

# **“ QUOTABLE QUOTES I ”**

## **DLW 2019**

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

***“I found that I love going through people’s rooms.”*** – Susan Dalian (DLW’19)

***“I totally want to live in her room.”***  
– Lisa Devine (DLW’19)

***“We end up in the Beckett-esque wasteland of non-description.”***  
– Dan O’Connor (Impro Theatre)

***“I was so much more interested in other people’s lives.”*** - Sheetal Gandhi (DLW’19)

***“We tend to discount our own experiences.”***  
- Dan O’Connor (Impro Theatre)

***“Actors are playing two generations behind the moment.”*** - Dan O’Connor (Impro Theatre)

***“Be a service to the other person.”***  
- Dan O’Connor (Impro Theatre)

***“I found the ‘pro-noun’ shift very helpful and thought ‘Hey, I’m hot shit’ . . .I am pretty impressive.”*** – Vincenzo Meduri (DLW’19)

***“We don’t make things happen so much as we permit things to happen.”***

- Dan O’Connor (Impro Theatre)

***“Get out of your way, it’s none of your business.”*** - Dan O’Connor (Impro Theatre)

***“It just occurred to me that some of you might not know what a rolodex is.”***

- Dan O’Connor (Impro Theatre)

***“Don’t be passive.”***

- Dan O’Connor (Impro Theatre)

***“Failure is how we do theatre. Each show, we are just going to make bad pancakes.”***

- Dan O’Connor (Impro Theatre)

***“If you are interested, you are interesting.”***

- Dan O’Connor (Impro Theatre)

***“The specifics are engaging.”***

- Dan O’Connor (Impro Theatre)

***“The first thing is the right thing.”***

- Dan O’Connor (Impro Theatre)

***“I have to be radically accepting of you.”***

- Dan O’Connor (Impro Theatre)

(About the SDC staff)

***“Just so you know, they are real people.”***

- Janet Miller – DLW Steering Committee

***“You have to leave home to come home.”***

- Larry Carpenter (SDC)

***“Networking is 40% of your job.”***

– Tim Dang (SDC)

(About Theater for Young Audiences) ***“It is poison if you talk down to your audience.”***

- Dwayne Hartford (Childsplay)

***“You gotta know what doesn’t work. ”***

- Debbie Devine (24<sup>th</sup> Street Theatre)

(Musician Bradley Brough quoting Director Debbie Devine) ***“Brad, can we get some ‘biscuit eating’ music?.”*** - Bradley Brough

***“Rain is the price we pay for flowers.”***

- Dwayne Hartford /Kate DiCamillo

# **“ QUOTABLE QUOTES II ”**

## **DLW 2019**

***“I choose to become friends with all my peers because I am going to ask a lot of them.”***

- Gordon Davidson (CTG)

***“Be nice to everyone on the way up the ladder; you will meet them on the way back down.”*** –Luis Alfaro’s Pop

***“The language of our people is the highest art.”*** - Luis Alfaro

***“Thank you Jesus. . or Buddah.. . or Oprah.”***

- Luis Alfaro

***“I found a book, ‘Ten Greek Plays’ for ten dollars. A dollar a Greek! Good, huh?”***

- Luis Alfaro

***“I am okay with apologizing more than asking permission.”*** - Luis Alfaro

***“I am conscience that the work has to resonate to the scholars that know, and to the audiences that know not at all.”*** - Luis Alfaro

***“How do I create dynamic energy?”***

- Luis Alfaro

**“If you build it they will come. . .I mean tacos.”** - Luis Alfaro

**“How do I bring the spirit back into the land?”** - Luis Alfaro

**“Mentoring is not just about opening the door but who you are going to take through the door with you.”** - Luis Alfaro

**“The art of writing is re-writing.”**  
- Luis Alfaro

**“Just tell the story of today.”**  
-María Irene Fornés

Tanya: **“Hold it boy, I am old enough to be your mother.”** Pepper: **“Then just call me Oedipus.”** - Mama Mia!

