

INTERNATIONAL DIRECTORS SUMMIT THE DRAMA LEAGUE

SESSION 1 DIRECTING FOR THE FUTURE: A BEGINNING

Monday October 31st, 2022

SPEAKERS



Maksima Boeva
she/her
📍 Bulgaria



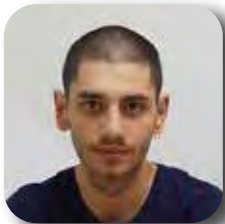
Stefan Prohorov
he/him
📍 Bulgaria



Natalie Ester
she/her
📍 Romania



Dima Levytsky
he/him +
📍 Ukraine



Avto Diasamidze
he/him +
📍 Georgia



Anna Smolar
she/her +
📍 Poland



Mei Ann Teo
she/her
📍 United States



Lisa Rothe
she/her
📍 United States



Gabriel Stelian-Shanks
he/him +
📍 United States



Gwynn MacDonald
she/her
📍 United States



Nilan
he/him +
📍 United States



Kalina Wagenstein
she/her
📍 Bulgaria



Andrew Coopman
they/he +
📍 United States

Maksima Boeva, Stefan Prohorov, Natalie Ester, Dima Levytsky,
Avto Diasamidze, Anna Smolar, Mei Ann Teo, Lisa Rothe
Gabriel Stelian-Shanks, Gwynn MacDonald, Nilan, Kalina Wagenstein and Andrew Coopman

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== Gabriel Stelian-Shanks | he/him+ (United States)

== Hello, I am Gabriel Stelian Shanks, the Artistic Director of The Drama League here in New York City. I am on the unceded lands of the Lenni-Lenape Nation, and I am thrilled to welcome you to the International Director Summit. The purpose of this Summit is to elucidate, investigate, and celebrate the way our field is changing – and how the discipline of directing is changing – from a global perspective. It is our belief that there are a number of factors radically affecting our discipline, how directors practice artmaking in rehearsal rooms and theaters today, as well as the future of the art form that is directing. So through this series of six gatherings, we'd like to get your thoughts...hopefully to help directors around the world with a new set of practices that can be used to encounter the global challenges we're facing at this moment. Most of the people gathered here are professional directors. We've invited you to participate directly with your ideas and thoughts. There are a few people here who are producers or arts leaders, and they are going to participate, but they do not primarily identify as directors. They are Kalina Wagenstein from Bulgaria, Giorgi Toradze from Georgia, and Ali Skye Bennet from The Drama League here in the United States. Thank you all for being here. So with that, I'm going to turn it over to Gwynn McDonald, a noted director in the United States and alumnus of The Drama League Directors Project, who has agreed to be the facilitator of this Summit.



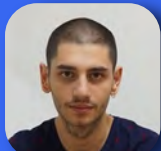
Gabriel Stelian-Shanks
he/him +
United States

== Gwynn MacDonald | she/her (United States)

== Thanks, Gabriel, and so nice to see you guys this morning. So let's just go around and have you each introduce yourselves. I'm going to start with Avto Diasamidze.

== Avto Diasamidze | he/him (Georgia)

== Well I'm from Tbilisi, Georgia¹. It's the capital of Georgia. Well, I'm trying to be a director, you know, it's not that easy during this time. So I'm working in several theaters in Tbilisi. Mostly on the small stages and some big stages. I work a lot on dramatic plays. I'm hoping for a good collaboration with you. I really love making children's plays. I like working with kids. Currently in Tbilisi, it's really strange period. Like a many places in the world. I'm talking about the economy and the war, of course, and so on. Theatre has recently returned in September 2022. It's pretty hard to find tickets. Tbilisi always had a great art scene. This crisis--this COVID pandemic, then war, and everything, has me thinking. What is theater? Theater is kind of like, it's, it's not real. It's fiction. When I was thinking, what to talk about, how to talk about my place and my work. Honestly, I don't know where I'm going. I know where I don't want to go. The most important thing is not to be boring.



