

THE VINEGAR TREE

JUN
29

JUL
24



People's
Light

*By Paul Osborn
Directed by Abigail Adams*



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In a spirit of gratitude, we acknowledge that People's Light stands on the unceded ancestral land of the Lenni Lenape. We recognize their continuing connection to the land, waters, and culture of this region, and we invite you to join us in learning more about the original caretakers of this place.

We affirm the aspiration of the great Lenape Chief Tamanend, that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, "as long as the rivers and creeks flow, and the sun, moon, and stars shine."



People's
Light

Our Mission and Values

People's Light, a cultural and civic center with theatre at its core, invites and creates opportunities for diverse communities to discover and celebrate our shared humanity.

Creativity

We seek new ways and ideas to challenge our vision and deepen our impact in an ever-changing world.

Artistry

We strive for excellence with passion. Skill, imagination, and trust allow us to risk.

Curiosity

We foster opportunities for self-discovery, a sense of connection with others, and lifelong learning.

Connection

We create meaningful and enduring relationships to cultivate trust and embolden discovery.

Civic Responsibility

We embrace a shared accountability to strengthen our communities and contribute to the vitality of our society and culture.

Inclusion

We commit to diversity, equity, and collaboration within all levels of our interpersonal, artistic, and civic engagement. A warm welcome, hospitality, and a generous spirit provide the foundation of our work.

Stewardship

We respect our resources. We live within our financial means, and honor the people with whom we work, the buildings and grounds we inhabit, and the communities we serve.

Learn more at peopleslight.org and bit.ly/AboutPL-EDI.

For the safety and comfort of our community —

Please join us in creating an environment of shared respect that reflects our values. To ensure a welcoming and safe experience for everyone, we do not tolerate discrimination or harassment in any form. We reserve the right to remove individuals who engage in these harmful practices. If you are made to feel unsafe, please speak to a People's Light staff member.

SMOKING is not permitted in our theatres.

WEAPONS - All guns, weapons, or knives of any type, concealed or unconcealed, are prohibited at People's Light. Anyone who fails to comply with this policy will be asked to immediately leave the property.

MASKS are required indoors, regardless of vaccination status, except when actively eating or drinking in the lobby. Audience members must remain masked at all times in our theatres.

THE USE OF CAMERAS, PHONES, OR OTHER RECORDING DEVICES is strictly prohibited in the theatre, and we and your fellow audience members appreciate if your wristwatch alarms are silenced.

ACCESSIBILITY - Our theatres are fully wheelchair-accessible. Assistive listening devices and large print programs are available upon request. We offer one Relaxed Performance for every production, and select performances feature ASL interpretation, audio description, or open captioning. Visit peopleslight.org/visit/accessibility for more info.

RESTROOMS - Gender diversity is welcome here, and patrons may use whichever restroom they are most comfortable in. Caregivers of all genders may enter any restroom to provide assistance.

LATECOMERS - People's Light respectfully reminds you that in order not to disturb patrons already seated, latecomers will be seated in the first available seats when there is an appropriate pause in the performance.

IN CASE OF FIRE - Walk in a calm and orderly manner to the nearest exit.

FIRST AID - For first aid assistance, please find the House Manager or nearest usher.

Welcome to The Vinegar Tree.

Are you living the life you were meant to live? Are you living the life of your dreams? Are you with the people you are supposed to be with?

These questions can be the stuff of existential devastation or great humor. Our society has been riddled with billion dollar industries and constant ponzi schemes designed to exploit the innate impulse of human beings to ask ourselves if we're on the right track. At the same time, there are artists and thinkers like Paul Osborn who relish the intimate absurdities of the human heart and mind, and help us laugh at our longings and insecurities.

If you have ever fantasized of an ideal relationship — with a family member, with a lover — but then experienced the richness that goes with embracing the complexities and compromises of true connection, you may feel Osborn wrote this funny, ironic, and joyful love letter to you.

It is the stuff of *our* dreams to assemble this group of theatremakers, whose histories together span decades and geography, to share this rarely-produced confection with you. Such enduring, hard-won love among collaborators and colleagues has been our remedy to the anxieties of our time. We hope we bring you some laughter and solace as well.

Sincerely,

A handwritten signature in black ink, appearing to read 'Zak Berkman', followed by a long horizontal line extending to the right.

