



GUTHRIE  
THEATER

A photograph of a diverse group of young people walking on a city street. In the foreground, a young woman with short brown hair, wearing a dark blue jacket with a fur-lined hood, looks off to the side. Next to her, a young man with dark hair, wearing a white t-shirt and a grey plaid jacket, is looking towards the camera. In the background, other young people are walking, and a yellow school bus is visible, slightly out of focus. The scene is brightly lit, suggesting a sunny day.

# Student Matinee Guide

2018-2019 SEASON



GUTHRIE  
THEATER

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# Welcome

As the Director of Education and a longtime educator and classroom teacher, I want to thank you for joining the Guthrie student matinee community. The Guthrie strives to create transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

Theater is not only live, it is alive! To be part of an audience at the theater is to be part of a wonderful and distinctive community. This community is enriched by a diversity of individuals from schools and programs throughout the state of Minnesota, as well as patrons, artists, actors and theater staff from all over the world.

Each matinee is an opportunity for all of these people to interact with the production, the building and each other. Every audience responds differently to the performance, but they also react differently to our staff, our building and other students. Each reaction is based on a number of factors, both prior to attending and on the day of the matinee.

We are strongly committed to nurturing a positive learning environment where thoughtful questioning is equally as important as prior knowledge, where mistakes are learning opportunities and honest reactions are encouraged. Our student matinee programming accomplishes that by focusing on the following educational goals:

- 1. Welcome a diversity of students and schools into an inclusive experience and environment.**
- 2. Promote a practice of productive community dialogue and interaction.**
- 3. Encourage students to “Think Like an Artist” through educational and artistic programming that encourages an understanding of the Guthrie Theater’s creative process.**
- 4. Challenge students to apply their learnings and discoveries to themselves, their communities and the world.**
- 5. Create the feeling among students and teachers that the Guthrie is a place where they are welcome and at home - a place for them.**

This guide was developed to provide resources to help you create the best educational experience for your students as they attend our theater. We are also asking you, as a person who believes in the educational power of theater, to ally with us in making these matinees a great and positive experience for everyone who attends.



I thank you in advance for everything you do for your students, the Guthrie and our growing community.

Sincerely,

Jason Brown  
Director of Education



# Your Matinee Experience

The following timeline is an overview of the student matinee experience, from preparing for your trip to seeing the show to reflecting on your experience. Dates are subject to change.

## Before your trip

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### April 26, 2018

- Tickets on sale for all student matinees for groups (via online ticket request form)

### May 1, 2018

- Tickets on sale for all student matinees for groups (via phone or e-mail)

### September 1, 2018

- Educational resources for select productions available online

### Sunday night preview

- Educator workshop at the Guthrie
- Educational resources available online - design sketches, production artist interviews

### After opening night

- Educational resources available online - play guide, performance content considerations

### Four weeks before your trip

- Deadline to request any accessibility needs

### One week before your trip

- Your tickets and seat assignment form will arrive in the mail

## Day of your trip

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### Upon your arrival

- A member of the Education team will hop on your bus to greet your group. As you enter the building, make sure to check in at the front desk and turn in your seat assignment form. We recommend groups arrive 20-30 minutes early.

### 9:45-10:15 a.m.

- Optional 30-minute pre-play presentation (advance reservation required, subject to availability)

### 10:30 a.m.

- Performance begins

### Immediately following the performance

- Optional 30-minute post-play discussion (advance reservation required, subject to availability)

## After your trip

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### One week after your trip

- Deadline to provide student and teacher feedback via online survey

### One week after the production's closing night

- Educational resources available online - FAQ

## Our Season

The following information is designed to help you pick which production is the best fit for your classroom and explore the content and themes with your students.

We want your experience to be as educationally enriching as possible, so if you're interested in accessing additional information or discussing anything in this guide, please contact us at [studentmatinees@guthrietheater.org](mailto:studentmatinees@guthrietheater.org).