Avto Diasamidze
he/him +
Georgia

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Avto Diasamidze | he/him (Georgia)

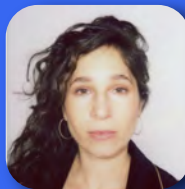
Like many places in the world. I'm talking about the economy and the war², of course, and so on. Theatre has recently returned in September 2022. It's pretty hard to find tickets. Tbilisi always had a great art scene. This crisis--this COVID pandemic³, then war, and everything, has me thinking. What is theater? Theater is kind of like, it's, it's not real. It's fiction. When I was thinking, what to talk about, how to talk about my place and my work. Honestly, I don't know where I'm going. I know where I don't want to go. The most important thing is not to be boring.

Gwynn MacDonald | she/her (United States)

Anna Smolar, tell us a little bit about your work.

Anna Smolar | she/her (Poland)

So my name is Anna. I am rooted in Polish theatre. I work in Poland⁴. I've been living in Poland for 18 years. I was born and raised in France by Polish parents with Jewish roots. So it's complicated, but I really can define myself as a Polish theatre person. We have a lot of problems in Poland. I mean, I suppose too in Georgia and a lot of countries in this region actually but we've been struggling for seven years now with a very difficult government and there are so many things falling apart. Somehow there's a feeling that democracy is completely falling apart which also is a huge threat for artists and theater. Polish theatre is very political. This is what made me so interested in it and not so much in French theatre. Polish theatre is strongly present in the public debate and this is something I appreciate. I think about the place where we've landed at this moment. The pandemic revealed the fragility of the systems we're functioning in. In a way it gave me a bigger faith in theater in the sense that, you know, even if electricity collapses this winter, we will be able to make theater with our children in our flats or anywhere. We will have theatre until the end. I still have great faith in the fact that it can be a spiritual place but it can also be, I think, a place of change and of thinking about a sustainable world. This is one of the things I feel sometimes hopeless with, you know, how to make those cultural institutions more sustainable and really adapted to the context we're living in. I don't want to feel guilty as an artist that I'm putting even some more dirt into the space. I want to think more in terms of balance. In Poland, and as I observed in Germany too, there is a big anxiety around the question if people will come back to the theatre? Especially towards inflation and the cost of life, can we afford tickets?



Anna Smolar
she/her +
Poland

Gwynn MacDonald | she/her (United States)

Are you finding that what attracts you to certain material has changed over the last two years?

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Anna Smolar | she/her (Poland)

No. I'm a mother of two boys. This is the biggest revolution. At some point I decided to be an artist and a mother, spending a lot of hours in the theater, it has to be for some good reason.



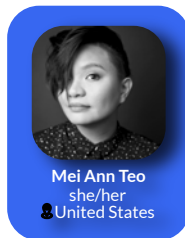
Gwynn MacDonald | she/her (United States)

That makes sense. Mei Ann Teo, tell us about your work and where you are in any manifestation you'd like to reference.



Mei Ann Teo | they/them (United States)

Hi, everyone. My name is Mei Ann Teo. I'm an immigrant from Singapore, and I've lived in the United States for more than half my life. I'm very moved right now Anna because I think you've saved my life, just by speaking, I come to you, in the middle of a process of opening a show. I am truly exhausted. That moment where you think you've given everything and then interpersonal dynamics hit and you're like, why am I doing this at all? Just by hearing you talk and saying, even if electricity collapses, we will still make theater. It's so beautiful. And gave me a lot of perspective about why I do this at all. And what a powerful thing it is when we are actually understanding that it is a spiritual place. That it is and all of the things I mean, I make theater because I think that there is a space for learning. I love learning in the theater. A lot of American theaters is very entertaining. That's one part of the landscape. The kind of American theatre that I love is grappling with many things: politics, inequity, the ways in which we're thinking about race, about skin, define or redefine ourselves as human beings. empathy. It is also a way in which we can start sort of envision a new way. So it is literally the partner to the most extraordinary innovation to biology, and be a thought partner we're in the theater, we're watching people And that to me is, I think, the fundamental then I can actually take that and actually bring it back to myself, you know, like, um, I think when you just said that beautiful thing is like, the building blocks are us. It starts from us. I really do believe what Grace Lee Boggs says "you cannot change any society unless you take responsibility for it, unless you see yourself as belonging to it, and responsible for changing it." You have to start with that. I do a lot of documentary theater. I do a lot of work that comes from real stories. I enjoy subverting the grand narrative that has been passed down over and over again and finding what that is inside. I tend to really have a lot of skepticism, skepticism around well known truths and I'm continually searching for the more ancient deep, radical wisdom that can open us up to loving better, like just loving better.



