

“ QUOTABLE QUOTES I ” DLW 2013

***“You are the future of the American Theatre!”
- Anne Cattaneo***

**(Sheldon Epps on adapting material for
musicals like Sleepless in Seattle)**

***“It was material that sings naturally.”
–Sheldon Epps***

***“How have I diversified my audience? . . .
I have prepared meals they want to eat.”
–Sheldon Epps***

**(About Diversity)“Until that street is going
both ways, leave my S**T alone.”
–Sheldon Epps**

“That rant woke me up!” –Sheldon Epps

“Tootin’ the woman horn.” –Kappy Kilburn (SC)

(on pursuing art vs commercial succes)

***“You don’t make love to someone always to
produce a baby.” –Sheldon Epps***

***“In the creation of a new musical, someone
has to be the muscle.” –Sheldon Epps***

(About previous theatre offerings at the Playhouse) *It was four to six white people on a unit set who thought they were funny.*” –
Sheldon Epps

***“Is Diversity a Philosophy?
A Mission or a Monetary interest?”***
-Elevina Frenandez
(LA Stage Day- Latino Theatre Lab)

“Los Angeles is a Minority Majority city.”
-Elevina Frenandez
(LA Stage Day- Latino Theatre Lab)

(about embracing age) *“And then I come to Los Angeles where I stand in the Heart of Darkness of aging.”*
-Tim Carpenter –(LA Stage Day –EngAGE)

“A pistol, a plan and sensible shoes.”
-Tim Carpenter –(LA Stage Day –EngAGE)

“The Idea is conceived between us.”
-Mark Seldis –(LA Stage Day -Ghost Road Theatre)

“It is the pure Artistic Impulse.”
-Mark Seldis –(LA Stage Day -Ghost Road Theatre)

“What we see is cultural ethnic cleansing.”
-Erin Quill –(LA Stage Day)

“Because it is tradition does not give you license to skin us and wear us like a coat.”
-Erin Quill –(LA Stage Day)

“It’s wrong. You don’t tell people how to be more like people.”

-Erin Quill –(LA Stage Day)

“Opera is theatre –PLUS!”

-Yuval Sharon –(LA Stage Day)

“I want to give the audience what it can’t possibly imagine!”

-Yuval Sharon –(LA Stage Day)

"QUOTABLE QUOTES II" **DLW 2013**

"Yo. G. Peep this. Let's go check out some theater." – Rickerby Hinds

"If I was going to teach, I was told "Dude don't go off on a tangent." – Rickerby Hinds

"The DJ is the auditory manifestation of the Hip Hop culture." – Rickerby Hinds

"You don't have enough calcium in your bones to pick a bone with me."
– Rapper Raz Caz

"Don't write s**t on others people's s**t!."
– Rickerby Hinds

"The fifth element is knowledge."
– Rickerby Hinds

"The problem with reading something is that none of the manifestation of my WIT would display itself." -Rickerby Hinds

(About trying to define KRUMP dancing)
"Dude, we were just getting out frustration."
– Miss Prissy

“My son is a great KRUMP dancer. He was supposed to be here , but he is 20 and kind of ass-holey right now. ” - Rickerby Hinds

“Language simultaneously means everything and means nothing.” - Rickerby Hinds

(About Sarah Ruhl’s stage directions)

She really doesn’t help out. “

– Geoff Elliott, A Noise Within/Eurydice

(On researching the stones)

“I saw the big stone at LACMA. “

– Abigail Marks, Loud Stone , Eurydice

(About approach) “For me it is the text, it is the text, it is the text.”

– Geoff Elliott, A Noise Within/Eurydice

“Nothing builds community like REP.”

– Julia Rodriguez Elliott, A Noise Within

“We are ‘othering’ this person.”

– Mary Spence DLW ‘13

“A child with a story to tell is no longer a poor child. A Child who has a place to tell it is no longer an excluded child.”

- Cait Robinson DLW ‘13

(On peoples perception of 'newness')

“Aren’t all plays written already? ”

– Cindy Marie Jenkins DLW -SC

“ QUOTABLE QUOTES III ” DLW 2013

“A person is not a Chandelier!”

– Megan Finley DLW '12

“Preambulatory through the space.”

– Megan Finley DLW '12

“You apparently are all ‘copying’ because the dance has begun.”