(From audience) **“We just can’t come to your theater and cry anymore.”**  
- Snehal Desai (DLW'14)

**“As Directors you can request a lot of change in the teams you put together but you have to be specific. You can no longer say” all ethnicities considered” because you will not get the people.”** - Snehal Desai (DLW'14)

***“The work is dark but the approach is playful.”*** - Debbie McMahon (DLW’14)

***“In all this work I don’t think I blinked my eyes for 45 minutes.”*** - David Ian Lee (DLW’19)

***“Melodrama is the naturalism of the dream life.”*** - Debbie McMahon (DLW’14)

***“There is no subtext in Melodrama.”***  
- Debbie McMahon (DLW’14)

# QUOTABLE QUOTES III

## DLW 2019

***“Your character’s physical history is different from your physical history.”***

–Andrew Pearson (DLW’18)

***“Technique is repetition of a procedure that gives you a desired result.”***

–Andrew Pearson (DLW’18)

***“You don’t read about the body, I practice the body.”***

–Andrew Pearson (DLW’18)

***“Play is purposeless, all consuming and fun.”***

–Dr. Stuart Brown

***“You may or may not have fun today.”***

–Andrew Pearson (DLW’18)

***“Growth is uncomfortable but laughing helps.”***

- Andrew Pearson (DLW’18)

***“You guys are smart.”***

- Andrew Pearson (DLW’18)

***“Here is the thing about learning, we have to do it wrong first.”***

- Andrew Pearson (DLW’18)

***“If we don’t recognize our failures our body/brain does nothing to correct it.”***

- Andrew Pearson (DLW’18)

***“I work in opera and opera performers have ‘necessary tension’.”*** –Andrew Nienaber (DLW’19)

***“The basis for all those other art forms (tv, film, etc.) they all come from theater, the art of storytelling .”*** –Kate Bergh (costume design)

***“I have to exceed your vision.”***  
–Kate Bergh (costume design)

***“I think the costume designer should be in the room from the very beginning.”***  
–Kate Bergh (costume design)

***“If I give you just what you want, I am not doing my job.”*** –Kate Bergh (costume design)

***“It’s the designer’s job to make you better than you are.”*** –Kate Bergh (costume design)

***“If I am not flexible I am not a good designer.”*** - Kate Bergh (costume design)

***“You need to communicate with me every other night.”*** - Kate Bergh (costume design)

***“What you need is what I need to give you.”***  
-Kate Bergh (costume design)

***“Your show is only going to be as good as the least character.”*** - Kate Bergh (costume design)

***“Fittings are a sacred space.”***  
- Kate Bergh (costume design)

***“I don’t care who you are, you are going to look great when you leave.”***

- Kate Bergh (costume design)

***“Demand from your designers more than what you are asking for.”***

- Kate Bergh (costume design)

***“Get out of your computer and go look at something.”*** -Kate Bergh (costume design)

***“I love stage managers.”***

–Steven Young (lighting design)

***“I want to be guided, I want to be directed, I do not want to be told.”***

– Steven Young (lighting design)

***“It’s hard to work with someone you feel does not respect you.”***– Steven Young (lighting design)

***“ ‘Haze’ is becoming more and more divisive.”***– Steven Young (lighting design)

***“I want to find what tells our story.”***

– Steven Young (lighting design)

***“I want to know what you guys want and let’s work toward that.”***

– Steven Young (lighting design)

***“Let’s put on our ‘ something different ’ glasses ?”***– Steven Young (lighting design)

***“How do you experience the light?”***

– Steven Young (lighting design)

***“I am looking for moments of Lighting ecstasy.”*** - Steven Young (lighting design)

***“RF Frequency is a real thing and sound designers are responsible for that and some sound designers do not know it is their responsibility.”*** - Martin Carillo (sound design)

***“Science is your friend.”***

- Martin Carillo (sound design)

