

Shakespeare in Love

FEB

26

MAR

29



People's
Light

*Based on the screenplay by
Marc Norman & Tom Stoppard
Adapted for the stage by Lee Hall
Music by Alex Bechtel
Directed by Matt Pfeiffer*

Welcome to Shakespeare in Love.

Every year, many of you cry out to us “Dear God, no more Shakespeare!” While others plead “I loved your *Winter’s Tale*, your *Richard III*. Please put on *Midsummer*. I beg you for a *Twelfth Night*.” With *Shakespeare In Love*, the Purists and the Never Barders may unite to curse us with a plague on both our houses, but if they — and you — are someone who loves love, well then . . . Here is a love letter to romantic love, to the theatre, and to the rebellious, transgressive, mysterious, and glorious madness of both. Whether you keep Shakespeare close to your heart or far from it, we invite you to celebrate what he loved most: the stage, its players, poetry . . . and a dog.

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

Zak Berkman, Producing Director

Lend me your ears

Matt Pfeiffer, Director

I've been really blessed to spend most of my career working on the plays of William Shakespeare. I believe his plays are foundational to Western culture. Love him or hate him, his influence is an essential part of our understanding of stories and storytelling. And I've had the privilege for the last six years of fostering a specific approach to his plays. I found that attempting to be in conversation with the principals of the theatre practices of Shakespeare's time was a good starting place—not so much aesthetically, but logistically. For Shakespeare's company, there was very little rehearsal. No designers. No director. They used scenery, props, and costumes from stock. Most of it was left to the actors. I wanted to take our 21st-century sensibilities and apply them to the limitations that Shakespeare was writing toward. It has been a pleasure to see the artists flourish under these circumstances and see Shakespeare's world come alive in new and unexpected ways.

I've always loved the idea of *Shakespeare in Love*. Tom Stoppard's screenplay struck a chord with many theatremakers, as it felt like a valentine to the chaos of our work and a celebration of what it feels like to bring a play to life for the very first time. Watching those Elizabethans react to *Romeo and Juliet* is the exact kind of feeling I've been chasing my whole career. I believe the play attempts to wrestle with the questions of what are muses, and where does inspiration come from? How does our environment censure or support our big ideas? Can those ideas thrive in the face of oppression? Something was happening in Queen Elizabeth's England that would change our world forever. So how do we put that on stage? My hope is that our production feels like it's in dialogue with and in celebration of the movie, but on our terms—something that is closer to the world and limitations within which Shakespeare himself thrived.



THE TRAGEDIE OF ROMEO and JULIET

Alix Rosenfeld, Production Dramaturg

Actus Primus. Scæna Prima.

The man, the myth

William Shakespeare remains one of the most influential writers of Western theatre, and his works have been pored over for generations, line by line and syllable by syllable. But for all of our analyzing of his writing, his life is still a compelling mystery. Countless historians have devoted their lives to following thin threads of information and theories that might give us insight into how the Bard of Stratford spent his days. What we do know: Shakespeare was born in 1564 to John and Mary Arden Shakespeare. He married 26-year-old Anne Hathaway in 1582, and they had three children, Susanna, Judith, and Hamnet. He began making waves in London theatre around 1592 and continued working before moving back to Stratford permanently in 1610. He died in 1613 of an unknown illness.

Though we hunger for more details, Shakespeare's illusive biography has made for an attractive character for movies that imagine what his life might have been like, and for "fanfictions" by Bard devotees all over the globe. *All Is True*, *Bill*, and of course, *Shakespeare In Love* are among the most well-known imaginings, lampoons, and, in the case of *Shakespeare in Love*, outright revisions of who Shakespeare was and how he wrote the plays that enchant audiences today. These accounts may not be historically accurate, but his plays reveal that Shakespeare himself wasn't too concerned with facts—especially if those facts might be getting in the way of a good story.

Who's adapting whom?

Like many writers of his day, Shakespeare was churning out plays as quickly as possible, putting them up on the stage with a company of actors with little to no rehearsal, and then moving on to his next project to keep up with demand. From around 1589 until 1613, Shakespeare is believed to have penned at least 38 plays—not to mention over 150 sonnets and narrative poems attributed to him and the collaborations with other playwrights he's likely to have accomplished. Needless to say, the man was very busy.

But unlike Will of *Shakespeare In Love*, the real Shakespeare never wanted for sources of inspiration. Though some of his plays sprang from his own mind or from observing the world around him, the Bard was no stranger to adaptation and creative thievery.