– Megan Finley DLW '12

(Megan Finley, ‘What do you call that?’)

Statue of Liberty on a chair.”-Doyle Ott DLW' 13

“All movement is Dance.”

– Megan Finley DLW '12

“ ‘Gummy Bears’ is when the performer is overloaded with information.”

– Megan Finley DLW '12

“You should never see a goddess naked, for your information; If you can avoid it, do.”

- Laura Shamas

“Some people think myth is synonymous with lie. ‘Hey, democracy is a myth now!’ ”

- Laura Shamas

“Story represents a pattern of human behavior which is so true it repeats itself.”

- Laura Shamas

“It is ‘The Rock’. By the way I sat beside him in a restaurant and he is very popular.”

- Laura Shamas

“By the way Halloween began with honoring our ancestors. I’ve never seen a kid dressed up as a grandparent.”

- Laura Shamas

(in succession of Artistic Directors) “Almost all stories follow the mono-myth. . .

‘The 40 Year Old Virgin’ follows it!”

- Laura Shamas

“Joseph Campbell says myth began as a way to explain death. ” - Laura Shamas

“Story plus Ritual equals Transformation.”

– Laura Shamas

“Blame it on the mask.” – Anastasia Coon

“I had to tell myself not to judge myself in the mask .”– Lynda Bachman DLW ‘13

“The ‘red nose’ is the smallest mask in the world.” – Anastasia Coon

(During Mask exercise) “I found myself uncomfortable. Not Ira uncomfortable, but the person inside the mask felt uncomfortable.” – Ira Kip DLW ‘13

**“It’s okay to be a little ugly sometimes.”
- Anastasia Coon**

**“Never apologize for your work.”
- Anastasia Coon**

“We never give ourselves permission to fake being employed.” - Anastasia Coon

(About her show) “It’s kind of a lesbian ‘Brokeback Mountain’ so there is something for everyone. - Anastasia Coon

**“I’m super drawn to the things that are expensive. Let’s be crazy.”
-Cait Robinson DLW ‘13**

“I worried, Oooo A bunch of directors. But I found we’re not terrible. We CAN collaborate.” -Cait Robinson DLW ‘13

**“I’ll think about that later when I’m in Tech.”
-Skyler Gray DLW ‘13**

“ QUOTABLE QUOTES IV ” DLW 2013

“Planning gets in the way of your right brain creative thinking.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“You have to earn the intermission.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“Actors just want a simple road map through a style.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“To bury yourself in a character is terribly liberating.”

–Paul Rogan DLW ‘09 – Impro Theatre

“It’s theatre. It’s theatre. It’s theatre!”

–Dan O’Connor DLW ‘08 – Impro Theatre

“It’s not parody, it is homage.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“It’s amazing how violent the women were playing men.”

–Dan O’Connor DLW ‘08 – Impro Theatre

(with regard to improving Film Noir)

“If someone starts to go off the plot—Kill them.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“When people are confused or stuck they go to plot. We want to encourage you go to character because that’s where the story is.”

–Dan O’Connor DLW ‘08 – Impro Theatre

“The audience says , ‘Look they had their first argument; They are in love.’ ”

–Paul Rogan DLW ‘09 – Impro Theatre

“The directors job is to keep the company inside the world while thinking outside of the box .”

–Dan O’Connor DLW ‘08 – Impro Theatre

“You need to have an artistic arrogance to do this work.”

–Paul Rogan DLW ‘09 – Impro Theatre

“To some site-specific choreographers their greatest role is as community builder.”

– Dance Magazine 2008

“You have to look back to look forward.”

– Emily Wanserski- Heidi Duckler Dance Theatre

“We never have problems at Heidi Duckler Dance Theatre only challenges .”

– Emily Wanserski- Heidi Duckler Dance Theatre

“Protocol is annoying. ”

– Emily Wanserski- Heidi Duckler Dance Theatre

“The whole night with Heidi should be an experience.”

– Emily Wanserski- Heidi Duckler Dance Theatre

“The volunteer training will make or break a show .

– Emily Wanserski- Heidi Duckler Dance Theatre

“The graphic comforts the U.S. parent.”

– Debbie Devine – 24th Street Theatre

“Directing is just fixing the mistakes in casting.” – *Debbie Devine – 24th Street Theatre*

“The day they come to 24th Street Theatre is the day they fall in love with the artform.”