***“If you want to do a musical in the round be prepared to add four times as much to your budget.”*** - Martin Carillo (sound design)

***“I like to hear from you really early. I like to hear in February you want me November.”***

- Martin Carillo (sound design)

***“You talk to me about the play, I’ll talk to you about the design.”*** –Trefoni Rizzi (scenic design)

***“Let’s go out to dinner and ‘not’ talk about the play.”*** – Tony Rizzi (scenic design)

***“The first time read the play I read it solely for enjoyment because that is the last time I will every enjoy the play.”***

– Tony Rizzi (scenic design)

***“It’s not my play, it is your play.”***

– Tony Rizzi (scenic design)

***“The costume designer creates within the world the scenic designer has created.”***

– Tony Rizzi (scenic design)

***“The negative space is just important as the positive space and sometimes it is more powerful.”*** – Tony Rizzi (scenic design)

***“I love talking about ideas. It is why I design, everything else is mechanical. It is all craft.”***

– Tony Rizzi (scenic design)

***“We don’t want to know simply what the play means, but we want to know “HOW” the play means.”*** – Tony Rizzi (scenic design)

***“We walk around looking at the world but we don’t often see it.”*** – Tony Rizzi (scenic design)

***“We create a kinetic sculpture that is incomplete until we work with other collaborators.”*** – Tony Rizzi (scenic design)

***“Insist on Production Meetings.”***

– Tony Rizzi (scenic design)

***“They all said (the designers) ‘Be bold’.”***

– Design Panel

***“They all (the designers) said communication is key and as early as possible.”*** – Design Panel

***“They all (the designers) said communication is key and as early as possible.”*** – Design Panel

***“They all (the designers) mentioned how much important ‘trust’ is.”*** – Design Panel

***“They all (the designers) mentioned the preference is to get ALL the designers in the same room at the same time.”*** – Design Panel

***“It was a theatre that lost its narrative.”***  
- Danny Feldman

***“I was in administration but I was always a little bit nosey into the artistic side.”***  
- Danny Feldman

***“The Pasadena Playhouse should be a living force in the community.”*** -Sheldon Epps

***“Great communities need great cultural institutions.”*** -Sheldon Epps

***“It is our job to make people want to invent.”***  
-Danny Feldman

***“We need to be it, rather than tell about it.”***  
-Danny Feldman

***“As story tellers we forget to tell our own stories.”*** -Danny Feldman

# **“ QUOTABLE QUOTES IV ”**

## **DLW 2019**

***“Everything happens in the doing.”***

- David Bridel

***“I like to start everyday with a bit of laughing, crying and tickling.”*** – David Bridel

***“Go ahead and go for it! ...you know, whatever that means.”*** – David Bridel

***“I don’t understand, and thus I don’t care.”***

- David Bridel

***I ask that you present something that is in a very high level of accomplishment. You have ten minutes.”*** – David Bridel