Zak Berkman, Producing Artistic Director

Paul Osborn (1901-1988): Engineer of the Heart

Geoff Proehl, Production Dramaturg

"I had a slight scorn for writing, you know . . . I was going to be an engineer."

Paul Osborn, playwright of
The Vinegar Tree



Paul Osborn hated big ideas, especially when they ended conversations before they began. He found humor and heart in those moments in which human beings discover the courage to question their assumptions. Time and again, Osborn's characters, often with great reluctance, realize they have been or are about to get stuck in one backwater of rationalization and assumption or another. In *Morning's at Seven* (produced at People's Light in 2018), Homer articulates this state of affairs when he says to his aunt, "Well, things get tangled up, don't they, Esty?" One of Osborn's most clear-eyed characters, Esty responds without hesitation, "Don't they, though."

Osborn's skepticism with regard to those who believe they possess a fool-proof formula for resolving life's mysteries was ecumenical. Although he found much to love and appreciate about his father – Reverend Edwin Faxon, a strict religious disciplinarian – Osborn rebelled against a theology that brooked no debate. Academia made him no less uneasy. In Osborn's most autobiographical play, *Tomorrow's Monday* (1936), the protagonist castigates colleges for cranking out graduates "so many inches high, so many inches around and so many inches through." In *The Vinegar Tree*, the fashionable secular philosophy of the Twenties – steeped in the gospels of Darwin, Marx, Nietzsche, and Freud – fares little better.

When Osborn enrolled in Kalamazoo College in 1919, he signed up for courses in pre-engineering. It wasn't until transferring the next year to the University of Michigan that he changed direction: "That's where I really got the urge to write." Although he left engineering for an English major, much of Osborn's remarkable career bears traces of his first love. Osborn's interest in how to design and build a bridge, a dam, an electrical grid did not so much leave him as find another terrain, that of the human heart.

In *Tomorrow's Monday*, Osborn's surrogate declares, "I'm interested in explaining why anyone wants to do anything!" In his plays, characters often go on journeys that begin with wanting what society says they should want, and end with a hard-earned understanding of what they themselves desire, often to great comic effect. Bumping into sacred cows – tipping them over, then tripping on them in turn – reveals our capacity for silliness, even as it enables a potential for transformation. In *The Vinegar Tree*, we find one character after another claiming they know what a word like passion, marriage, parenting, or love means, only to find their claim is not nearly as universal as they assumed, inviting a contest of claims as lively as a scene from one of Mozart's comic operas.

To stage the intricate play of tensions – internal and external – such scenes require is not an easy task. This may be one reason theatres do not perform *The Vinegar Tree* more often. Osborn's exploration of what makes human beings as readily comic, as tragic – of the vinegar, as well as the wine of life – is neither simple nor easy, though thankfully, for us, he's left it on the page for us to bring to life.



Zak Berkman, *Producing Artistic Director*
Erica Ezold, *Director of Finance & Operations* Erin Sheffield, *General Manager*

STEINBRIGHT STAGE
JUNE 29 – JULY 24, 2022

The Vinegar Tree

By **PAUL OSBORN**
Directed by **ABIGAIL ADAMS**

Director of Production
CHARLES T. BRASTOW*

Scenic Designer
DANIEL ZIMMERMAN

Costume Designer
MARLA J. JURGLANIS

Lighting Designer
DENNIS PARICHY

Sound Designer
LEE KINNEY

Dramaturg
GEOFF PROEHL

Assistant Dramaturg
LORELL PERILLAT

Stage Manager
AUDREY M. BROWN*

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Technical Director
JOSEPH FRANZ

Scenic Charge
BRIT BANNON

Shop Foreman
ERIC LANG

Assistant Technical Director
DYLAN JAMISON

Properties Master
SARAH PIERCE

Interim Costume Shop Manager
SARAH OCHOCKI

Interim Lighting Supervisor
BEATRICE CHENKIN

Assistant Properties Master
ABIGAIL CAIN

Cutter/Draper
LEIGH PARADISE

Assistant Lighting Supervisor
JON BILLER

Sound Engineer
BRENT HOYER

Wardrobe Manager
BECCA KRAUSS



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

*Member, Actors' Equity Association, the Union of Professional Actors and Stage Managers.