### Have fun. Laugh. Be moved. Engage.

#### 2018-2019 STUDENT MATINEE OVERVIEW

#### Frankenstein – Playing with Fire

by **BARBARA FIELD** (from the novel  
by **MARY SHELLEY**)  
directed by **ROB MELROSE**

Thursday, October 11  
Wednesday, October 24  
Thursday, October 25

#### Noises Off

by **MICHAEL FRAYN**  
directed by **MEREDITH McDONOUGH**

Wednesday, November 14  
Thursday, December 13

#### A Christmas Carol

by **CHARLES DICKENS**  
adapted by **CRISPIN WHITTELL**  
directed by **LAUREN KEATING**

Thursday, November 15  
Friday, November 16  
Tuesday, November 20  
Tuesday, November 27  
Wednesday, November 28  
Thursday, November 29  
Wednesday, December 5  
Thursday, December 6  
Wednesday, December 12

#### As You Like It

by **WILLIAM SHAKESPEARE**  
directed by **LAVINA JADHWANI**

Thursday, February 21  
Wednesday, February 27  
Thursday, February 28  
Thursday, March 7  
Wednesday, March 13  
Thursday, March 14

#### Cyrano de Bergerac

by **EDMOND ROSTAND**  
adapted and directed by **JOSEPH HAJ**

Wednesday, March 27

#### Metamorphoses

based on the myths of **OVID**  
written and directed by **MARY ZIMMERMAN**  
from the translation by **DAVID R. SLAVITT**

Wednesday, April 24  
Thursday, April 25



**Lauren Anderson**  
Education Sales Manager

Join us for a year of learning, discovery and community building through the power of live theater.

For more information or to register your group:

**E-MAIL**  
[groups@guthrietheater.org](mailto:groups@guthrietheater.org)

**CALL**  
612.225.6244 or  
1.877.225.6211 TOLL-FREE

**ONLINE**  
[guthrietheater.org](http://guthrietheater.org)

# Frankenstein - Playing with Fire

Sept 15 - Oct 27, 2018

## Play Synopsis

At the North Pole, Frankenstein and the Creature meet in the culmination of a years-long chase and ritual of revenge. Frankenstein wants to avenge what the Creature has done to his family; the Creature wants to confront Frankenstein for creating and abandoning him. As they make a temporary and wary truce, their conversation encompasses topics that philosophers have wrestled with since God created Adam as scenes from their past are conjured and entwined. As a young, ambitious student, Victor Frankenstein pursued knowledge and used his keen mind to push the boundaries of science, ultimately creating and giving life to his Adam, whom he immediately rejects as a monster. Adam doesn't know what being a monster means, but his painful education among other people soon teaches him. He recognizes he is an outcast, but he has an unbreakable connection to his creator that tests the bounds of love, responsibility, life and death.

## About the Playwright

Barbara Field is a Twin Cities-based playwright, cofounder of The Playwrights' Center and the former literary manager at the Guthrie (1974-1981). The Guthrie has produced Field's adaptations of *A Christmas Carol* annually from 1975 to 2009, as well as *Great Expectations*, *Camille*, *Monsieur de Molière*, *Marriage* and *Pantagleize*. Her work has been produced across the country and in Britain, and she is the recipient of numerous awards, including Drama Logue and L.A. Drama Critics Choice awards and Bush, Schubert, McKnight and Minnesota State Arts Board fellowships.

## Classroom Discussion Questions

What does it mean to be human?

How do we decide who and what is worthy of respect and decency?

Is it possible for everyone, no matter their mistakes, to be redeemed?

by **BARBARA FIELD**  
(from the novel by  
**MARY SHELLEY**)  
directed by  
**ROB MELROSE**  
Wurtele Thrust Stage

**STUDENT  
MATINEE DATES**  
Thu, October 11  
Wed, October 24  
Thu, October 25

**SCRIPT CONTENT  
CONSIDERATIONS**  
This adaptation of Mary Shelley's celebrated novel focuses on the conflict between creator and his creation, and part of this conflict is at times symbolized by on- and off-stage gunfire. Toward the end of the play, Victor Frankenstein forcefully kisses another character without her consent.



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# Noises Off

Oct 27 - Dec 16, 2018

## Play Synopsis

During a dress rehearsal for the farce *Nothing On* by Robin Housemonger, director Lloyd Dallas tries to keep his theater troupe on task so the play can open on time for its tour through the British provinces. Despite some strained nerves, dropped lines and technical difficulties, they make it through the first act. A month later, a matinee performance on another stop on the tour is in trouble when actors can't be found, a lovers' squabble consumes everyone, the director visits and a bottle of liquor keeps turning up in the wrong hands. Deeper into the play's tour, all hell breaks loose as the troupe stumbles through a disaster of a performance, which makes the stage's adage "the show must go on" a debatable virtue.

