

Date: November 21st, 2016

To Whom It May Concern:

It is my pleasure to be writing to you to express my estimation, admiration, and experience of working with Stephanie Ann Foster as a creator, producer, and performer. In truth, I fear this forum too small to hold the depth of my opinion concerning her singular talent, passion, inspiration, and drive—but I'll endeavor to express it as best I can.

I have experience as a performer, director, and creator in the arenas of theatre, music, and television. I am currently the head writer for an animated series that is in full swing of preproduction and will debut on over 70 major networks worldwide in January of 2018. Thusly, I am no stranger to the stress and pressure that go along with the creation of large-scale new works. In my experience of her, Stephanie Ann possesses all the qualities necessary to take an idea from inception to realization, and to do so with competency, passionate vision, and graceful execution.

Let us begin with competency. Stephanie Ann and I met whilst producing independent English language theatre in Seoul Korea, a task that, as you may imagine, is fraught with all the normal hurdles of independent art creation, but also a whole world of other obstacles to overcome. In this capacity, Stephanie Ann was our one-person production machine. She oversaw and directly worked on every aspect of our productions, from media and promotions to costumes and props, personally sourcing and hunting down each item needed with a flare for detail and a nose for authenticity. She has a natural ability to bring order to chaos, and works under pressure with a genuine ease, her positive personality smoothing the edges of any stress we encountered as a production team.

Next, let us look at her passionate vision. Stephanie Ann is uncompromising in her pursuit of authentic representation in her work. I cannot imagine an artist better suited to the project she aims to create—her love of classic and historical story and drama is deep and abiding, and she fills her work with loving respect and passion. No detail is too small to be pored over with love and great attention. Her dialect work is stunningly accurate—in fact, I have, on more than one occasion, had to argue with incredulous audience members that she was not from Liverpool, or London, or some other non-North American locale. Any production touched by Stephanie Ann carries a richness, a wholeness, and an attention to detail that is felt in all aspects of the show—costumes, props, set, sound, lighting, dialect work. Nothing is underplayed as unimportant. She breathes life into every corner and crevice of her creations.

Lastly, let us explore the graceful execution of her work. Though it is difficult to say where Stephanie Ann shines brightest, if pressed, I would have to say that it is as a performer. Though not a very academic explanation, she simply has 'it', that ineffable quality that transfixes the heart and soul of an audience. She is a wide-open vessel on stage, able to play a vast array of characters with range, truth, and an exciting sense of danger and urgency. I have honestly never had a moment of boredom watching Stephanie Ann perform. The first time I saw her, in a staged reading of *The Merchant of Venice*, I was absolutely destroyed by her performance—in the best of ways. She turned my heart inside out, and left me with a feeling that I had never actually understood that text before that night. I remember waiting outside the theatre after the show because I simply had to meet her. When I did, I told her that she was luminous. And she was.

I'll leave you with one final story of Stephanie Ann. A few years ago, I was traveling in Thailand. I met a couple there, also visiting from Seoul. When we got to talking, and they found out I had been involved in the English theatre community there, they immediately launched into a passionate story about a play that had seen. This play featured, "the most amazing actress in the world." They couldn't believe she wasn't already famous, and she had, "blown their minds." After some discussion, I realized that they were talking about Stephanie Ann in the title role of *Educating Rita*. These were not theatre people, at least, not before their experience of seeing Stephanie Ann perform. They both said that they had never realized how moving, how exciting, how very real the theatre could be until sitting in that audience. Stephanie Ann had given them a life-altering experience; she had done what the best art should always aim to do, to touch people in a way that changes them, in a way that they will carry with them forever. I am not exaggerating when I say that I fully believe Stephanie Ann to be this type of artist, an artist that has the power to change the hearts and minds of anyone lucky enough to watch her perform.

I would implore you to give the world the gift of supporting Stephanie Ann in this project. There are so many minds still waiting to be "blown."

Sincerely,

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