***“No shrinking violets when you’re marching!”*** – David Bridel

***“This has everything that REDCAT does: totally incomprehensible.”***

– David Bridel

***“It can be in harmony as sophisticated as you want, and this group is very sophisticated.”***

– David Bridel

***“First of all, did I say it should be German?”***

– David Bridel

***“The level of talent here is mediocre!”***

– David Bridel

***“All of you guys are in the shadow of Group A.”***

– David Bridel

***“I’m learning what I shouldn’t do is tell anyone to go for it, because this is what happens .”***

– David Bridel

***“Sometimes terrible is better than brilliant.”***

– David Bridel

***“This went from unbelievable to dire.”***

– David Bridel

***“We had to see the whole thing to understand it was a modern masterpiece.”***

– David Bridel

***“You don’t have to imagine that, because it’s the truth.”***

– David Bridel

***“It occupies an important place in the pantheon of theatre. I don’t know what pantheon means.”***

– David Bridel

***“Theater comes from word in Greek that means a place where there is dancing, music and spectacular shows.”***

– David Bridel

***“In the tradition of the Greek composer, Andrew Lloyd Weber, this group will speak like cats.”*** – David Bridel

***“The worst therapist I’ve ever had would not imagine that.”*** – David Bridel

***“I came here to teach, but I never learn.”***  
– David Bridel

***“I am only interested in things that are spectacular or astonishing.”*** – David Bridel

***“I try to get performers to stop trying to conceptualize what they are going to do.”***  
– David Bridel

***“Clown: Represents the state of various different emotions.”*** – David Bridel

***“Actors who get stuck are suffering from ‘the tyranny of authenticity’.”*** – David Bridel

***“This work is an antidote to perfectionism.”***  
- David Bridel

***“Accidents are just as valuable as well honed, crafted material.”*** - David Bridel

***“Terrible is just as interesting as good.”***  
- David Bridel

***“We could enjoy how terrible it was and how terrible all of our work was, collectively.”***  
– David Bridel

***“What did you notice about the way you behaved today?”*** – David Bridel

***“Sometimes the function of a teacher is to get in the way of a student and the challenge is to learn how to get around that.”*** – David Bridel

***“There’s a positivity to a negative word.”***  
- Jessica Hanna (DLW’19)

***“Fearless play.”*** – Dashiell Waterbury (DLW’19)

***“I was hoping for more failure than success.”***  
– Doug Oliphant (DLW’19)

***“The thought of doing this is so terrifying and the act of doing it is so pleasurable.”***  
- Melissa Randall (DLW’19)

***“Audiences are meaning making machines.”***  
–Jennifer Goff (DLW’19)

***“I want them to love it or hate it and that the audience doesn’t have their time wasted.”***  
–Gregory Crafts (DLW’19)

***“The audience I want are the people I put on stage.”*** –Rosanna Gamson (DLW’19)

***"How do you make people feel welcome, so they feel safe, so they come back? Sometimes you have to sacrifice what you want to do, to make people welcome now."***

–Jessica Hannah (DLW'19)

***"We don't have a theatre in our pocket, we have passive viewership in our pockets."***

–Kat Martin (DLW'19)

***"Hey you 'sleeping subscriber', why don't you give your ticket to someone who WANTS to see Dianne Wiest? No? If you want to stay, 'Prove It!'"*** - Stacy Stearns (DLW'19)

***"The Theater Battery in Seattle practices 'Radical Inclusion'."*** –Kelly McMahon (DLW'19)

***"We try to do vital work in oversaturated markets. We need to get out in the rural communities. They are starved for it."***

-Rebecca Schaffer (DLW'19)

***"The architecture of our theaters are failing us."*** –Hannah Wolf (DLW '19)

***"There is no middle ground. We tell audiences to shut the f\*\*k up and listen. Who are you (other audience member) to tell a black person to shut up singing their own music?"***

–Rosanna Gamson (DLW'19)

***"We have to stop being assholes."***

–Laura Stribling (DLW'19)

***“My students are amazing. I hate them most of the time, but they are amazing.”***

–Laura Stribling (DLW’19)

***“There is so much we haven’t done yet.”***

–Elizabeth Carter (DLW’19)

***“I am utterly baffled by the pre-show talk. It breaks the magic of the show.”***

–Scott Knowles (DLW ’19)

***“I am not established enough to bomb.”***

–Rosanna Gamson (DLW’19)

***“Fall down seven times, get up eight.”***

–Gregory Crafts (DLW’19)

***“I just trust the audience. ”***

–Lisa Devine (DLW ’01)

***“If your art is for everyone, then it isn’t for anyone. ”*** –Doug Oliphant (DLW ’19)

***“Most of my biggest failures came from when I should have said ‘No’.”***

–Ranee Trabitiz (DLW ’12)

***“You see the ball coming, you catch it.”***

–Dashiell Waturbury (DLW ’19)

***“Words fail, there are times when even they fail. Is that not so, Willie? Is it not so, Willie, that even words fail, at times?”***