## About the Playwright

London native Michael Frayn launched his writing career as a journalist, first with *The Guardian* in the late 1950s, and then as a humor columnist with *The Observer* through much of the 1960s. His first novel, *The Tin Men*, was published in 1965 and his most recent, *Skios*, in 2012. He started writing for the stage in 1970 with a collection of four one-act plays titled *The Two of Us*. His body of work for theater includes more than 30 original plays and translations, notably *Noises Off* (1982), *Copenhagen* (1999), *Democracy* (2004), *Afterlife* (2008) and translations of Chekhov's *Uncle Vanya*, *Three Sisters*, *The Cherry Orchard* and *The Seagull* (he learned Russian while serving in the British military). In 2010, he published a memoir about his childhood called *My Father's Fortune*. In addition to collections of his columns, he has published books on philosophy, which he studied at Cambridge University.

## Classroom Discussion Questions

What about the way this show is crafted makes it funny? Identify those elements specifically.

How do you react to the stereotypes depicted in the play?

by **MICHAEL FRAYN**

directed by

**MEREDITH McDONOUGH**

McGuire Proscenium Stage

### STUDENT

#### MATINEE DATES

Wed, November 14

Thu, December 13

### SCRIPT CONTENT CONSIDERATIONS

Written in 1982, this play provides a comic glimpse into theater both onstage and off and successfully reimagines centuries-old comic elements for a modern audience. While a skillfully crafted comedy, some elements, such as a female character spending most of the play in her underwear and two caricatures of Arabs, could enforce negative stereotypes.

# A Christmas Carol

Nov 13 - Dec 29, 2018

## Play Synopsis

The Charles Dickens classic returns to the Guthrie stage in an adaptation of the most beloved ghost story of all time. A miserly and miserable man, Ebenezer Scrooge greets each Christmas with “bah humbug” until he is visited one Christmas Eve by the Ghosts of Christmas Past, Christmas Present and Christmas Future. Through a restless night, the spirits show him happy memories from his past, cruel realities from the present and a grim future should he continue his cantankerous ways.

## About the Playwright

Crispin Whittell is a British playwright and director. Theatre critic Lyn Gardner of *The Guardian* writes that Whittell’s work is “fiercely intelligent” with “big ideas and a big heart, and it deserves the widest possible audience.”

## Classroom Discussion Questions

How do we care for one another?

What is our responsibility to our community?



**“Now more than ever, we need to believe in the good in people, in the power of community and in the possibility of transformation. *A Christmas Carol* was part of my gateway into theater, and it is an important classic that I’m thrilled to direct.”**

- Director Lauren Keating

by **CHARLES DICKENS**  
adapted by  
**CRISPIN WHITTELL**  
directed by  
**LAUREN KEATING**  
Wurtele Thrust Stage

## STUDENT

### MATINEE DATES

Thu, November 15  
Fri, November 16  
Tue, November 20  
Tue November 27  
Wed, November 28  
Thu, November 29  
Wed, December 5  
Thu, December 6  
Wed, December 12

## SCRIPT CONTENT CONSIDERATIONS

This time-honored holiday classic has delighted audiences in many forms for many decades and primarily tells the story of a night when Ebenezer Scrooge is visited by four ghosts. Some younger audience members might find some of the supernatural elements, such as loud noises and visual effects, scary.

# As You Like It

Feb 9 - March 17, 2019

## Play Synopsis

Cousins Rosalind and Celia are virtually inseparable at the court. Rosalind is the daughter of Duke Senior, who was forced into exile when his dukedom was usurped by his brother Frederick, Celia's father. Rosalind's sadness and worry over her difficult position is lightened when she falls in love with Orlando, a young man who dares to challenge a professional wrestler and succeeds in beating him. When she, too, is banished from court by the increasingly paranoid Frederick, Rosalind disguises herself as a boy, Ganymede, and sets off with Celia into the Forest of Arden, joined by the irrepressible court jester and wise fool, Touchstone. This motley trio innocently and candidly confronts life's surprising risks and a world rife with exciting adventures. In turn, Orlando, long mistreated by his brother Oliver, also seeks refuge in the pastoral world of the forest. As the exiled Duke Senior asks, "Are not these woods / More free from peril than the envious court?" His question reverberates throughout the comedy.

*As You Like It* offers several interlocking love stories: Rosalind and Orlando, Touchstone and the goatherd Audrey and the shepherds Silvius and Phoebe most notably among them. The comedy is a suspenseful and utterly charming journey in which ingenious comic invention, disguises, confusions, mistaken identities and laughable repartees fuel its story. At the core of the play lies the Forest of Arden, where the banished Duke Senior and his small retinue of loyalists celebrate a haven of strength and revitalization. Here one of the Duke's companions, the ever-melancholy Jaques, famously proclaims that "All the world's a stage / And all the men and women merely players." Wisely as always, Shakespeare points out that in all circumstances there are more questions than answers, more puzzles than certainties. Eventually, however, villainy and misdeeds are converted to virtue, rightful claims are restored and Rosalind is reunited with her father who regains his rights. With its festive, happy ending, *As You Like It* offers a rewarding and substantive resolution that invites us to consider the ambiguities and multiple meanings that love and playfulness bring to the world, enriching human life.