THE CAST

In order of appearance

<i>Max</i>	Christopher Kelly*
<i>Augustus</i>	David Ingram*
<i>Winifred</i>	Julianna Zinkel*
<i>Louis</i>	Stephen Novelli*
<i>Laura</i>	Teri Lamm*
<i>Leone</i>	Claire Inie-Richards*
<i>Geoffry</i>	Aubie Merrylees*

Time: One afternoon and evening in 1930

Place: Living room and terrace of the Merricks' country house

*Member, Actors' Equity Association, the Union of Professional Actors and Stage Managers.



People's Light operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Paul Osborn *Playwright*

(He/him) Son of a moral reformer and itinerant evangelist, Paul Osborn (1901-1988) grew up in Kalamazoo, Michigan. After studying pre-engineering at a local college, he transferred to the University of Michigan, where poet-in-residence Robert Frost became a lifelong friend and mentor. After studying with George Pierce Baker at Yale, Osborn moved to New York in 1927. Antoinette Perry – Tony awards namesake and director of Osborn's first Broadway show – gave the newcomer an allowance so he could quit his day job and write. The result, *The Vinegar Tree* (1930) – a “high comedy in spirit . . . farcical in situation, and satirical in intent” – became a critical and commercial success. Ten of Osborn's plays or adaptations received Broadway productions, including *Morning's at Seven*: directed by Abigail Adams at People's Light in 2018 to critical acclaim. Twice nominated for Academy Awards, twelve of Osborn's screenplays became major Hollywood films including *Madame Curie* (1943), *The Yearling* (1946), *East of Eden* (1955), and *South Pacific* (1958).

Abigail Adams *Director*

(She/her) Company Member since 1976. People's Light: Senior Director of Special Projects & Executive Artistic Director Emerita. During her 46-year association with the Theatre, Abbey has directed more than sixty plays, including *The Children, Our Town, For Peter Pan on Her 70th Birthday, Morning's at Seven, Project Dawn, The Matchmaker, Auctioning the Ainsleys, How to Write a New Book for the Bible, The Cherry Orchard, The Rainmaker, The Trip to Bountiful, Dividing the Estate, Nathan the Wise, and In the Blood*. Theatre Includes: Directed readings and workshops of new plays for Playwrights Theatre of New Jersey, Circle Rep, New York Stage and Film, and the Public Theatre. Teaching: Swarthmore College, New York University, Bryn Mawr College, Carnegie Mellon University, and The Shakespeare Festival in Stratford, Ontario. Honorary Doctorate of Humane Letters from Ursinus College.

Daniel Zimmerman *Scenic Designer*

(He/him) People's Light: *The Children, The Harassment of Iris Malloy*. Theatre Includes: Select Off-Broadway: *Fashions for Men* (Drama Desk nomination; The Mint); *After the Blast and Kill Floor* (Lincoln Center); *Friend Art* (Second Stage); *Suicide, Incorporated* (Roundabout); *You Got Older* (Page 73 Productions); *Be a Good Little Widow* (Ars Nova); New York: The Play Company, Clubbed Thumb, Cherry Lane, Colt Coeur, Lesser America, The Pearl. Regional: Arena Stage, Dallas Theatre Center, Actors Theatre of Louisville, Humana Festival of New American Plays, NYS&F, Cincinnati Playhouse, Baltimore Center Stage, Trinity Repertory Company, Milwaukee Repertory Theater, Playmakers Rep, Theatreworks Palo Alto, Pioneer Theatre Company, Portland Stage Company, Merrimack Rep, Geva Theater Center, and Eugene O'Neill Playwrights Conference. Daniel also teaches scenic design at Ithaca College.

Marla J. Jurgranis *Costume Designer*

(She/her) Company member since 1998. People's Light: Over 100 productions including *A Christmas Carol, The Children, Our Town, Skeleton Crew, and Morning's at Seven*, and receiving Barrymore Awards in Costume Design for *Bach at Leipzig, Pride and Prejudice, and Sense and Sensibility*. Past designs include *Ghosts, Noises Off, Hatchetman, Legacy of Light, Nathan the Wise, A Tale of Two Cities and Six Characters in Search of An Author*. Theatre Includes: 1812 Productions, Lantern Theater Company, Hedgerow Theatre, Pennsylvania Shakespeare Festival, Villanova Theatre, Delaware Theatre Company, Arden Theatre, Philadelphia Theatre Company, AMTF, Virginia Stage Company, Alliance Theatre Company and George Street Playhouse. Training: MFA (Florida State University)