about identity, queerness, about all of the ways we I think for me right now, it's sort of a school for to understand who we are as humans and be able to place that as a theatre artist, I can be a thought tions and discoveries, from archeology to anthro- with how we behave because I think that when change. We're watching people make choices or not. building block to understanding transformation. So,



Gwynn MacDonald | she/her (United States)

That's great, are there any expectations that you've had for the summit, anything you are curious to see unfold in our discussions?

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Mei Ann Teo | they/them (United States)

I think that community is an extraordinary thing to build, and I think that perspective is the greatest gift to have. I hope for many more perspectives in this community.



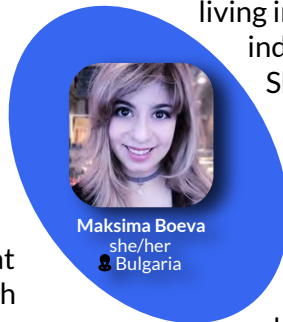
Gwynn MacDonald | she/her (United States)

Maksima Boeva, would you tell us a little bit about you and your work?



Maksima Boeva | she/her (Bulgaria)

Hello everyone, I am very excited to be here and meet you all, and get to know you and your work. I am infinitely curious to know how other people go about their creative process. Experiencing the work of other artists also fuels my own creativity - there is much I learn from the perspectives of other people, from their ideas, or from what they themselves find inspiring. . I am Maksima. I'm from Bulgaria, originally from Varna⁷ which is a very nice city on the coast. But I've been living in the capital Sofia⁸ for about ten years now. I have been working in state theatre and some independent theatre companies. Right now, I am calling you from the state theatre in Shumen⁹, Bulgaria, where I'm currently employed full time. I am rehearsing Rabbit Hole by David Lindsay-Abaire. I just came from rehearsal. If you know the play which is about the loss of a child, you'll probably understand that I am emotionally drained right now. I try to do work that I find very personal to me in one way or another. Personal as in my individual experience as a human, but also as part of the word we live in right now. What I mean by that is I try to do shows that speak to some often painful experience I've had, or are dealing with problems that I feel need to be discussed on a larger scale - like war or political corruption for example. The theatre scene has been unstable in Bulgaria. The COVID crisis did hit us quite hard. Shumen, where I'm calling from, is not a big city, so we do have noticeable problems with audiences, and tickets sales because of the things we already pointed out in the discussion: the energy crisis, inflation, the state of the world right now as a whole. However, I believe that times like these are when theatre is most needed. The COVID crisis proved it. . People turned to art when there was nothing else to do, when we were all locked up we communicated only through zoom or on the phone, facebook messenger. People started to create. People need creativity in their life I believe it's because art and creativity helps us stay sane, balanced, emotionally and thus physically healthy.



Gwynn MacDonald | she/her (United States)

When I was reading the bios you seem to have worked primarily in your own country. Which is interesting as you work on plays beyond your country's borders.