## Classroom Discussion Questions

How does our behavior change around different types of people and different environments?

If you could pretend to be a completely different person, who would you be and why?

by

**WILLIAM SHAKESPEARE**

directed by

**LAVINA JADHWANI**

Wurtele Thrust Stage

## STUDENT

### MATINEE DATES

Thu, February 21

Wed, February 27

Thu, February 28

Thu, March 7

Wed, March 13

Thu, March 14

## SCRIPT CONTENT CONSIDERATIONS

One of Shakespeare's most celebrated comedies, this play serves as a meditation on young love, the nature of art and the strength of possibilities. A strong element of this play is characters disguising themselves as another gender, allowing for modern audiences to reflect on the role gender identity plays in society.

# Cyrano de Bergerac

March 16 - May 5, 2019

## Play Synopsis

Cyrano de Bergerac has panache: he's a poet, a playwright, a cadet and a consummate swordsman. He also has a grotesquely large nose, which keeps him from declaring his love for Roxane for fear of rejection. But that's his only fear - he bullies actors from the stage, battles a hundred swordsmen by himself, fights alongside his company of Gascon cadets - all while composing impeccable verse on the spot. When Roxane confides to him that she loves a handsome new cadet named Christian, Cyrano takes him under his wing and helps the unimaginative young man woo Roxane, who revels in language and poetry. Cyrano writes love letters to Roxane for Christian, which works swimmingly until Christian goes rogue and talks with Roxane directly himself. To rescue him, Cyrano first feeds him lines, then takes over and under the cover of darkness confesses his love for Roxane, who believes Christian is speaking. The effort ends in the engagement of Roxane and Christian, to the wrath of the powerful Count de Guiche, who had designs on Roxane for himself. Out of spite, he sends the cadets to war against Spain, and it is during the siege of Arras that love, heroism and the true Gascon hearts prove themselves.

## About the Playwright

Edmond Rostand was one of the most successful and distinguished French playwrights of the 19th century. He was born in Marseilles in 1868 and attended school there until 1884, when he moved to Paris to attend college. His writing was first published that same year, and his first play was produced in 1888. He spent the next dozen years working as a poet and playwright in Paris, having his work performed by the most acclaimed actors of the time, including Coquelin and Sarah Bernhardt, for whom he wrote two plays. Rostand composed *Cyrano de Bergerac* in rhyming Alexandrine verse and based the play on a historical person named Cyrano de Bergerac (1619-1655), who was also a playwright and duelist. Rostand published several volumes of poetry, but poor health forced him to retire from the theater in 1900. He died in Paris in 1918.

Joseph Haj's adaptation premiered at PlayMakers Repertory Company in April 2006 under his direction. "Running slightly over two hours while being faithful to Rostand's storyline, Haj's version adds contemporary touches not likely to be noticed by those unfamiliar with previous translations," wrote *Variety*. "His work has done a great service to regional companies especially."

## Classroom Discussion Questions

How do we decide what's beautiful?

Is it more important to be liked for who you are or liked for who you pretend to be?

by **EDMOND ROSTAND**  
adapted and directed by  
**JOSEPH HAJ**  
McGuire Proscenium Stage

**STUDENT  
MATINEE DATE**  
Wed, March 27

**SCRIPT CONTENT  
CONSIDERATIONS**  
This touching and comic French classic concerns the well-known long-nosed swordsman and poet Cyrano and his band of Gascons, so one can expect a good deal of sword fighting, boasting and brawling.

# Metamorphoses

April 13 – May 19, 2019

## Play Synopsis

Around a pool of water, a woman talks of how bodies can assume new shapes, and her words spark stories of transformation – from the creation of the world to human bodies changed into animals and trees – that take place in and around water’s edge. A 10-member ensemble transforms again and again to embody figures from Greek mythology, from well-known stories of Midas with the golden touch and the self-involved Narcissus to lesser-known stories of Alcyone’s grief and Erysichthon’s punishment. Monarchs, sailors, heroes and peasants alike make choices good and bad that trigger a physical transformation that may turn out to be a gift, a curse or something else altogether.

