon*</td>
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<td>Writer and Editor</td>
<td>Christine Stevens</td>
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<tr>
<td>Director of Guest Operations</td>
<td>Hunter Gulickson</td>
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<td>Guest Services Manager</td>
<td>Caitlin Childe-Archuletha</td>
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<td>Myles Kobe Bowen</td>
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<td>Cathy Hanson</td>
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<td>Donna Cerkvenik</td>
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<td>Delta Keating</td>
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<td>Alex Stevenson</td>
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<td>Dier Sy Moussavanh</td>
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<td>Lead Retail Associate</td>
<td>Michael Gonzalez-Cameron</td>
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<tr>
<td>Director of Retail and Merchandising</td>
<td>Kay McGuire</td>
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<td>Robyn DeCourcy</td>
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<td>Lead Stage Door Attendant</td>
<td>Hunter Goldsmith</td>
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<td>Lead Public Safety Specialist</td>
<td>Joy Stalwalter</td>
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<td>Facilities Administrative Assistant</td>
<td>Frankie Sieg</td>
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<td>Cedar Eugenio</td>
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<td>Monroe Hill Jr.</td>
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<td>Jack Nelson</td>
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<td>Trevor Swedeen</td>
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<td>Velora Wilson</td>
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<td>Marc Zale</td>
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Director of Audience Services
Patti Jo Verdeja
Audience Services Supervisors
Abigail Schmidt
Dawn TESSMER
Season Ticket and Group Sales Manager
Kemi Ojelade
Interim Box Office Manager
Elton Turnage-Manuel
Box Office Supervisors
Abraham Swee
Cassandra Velcko
Senior Box Office Specialists
Cici Cancellieri
Matthew Everett
Noah Hamilton
Mariang HUGHES
Karen Prince
Steven Schroer
Becky Welander
Box Office Specialists
Kate Anderson
Aza Benjamin
Davis Brinker
Mike Brown
Caleb Byers
Laura Burdette
Zoe Champloup
Jo French
Alex Goebel
Katie Johnson
Kyle Kerulis
Ben Kockelman
Karen Kremer
Madison Lind
Jordan Muschler
Lizzy Pouliot
Rachel Raisanen
DeZiane Rouse
Court Symons
Brian Thurn
Ryn Van Wyhe
Briana Zappa
House Manager
Lindsay Higgins
Lead Ushers
Jason Litzinger
Savannah Whisenhunt
Ushers
Ellia Hendrickson
Ann Hite
Alyssa Isaacson
Kirk Jensen
Mick Johnson
Maycee Klein
Paula Klimek-Partch
Aaron Kogle
Alex Kouhi
Brady Linderman
Tim Lenz
Patrick Mach
Deborah Moore
Stephanie Moran
Nolan Murphy
Anna Myers
Jonathan O’Neill
Sharon Peterson
Sara Preus
Claire Ronayne
James Rubendall
Danielle Shorty
Foster Smith
Pamela Sorenson
Krista Steichen
Emma Tonn
Lisa Torrez
James Velek
Joani Werner
Tristan Wilkes
Thomas Willie
Damon Ziebarth

PRODUCTION
Director of Production
Sarah Gillickson*
Interim Production Manager
Kelly Claussen
Assistant Production Manager
Sara L’Heureux
Production Stage Manager
Karl Alphonso
Events Production Manager
MJ Jeffery
Technical Director
Jonathan JollyStone
Associate Technical Director
Jon Woelfer
Assistant Technical Director
Liz Jovanov
Scene Shop Coordinator
Jesse Delaney
Production Carpenter
Christopher Sibilia
Production Automation Technician
John Stillwell
Lead Carpenters
Bridget Gustafson
Dalen O’Connell
Jared Shofstall
Carpenter
Will Bankhead
Head of Scenic Art
Heidi Larson
Lead Scenic Artist
Lydia Francis
Costume Director
Amy Schmidt
Costume Workroom Manager
T. Tyler Stimpf
Costume Design Assistant
Jacqueline Mountain-Blühm
Drapers/Tailors
Julian Benson
dj grammann ii
Annie Rupprecht
First Hands
Denee Anderson
Clare Brauch
Costume Craftsman
Vanessa J. Lopez
Stitchers
Teresa Davich
Mary Linda
Dana Shepard
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
Interim 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 Shabatura
Head of Props
Karim Rabe Vance
Temporary Props Associate
Abbee Warmboe
Prop Shop Coordinator
Dan Fritsche
Production Props Artisan
Jeff Harris
Props Shopper/Buyer
Rebecca Jo Malmström
Props Artisan
Erin Brandt
Production Sound Engineers
Paul Estby
Grace Heatherington-Tilka
Lead Sound Board Operator
Brandon Smith
Sound Board Operator
Matthew Koch
Head of Stage Operations
Sam Diekman
Production Stagehands
Matt Dawson
Craig Rognholt
Stagehands
Vivian Santana
Props Liaison
Jessica Kelley

PRODUCTION OVERTURES
Carpenters
Jud Kilgore
Rocky Rosga
Jon Schaffer
Patrick Wilson
Scenic Artists
Sara Herrman
Sophie Pfluger
Jeni Raddatz-Toifson
Erika Soukup
Costume Crafts
Samantha Fromm Haddow
Stitcher
Tina Robinson
Wardrobe Assistants
Hannah Fiedler
Samantha Fromm Haddow
Wardrobe Technicians
Meghan Dougherty
Emily Jannusch
Caleb Wesen
Wig Assistants
Julia Acton
Valencia Montgomery Johnson
Electricians
Dante Benjegerdes
Alice Endo
Tayler Angel
Paul Epton
Jack Hinz
Andy Kedd
Rick McAllister
Dave Salmonson
Ellie Simonett
Carl Schoenborn
Props Artisans
Anthony Chapin
Joseph Cruz
Jonathan Haller
Sound Crew (A2)
Olivia Nyman
Sound Associate
Katharine Horowitz
Stagehands
Lillian Crawford
Keara Lavandowska
Hannah Muren
Corinne Steffens
Brianna Williams

AS OF JULY 3, 2024

*Senior Management Team

GUTHRIE THEATER \ 29
ENGLISH DESIGN ASSISTANTS
Joe Johnson (Scenic)
Katharine Horowitz (Sound)

ACKNOWLEDGMENTS
Many volunteers give their time and talents in support of the Guthrie’s activities. Apply at 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.

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 crafts-persons are represented by IATSE Local 13.

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

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
Greater access for all

We are committed to creating inspiring theater experiences that can be fully enjoyed by our entire community.

SERVICES INCLUDE

• ASL Interpretation
• Audio Description
• Open Captioning
• Braille/Large-Print Programs
• Assistive Listening Systems
• Relaxed Performances
• Sensory Tours

For a complete list of services, upcoming accessibility performances and more, visit www.guthrietheater.org/access.
Meet the Match. Make the Magic.

As a nonprofit theater, the Guthrie relies on charitable support from patrons like you.

Your donation helps create the magic you see onstage, provide discount ticket programs and offer invaluable education and access opportunities for our community.

Please consider becoming a donor today to support the art and artists you love. A generous match of up to $100,000 will double all gifts until August 31!

EVERY GIFT MATTERS
Scan the code or visit www.guthrietheater.org/donate to give. Thank you!