Dennis Parichy *Lighting Designer*

(He/him) Company Member since 2004. People's Light: *The Children, Our Town, For Peter Pan on Her 70th Birthday, The Diary of Anne Frank, Morning's at Seven, Project Dawn, The Matchmaker, Sense and Sensibility, Auctioning the Ainsleys, How to Write a New Book for the Bible, The Cherry Orchard, Ghosts, The Rainmaker, The Trip to Bountiful, Seven Guitars, Dividing the Estate, Legacy of Light, King Lear, and others*. Theatre Includes: Broadway: *Talley's Folly, Knock Knock, Fifth of July, As Is, Crimes of the Heart, Burn This, Redwood Curtain*. Off-Broadway: *Ashes, Playland, Valley Song, The Cryptogram, The Road to Mecca*. Other: *L'Assedio di Calais, Death of a Salesman, Vanya, Sonya, Masha and Spike, The Pajama Game, Book of Days, Sunset Boulevard, Sorrows and Rejoicings, Lucia di Lammermoor, Carmen, A Streetcar Named Desire*. Awards: An OBIE, A Drama Desk Award, two Dramalogue Awards.

Lee Kinney *Sound Designer*

(He/him) Lee Kinney is a sound and music artist working in theatre, film and events. People's Light: *The Children, Such Things As Vampires*. Theatre Includes: Broadway: *Is This A Room*. Off-Broadway: *Help* (The Shed); *Exception to the Rule* (Roundabout); *Prayer For The French Republic*, *Morning Sun* (MTC); *Selling Kabul* (Playwrights Horizons); *Is This A Room* (Vineyard); "Daddy" *A Melodrama* (New Group/Vineyard); *Thom Pain* (Signature); *Sunday* (Atlantic); *Gnit* (Theatre for a New Audience). Other projects include work with Google, Virgin Voyages, Swing Left, The Dance Cartel and The Ghostlight Project. Awarded Outer Critics Circle Honors for Outstanding Sound Design, nominated for Lucille Lortel Award, Drama Desk Award, and Henry Hewes Design Award. thanks to kris. Social: @thisisleekinney

Geoff Proehl *Dramaturg*

(He/him) People's Light: *Romeo and Juliet, Richard III, Peter Pan*. Theatre Includes: Arena Stage, Guthrie, New Harmony Project, Northwest Playwrights Alliance. Faculty: Villanova University (1988-1994); University of Puget Sound (1994-2019). Author: *Toward a Dramaturgical Sensibility* (2008). Editor: *Dramaturgy in American Theater* (1997). President, Literary Managers and Dramaturgs of the Americas (1998-2000). Training: MFA (Wayne State), PhD (Stanford).

Lorell Perillat *Assistant Dramaturg*

(She/her) People's Light debut. Theatre Includes: Dramaturgy and Directing, University of Puget Sound (2017-2022): *Lungs, Machinal, Peter and the Starcatchers, Stupid F*cking Bird*. Teaching Artist: Tacoma Arts Live; Conservatory Youth Play Festival. Training: BA, Theater Arts (University of Puget Sound).



David Ingram *Augustus*

(He/him) Company Member since 1989. People's Light: *Moon Over Buffalo, Bach at Leipzig, Noises Off, Tuesdays with Morrie, I Have Before Me..., End Days, Once in a Lifetime, The Skin of Our Teeth, A Flea in Her Ear*, and many more. Theatre Includes: *Indecent, Clybourne Park, Death of a Salesman* (Arden Theatre); *The Brownings* (Philly Live Arts/Orbiter 3); *Cherokee* (The Wilma); *Hope and Gravity, Laughter on the 23rd Floor* and *Our Show of Shows* (1812 Productions); *Red Herring, The Tempest* (Act II Playhouse); *Some Other Kind of Person, The Rant* (InterAct); *The Government Inspector* (Lantern Theater). Training: MFA (NYU). David is on the Theater Faculty at Temple University.



Claire Inie-Richards *Leone*

(She/her) Company Member since 2015. People's Light: *America 2am, Our Town, Project Dawn, I and You, Sense and Sensibility, The Cherry Orchard, The Emperor's New Clothes, King Lear, End Days, Eggs, Persians, Getting Near to Baby, Twelfth Night, The Crucible*. Theatre Includes: *Measure for Measure, Mrs. Warren's Profession* (Lantern Theater Company), *Completeness* (Theatre Exile), *The Revolutionists* (Theatre Horizon), *A Christmas Carol* (Delaware Theatre Company), *Two Gentlemen of Verona* (Shakespeare in Clark Park). Radio: BBC Radio 4. Training: BFA (The Royal Welsh College of Music and Drama), MFA (The Academy for Classical Acting at George Washington University).