## About the Playwright

Mary Zimmerman is a professor and department chair in performance studies at Northwestern University in Evanston, Ill., where she received her B.S. in theater and her Ph.D./M.A. in performance studies. She is an ensemble member of Chicago’s Lookingglass Theatre Company and an artistic associate of the Goodman Theatre. Her credits as an adaptor-director include *The Notebooks of Leonardo da Vinci*, *The Odyssey*, *The Arabian Nights*, *Eleven Rooms of Proust* and *Journey to the West*. Among her honors, she is the recipient of a MacArthur Fellowship (“Genius grant”).

Ovid (43 BCE – 17 CE) was a Roman elegiac poet who studied rhetoric before launching an unsuccessful law career for which he had no ambition. He settled into a life as a poet, and his early work reflected the sophisticated, pleasure-seeking society around him. *The Metamorphoses* was already underway when Emperor Augustus banished Ovid to Tomi near the Black Sea for his poem *The Art of Love*, which parodied the conventional love poetry of the time and was considered subversive by an emperor wanting to reform Rome’s morals. In banishment, Ovid continued to write and appeal to the emperor for a reprieve that never came. The themes for much of his work come from Greek literature, and *The Metamorphoses* is no different, with the first 12 of 15 books drawn from Greek mythology. Written in hexameter verse, almost all the stories share a linking theme of transformation – a person’s shape transforms while the basic character or values of the transformed remain constant.

## Classroom Discussion Questions

Are people inherently good or bad?

How do these ancient stories relate to our current world?

based on the myths  
of **OVID**  
written and directed by  
**MARY ZIMMERMAN**  
from the translation by  
**DAVID R. SLAVITT**  
Wurtele Thrust Stage

**STUDENT  
MATINEE DATES**  
Wed, April 24  
Thu, April 25

**SCRIPT CONTENT  
CONSIDERATIONS**  
In this modern adaptation of Ovid’s collection of poems and myths, the character of Eros, the god of love, appears (as the mythological character is often depicted) as a nude man with wings, which the text states is to symbolize the innocence of young love. The student matinee performances may or may not include nudity.

# Educational Resources



**Madeline Achen**  
Education Coordinator

## At the Guthrie

- **Educator workshops** provide participants the opportunity to dive deep into the creative process of a Guthrie production. Through roundtable discussions, interaction with guest speakers and hands-on, theater-based activities, participants gain a new set of tools and perspectives to take back to the classroom. Educator workshops typically occur on the first Sunday of previews for each production and are CEU certificate eligible. A complete list of our educator workshops is available at [www.guthrietheater.org/education](http://www.guthrietheater.org/education).
- **Pre-play presentations** take place for 30 minutes before the start of every student matinee (9:45–10:15 a.m.) and expose students to the creative process of one technical aspect of the production. Advance reservations required (subject to availability). Please contact [groups@guthrietheater.org](mailto:groups@guthrietheater.org).
- **Post-play discussions** take place for 30 minutes after the end of every student matinee. Moderated by a member of the Education team, they provide a space for students and actors to reflect on their shared experience and interact with one another. Advance reservations required (subject to availability). Please contact [groups@guthrietheater.org](mailto:groups@guthrietheater.org).

## Online

The following resources are available on our website at [www.guthrietheater.org/studentmatinees](http://www.guthrietheater.org/studentmatinees) accessible starting August 15, 2018.

- **Classroom activities** provide educators ways to engage students on the themes and content of each student matinee production, based around the different creative skills involved in bringing a production to life. Available online for the 2018–2019 Season beginning August 15, 2018.
- **Rehearsal scripts** are available for each production and are to be used in the classroom for educational purposes only. Due to the exploratory nature of

the rehearsal process, we can't guarantee that the scripts we provide will exactly reflect the performance on stage. Most changes made in the development of a play for public performance are usually minor and do not affect the overall narrative in any significant way. Available for request September 1, 2018.

- **Design sketches** provide an inside look at a production's costume and set designs. Available online after each production's Sunday night preview performance.
- **Play guides** are compiled by the Guthrie's resident dramaturgs and serve as an important context-building resource for the play. Available online after each production's opening night.
- **Performance content considerations** address any content specific to the staging of Guthrie productions that students and teachers need to be made aware of in advance. Available online after each production's opening night.
- **FAQs (Frequently Asked Questions)** are created in response to student questions submitted to [studentmatinees@guthrietheater.org](mailto:studentmatinees@guthrietheater.org) and give students the opportunity to hear directly from a production's creative team. Available online one week after each production's closing night.

## At your school

- **In-school residencies** bring the Guthrie's student matinee program directly into your classroom. Working with a teaching artist, lessons are customized to meet your school's educational needs. For more information, please contact us at [studentmatinees@guthrietheater.org](mailto:studentmatinees@guthrietheater.org).