– Jay Mc Adams – 24th Street Theatre

“Always give children hope.”

- Debbie Devine – 24th Street Theatre

“All directors are super grumpy and irritating.”

– Evangeline Rose Whitlock- PSM Scottsboro Boys

(About Susan Stroman) “That’s so Stro. . .”

- Jim Halloran CTG

“People don’t respond to us. They respond to how other people respond to us.”

- Jim Halloran CTG

“The people in the boxing gym do not want to hear about theater. Who knew?”

- Jim Halloran CTG

“When it comes to justice, it’s Just Us.”

- Sherriff in Scottsboro Boys.

(on learning the alphabet)

“Hold on. Don’t rush me. I like my ‘B’s’ nice and big. - *Hayward in Scottsboro Boys*

(Hayward to Reverend about going to electric chair) ***“When they pull that switch, hold my hand.”*** - *Hayward in Scottsboro Boys*

“NO more. I am going to sit down and rest my feet.” - *The Lady (Rosa Parks) Scottsboro Boys*

**“ QUOTABLE QUOTES V ”
DLW 2013**

“Without good finance, the art cannot happen.”

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

“Boards make decisions. When they have to make the decision, they go to a man.”

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

“It’s going to shift radically. Who ever wants to be on a board?”

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

“You have to grow a thick skin when you have a job and your kids. ”

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

**(To Janet Roston from Elizabeth Doran)
I think you are one of the tippers.”**

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

“We fail all the time.”

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

**“Who is the white girl in the room?
I’m the white girl in the room.”**

– Janet Roston (DLW ’07)

**“I don’t think I said ‘Now I can work more’.
I just think I DO work more.”**

–Janet Roston (DLW ’07)

(Elizabeth’s Doran husband’s song)

“Lower Expectations. .” ♪♪

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

**“You (directors) beat up on yourselves much
more than most people.”**

– Elizabeth Doran (Man. Dir. Pasadena Playhouse)

**“He never asked ‘Where is my little brother or
sister?’ Reponse: Goldfish?”**

–Janet Roston (DLW ’07)

**“I really believe you should create your own
work.”** –Janet Roston (DLW ’07)

**“You do not have to make a choice that
excludes everything else in the arts.”**

- Jennifer Holmes -DLW ’13

“Having kids is a great equalizer.”

–Janet Roston (DLW ’07)

“Somehow childcare has to happen.”

–Janet Roston (DLW ’07)

**“I had to stop and ask, ‘If I don’t do this is
anyone going to die?’”**

– Joann Yarrow (DLW ’00)

“If we say no, this is not the end of theatre as we know it.” –Kappy Kilburn (DLW –SC)

(on casting) “Avoid the bad seed.”
–Janet Roston (DLW ’07)

**“If a project isn’t HELL YES. . .
it is HELL NO!”**

– Quoted from Velina Brown from San Francisco

**“I look for company that has a resonance
beyond the local community.”**

–Diane Rodriguez- CTG

**“Being in a room with a bunch of directors is
infinitely better than being in a room with a
bunch of actors.”**

– Adam Smith (DLW ’12)

**“Do not alter your gesture, alter your
intentions?”** – Annie Saunders -DLW ’13

**“This has reminded me of this process which I
forget to add into my acting at the time .”**

- Richard Tatum (DLW ’10)

“I can say ‘yes’ with my ‘no’.”

- Dianna Wyen (DLW ’12)

“Let’s keep unearthing.”

- Diana Wyen (DLW ’12)

“I like being a meat puppet.”

- Tom Byer (DLW ’11)

“There is so much story telling in the silence and tension.”

– Joann Yarrow (DLW '00)

“Normally when someone visits rehearsal it is ‘From the top guys, 5-6-7-8!’”

– Sara Fenton -DLW '13

“We should focus on. . . instead of creating results, how do we create meaning.”

- Kelly Ann Ford (DLW '04)

“Wow someone else does this?! It’s not just my little thing.” – Sara Fenton -DLW '13

(About Rebecca’s preparation)

“S**t! She has props.”

–Annie Saunders - DLW '13

(About process) ***“I enjoy making clouds of ideas.”*** –Rebecca Papas - DLW '13

(About directors vs choreographers)

“Ohhh. These people care a lot about the words.” –Rebecca Papas - DLW '13

(About Adam drinking the water)

“Saying ‘Dear’ was not necessary. The action is something that went beyond ‘Dear’.”