Maksima Boeva | she/her (Bulgaria)

When I'm working on a play that's American, I do realize the cultural differences and that there are lot of

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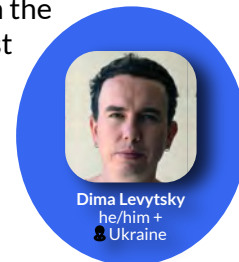
things that I have to research to be able to tell the story as it needs to be told. To tell it authentically, if I can use that word. However, I believe great pieces of art are able to cross such borders. After all, they're not just a reflection of a certain culture or time period, they're, in a broad sense, about the human experience. However, I'm interested in hearing how people with different backgrounds direct not only in their respective cultural contexts, but internationally. I know that there are plays that I will never be able to do here and I would very much love to hear colleagues speak about projects that are out of my reach. I very recently read a play called "Sweat", and it was an amazing, amazing piece of work, but I would never be able to stage it here because in Bulgaria we don't have the needed cultural background or the appropriate actors. I'm interested in learning about such pieces from different cultures.

Gwynn MacDonald | she/her (United States)

Very good points. Dima Levytskyi, can you give us a little bit about yourself, and what you're doing?

Dima Levytskyi | he/him (Ukraine)

First of all, thank you for the invitation. I'm Dima Levytskyi from Ukraine. I was born in the USSR¹⁰. My father was a military man in China and then we moved to Hungary. My first language was Hungarian, but for most of my life, I lived in Ukraine, and credit to Ukrainian literature. I played football¹¹ for 13 years and actually, it's really inspired me the way I practice art. Anna, I really agree with you that Polish theater is great. I'm really fascinated about the people whom I actually know as subjects in my art. What kind of questions can we put on the table by the theater and by the voice? For the last five years, I have mostly done sound based experimental performance. I really like this format as it's easy to produce because as Anna also mentioned it's easier sometimes to produce outside of traditional models.



Gwynn MacDonald | she/her (United States)

Any predictions for the Summit? Anything you expect to learn?

Dima Levytskyi | he/him (Ukraine)

I'm really curious how you guys put this set of directors together, especially countries that are really interesting, like Romania, Bulgaria, Poland, Georgia, Ukraine and the U.S. It's really an interesting combination.

Gwynn MacDonald | she/her (United States)

Great. Let's see. Stefan Prohorov, you're up next?

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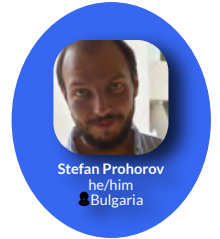
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Stefan Prohorov | he/him (Bulgaria)

Hi, I'm Stefan. I'm from Sofia, Bulgaria. I wear many hats. I started as a playwright, but then I saw what directors do to plays, so I decided to become a director. I grew up in Sofia in a very proletarian neighborhood but in a very bourgeois environment. So I often identify as a bourgeois in order to start the conversation. As a director, I'm least interested in the theater itself. I'm more interested in what the human experience is and what intentions it contains. So I do work a lot in specific formats and in different kinds of urban interventions and actions. I've always had this issue, you know, when you work in the arts, your audience is your friends, and none of my friends actually likes theater. So I'm having the conversations on why theater is irrelevant, or superficial? Why does it matter? Is it productive? Is it incapable of actual depth, in terms of storytelling? I'm most interested in the way we tell stories. So I'm curious about drama, but I don't like reading plays. I'm more interested in the way we can work with things. I work a lot with documentary materials with found materials, found footage, sometimes found people. Sometimes when necessary, I performed a little bit. Not too much.



Stefan Prohorov | he/him (Bulgaria)

I was playing the ghosts of communism throughout the weekend. The children really loved my performance, and elderly people too. I guess these are the only people that can truly believe in communism. And what else? Yeah, I like provocations. I like really bad jokes. I like dad jokes. I like puns, traveling and I also work with the Association for Independent Theatre in Bulgaria and I'm the director of the ACT INDEPENDENT THEATRE FESTIVAL¹², which has been running for 12 years, just a week ago I finished my first edition in charge. So I have more curiosities than expectations from this summit. I also manage a punk band in my free time and I also consult in wines for fun.