– Winnie (Happy Days)

***“How can one better magnify the Almighty than by snickering with him at his little jokes, particularly the poorer ones.”***

– Winnie (Happy Days)

***“To sing too soon is a great mistake, I find.”***

– Winnie (Happy Days)

***“Yes, what ever occurred that did not occur before and yet . . .”*** – Winnie (Happy Days)

***What is that unforgettable line? . . ., . . ., . . .,***

– Winnie (Happy Days)

## **“ QUOTABLE QUOTES V ” DLW 2019**

***“Make eye contact, it won’t kill you. Smiling won’t kill you either.”*** —Laura Karlin (Invertigo Dance Theater - DLW ‘14)

***“Your breath is courageous, it is weird, it is generous .”*** —Laura Karlin (Invertigo Dance Theater - DLW ‘14)

(Laura) ***“How do you feel? . . .***

(Andre Nienaber) ***‘Terrified’ . . .***

(Laura) ***That’s okay. Tell me everything.”*** —  
Laura Karlin (Invertigo Dance Theater - DLW ‘14)

***“We are trained, many of us, to apologize for our weight.”*** —Laura Karlin (Invertigo Dance Theater - DLW ‘14)

***“Your weight is a gift.”*** —Laura Karlin (Invertigo Dance Theater - DLW ‘14)

***“You turn into this amazing water skiing duo.”*** —Laura Karlin (Invertigo Dance Theater - DLW ‘14)

***“I feel a lot of trust in the room.”***  
— Jessica Hannah (DLW ‘19)

***“I feel a sense of community I have never felt in my entire life.”*** –Dashiell Waterbury (DLW ’19)

***“This session has been the best profound connection I have had so far.”***

– Chrissy Burns (DLW ’19)

***“I kinda fell in love with my partner.”***

- Elizabeth Carter (DLW ’19)

***“Directors Lab West is so multi-faceted.”***

–Laura Karlin (Invertigo Dance Theater DLW ’14)

***“I feel full right now.”*** – David Ian Lee (DLW ’19)

***“I am interested on how to show vulnerability when you are in power.”***

– Hannah Wolf (DLW ’19)

***“Do you have a magic to method to do this?***

***Teach me!”*** – Andrew Nienaber (DLW ’19)

***“My primary responsibility is how do we hold a space for the people in the room.”***

–Laura Karlin (Invertigo Dance Theater DLW ’14)

***“If you believe that, there is a ‘MORE or LESS’ value, it shows.”***

–Laura Karlin (Invertigo Dance Theater DLW ’14)

***“How can we decentralize the hierarchies.”***

–Laura Karlin (Invertigo Dance Theater DLW ’14)

**“Notice, question and release.”**

—Laura Karlin (Invertigo Dance Theater DLW ‘14)

**“I have been inspired to be a better leader. ”**

– Dennis Corsi (DLW ‘19)

**“Feminist acting class is a lens.”**

—Gina Young (DLW ‘18)

**“Our standard humanity is our common ground.”** —Gina Young (DLW ‘18)

**“Let marginalized people be the experts of their experience.”** —Gina Young (DLW ‘18)

**“Gender is repeated acting in costume.”**

—Gina Young (DLW ‘18)

**“Most of us have been given a framework to what great is.”** —Gina Young (DLW ‘18)

**“Thank you for the dramatic gasps, that was very satisfying.”** —Gina Young (DLW ‘18)

**“Read more plays by women.”**

—Gina Young (DLW ‘18)

**“A blended hybrid process is sometimes what is needed. ”** – Dashiell Waterbury (DLW ‘19)

**“Trust the text, trust the text, trust the text. ”**

– Elizabeth Swain

***“It showed me you do not have to approach Shakespeare in the same way.”*** - Ted Lange

***“Know who your audience is.”*** – Ted Lange

***“Don’t reinvent the play if you don’t first love the play.”*** – Ted Lange

***“When Viola hears about her brothers death, it is Bob Marley’s ‘No woman, no cry’.”***  
– Ted Lange

***“When we started we were a group of classically trained actors standing around and complaining a lot.”*** – Melissa Chalsma