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## Plan for Your Trip

We want to help create a positive, well-organized event for you and your students. Please share these policies and procedures with your teachers, chaperones and students. If you have questions, please let us know.

### Reserving Your Tickets

**TICKETS:** All student matinees go on sale for groups beginning April 26, 2018, through our online ticket request form. On May 1, 2018, you can also purchase student matinee tickets by calling Group Sales at 612.225.6244 or 1.877.225.6211 (Tues – Fri, 9 a.m.–5 p.m.) or e-mailing [groups@guthrietheater.org](mailto:groups@guthrietheater.org).

**PRICING:** We are dedicated to providing students with artistic experiences regardless of their ability to pay. Pricing is based on your school's free and reduced lunch percentage and current student enrollment. Subject to availability and upon request.

- Regular price: \$16 per ticket (\$20 for *A Christmas Carol*)
- 65% or higher: Free for up to 20% of student enrollment, \$5 for each additional ticket
- 64%–50%: Free for up to 10% of student enrollment, \$5 for each additional ticket
- 49%–30%: \$10 per ticket

We provide complimentary tickets for teachers and chaperones at a 1:15 ratio.

**HOMESCHOOL GROUPS:** We honor student rates for homeschool groups of any size. Contact us for more information.

**AGE RECOMMENDATIONS:** Students as young as 8 years old are welcome to attend most Guthrie performances (we recommend age 12). Students as young as 5 years old are welcome to attend *A Christmas Carol* (we recommend age 8). All students must have a ticket to enter the theater.

### Arriving at the Theater

**PARKING:** Group parking information is included with your tickets and should be shared with your driver. There is an additional drop-off and pick-up location along West River Parkway if you prefer to avoid traffic at the main entrance.

**CHECK IN:** Upon arrival, a member of our Education team will hop on your bus and welcome your group. When entering the building, group leaders should submit the completed seat assignment form at the check-in desk on Level One. Please provide the name and telephone number of the group leader if it differs from the invoice. Students will be directed upstairs to facilitate traffic flow.

**SEAT ASSIGNMENT:** Distribute tickets prior to arrival, and record each seat assignment on the provided form. This helps us replace lost tickets and locate a student in an emergency. Each seat is reserved, so students must sit in their assigned seats.

**FOOD:** Student groups may bring their own lunches to eat in our public lobbies before or after the show (but not during intermission). Please notify us if you plan to bring lunches. Lunches should arrive in large bins for easy stowing.

**ACCESSIBILITY:** A number of accessibility services, detailed on the next page, are available.

**BAD WEATHER:** We do not cancel performances due to inclement weather. If weather prevents you from visiting, contact the Group Sales Office. Every effort will be made to reschedule your visit.

**LATECOMERS:** Latecomers will be seated during a break in the action at the Guthrie's discretion. No refunds, exchanges or adjustments are made for late arrivals.



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# Accessibility Services

We make it a priority to offer an experience that can be fully enjoyed by as many people as possible. Please notify Group Sales at least four weeks in advance with any access requests so we can prepare for your visit.



Hunter Gullickson  
Accessibility Manager

If there is a service you require that is not listed below, please contact us and we will do everything we can to make sure you feel welcome.

**WHEELCHAIRS:** Our theaters have seats reserved for those using wheelchairs, as well as seats with removable arm rests. We make every attempt to seat up to three companions in adjacent or nearby seats.

**ASSISTIVE LISTENING SYSTEM:** Assistive Listening System devices amplify and clarify sound by cutting down ambient noise. FM assistive listening systems are installed in each theater and the devices may be used at any seat. Headphones, earbuds and induction neck loops (for patrons who use hearing aids and cochlear implants with a "T" switch) are available.

**ASL INTERPRETATION:** American Sign Language Interpretation, by certified interpreters, is offered for all student matinee performances. Requires advance notice.

**OPEN CAPTIONING:** Whether you have hearing loss too severe to benefit from assistive listening devices or you just missed a single word, Open Captioning can keep you from missing out. Requires advance notice.

**AUDIO DESCRIPTION:** Audio description is the art of talking pictorially to enable audience members who are blind or have low vision to hear descriptions of actions, costumes, scenery and other aspects of the production not conveyed by voices from the stage. FM receivers are available in each theater, and the devices may be used at any seat. Headphones, earbuds and induction neck loops (for patrons who use hearing aids and cochlear implants with a "T" switch) are also available. Requires advance notice.

**SERVICE ANIMALS:** Service animals, such as guide dogs, are permitted. The nearest green space for walking service animals is Gold Medal Park, east of the Guthrie.