–Rickerby Hinds

“It was the nastiest, most interesting thing I’ve ever seen on stage.”

–Doyle Ott –DLW ‘13

“What offended me most about the ANW production of Eurydice is that the ‘Interesting’- ‘Nasty’ man was neither.”

–Erny Figueroa (DLW- SC)

“My comedy just comes from pain.”

–Oscar Quintero – ‘Chico’s Angels’

(About family) “They didn’t know what they were talking about but you think they did because they said it very loud.”

–Oscar Quintero – ‘Chico’s Angels’

“I felt like I was absent the day the rules of life got passed out.”

–Oscar Quintero – ‘Chico’s Angels’

“By biggest fear when I was a teenager was mediocrity.” –Oscar Quintero – ‘Chico’s Angels’

“When I was growing up I never said ‘When I grow up I want to be a tupperware drag-queen.’” –Oscar Quintero – ‘Chico’s Angels’

**“ QUOTABLE QUOTES VI ”
DLW 2013**

“The best production is not the first production but is the fourth production down the road.” – Luis Alfaro

(About his plays) “They are like my children?” - Luis Alfaro

“My work is a little weird.” – Luis Alfaro

***“New work? They have weird titles like, “I Am Going To F**k You In The Ass”.”
- Luis Alfaro***

“You must hold onto the thing you believe in most. ” – Luis Alfaro

“It stops being a ‘hobby’ and starts to become a ‘horse’.” – Luis Alfaro

“A play is a conversation between yourself, God or a Lover.” – Luis Alfaro

“Theatre is either Ritual, Political or Spiritual.” – Luis Alfaro

“You teach what you need to learn.”

– Luis Alfaro

“A play is a relationship.” – *Luis Alfaro*

(About re-visiting his early work)

“I am a more interesting lover than I was then.” – *Luis Alfaro*

***“It is not where you take things from,
it is where you take things to!”***
– *Luis Alfaro quoting French author*

***“I suffered as a poet, always drunk, in a
coffee shop in North Hollywood.”***
– *Luis Alfaro*

***“If the coalition all get along, the colation is
too small.”*** – *Bernice (Sweet Honey in the Rock)*

***“The moment we mixed up the cast, the
audience mixed-up.”*** – *Luis Alfaro*

***“I’ve never written a nude scene and here it is
. . . a nude scene. God only knows what the
Romanians are doing with that.”***– *Luis Alfaro*

“Directing as an act of desperation.”
– *Luis Alfaro*

“Community will find itself.” – *Luis Alfaro*

“Las palabras son muy importantes!”

– Erny Figueroa DLW -SC

(on her career) “When I was 6 months old I played the baby Jesus.”

– Cristina Ferrari (Infieles actress)

“One thing different is in rehearsal, we stop. If we have to stop to have coffee, we stop and we’ll do that.”

– Mariel Corona (Infieles stage manager)

“In Spanish there is no real translation for the word ‘choice’. How do you direct without that word?” – Erny Figueroa DLW -SC

“I feel as directors we have to be a walking thesauruses!” – Erny Figueroa DLW -SC

“I was thinking. How can I tell the other actors what to do? I am one of them. I don’t know you.”

– Mariel Corona (Infieles stage manager)

“For him (Vincent) a dance IS a scene.”

- Asst Choreographer Bonnie Story

(About his Career) “It it like being a kid in a candy store.” - Vincent Paterson

“The nuns would tell us the end of the world was coming and we would sit and cry.”

- Vincent Paterson

“Most just dance the technique. He brought to the dance the theatrical.”

- Asst Choreographer Bonnie Story

“In the 8th grade I was voted the boy most like Jesus.” - Vincent Paterson

(To Madonna) “Stick out your butt! There is definitely a pre-Vincent Madonna and a post-Vincent Madonna.” - Vincent Paterson

(About the Blond Ambition Tour) “The Pope said, ‘With the Blond Ambition Tour Satan has been re-released into the world.’ And I thought to myself ‘Oh my God, I did THAT?’”

- Vincent Paterson

“My heroes are people that give back.”

- Vincent Paterson

(about his career) “I have never felt like a ‘creative genius’. I always felt like the honest mule who wears his heart on his hoof.”