***“I began directing out of necessity.”***  
– Melissa Chalsma

***“Relevance isn’t helpful. What is helpful is collaboration.”*** – Melissa Chalsma

***“We have to make an original statement.”***  
– Melissa Chalsma

***“We should be creating theatre which is as broad umbrella as possible.”***  
– Melissa Chalsma

***“Maybe Marlowe was just as good, but too bad for him.”*** – Melissa Chalsma

***“I saw this amazing adaptation (Red Desdemona) and I thought ‘That’s it. We should all stop’.”*** – Melissa Chalsma

***“I finally went to the Globe in London and realized ‘Oh that is why that line is so long’, the actor had a long way to cross.”***  
– Melissa Chalsma

***“I want to take a production from here over to London just to give the middle finger to the RSC.”*** – Martin Jago (DLW ’14)

***“We look at the work through the smaller screen of realism.”*** – Martin Jago (DLW ’14)

***“The physicality is important. The Medieval chain of order needs to be in the body as well as the text.”*** – Martin Jago (DLW ’14)

***“There was a feeling, if I wanted to be a real actor I needed to do Shakespeare.”***  
– Susan Angelo

(on acting Shakespeare) ***“I didn’t like it, I didn’t know what to do with it and they were going to find out.”*** – Susan Angelo

***“I finally realized this (Shakespeare) IS music.”***  
– Susan Angelo

***“It is always reinvention because your take is you.”*** – Susan Angelo

**“I was there reading the line off my arms.”**

– Matt Walker

(About Shakespeare) **“It is writing on all we know now.”** - Matt Walker

(About Shakespeare) **“It is there because the character demands it to be there.”**

- Matt Walker

**“Who doesn’t like a sex nymph?”** - Matt Walker

**“I didn’t think it is, as much reinvent, as much as it is, dust off.”** - Matt Walker

**“Our job with the classics is we need to reinterpret things the way we see them.”**

- Matt Walker

(In Shakespeare) **“There is so much humanity.”**

– Susan Angelo

(In Shakespeare) **“The language is the character.”** – Susan Angelo

**“We have to take chances!”** – Ted Lange

**“It is better to be a glorious failure than a mediocre success.”** - Melissa Chalsma

**“Here is my title. Now don’t steal it. ‘Acting at the Speed of Life’.”** - Melissa Chalsma

**“Sometimes I feel trapped in my seat. ”**

- Melissa Chalsma

**“I can be swayed to tears by a good curtain call. ”** - Melissa Chalsma

**“Let’s be real, most of the time the work in not spellbinding.”** - Melissa Chalsma

**“I don’t go to the theater to get slapped, I go to get punched.”** – Ted Lange

**“People go to outdoor Shakespeare for different reasons.”** - Melissa Chalsma

(On Shakespeare’s female madness) **“That is what happens to women characters when they have to repress their rage.”** - Melissa Chalsma

**“Healing comes being an empathetic witness to my experience.”** – Dana Hnath – Dana H

**“I have been doing this hospice for 20 years. I thought the other day how many times I have been at the point of death and it is about 20-30 times a month. Multiply that times 200.”**

– Dana Hnath – Dana H

**“ When I was young I missed church and I had been into Satanism and all that.”**

– Dana Hnath – Dana H

## **“ QUOTABLE QUOTES VI ” DLW 2019**

***“We are creating the illusion of violence.”***

– Edgar Landa (DLW’01)

***“It’s very important to breathe and release vibration.”*** – Edgar Landa (DLW’01)

***“Part of my job as a fight director is a therapist and a manager of humans.”***

– Edgar Landa (DLW’01)

***“Part of the reason it may not look realistic is that it’s not.”*** – Edgar Landa (DLW’01)

***“In slow our fast to create the illusion of speed.”*** – Edgar Landa (DLW’01)

***“If you’re not controlling, the fight then the fight is controlling you, and it’s unsafe.”***

– Edgar Landa (DLW’01)