Some of his most famous works like *A Midsummer Night's Dream* and *Hamlet* were based on earlier pieces from other playwrights. And if he wasn't borrowing from other playwrights, he was looking to historians (*Hollinshed's Chronicles* was his most loved source) and other poets, such as Giovanni Boccaccio and Geoffrey Chaucer. I bet you can guess what play Arthur Brooke's 1562 narrative poem *The Tragical Hystorye of Romeus and Juliet* inspired! For Shakespeare and his contemporaries, using ideas from other writers and reenvisioning what came before was common.

Adaptation is a rich theatrical practice that continues to exist today. We love to look to the "classics," consider them through fresh eyes, and turn them inside out. Today's playwrights and theatre artists are carrying out a legacy that started long ago, often using older narratives to articulate the complexities of the contemporary human experience.

Abigail Adams, *Executive Artistic Director*
Zak Berkman, *Producing Director*

LEONARD C. HAAS STAGE
FEBRUARY 26 – MARCH 29, 2020

THE PEOPLE'S LIGHT PRODUCTION OF
Shakespeare in Love

Based on the screenplay by
MARC NORMAN & TOM STOPPARD

Adapted for the stage by
LEE HALL

Music by **ALEX BECHTEL**
Directed by **MATT PFIEFFER**

Director of Production
CHARLES T. BRASTOW*

Set Designer
PAIGE HATHAWAY

Lighting Designer
LILY FOSSNER

Choreographer
ERIN SHEFFIELD

Dramaturg
ALIX ROSENFELD

Costume Designer
OLIVERA GAJIC

Fight & Intimacy Choreographer
ELI LYNN

Dialect Coach
MELANIE JULIAN

Stage Manager
KATE MCSORLEY FOSSNER*

THEATRE ARTISANS

Technical Director
JOSEPH FRANZ

Assistant Technical Director
DYLAN JAMISON

Master Electrician
GREGORY SCOTT MILLER

Assistant Master Electrician
MELISSA DEMBSKI-SULLIVAN

Scenic Charge
KATE COOTS

Properties Master
SARAH PIERCE

Assistant Properties Master
ABIGAIL CAIN

Sound Engineer
BRENT HOYER

Shop Foreman
ERIC LANG

Costume Shop Manager
JENNIFER POVISH

Cutter/Draper
LEIGH PARADISE

Wardrobe Manager
JEAN SWALM

Individual Sponsors: **Nicole Sakowitz & Bill Pikounis**

*Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions,
directed by Declan Donnellan, and designed by Nick Ormerod, with music by Paddy Cunneen.*



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

THE CAST

Viola de Lesseps
Kit Marlowe, Ensemble
Queen Elizabeth I, Wabash, Ensemble
Henslowe, Ensemble
Lord Wessex, Ensemble
Richard Burbage, Ensemble
Edmund Tilney, Sir Robert de Lesseps,
Ensemble
Will Shakespeare
Musician, Ensemble
Fennyman, Ensemble
Sam, Ensemble
John Webster, Ensemble
Nurse, Ralph, Ensemble
Spot
Ned Alleyn, Ensemble
Musician, Ensemble

Taysha Marie Canales*
Maboud Ebrahimzadeh*
Melanye Finister*
Dan Hodge*
Justin Jain*
Anthony Lawton*
Mark Lazar*

Jaime Maseda*
Rachel Massey
Stephen Novelli*
Pax Ressler
Bailey Roper
Mary Elizabeth Scallen*
Bobby Sheffield
Jahzeer Terrell
Justin Yoder

Time: 1593

Place: London, England

*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.

IN APPRECIATION



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Individual Sponsors People's Light thanks **Nicole Sakowitz & Bill Pikounis** for their extraordinary commitment to this production.

Relaxed Performance Sponsor Devereux Advanced Behavioral Health

PROFILES

Marc Norman & Tom Stoppard *Screenwriters*

Tom Stoppard is a prolific writer for film, TV, radio, and the stage, with a career spanning almost seven decades. He has been honored with a CBE, received honorary doctorates from Oxford, Cambridge, and Yale, and was knighted in 1997. In the early 1990s, Stoppard co-wrote the screenplay for *Shakespeare in Love* with screenwriter Marc Norman. The film went on to receive seven Academy Awards, three Golden Globes, and three BAFTAs, and was subsequently adapted for the stage by Lee Hall.

Lee Hall *Adaptor*

Lee Hall writes adaptations, translations, and original scripts for film and stage. Some of his notable works include *Billy Elliot: The Musical*, *Pride and Prejudice*, Steven Spielberg's *War Horse*, and most recently, *Rocketman*.