Gwynn MacDonald | she/her (United States)

Do you ever combine all of those?



Stefan Prohorov | he/him (Bulgaria)

I enjoy it all.



Gwynn MacDonald | she/her (United States)

Not at the same time though?



Stefan Prohorov | he/him (Bulgaria)

Very often at the same time.



Gwynn MacDonald | she/her (United States)

Well, there you go. Natalie Ester, how about you go next?

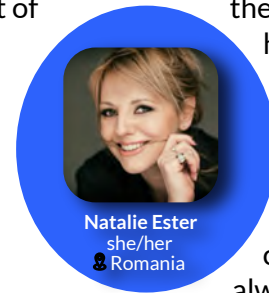
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== Natalie Ester | she/her (Romania)

Thank you. I've been listening and you know, everyone is fascinating from their points of view and from their places. I'm 45 years old. So I believe that I'm somewhat in the middle of generations, and somehow very connected to both generations, the old ones who have been my teachers and my models, and the young ones who are constantly coming and refreshing the times. I work as an actress most of the time, but I've got labels of different sorts. I'm proudly wearing my label as a teacher. I also have a label as a director. I also have a label as a playwright. Everything came as a need. A need to survive as an artist in Romania. I've been lucky enough ever since I was 20. Ever since I finished Jewish state university, I have been employed in a State Theatre. I have worked for the independent theater since 2000. In the meantime, I've also been very active in the independent theater. And from this perspective, you can define theater in Romania so because it's so convenient to be a state actor, with a salary with directors producing shows for you and with the public that they buy tickets and they're always there and you don't have to struggle for the spectators to come to see your show. And there is such a huge difference as an actor in independent theater, where you have to do almost everything.



Natalie Ester
she/her
Romania

== Natalie Ester | she/her (Romania)

Create your play, make a team of actors, make something worthy for the public, make sure you can sell your show, and make sure you are contributing in a good way in the society. And hopefully, everyone likes it.

== Gwynn MacDonald | she/her (United States)

Thank you, and what I love is all the different perspectives and whether they come from age, whether they come from a geography, whether they come from a type of lived experience, a cultural experience, and all of that is adding into enriching our discussions now and for the future. So, it's exciting in that respect. Lisa Rothe, you're our final participant to introduce themselves.

== Lisa Rothe | she/her (United States)

Hi everyone! I'm Lisa Rothe. I was at a place called The Lark play Development Center¹³ for five and a half years in New York. I was the Director of Global Exchange. I've worked with many different arts administrators, playwrights, directors, and teachers across many countries. I'm so happy to be connected again to the global community. During the pandemic, I was also very lucky. I also teach a lot. I'm not at a particular institution, but I have been a guest artist at various places for the past 25 years. I was very lucky to have some incredible teachers and mentors. So being able to connect to a younger generation and to also understand what's going on in their world is incredibly insightful and useful and I think we need to do more intergenerational work and connect and understand where we're all coming from. Now I feel like I'm in transition. I'm interested in storytelling because it leads to catharsis which leads to healing, collectively.



Lisa Rothe
she/her
United States

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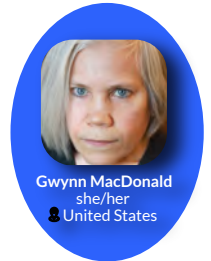
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Gwynn MacDonald | she/her (United States)

Great. Let me introduce myself. I'm Gwynn MacDonald. I am on the Drama League Director's Council and a proud member of the Board of Directors. I'm a New York based director. I gravitate towards political works, also multigenerational work. We have a few others in the room. They are not director participants in the summit but they've done tremendous work helping us coordinate the summit. Kalina Wagenstein, would you introduce yourself?