***“But it’s not real’... Nothing else is real, folks!”*** – Edgar Landa (DLW’01)

***“I could just watch you hitting yourself.”***

– Sheethal Gandhi (DLW’19)

***“The breathe releases tension; it also provides transition.”*** – Edgar Landa (DLW’01)

***“Don’t walk on a tightrope; walk on a railroad track.”*** – Edgar Landa (DLW’01)

***“I want it realistic, fast and a really long fight.”*** – Edgar Landa (DLW’01)

***“The less impacts there are, the more interesting the fight.”*** – Edgar Landa (DLW’01)

***“Shorter fights, short and sweet.”***  
– Edgar Landa (DLW’01)

***“Having a choreographer late in the process is better than no choreographer at all.”***  
– Edgar Landa (DLW’01)

***“Realism is messy and unpredictable and wild.”*** – Edgar Landa (DLW’01)

***“Slow is smooth, and smooth is fast.”***  
– Edgar Landa (DLW’01)

***“It’s too fast if you blink and missed it.”***  
– Edgar Landa (DLW’01)

***“75% is performance speed. 100% is real speed.”*** – Edgar Landa (DLW’01)

***“It’s fast enough to convey intent, slow enough to ensure safety, clear enough to tell a story.”*** – Edgar Landa (DLW’01)

***“If we have a safe container in which to play that leads to a deeper trust and better commitment.”*** - Carly D. Weckstein (DLW’18)

***“Don’t leave them to drown in infinite options and saliva.”*** - Carly D. Weckstein (DLW’18)

***“‘No but’ is the new ‘yes and’.”***  
– Carly D. Weckstein (DLW’18)

***“Comfortable art is boring shitty art.”***  
– Carly D. Weckstein (DLW’18)

***“We don’t want actors to have to suffer in order to enact suffering.”***  
– Carly D. Weckstein (DLW’18)

***“Oops/Ouch/ I’m sorry/move forward”***  
- Carly D. Weckstein (DLW’18)

***“They’re not meat puppets, and we are not mind readers.”*** – Carly D. Weckstein (DLW’18)

***“This work on intimacy is deepening specificity and quality on stage.”***  
– Carly D. Weckstein (DLW’18)

***“Let’s ‘Spiderman’ it up.”***  
– Carly D. Weckstein (DLW’18)

***“I am not completely behind ‘condemnation culture’. If we don’t acknowledge that we make mistakes, there is nowhere to go.”***  
– Carly D. Weckstein (DLW’18)

**“Words and ritual both have a lot of power.”**  
– Carly D. Weckstein (DLW’18)

**“Practice infinite forgiveness with creative work.”** – Carly D. Weckstein (DLW’18)

**“Part of content is hearing ‘no’ with grace.”**  
– Carly D. Weckstein (DLW’18)

**“I live with a musical inside my head.”**  
– Carly D. Weckstein (DLW’18)

**“No tongue surprises.”**  
– Carly D. Weckstein (DLW’18)

**“When people physically touch the body creates chemistry.”**  
– Carly D. Weckstein (DLW’18)

**“You are not your character.”**  
– Carly D. Weckstein (DLW’18)

**“Can we say on this production everyone will floss??”** – Labbie ??? (DLW’19)

**“Theater is communal.”** – Jeff Croff (DLW’19)

**“Can theatre be without the human element? I don’t know.”** – Jay Carlon (DLW’19)

**“Theatre is where culture falls down and finds it’s legs again .”** -Laura Stribling (DLW ’19)

***“I was watching this whole play that was unintentional.”*** -Kelly McMahon (DLW '19)

***“Theatre is a necessary element of culture.”***  
– Kat Martin (DLW '19)

***“Theatre is the corporal physicalization of the metaphysical.”*** – Rebecca Schaffer (DLW '19)

***“Theatre is my family tribe and a home for misfit toys.”*** – Chrissy Burns (DLW '19)

***“It brings beauty to the everyday.”***  
– Dennis Corsi (DLW '19)

***“It is the artform above and beyond all else as it requires we bring together someone else.”***  
– Jeff Croff (DLW '19)