Matt Pfeiffer *Director*

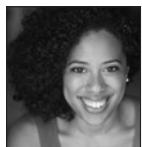
He/him

People's Light debut. Matt is a Philly born actor and director. Theatre Includes: Arden Theatre, Bristol Riverside Theatre, Philadelphia Theatre Company, Delaware Theatre Company, InterAct, Walnut Street Theatre, 1812 Productions, Lantern Theater Company, The Gulfshore Playhouse, Orlando Shakespeare Theatre, UArts, Villanova University, and 21 seasons with the Pennsylvania Shakespeare Festival. Matt is a twelve-time Barrymore nominee, winning for his direction of *The Whale* and *The Invisible Hand*, both with Theatre Exile. He's also a recipient of the F. Otto Haas Award.

Alex Bechtel *Composer, Music Director, & Sound Designer*

He/him

People's Light: Musical pantos *Sleeping Beauty* (Composer/Lyricist), *Cinderella* (Tomcat), and *Arthur and the Tale of the Red Dragon* (Sir Kay). Theatre Includes: Arden Theatre, Pennsylvania Shakespeare Festival, 1812 Productions, Lightning Rod Special, Walnut Street Theatre, New Paradise Laboratories, Theatre Horizon, and more. He is the creator/composer of *The West*, *Philadelphia Nocturne*, and *Cheer Up Dostoevsky*, composer of *The Light Princess* (Barrymore Awards for Original Music & Leading Actor in a Musical), and composer/lyricist/lead writer for Lightning Rod Special's *The Appointment* ("Best of 2019" from *The New York Times*, *TimeOut NY*, and *Vulture*). Website: alexbechtel.com



Taysha Marie Canales *Viola de Lesseps*

She/her

People's Light: Lydia Lubey in *All My Sons*, Ensemble in *A Single Shard*. Theatre Includes: *Dance Nation*, *There*, *Dionysus Was Such A Nice Man*, *Romeo and Juliet*, *Passage*, *Passing Strange*, *Blood Wedding*, *When the Rain Stops Falling*, *An Octoroon*, *The Hard Problem* (Wilma Theater); *A Midsummer Night's Dream*, *La Bête*, *The Jungle Book*, *Wayside Stories From Wayside School* (Arden Theatre); *Moon Cave* (Azuka Theatre); *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, *Slip/Shot* (Flashpoint Theatre). Taysha is the 2018 F. Otto Haas Emerging Philadelphia Theater Artist Recipient. She is a Wilma HotHouse Company Member. Training: BFA in Acting (Arcadia University).

PROFILES



Maboud Ebrahimzadeh *Kit Marlowe, Ensemble*

He/him

People's Light debut. Theatre Includes: *Curious Incident of the Dog in the Night Time, Oslo, Small Mouth Sounds, The Book of Will, Bengal Tiger at the Baghdad Zoo* (Round House Theatre); *Murder on the Orient Express* (Hartford Stage); *Disgraced, Murder on the Orient Express* (McCarter Theatre); *Disgraced* (Milwaukee Rep); *The Invisible Hand* (Theatre Exile, Barrymore Award for Outstanding Lead Actor); *The Price* (Arena Stage); *Mockingbird* (Kennedy Center); *Henry IV 1, King John, Timon of Athens, Julius Caesar* (Folger Theatre); *Water by the Spoonful, Edgar & Annabel* (Studio Theatre); *The Container* (Baltimore Center Stage); *Oil, The Invisible Hand* (Olney Theatre Center); *The Pillowman, The Last Days of Judas Iscariot, Bobrauschenbergamerica, Scorched* (Forum Theatre); *Henry VI 1, Henry VI 2, Henry VI 3, Richard III, Love's Labour's Lost, Pericles, Taffety Punk*. Film/Television Includes: *Jessica Jones, Imperium*.



Melanye Finister *Queen Elizabeth I, Wabash, Ensemble*

She/her

Company Member since 1991. People's Light: *Our Town, Skeleton Crew* (Barrymore Award for Lead Actor) *The Diary of Anne Frank, Project Dawn, The Matchmaker, All My Sons, Fences, The Winter's Tale, Seven Guitars, The Return of Don Quixote, Six Characters in Search of an Author, Something You Did, Fabulation, and The Member of the Wedding*. Theatre Includes: Wilma Theater, Arden Theatre Company, Flashpoint Theatre Company, InterAct Theatre Company, Philadelphia Theatre Company, Venture Theatre, Temple Theaters and Walnut Street Theatre. Training: BFA, Carnegie Mellon University. Melanye is a 2018 Lunt Fontanne Fellow, an artist and resident company member at People's Light, a member of Wilma HotHouse, and a longtime supporter of PlayPenn.