Christopher Kelly *Max*

People's Light: *Noises Off*. Theatre Includes: Christopher has performed in award-winning theatres across the U.S., including the Public Theatre in New York City, Denver Center (*The Cripple of Inishmaan*) Shakespeare Theatre Company D.C. (*Henry IV*), California Shakespeare (*Pericles*), Syracuse Stage (*In the Next Room*), Pioneer Theatre (*An Inspector Calls*), Theatreworks Silicon Valley (*Arcadia*), Fulton Opera House (*Amadeus*), and Asolo Repertory Theatre (*Born Yesterday*). He has originated roles in multiple world premieres, including *Pierre* (adapted by Jeffrey Hatcher), Lauren Feldman's *Grace*, and *the Art of Climbing*, and Lyle Kessler's *House on Fire*. Film / Television Includes: *The Blacklist* (NBC), *Succession* (HBO), *The Path* (Hulu), *Damages* (FX), *Dr. Quinn, Medicine Woman* (CBS) and the upcoming feature "Jules." Training: MFA (NYU Graduate Acting Program). Website: www.christopher-kelly.com

PROFILES



Teri Lamm *Laura*

(She/her) Company Member since 2015. People's Light: *A Christmas Carol in Concert, Our Town, Sweat, Romeo & Juliet: A Requiem, Morning's at Seven, The Matchmaker, The Harassment of Iris Malloy, Sense and Sensibility, Auctioning the Ainsleys, The Cherry Orchard, Row After Row, The Trip to Bountiful, Pride and Prejudice, The Iceman Cometh* (Broadway), *Cyrano de Bergerac* (Roundabout), *Palace of the End, Hannah and Martin, Habitat, Little Eyolf, Time and the*

Conways (Epic Theater Ensemble), Yale Rep, The Alley, Dallas Theater Center. Film/Television Includes: *Law and Order, Law and Order SVU, Third Watch* Training: MFA (NYU).



Aubie Merrylees *Geoffry*

(He/him) Aubie grew up at People's Light, and became a member of the company in 2013. People's Light: Performances include *Stargirl, Beautiful Boy, A Wrinkle in Time, One Flew Over the Cuckoo's Nest, End Days, and America 2am*. Theatre Includes: *To Kill a Mockingbird* on Broadway, *Wolf Play* (Soho Rep); *Hamlet, St. Joan* (Bedlam, National tour); *Hand to God* (Philadelphia Theatre Company); *Stupid F*cking Bird* (Arden Theatre); *My Romantic History* (Inis Nua); *The Liar*

(The Lantern); *A Bright New Boise* (Simpatico); and *The Aliens* (Theatre Exile). Next up: *KPOP* (Broadway). Training: Brown University; Yale School of Drama.



Stephen Novelli *Louis*

(He/him) Company Member since 1974. People's Light: Artistic Associate; Co-Artistic Director 1993-1997; Associate Artistic Director 1997-2009. Actor: *Shakespeare in Love, Hamlet, Sister Carrie, A Christmas Carol, Julius Caesar, Six Characters in Search of an Author, Legacy of Light, King Lear, The Winter's Tale, How to Write a New Book for the Bible, Richard III, The Matchmaker, Morning's at Seven, Romeo & Juliet: A Requiem, For Peter Pan* on Her 70th Birthday.

Director: *Dutchman, Glengarry Glen Ross, Valley Song, Measure for Measure, Camping With Henry And Tom, Tuesdays with Morrie, The Mystery of Sherlock Holmes*.