- Vincent Paterson

“(About seeing the work of past great artists) Thank God for u-tube. It is the most amazing thing ever invented?” - Vincent Paterson

“There are many ways to be validated that are not about a paycheck.” - Vincent Paterson

“This is what I don’t like about the business. This frenetic creative mind changing at the last minute.” - Vincent Paterson

(In order not to break Lars Von Trier rules on no moving cameras.) *“I think we put a camera on the back of a sheep.” - Vincent Paterson*

***“It’s all a game. It’s all a f**king game.”
- Vincent Paterson***

“What people dismiss at first they celebrate later.” - Vincent Paterson

***“I just can’t work with just white people. I mean I’m white but I don’t think I’m white.”
- Vincent Paterson***

“Almost every person I have worked with has been on my refrigerator.” - Vincent Paterson

(About working with Cirque) *“I wanted to take the beautiful acrobatic and make it narrative.” - Vincent Paterson*

“I don’t work in a vacuum. I know what my clay is. I wouldn’t do something bouncy if I’m working with marble.” - Vincent Paterson

**(About working with Cirque) *“It was the first time I could not take care of the company. It’s a machine and you get lost in the machine.”
- Vincent Paterson***

“The game is greater than it’s players.”
- The Arbiter in CHESS

“How can you let mediocrity win?”
- Freddie in CHESS

“You have to come into this process ready to command the score. If not it will command you.” – *Elijah Rock -Anatoly in CHESS*

“Why should there be a question about diversity? This is our world now.”
- Tim Dang, Artistic Director East West Players

“ QUOTABLE QUOTES VII ” DLW 2013

“If someone is not ‘white’ they assume it must be about me.” - Velina Hasu Houston

**“My plays tend to explore a sense of belonging and a sense of home.”
- Velina Hasu Houston**

**(Douglas Turner Ward to a young Velina)
“Give up the language and make it more ‘black’.” - Velina Hasu Houston**

**“Write from a place of passion.”
-Velina Hasu Houston**

“Passion has to drive art.”-Velina Hasu Houston

**(on the gender imbalance)
“Let’s look at our own house.”
- Velina Hasu Houston**

**“I don’t believe in writer’s block.”
- Velina Hasu Houston**

“People would say to me that I seem to know more about the world than your typical Kansas woman.” - Velina Hasu Houston

(About her early career) “There were no safe harbors.” - Velina Hasu Houston

“I am trying to pick the director who is a huge fan of the play.” - Velina Hasu Houston

***(About some writing students) “They do a ‘search and replace’ and call it a re-write.”
- Velina Hasu Houston***

***“Sometimes you have to ask.”
-Velina Hasu Houston***

(About writing ‘Dos Corazones’) “Some plays are like plowing a field. Some plays are like gifts. This was gift.” – Richard Helleesen

“What was working was the emotion of the actors!” – Richard Helleesen

***“You can’t make a living off one-acts.”
-Richard Helleesen***

(About writing ‘Dos Corazones’) “You have done a wonderful job delving into the psyche of women.” –Alicia Kaplan-DLW ’13

“I just find women much more interesting. I have this sneaky suspicion that women have so much going on.” -Richard Helleesen

“There should not be anything you cannot imagine yourself into.” -Richard Helleesen

***“The results announce themselves.”
-Richard Helleesen***

(On Playwrighting) “Start with what you know, but write about what you want to know.” -Richard Hellesen

“The actors have to get you to forget ‘my gimmick’ .” -Richard Hellesen

**“Last year I re-read all of Samuel Beckett . . . outloud. I wanted to see how it tasted.”
-Richard Hellesen**

**“Laughter disarms the audience.”
– Joann Yarrow (DLW ’00)**

**(On speaking at Directors Lab West)
“I am in the Lion’s Den.” -Richard Hellesen**

“Sometimes directors tell you what you don’t need.” -Richard Hellesen

**“The person who seemingly has the least, has the fewer obstacles to wisdom.”
-Richard Hellesen**

**“It is the director’s job to service the play not to necessarily to service my text.”
-Richard Hellesen**

“I am motivated by fear.”- Cait Robinson DLW’13

“As her Assistant Director she calls me her bull st detector.” -Lynda Bachman DLW ’13**