Dan Hodge *Henslowe, Ensemble*

He/him

People's Light debut. Theatre Includes: working with Arden Theatre Company, Walnut Street Theatre, the Wilma, InterAct, Theatre Exile, Delaware Theatre Company, Passage Theatre, Bristol Riverside Theatre, the Old Globe (San Diego), Primary Stages (New York), Bridge Street Theatre, and numerous Shakespeare Festivals. A co-founder of the Philadelphia Artists' Collective, he has directed: *Duchess of Malfi, Timon of Athens, Mary Stuart*, and created his solo adaptation of Shakespeare's *The Rape of Lucrece*. Barrymore awards: Outstanding Supporting Actor in a Play (*Fair Maid of the West*, 2015); Outstanding Leading Actor in a Play (*Around the World in 80 Days*, 2011); Best Ensemble in a Play (*Glengarry Glen Ross*, 2007). Training: MFA (The Old Globe in San Diego).



Justin Jain *Lord Wessex, Ensemble*

He/him

People's Light: *Treasure Island* (2007 & 2011), *Aladdin, Gossamer*. Theatre Includes: Justin Jain is a Wilma HotHouse Company member, previously appearing in *Dance Nation, There, and Romeo & Juliet*, among many others. Recent credits include *Man of God* and *The Great Leap* (2019 Barrymore for Outstanding Performance in a Play; InterAct), *This is The Week That Is* (1812

PROFILES

Productions), and *Broccoli, Roosevelt, & Mr. House!* (FringeArts) with his Barrymore nominated alt-comedy theatre company, The Berserker Residents. Additionally, he has performed Off-Broadway and with regional theaters including: Arden Theatre Company, Lantern Theatre, Azuka, FringeArts, Shakespeare in Clark Park, McCarter Theatre, Theatre Horizon, Passage Theatre, Milwaukee Rep, The Assembly in Edinburgh, ASU Gammage, and Ars Nova NYC. Upcoming: *No Child* at Arden Theatre Company.



Anthony Lawton *Richard Burbage, Ensemble*

He/him

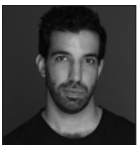
People's Light debut. Theatre Includes: Twenty-seven years of acting in Philadelphia. Favorite roles include George in *Of Mice and Men* (Walnut Street Theatre), "man" in *Brief Interviews with Hideous Men* (1812 Productions); and Friar Laurence in *Romeo and Juliet* (Arden Theatre). In 2005, Lawton received grants from the Independence Foundation and Philadelphia Theatre Initiative to write and develop *The Foocy*, which garnered five Barrymore nominations (including Best New Play). In 2016, his adaptation of *The Light Princess* (with music by Alex Bechtel) was nominated for 8 Barrymores, winning for Best Original Music. The Philadelphia City Paper named him the city's "Best One-Man Theatre" for his solo productions of *The Devil and Billy Markham*, *The Great Divorce*, and *The Screwtape Letters*. Website: www.anthonylawtonactor.com



Mark Lazar *Edmund Tilney, Sir Robert de Lesseps, Ensemble*

He/him

Company Member since 1998. People's Light: Recent favorites include *Our Town*, *The Matchmaker*, *Sense and Sensibility*, *The Cherry Orchard*, *The Rainmaker*, *King Lear*, *The Foreigner*, and all the Pantos. Theatre Includes: East Lynne Theatre (*Zorro!* and Nat Miller in *Ah, Wilderness!*); North Carolina Shakespeare Festival (12 seasons; 10 Christmas Carols as Ebenezer Scrooge), Madison Repertory Theatre (10 seasons; Founding Member), American Players Theatre, Milwaukee Rep and most of Wisconsin's other professional theatres. Also: Charlotte Rep, Festival Stage of Winston-Salem, New American Theater, Cider Mill Playhouse and National Tours with Great American Children's Theatre (*Charlotte's Web*). Film/Television Includes: *Frame of Mind*, *Folkbooks* (PBS Award), *Shake Rag Alley*. Radio: Ebenezer Scrooge in Delaware Public Radio's annual theatrical broadcast of *A Christmas Carol*. University of Wisconsin Dean's List. 17 years professional Broadcaster, U.S. and International.