**BRILLE AND LARGE PRINT MATERIALS:** Braille and large print programs and brochures are available free of charge.

**HIGH MAGNIFICATION GLASSES:** High Magnification Sport Glasses for vision enhancement are available free of charge.

**ALL-GENDER RESTROOMS:** General restrooms are located in the Level Four and Level Five lobbies. Four all-gender, ADA accessible restrooms are available to persons of any gender identity and expression. These bathrooms lock and provide privacy:

- Level Three: One all-gender restroom can be accessed 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 can be found in the main lobby, next to the men's room.
- Level Four: Two all-gender restrooms are located at the end of the Von Blon Lobby, past the main entrance to the Wurtele Thrust Stage. These restrooms are on the left.

**CHANGING STATIONS:** A portable changing table is available to use in any of the all-gender restrooms. Nursing mothers are welcome to breastfeed their child wherever they feel comfortable in our public lobbies. If you're seeking a private location for nursing or pumping, please contact us and we will make one available.

**SOCIAL STORIES:** These social learning tools help prepare individuals on the autism spectrum to navigate the social interactions of large public events.



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## Explore Our Building

We hope you'll take some time during your visit to explore and discover the different parts of our building. If you ever have any questions, please reach out to our ushers or volunteers. We are more than happy to help!

### Points of Interest

#### ENDLESS BRIDGE

The Endless Bridge, one of the most noteworthy features, is a cantilever that extends 178' from the face of the building.



#### AMBER BOX

The Amber Box on the ninth floor is cantilevered 15' from the face of the building and provides a near 360-degree view.



#### BLUE WALL

The Blue Wall on the fourth floor lets people sneak a peek into the backstage area between our main stages.



#### PRODUCTION IMAGES

Production images on the walls and ceilings are printed on approximately 7,000 sheets of thin airmail paper.

### Our Spaces

Whether you're attending a student matinee in the Wurtele Thrust or the McGuire Proscenium, we encourage you to return to the Guthrie to experience the excitement of live performance in one of our other unique theaters or to take a tour.

#### Wurtele Thrust Stage

Our unique thrust stage reaches out into the audience. With a total of 1,100 seats on three sides – and opportunities for actors to enter and exit the stage via backstage, trap doors, elevators and directly through the audience – patrons are at the center of the action.

#### McGuire Proscenium Stage

Our 700-seat proscenium stage features a “picture frame” rectangular opening, allowing the audience to experience the play from the same vantage point – straight on – a perspective not possible on a thrust stage. The majority of late 19th-century and virtually all of 20th-century drama is best suited to a proscenium stage.

#### Dowling Studio

The 200-seat Dowling Studio, a black box theater, complements our programming and provides a flexible performance space to extend the theater's aesthetic, cultural and community connections.

#### Backstage Tours

Enhance your student's experience with a backstage tour. View the theaters and production departments where costumes, sets and props are crafted by Guthrie artisans. Contact Group Sales for pricing and availability.



GUTHRIE  
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# Inside the Theater

**New to the Guthrie? No problem! We believe that every audience is a beautiful and unique community.**

Rather than focus on strict enforcement of these guidelines, we believe that creating engagement around the Guthrie’s creative process and productions, and empowering students to make the best choices for themselves and the matinee community, leads to the most effective and lasting results for everyone. We know that you have a special and unique connection to your students, and we ask you to join us as we help this community grow and develop together. Please share the following guidelines with your students to help ensure that all student matinee attendees have a positive experience.

**Your tickets**

Each seat is reserved, so it’s important that you sit in the assigned seat printed on your ticket. Your teacher will distribute tickets to everyone in your group prior to your arrival. No one is allowed into the theater without a ticket.



Seat location

**To laugh or not to laugh. That is the question.**

Just like in the real world, our actions inside of a theater affect each other. Feel free to react to what’s happening onstage, but remember that the people sitting around you, and the actors on stage, can hear you. Any reactions you have that are honest and in the moment are part of what makes live performance so unique and exciting. However, long conversations with your neighbor or witty comments directed at the stage take everyone out of the production and make it harder to concentrate. We all have a shared responsibility to make sure that everyone’s experience is free of distractions.

**Jeans or evening gown? Flip-flops or heels?**

Be you. There is no dress code at the Guthrie.

**Cheers! ... to not eating in the theater.**

Remember that time you were at the movies and Mr. Snickers Skittles in Row 3 took forever opening his candy wrappers? It’s even more painful during a live show. So food is only allowed in our lobbies. Beverages, however, are welcome in the theater – in plastic or paper containers, please.