Kalina Wagenstein | she/her (Bulgaria)

Well, first of all, I'm really, really group of people. Personally, I'm an agent and representative for young and League for about thirteen years now with being it's good that we've taken this time to think more towards a dialogue and foster into discussion.



happy to be with all of you guys. It's really a brilliant more of a cultural manager, less of a producer, more of emerging artists. I've been working with The Drama their International Exchange program¹⁴. For the time share our first thoughts, but we should somehow space to contradict our thoughts. So that we really go



Gwynn MacDonald | she/her (United States)

Yeah, I'm sure we will grow into that community. Giorgi Toradze, is another coordinator for the summit. Would you introduce yourself too?



Giorgi Toradze | he/him (Georgia)

Okay, hello, everyone. First of all, I want to say that I'm very happy and I was very excited to meet you all. I am a Georgian guy, who is 26 years old and I'm a professional singer, musician, and also an actor. I studied cultural management, and I don't know, I'm very excited and I thought that this hour and a half would be like, not that easy being from so many different places, but actually it was so interesting watching everyone collide together.



Gabriel Stelian-Shanks | he/him+ (United States)

I agree, Giorgi it's, it's been lovely to hear all your thoughts. Thank you all for coming to this conversation with such thoughtfulness. I think it might be useful to introduce both myself and The Drama League. Many of you know the Drama League but for those of you who don't, it is based in New York City and in this country, it is the only full-time, year-round support organization for the creative and professional development of directors. We work primarily in theater, film, television, and online content. We have over 400 directors who have come through our programs, many of whom have gone on to very large film and Broadway careers. As Kalina noted, 13 years ago, we came to the conclusion that the conversation around directing really must be a global one. So we have been working on our International Directors Exchange for that time. We've worked a great deal with the nations of Bulgaria and Romania. This is how I first met Stefan, this is how I first met Natalie. We have worked a little in Poland, the UK, and some in China. There is a fascinating amount of learning we can do together and work we can do to infuse into our own creative cultures. We had about 150 directors participate in the International Directors Exchange program until early 2020. When the pandemic and its effects made it impossible to safely travel between regions.

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Gabriel Stelian-Shanks | he/him+ (United States)

I dream that this summit will have a continuation to bring all of us together and explore potential collaborations and sharings of training, resources and research to make all of our theater communities stronger. I'm also a stage director. I've directed over 60 shows on four continents. Theatre, I believe, is a course of self expression. But I equally believe that it is a service we provide to our fellow citizens. The idea that we provide alternate possibilities, alternate futures, to our audiences stretches as far back as Aristotle. I hope that this gathering can figure out ways that the productions that we direct, the performances that we create, and the audiences that we speak to may be infused with something that helps the world move forward.



Gwynn MacDonald | she/her (United States)

I'd love to do just a quick lightning round in the last few moments. Of what is inspiring you in a word a couple of words.



Natalie Ester | she/her (Romania)

I've been inspired by a pair of pink glasses. I've been digging inside their effect in psychology to see the world through pink glasses. It makes me feel more optimistic.



Dima Levytskyi | he/him (Ukraine)

I think that you know, today in the morning Russia sent missiles to the Kyiv, got headed again and the city was switched off from electricity and water. There is still no water actually in parts of the city. But I



Anna Smolar | she/her (Poland)

I think maybe the question of the female gaze, how it can be a fuel to switch the narratives, to drop the old schemes and look in a different way at stories we tell and images we show.



Mei Ann Teo | they/them (United States)

Random Acts of Kindness.



Maksima Boeva | she/her (Bulgaria)

Trauma and the hope that we can overcome it or at least learn to grow around it.



Lisa Rothe | she/her (United States)

Nature specifically trees.



Stefan Prohorov | he/him (Bulgaria)

I'm mostly inspired by failure.



Gwynn MacDonald | she/her (United States)

For me. It's the election in Brazil.

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Gabriel Stelian-Shanks | he/him+ (United States)

Beyonce's¹⁶ Renaissance album.



Andrew Coopman ¹⁷ | they/he + (United States)

Butterflies.