Jaime Maseda *Will Shakespeare*

He/him

People's Light debut. Theatre Includes: *A Room at the Flamingo Hotel* (upcoming, Azuka), *Indecent* (Arden), *The Appointment* (Lightning Rod Special), *The Gap* (Azuka), *A People* and *Breathe Smoke* (Orbiter 3), *HOLDEN* (George & co.), *Jean & Terry* (Kelly Bond & Mel Krodman, FringeArts), *Age & Beauty, part 2* (Miguel Gutierrez), *Twelfth Night* (Pig Iron). Barrymore Nominee for Outstanding Ensemble (*The Appointment*, 2019) and Supporting Performance (*The Gap*, 2018).



Rachel Massey *Musican, Ensemble*

She/her

People's Light debut. Theatre Includes: *Indecent* (Barrymore nomination, Outstanding Ensemble), *Ragtime* (Arden Theatre Company), *Murder on the Orient Express* (Resident Ensemble Players) *Chess: The Musical* (11th

PROFILES

Hour Theatre Company). Orchestras & Ensembles: Boston Philharmonic, Prometheus Chamber Orchestra. Training: Berklee School of Music, Longy School of Music, Denver University.



Stephen Novelli *Fennyman, Ensemble*

He/him

Company Member since 1974. People's Light: Artistic Associate; Co-Artistic Director 1993-1997; Associate Artistic Director 1997-2009. Actor: *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*. Theatre Includes: *The Beaux Stratagem* (Barter Theatre), *Philadelphia, Here I Come* (Soho Rep), *Rumors* (Walnut Street Theatre), *The Tempest* (Arden Theatre), *A Skull in Connemara* (Lantern Theatre Company), *Eurydice and Angels in America* (Wilma Theater), *Inherit The Wind* (Bristol Riverside Theatre).



Pax Ressler *Sam, Ensemble*

They/them

People's Light debut. Theatre Includes: performer and music director of *This Is The Week That Is* (1812 Productions), performer and composer for the Barrymore Award-winning *Contradict This! A Birthday Funeral for Heroes* (The Bearded Ladies Cabaret), composer and sound designer of *CLICK* (Simpatico Theatre), music supervisor of *Mr. Burns* (Wilma Theater), Viola in *Twelfth Night* (Shakespeare in Clark Park), collaborator and music guide for *The Octopus and the Interview* (Nichole Canuso Dance Company), Hollis in *Road Show* (11th Hour Theatre Company), co-creator of *Art Isn't Easy*, a satirical video series about the trials and triumphs of being an artist. Senior Lecturer at the University of the Arts. Upcoming: music director and arranger for *Tyndale Place* (1812 Productions). Website: paxressler.com



Bailey Roper *John Webster, Ensemble*

They/them

People's Light debut. Theatre Includes: Off-Broadway: *Galatea* (WP Theater). Regional: *Jess and Joe* (upcoming, Tiny Dynamite); *Tiny Beautiful Things* (Arden Theatre Company); *Whisper's Gone* (Theatre Exile); *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival); *Twelfth Night* (Shakespeare in Clark Park); *The Last Door* (Ethos Physical Theater/Orlando Fringe). Education: BFA – Acting (University of the Arts). Core Ensemble Member of *Plant Me Here* (2017-2018). Bailey's solo work and collaborative work with Elliott Arrick has been shown at Singe Carrot Theatre, Icebox Project Space, Vox Populi, Elsewhere Museum, Davinci Art Alliance, UNCG ArtTruck, DOTBiZ: Cranbrook Academy, and Genevieve's house.



Mary Elizabeth Scallen *Nurse, Ralph, Ensemble*

She/her

Company member since 1991. People's Light: Last seen as Lady Nottingham in *Little Red Robin Hood*, Wendy in *For Peter Pan on Her 70th Birthday*, Big Gus the Rat in *Cinderella*, Charlotte in *Moon Over Buffalo*; serves as Artistic Associate, writer, project manager. Theatre Includes: *Indecent*

PROFILES

(Arden Theatre Company); *Broads* (1812 Productions); *Silent Sky* (East Lynne Theatre in Cape May, NJ). Also Bristol Riverside Theatre, Gretna Theatre, Juniper Productions, Lantern Theater Company, North Carolina Shakespeare Festival, Philadelphia Shakespeare Festival, PlayPenn, Weston Playhouse (VT), Wilma Theater. Other: Consults for FAIMER (Foundation for International Medical Education and Research) on faculty development and cross-cultural communication; coaches business, health, and education professionals in presentation skills. Training: BA in Psychology, BA in Theatre (University of Michigan), MFA in Acting (Temple University).