Julianna Zinkel *Winifred*

(She/her) Company Member since 2007, Julianna is ecstatic to be back, working with Abigail Adams & the entire People's Light family. People's Light: favorite performances include *The Harassment of Iris Malloy, Barcelona, Pride & Prejudice, The Trip to Bountiful, The Miser, The Crucible, A Tale of Two Cities, A Midsummer Night's Dream*. Theatre Includes: Off Broadway/NYC: *Three Men On a Horse* (TACT); *The Lover* (SoHo Playhouse). Regional: *Dance Nation, Big Love, Wintertime* (Wilma), *Fool For Love* (EgoPo), *Ironbound* (Simpatico); *Blackbird* (Theatre Exile); *Under The Skin, Stick Fly, Rabbit Hole, As You Like It, Crime & Punishment* (Arden); *Mauritius, Brighton Beach Memoirs* (Act II Playhouse); *The Language Archive* (Bristol Riverside); *The Eclectic Society* (Walnut Street); *From Prague* (CATF); *Love & Communication* (Passage). Film/Television Includes: *Mare of Easttown* (HBO), *Fleishman is in Trouble* (FX)

Charles T. Brastow *Director of Production*

(He/him) Company Member since 1987. People's Light: Director of Production since 2008, previously Resident Stage Manager for 15 years and Sound Designer for over 125 Productions. Theatre Includes: Arena Stage, Arden Theatre, Primary Stages, Delaware Theatre Company, Philadelphia Shakespeare Company, PlayPenn, Nickelodeon. Training: Clarion University of Pennsylvania; MA in History (West Chester University of Pennsylvania).

Audrey M. Brown *Stage Manager*

(She/her) Company Member and Stage Manager for many People's Light productions over 25 years. Theatre Includes: Riverside Theatre, The Royal Shakespeare Company, Florida Rep, NC Shakespeare, Triad Stage, Festival Stage of Winston-Salem, Blumenthal Performing Arts Center, Charlotte Symphony Orchestra, Charlotte Rep, The Shakespeare Theatre, Dallas Theater Center.

Executive Leadership



Zak Berkman *Producing Artistic Director*

(He/him) Zak joined People's Light as Associate Artistic Director in 2011, became Producing Director in 2013, and was promoted to Producing Artistic Director in 2022. He has nearly 30 years of experience producing theatre and developing new plays and musicals, including the World Premieres of *Bayard Rustin Inside Ashland* by Steve H. Broadnax III, *Personality: The Lloyd Price Musical* by B. Jeffrey Madoff, *Mud Row* by Dominique Morisseau, *Lights Out: Nat "King" Cole* by Colman Domingo and Patricia McGregor, *Project Dawn* by Karen Hartman, *No Child...* by Nilaja Sun, and *Hannah and Martin* by Kate Fodor. Zak was Associate to Broadway producer Margo Lion, and the Founding Executive Director of Artistic Programming with the multiple-award-winning Epic Theatre Ensemble in New York City. Zak is a playwright, director, dramaturg, and former soap opera writer. His plays include *The Harassment of Iris Malloy*, *Beauty on the Vine*, and *A Breath Short of Breathing*. He wrote and composed original music for a new adaptation of Charles Dickens' *A Christmas Carol* that People's Light premiered in 2021. He is the co-author and co-composer of *Such Things As Vampires*, which received a Barrymore Award for original music. Zak has published articles on Howlround.com about the New Play Frontiers Residency & Commission program at People's Light as well as other subjects. He is married to Teri Lamm. They have two sons, Eliot and Theo.



Erica Ezold *Director of Finance & Operations*

(She/her) Erica joined People's Light in 2018 with over fifteen years of experience managing financial and administrative activities for non-profit and commercial theatre companies. Erica served as General Manager for Pig Iron Theatre Company in Philadelphia. Prior to that, she lived in New York where she was an Associate General Manager and Company Manager for Broadway and Off-Broadway productions, including *The Two Character Play*, *West Side Story* (2009 revival), *August: Osage County* and *Spalding Gray: Stories Left to Tell*. Erica holds a Bachelor of Fine Arts in Drama from New York University and a Master of Business Administration from Baruch College. She lives in Havertown with her husband and two sons, Calvin and Wesley.



Erin Sheffield *General Manager*

(She/her) Erin joined People's Light in 2004, beginning as an actor and teaching artist. After twenty years with the Pennsylvania Shakespeare Festival as Education Director, Playwright, Director, Choreographer, Casting Director, and Actor and five years in Los Angeles teaching, Erin decided to move into arts administration. In 2016, Erin returned to People's Light as the Executive Associate managing contracts, human resources, company management, and casting. Erin also worked for Morgan Stanley with the Securitized Product Group in New York, gaining her financial and administrative bench strength. Erin holds a Bachelor of Arts in Acting and Directing from DeSales University, where she also taught. Her Master of Fine Arts in Acting is from Case Western Reserve University and the Cleveland Play House. Erin lives in Malvern with her husband Bryan and their children, Alden and Johnny Grace.

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