“I love Caryl Churchill. I don’t know she just gets me going.” – Kristopher Lencowski DLW ‘13

(on children)“They are works in progress but they are all grown up.”-Alicia Kaplan DLW ‘13

***“I do musicals. I love them.”
- Shane Snow DLW ‘13***

“Much of the work I do has been new work without the impending doom of a production.” – Sklylar Gray DLW ‘13

“I am simultaneously under and over qualified for what I do.” – Doyle Ott DLW’13

“I want to be the Kitty Lindsay version of Woody Allen.” – Kitty Lindsay DLW’13

“No one new about where Ethiopia was until ‘We are the World’. I was the hungry one. I knew I had to share more than that one story.” – Weyni Mengesha DLW’13

“I thought theatre was for rich white people who I didn’t like.” -Doug Oliphant DLW-ProdCord

***“We are too easily entertained.”
-Doyle Ott DLW’13***

(About ‘Scottsboro Boys’) “Those on the bottom of the social ladder will be forced to turn on themselves.” – Cait Robinson DLW ’13

(About ‘Scottsboro Boys’) “There is no way that man is 19 years old.” – Shane Snow DLW ’13

“I can be whatever I want to be and I am too crazy to be in this world.” – Boris Roa- Actor ‘Infiles’

**“ QUOTABLE QUOTES VIII ”
DLW 2013**

“No one gave Classical Theatre to women to direct.” – Carey Perloff

“Give it to a woman when no one else will do it.” – Carey Perloff

“The reason I’m in the theatre is because of Harold Pinter.” – Carey Perloff

(on Carey’s pregnancy from Pinter Agent)

“Oh yes, have you had that child yet?”

– Julia Pinter ‘s Agent

“You can raise a lot of money when you are pregnant.” - Carey Perloff

“It is harder to be a freelancer with children.” – Carey Perloff

“I have never been decorous.”

– Carey Perloff

“Women tend to be erased easily.”

– Carey Perloff

“Because there is no clear career pathway, this is why the group replicates itself.”

– Carey Perloff

“You shouldn’t be punished for having a child.” – Carey Perloff

***“We are just treated like ‘bad girls’.”
– Carey Perloff***

(About the Howl Round article) “It is Howl Round for God’s sake. How many people actually read it? Four?” – Carey Perloff

“The theater should reflect the unique voice of the person running it.” – Carey Perloff

“What we are not talking about is Diversity of Aesthetic.” – Carey Perloff

“We should have room for every aesthetic or it becomes McTheatre.” – Carey Perloff

“That CTG audience hated ‘Black Rider’ because that audience is a ‘Wicked’ audience.” – Carey Perloff

“Seattle is a narrative town.” – Carey Perloff

“New York is not the bench mark of all successful theatre.” – Carey Perloff

(on San Francisco Audiences)

“It is an audience that listens.” – Carey Perloff

Every year I ask my Board, ‘Do you want me to leave?’ – Carey Perloff

“The more voices that are included, the less risk there is of becoming the Pope.”

– Carey Perloff

“I have students who will walk into my office and criticize everything.” – Carey Perloff

(on fundraising) “We, the artists who think we we’re above it all? Get over it, you’re in the American Theater.” – Carey Perloff

“‘Stuck Elevator’? A Chinese hip-hop opera? It is on my subscription, so . . . OK!”

- Carey Perloff

“We are the best at maximizing people’s talents.” – Carey Perloff

“When your are the leader it is very hard to have someone that tells us the truth.”

– Carey Perloff

“I’m a wall flower compared to my mother.”

– Carey Perloff

“You can’t dial back who you are.”

- Carey Perloff

“We are the best at maximizing people’s talents.” – Carey Perloff

“I used to try to act like a man, wear black boots and all but then I thought ‘You know they are going to find out’.” – Carey Perloff

***“I would call Olympia Dukakis crying after board meetings and she would scream. . .
“IT’S 2000 YEARS OF PATRIARCHY!”
- Carey Perloff***

***“Men are judged on their potential and women are judged on their resumes.”
– Carey Perloff***

“The ‘best practices’ of new plays is TO PUT UP THE PLAY.” – Carey Perloff

***“You have to stand for something.”
- Carey Perloff***

***“Twitter is next door and I walked in and saw it really is the 21st century sweat shop .”
– Carey Perloff***

“I got the best advice at Twitter, ‘Go for the 10%. Target the gays.’ The gays will lead and everyone else will follow.” – Carey Perloff

“Theatre is a ‘commons’.” – Carey Perloff

***“We have infinite value to add to the world.”
– Carey Perloff***

“Don’t wait for anyone to give you permission.” – Sean Daniels – GEVA Theatre

“In the past you would spout your vision and then it was the marketings department’s job to figure out what you meant.”