Bobby Sheffield Spot

He/him

People's Light: *For Peter Pan on Her 70th Birthday*. Bobby "Big Legs"

Sheffield is a proud Petite Basset Griffon Venden. During the week, Bobby

enjoys his time at the theatre's office howling a "good morning" as each and

every staff member arrives for the day. At home, he enjoys wrestling with his young companions: Alden, age 6, and Johnny Grace, age 4 ½, who feeds him copious amounts of her breakfast.



Jahzeer Terrell Ned Alleyn, Ensemble

He/him

People's Light debut. Theatre Includes: France in *King Lear* (Quintessence

Theatre Group), Olga in *Three Sisters Two* (EgoPo Classic Theater),

Cameron in *Mary Rose* (PAC), Sebastian in *Twelfth Night* (Pennsylvania

Shakespeare Festival). Upcoming: Clitandre in *Misanthrope* (Lantern Theater). Training: BFA (The University of the Arts).



Justin Yoder Musician, Ensemble

He/him

People's Light debut. Theatre Includes: *Ragtime*, *Indecent*, *Once*

(Barrymore nomination, Outstanding Ensemble), *Fun Home*, *The*

Secret Garden, *Passion* (Arden Theatre Company); *The Bridges of*

Madison County (Philadelphia Theatre Company); *Murder on the Orient Express*,

Minor Fantastical Kingdoms, *The Elephant Man* (Delaware REP); *A Period of Animate*

Existence (Pig Iron); *Something Wicked This Way Comes* (Delaware Theatre Company);

Peaceable Kingdom (Orbiter 3); *Lizzie* (11th Hour); *A New Brain*, *Into the Woods*

(Theatre Horizon). Film/Television Includes: Web series: *Art Isn't Easy*. Film soundtracks:

Black Christmas, *The Informer*, *Hold the Dark*. Upcoming: Music Director for *Folk* (Inis

Nua Theatre Company). Training: M.M. (Temple University).

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).

Kate McSorley Fossner Stage Manager

She/her

Company Member since 2005. People's Light: *Little Red Robin Hood*, *Mud Row*, *Nina*

PROFILES

Simone: Four Women, Cinderella (2018, 2013, 2008), *Woody Sez: The Life & Music of Woody Guthrie, Romeo & Juliet: A Requiem, The Diary of Anne Frank, Aladdin* (2017, 2012), *I and You, Sleeping Beauty, Ring of Fire, The Three Musketeers* (2015, 2010), *Stella and Lou, Biloxi Blues, Arthur and the Tale of the Red Dragon, Bach at Leipzig, Pride and Prejudice, Noises Off, Stargirl, Mister Hart and Mister Brown, A Wrinkle in Time, Of Mice and Men, Treasure Island, Adventures of Tom Sawyer, Stretch, Snow White, Doubt, The Persians, Six Characters in Search of an Author, Humble Boy, The Giver, Anne of Green Gables, Something You Did, The Foreigner, A Higher Place in Heaven*. Theatre Includes: Bearded Ladies Cabaret, PlayPenn.

Lily Fossner Lighting Designer

She/her

People's Light: *I Will Not Go Gently, Surviving Twin, The Road, Arthur and the Tale of the Red Dragon, Row After Row, The Winter's Tale, The Persians, Mark Twain: Sacred Cows..., Kidnapped!, A Wrinkle in Time, Mr. Hart & Mr. Brown*. Theatre Includes: Theatre Horizon, 1812, The Lantern, RTC Westchester, Act2, WAM, TACT, Culture Project/Public Theatre, Prospect Theater Company, NYU/Grad Acting, Chautauqua Theater Company, Berkshire Theatre Group, Radio City Christmas Spectacular. Dance Includes: Nichole Canuso, Doug Varone & Dancers, Monica Bill Barnes & Company, Wideman/Davis Dance. Opera Includes: Juilliard Opera Theatre, Glimmerglass Festival. Training: MFA (NYU/Tisch). Website: lilyfossner.com