Lake Sims-Winfrey¹⁸ | she/her (United States)

I'm inspired by the fall weather.



Gwynn MacDonald | she/her (United States)

Alright, awesome. Gabriel, you want to take us out?



Gabriel Stelian-Shanks | he/him+ (United States)

Thank you all for being here. It was wonderful getting to know all of you. Next time we will dig into the topics as they overlap. Until then, please be safe, healthy, and as Lake said "Enjoy the autumn weather."

¹ Tbilisi is the capital of the country of Georgia. Its cobblestoned old town reflects a long, complicated history, with periods under Persian and Russian rule. Its diverse architecture encompasses Eastern Orthodox churches, ornate art nouveau buildings and Soviet Modernist structures.

² 24 February 2022, Russia invaded Ukraine in a major escalation of the Russo-Ukrainian War, which began in 2014. The invasion has caused tens of thousands of deaths on both sides and instigated Europe's largest refugee crisis since World War II.

³ The COVID-19 pandemic, also known as the coronavirus pandemic, is an ongoing global pandemic of coronavirus disease 2019 (COVID-19) caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2).

⁴ Poland is greatly affected by European traditions and hence, practices the most popular and frequent kind of theatre in the country, known as dramatic theatre. This theatre genre encompasses drama, opera, and other dance forms, all set in a fictional setting. Something that is highly valued in their country is that anyone who transitions from cinema to theatre or theatre to film is treated equally.

⁵ Singapore is officially the Republic of Singapore, is a sovereign island country and city-state in maritime Southeast Asia.

⁶ Grace Lee Boggs was a Chinese American civil rights and labor activist. Her support for causes such as the Black Power movement, feminism, and the environment spanned over 70 years.

⁷ - Varna is the third-largest city in Bulgaria and the largest city and seaside resort on the Bulgarian Black Sea Coast and in the Northern Bulgaria region.

⁸ - Sofia is the capital and largest city of Bulgaria. It is situated in the Sofia Valley at the foot of the Vitosha mountain in the western parts of the country.

⁹ - Shumen is the tenth largest city in Bulgaria.



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¹⁰The Soviet Union, officially the Union of Soviet Socialist Republics (USSR), was a transcontinental country spanning much of Eurasia that existed from December 30, 1922 to December 26, 1991.

¹¹European Football - Soccer. Football, also called soccer, is probably the world's most popular team sport.

¹²The ACT Festival is organized by the ACT Association, founded in 2009 with more than 45 members, whose main goals are to connect the independent performing arts scene in Bulgaria and to create better conditions for the professional work of independent artists and initiatives. ACT Festival is an annual forum for autonomous artists and organizations; an exchange platform for new artistic practices and Bulgarian and international professionals in the field of theater, dance and performance.

¹³Founded in 1994, The Lark Play Development Center provided writers with funding, space, collaborators, audiences, professional connections, and the freedom to design their own processes of exploration. The guiding principle of their work was the belief that playwrights are society's truth tellers, and their work strengthens the collective capacity to understand our world and imagine its future. The institution closed in 2022 due to financial hardships.

¹⁴Check out The Drama League's podcast episodes: [HowWeWorkNow: Beyond Our Shores: Theater in Bulgaria](#) or [In Conversation: International Stage Directors Exchange - Bulgaria](#) to learn more about Kalina's contributions to our International Exchange Program

¹⁵Aristotle was an Ancient Greek philosopher and polymath. His writings cover a broad range of subjects including physics, biology, zoology, metaphysics, logic, ethics, aesthetics, poetry, drama, music, rhetoric, psychology, linguistics, economics, politics, meteorology, geology, and government.

¹⁶Beyoncé Giselle Knowles-Carter is an American singer, songwriter, actress, and dancer. Beyoncé has been noted for her boundary-pushing artistry and her vocal ability.

¹⁷Andrew Coopman, Artistic Coordinator for The Drama League.

¹⁸Lake Sims-Winfrey, Artistic Intern for The Drama League.