**Video killed the theater star.**

For all sorts of legal reasons that our general manager would be happy to explain, videography and audio recording of performances is prohibited. Photography of the set on stage is allowed pre-show, post-show and during intermission. Go (a little bit) nuts! Please show our designers some love by crediting them (and by tagging us) in your social media posts.

**#?%\$ cellphones!**

Spoiler alert: Your ringing cellphone is like the dagger to Juliet’s heart – a self-inflicted wound that makes everyone around you really sad. Look, you’re coming to the Guthrie to experience the power of live performance, right? Don’t mess it up for yourself, your fellow audience members and the actors by forgetting to turn off your phone. Just ... please ... shut it down. And, yes, that means no texting either. Because guess what? EVERYONE can see your glowing, texting phone.

**And above all...**

Have fun. Laugh. Be moved. Engage. Theater is a beautiful, meaningful way to bring people together. It’s why we do what we do at the Guthrie. And we hope you’re as excited to visit us as we are to have you.



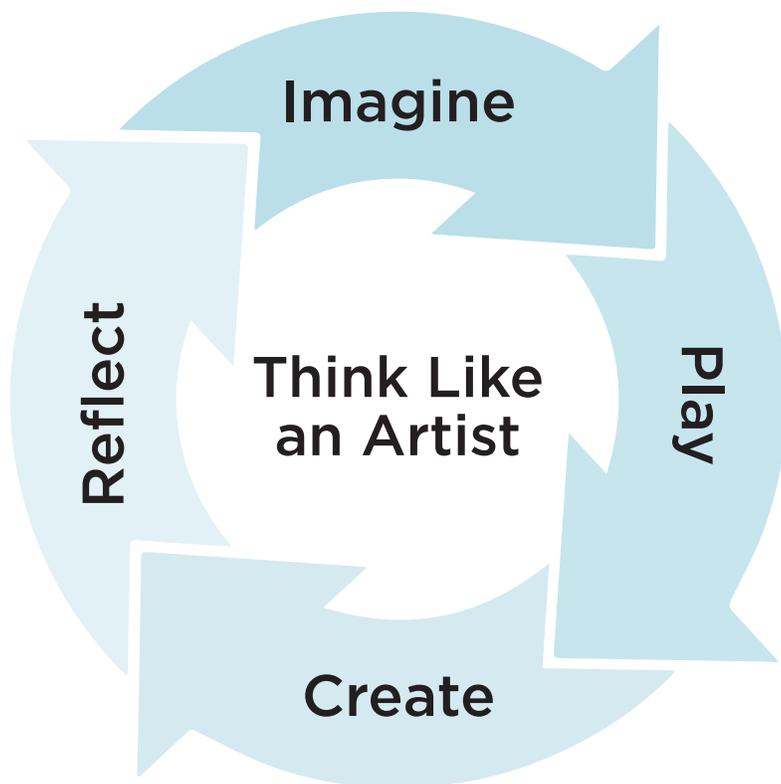
GUTHRIE  
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## Education at the Guthrie

Interested in our other Education programs? We invite you to join us for an evening class, summer camp or professional training and “Think Like an Artist!”

Guthrie Education inspires creative problem-solving, positive self-development and community leadership by connecting individuals and communities to the artistry and creative process of the Guthrie. Guided by the Guthrie’s core values (Community Engagement; Equity, Diversity and Inclusion; Artistic Excellence; Fiscal Responsibility), this programming encourages and challenges people to “Think Like an Artist” when approaching themselves, their education, their community and their world.

### The Creative Process



### How to Think Like an Artist

- Engage imagination
- Explore possibilities
- Embrace failure
- Take calculated risks
- Make conscious choices
- Reflect on progress
- Refine process

### What We Do

#### Guthrie Education Network (GEN)

- Ten Guthrie Teaching Artists (GTA) embedded for three-year residencies at GEN partner schools.
- Each GTA creates and delivers a customized curriculum designed around a school’s unique needs.

#### For Schools

- In-class Creative Process residencies
- Student matinees
- Twin Cities public high school partnerships
- Educator resources and workshops

#### Summer Youth Experience

- Beginner camps (grades 3-5)
- Acting and musical theater one-week and two-week intensives (grades 6-12)
- Creative Process one-week camp
- Directing and technical theater one-week intensives (grades 9-12)

#### Public Classes and Workshops

- Multi-week classes
- Creative Process workshops
- Master classes for artists
- Hennepin County Library community classes

#### Institute for Professional Development

- Collaboration, communication and leadership trainings
- Continuing legal education programming
- Individualized coaching