Olivera Gajic Costume Designer

She/her

People's Light debut. Theatre Includes: Olivera has 150+ theater, opera, dance, and film productions to her credit. Among others: Salzburg Festival, Austria; Vineyard Theatre; Juilliard School; Here; Pig Iron; CSC; Lake Lucille; Talking Band, Two River; Arden; Trinity Rep and many other regional theaters. Olivera has been part of the US National Exhibit at the 2004 & 2007 Prague Quadrennial; *Curtain Call: Celebrating a Century of Women Designing for Live Performance* (Lincoln Center); *Costume at the Turn of the Century* (Moscow, Russia). Olivera is recipient of the 2004 NEA/TCG CDP for Designers, 2010 IT Award for Outstanding Costume Design, 2010 TDF/Irene Sharaff Young Master Award, 2012 Barrymore Award for Outstanding Costume Design and recently 2014 Bessie Award Recipient for Outstanding Visual Design. USA-local829. Website: www.oliveragajic.com

Paige Hathaway Set Designer

She/her

People's Light debut. Theater Includes: *The Right to be Forgotten* (Arena Stage), *Matilda, Cinderella, Jerome Robbins' Broadway, A Chorus Line* (The Muny), *A Midsummer Night's Dream* (Arden Theatre Company), *Familiar* (Woolly Mammoth), *Me... Jane* (Kennedy Center), *The Curious Incident...*, *School Girls...*, *How I Learned to Drive, The Book of Will, Or* (Round House Theatre) *Sheltered, Talley's Folly, Becoming Dr. Ruth, Everything is Illuminated* (Theater J), *Sweat* (Asolo Rep), *Escaped Alone, Ain't Misbehavin', John, The Gulf* (Signature Theatre). Upcoming: *A Streetcar Named Desire* (Arden Theatre Company), *The Humans* (Olney Theatre Center) *Becoming Dr. Ruth* (Cincinnati Playhouse). Training: BFA in Scenic Design (University of Oklahoma), MFA in Scenic Design (University of Maryland). Website: www.paigehathawaydesign.com, Instagram @paigehathawaydesign.

PROFILES

Melanie Julian *Dialect Coach*

She/her

People's Light: *Project Dawn, Sweat*. Theatre Includes: Work as a voice and dialect coach with theater companies throughout the Philadelphia region: Arden Theatre, Philadelphia Theater Company, Passage Theater, Theatre Exile, and Mauckingbird Theatre Company, among many others. As an actor she will next appear in EgoPo Classic Theater's production of *The Curse of the Starving Class*. She has been a member of the full-time theater faculty at Temple University since 2008.

Eli Lynn *Fight & Intimacy Choreographer*

They/them

People's Light: *Such Things As Vampires*. Theatre Includes: Fight credits: *Everything is Wonderful* (Philadelphia Theatre Company), *Man of God* (InterAct); *An Iliad, Indecent* (Arden); *Hamlet, The Sea Voyage, 'Tis Pity* (Barrimore Nomination) (PAC), *Tinker's Wedding, Oliver* (Quintessence), *Moby Dick* (Hedgerow), *O War* (Muhlenberg). Intimacy credits: *Dance Nation* (Wilma), *Among The Dead, Completeness* (Theatre Exile), *The Wild Party, Psycho Beach Party* (UArts), *Fefu and Her Friends* (West Chester Univ.), *Circle Mirror Transformation* (Arcadia Univ.). Eli has studied stage combat for over a decade, is a recognized Advanced Actor Combatant with 5 international stage combat organizations and assistant to Broadway Fight Masters Ian Rose and J. David Brimmer. They are also a Certified Intimacy Director with IDC (www.idcprofessionals.com) Website: www.EliLynn.com

Alix Rosenfeld *Dramaturg*

She/her

People's Light: *The Diary of Anne Frank*. Theatre Includes: Regional and international work with such companies as the Brooklyn Academy of Music (BAM), the Eugene O'Neill Theater Center, and the Abbey Theatre in Dublin, Ireland. Recent credits include: *Box Clever, Our Few and Evil Days*, (Inis Nua Theatre Company), and *The Merchant of Venice* (Delaware Shakespeare). She is a contributing writer to HuffPost, HowlRound, and Broad Street Review and is a proud staff member of the Wilma Theater in Philadelphia. Training: B.A. in Drama from Vassar College, M.A. in Theatre from Villanova University.

Executive Leadership



Abigail Adams *Executive Artistic Director*

She/her

During her 44-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*. She has directed readings and workshops of new plays for Playwrights Theatre of New Jersey, Circle Rep, New York Stage and Film, and the Public Theatre. Abbey served for ten years on the faculty of Swarthmore College and has also taught at New York University, Bryn Mawr College, Carnegie Mellon University, and The Shakespeare Festival in Stratford, Ontario. She holds an Honorary Doctorate of Humane Letters from Ursinus College. She is married to Lee Devin.