- Sean Daniels – GEVA Theatre

“Every other art form is schooling us on how to market our art form where we have the competitive advantage.”

- Sean Daniels – GEVA Theatre

“I took one directing class in college for which I got a ‘B-’.”

- Sean Daniels – GEVA Theatre

“I eventually started directing because somebody had to.”

- Sean Daniels – GEVA Theatre

“When I think about it, it wasn’t a good production of ‘Suburbia’ at all. Just a lot of people in flannel standing in a line.”

- Sean Daniels – GEVA Theatre

“I was horrible at the eye doctor. One or Two? I haven’t actually paid attention. I am just trained to make choices.”

- Sean Daniels – GEVA Theatre

“If you say your theatre is for everyone, it is for no one.” – Sean Daniels – GEVA Theatre

“There’s about 1000 things you have to do wrong to get that one thing right.”

– Sean Daniels – GEVA Theatre

“If you want to speak to someone we need to learn the language of the other person.”

– Sean Daniels – GEVA Theatre

“You should always be working on a project.”

– Sean Daniels – GEVA Theatre

“We are wildly aware of when we are being marketed to.” – Sean Daniels – GEVA Theatre

“I thought ‘If I had to direct Shakespeare I will be discovered as a fraud immediately.’ ”

- Sean Daniels – GEVA Theatre

“A method is to go to one of the mafia directing schools.”

– Sean Daniels – GEVA Theatre

“All theatre is local.”

– Sean Daniels – GEVA Theatre

“We are not like sports that celebrates the rookie. We put on an understudy and we say to the audience “I’m so sorry it will never happen again.” – Sean Daniels – GEVA Theatre

“Is your career additive or cumulative?”

– Sean Daniels – GEVA Theatre

“Get as many mentors as possible.”

– Sean Daniels – GEVA Theatre

“His directing process was like a three ring circus. I don’t mean it figuratively. His parents were literally ‘circus people’.”

– Sean Daniels – GEVA Theatre

“It is not my job to have the best idea in the room it is to hear the best idea in the room.”

– Sean Daniels – GEVA Theatre

“It is important to ask whether or not if it is working instead of what we do which is engage in artistic revisionist history.”

– Sean Daniels – GEVA Theatre

“Most art emerges from a community.”

– Anne Cattaneo- LCT Directors Lab

“Out of the power of many comes change.”

– Anne Cattaneo- LCT Directors Lab

“John Conklin told me ‘Designers must be part of the Lab because designers are the most marginalized people in the theatre.’ ”

– Anne Cattaneo- LCT Directors Lab

(On Comedy) “In Northern Europe they felt the funniest play was ‘Waiting for Godot’.”

– Anne Cattaneo- LCT Directors Lab

“Eventually the only thing that matters is what comes out on the other end.”

– Anne Cattaneo - LCT Directors Lab

“You offer up 20 things to hear the one you think will be useful.”

– Anne Cattaneo - LCT Directors Lab

“It is the most remarkably unlikely people who become Artistic Directors.”

- Anne Cattaneo - LCT Directors Lab

“Coming of age? No one grows up anymore.”

– Anne Cattaneo- LCT Directors Lab

“The secret is supporting playwrights and then leaving them alone.”

– Anne Cattaneo- LCT Directors Lab

“I am the only director in the world who will cast myself.” – Matt Almos- *Burglars of Hamm*

“We do plays too. Only ours have a purpose.”

-Matt Almos- *Burglars of Hamm*

(Regarding *Land of the Tigers*) “It was the ‘Planet of the Apes’ meets the ‘Crucible’.”

-Matt Almos- *Burglars of Hamm*

“Most of the themes deal with vanity and it is funny, dangerous, and very destructive.”

-Matt Almos- *Burglars of Hamm*

“Entertainment -when done right has the potential to transform.”

-Matt Almos- Burglars of Hamm

“You are the future of the American Theatre!”

- Anne Cattaneo