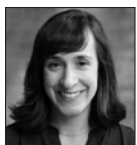
PROFILES



Zak Berkman *Producing Director*

He/him

Zak has been at People's Light since 2011. He has over twenty-five years of experience producing theatre and developing new plays and musicals. 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 is the co-author and co-composer of *Such Things As Vampires*. Zak has published articles on Howlround.com about the New Play Frontiers Residency & Commission program at People's Light as well as other subjects. Zak is married to Teri Lamm. They have two sons, Eliot and Theo.



Erica Ezold *Director of Finance*

She/her

Erica joins People's Light with over fifteen years of experience managing financial and administrative activities for non-profit and commercial theatre companies. Most recently, 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 & Shakespeare in Love choreographer*

She/her

Erin has a fourteen-year history with People's Light, 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.

about People's Light

People's Light, one of the largest professional theatres in Pennsylvania, forges cultural and civic connections throughout our rapidly growing region. In the landscape of American regional theatres, we count ourselves among the few located outside of a metropolitan area. Our home in the heart of Chester County places us at a unique crossroads of rural, urban, and suburban populations. Throughout our year-round season, we produce contemporary plays, classics, new forms of music theatre, and original work. Beyond the stage, we host a wide array of cultural experiences and education programs that inspire meaningful engagement with, and sustained investment in and from, our surrounding communities.

The seven-acre campus at People's Light features a restored, 18th-century farmhouse, two black box performance spaces, scenic shops, classrooms, rehearsal space, picnic areas, and our administrative offices. We also serve as a local polling place. The farmhouse is home to our for-profit business: a premier event venue, The Farmhouse at People's Light, and an onsite restaurant, the Bistro. 75,000 people visit our campus each year. Nowhere else in the region can patrons see exceptional theatre, attend a town-hall discussion, have dinner with friends, take a class, celebrate a wedding, and cast a vote, all in one place.

Our ties are local, our reach is national. We surround our productions with activities that connect us with our neighbors, weaving the onstage work into the fabric of community life. We lead the nation in accessible theatre practices, and strive to create programs and performances that can be enjoyed by everyone. As part of a longstanding history of new work development, People's Light commissions and produces world premiere plays, many of which go on to additional productions across the country. We established a nationally recognized model for locally inspired plays that aim to awaken a greater collective consciousness of our American experience.

What's in a Name

Our unusual name honors the past and embodies our aspirations. When our Theatre began in 1974, one of the founders ran a lighting design firm called People's Light. Our fledgling company added "& Theatre" to the name. Shortly thereafter, we registered for 501 (c) 3 nonprofit status as, "The People's Light & Theatre Company", a moniker that carried us through four decades. Then during our 40th Anniversary Season in 2014, we dropped the "& Theatre" to reinforce our identity as a center for both cultural and civic exploration, and officially became People's Light.

Mission

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.



Twelfth Night, 2007.

For your information

39 Conestoga Road
Malvern, Pa 19355
www.peopleslight.org

SMOKING IS **NOT PERMITTED** IN OUR THEATRES.

THE USE OF CAMERAS, TAPE RECORDERS, CELLULAR PHONES, PAGERS is **strictly prohibited** in the theatre. Please ensure that your wristwatch alarm does not sound during a performance.

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. Patrons may then move to their original seats at intermission.

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.

Box Office Hours
12pm-6pm M-F
12pm-curtain on performance dates
610.644.3500

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

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

ACCESSIBILITY - Our theatres are fully accessible to individuals with disabilities and include wheelchair seating. Please notify the box office in advance. Accessible parking is available near the entrance to the buildings. We offer assistive listening devices and Smart Caption Glasses in both spaces. Please see the Box Office to request a device.

RESTROOMS - Patrons may use whichever restroom they are most comfortable in, and caregivers may enter any restroom to provide assistance.

People's Light does not tolerate harassment on our campus. If you are made to feel unsafe, please speak to the House Manager.

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Producing Director
ZAK BERKMAN*
Director of Finance
ERICA EZOLD
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It is with gratitude and pride that People's Light recognizes the members of the Legacy Circle at People's Light. These forward-thinking individuals have informed us that the Theatre is included in their estate plans. For more information about joining the Legacy Circle and helping to secure the future of People's Light with a planned gift, please contact Jane Moss, Director of Development, at 610-647-1900 x102 or moss@peopleslight.org or Grace Grillet at x122 or grillet@peopleslight.org. There is also information available at <http://peopleslight.org/legacycircle>

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