***“Theatre enriches beauty and connects people, the people that come and see the show together.”*** – Makiko Shibuya (DLW '19)

***“It is the medium where I feel I am larger than my body.”*** – Katie Lindsay (DLW '19)

***“In my life the ‘everyday-ness’ was just a way to get to the theater.”***  
– Rossanna Gamson (DLW '19)

***“I want to know what it is like to be you.”***  
-Lisa Devine (DLW '19)

***“Everyday the ‘imposter syndrome’ is still pounding away.”*** – David Ian Lee (DLW ’19)

***“She was sitting butt-naked in the bathtub with her really strategic bubble placement.”***  
– Kat Martin (DLW ’19)

***“Directing is making up for the mistakes you made in casting.”*** - Tracy Ward (DLW ’19)

***“You weren’t the first choice, but you are the last choice and the right choice.”***  
- David Ian Lee (DLW ’19)

***“Don’t make me get the cheerleader voice out.”***– Kelly McMahon (DLW ’19)

***“We will decide, ‘Okay. Who are we going to make into an actor?’”*** - David Ian Lee (DLW ’19)

***“You are Art.”*** – Kit Steinkellner (*Ladies*)

***“You will join me in the restitution of your good name.”*** – Kit Steinkellner (*Ladies*)

***“I am in my own costume. So many times I feel like I am playing a version of myself.”***  
– Kit Steinkellner (*Ladies*)

***“I am not an idiot. I am a smart person. I like museums.”*** - Kit Steinkellner (*Ladies*)

(Montague) ***“Can I tell you something truly terrible?”*** (Carter) ***“Always.”***  
- Kit Steinkellner (*Ladies*)

***“There were these women being ‘this thing’ before there was a word invented for it.”***  
– Kit Steinkellner (*Ladies*)

(Montague) ***“My secret is this, I am always unhappy.”*** Kit Steinkellner (*Ladies*)

(Montague) ***“I would give up my one hundred friends to get one poem.”*** Kit Steinkellner (*Ladies*)

***“Perhaps I am not an amateur historian as much as I am an aggressively bad historian.”***  
– Kit Steinkellner (*Ladies*)

***“Sometimes a lie about something small is the best way to tell about something huge.”***  
- Kit Steinkellner (*Ladies*)

***“I give you the best I can. It is not much but it will have to be enough.”***  
- Kit Steinkellner (*Ladies*)

***“It is NOT fair. You must not expect it to be.”***  
- Kit Steinkellner (*Ladies*)

(Burney) ***“The disposal of your waste is not my responsibility.”*** - Kit Steinkellner (*Ladies*)

***“If we all fail, we will together. We will not be alone.” - Kit Steinkellner (Ladies)***

***“I always say we ‘paved a parking lot and raised paradise’.” - Jessica Kubzansky***

***“I direct whatever the play wants.”***  
- Jessica Kubzansky

***“I thought ‘I hate the ‘dummies’.”***  
- Jessica Kubzansky

***“That is the joy of discovery and new plays are all about discovery.”*** - Jessica Kubzansky

***“Your best asset is your amazing assistant director.”*** - Jessica Kubzansky

***“Many times with the plays I direct I am a ‘cultural tourist’.”*** - Jessica Kubzansky

***“Each woman is doing her best Kit. Let’s just say that Kit Steinkellner is idiosyncratic and she has habits that are playable.”***

- Jessica Kubzansky

# **“ QUOTABLE QUOTES VII ”**

## **DLW 2019**

(During to directors in process presentation)

**“I’m still alive.”** – Group #4 (DLW ’19)

**“The question of individual agony.”**

- Antonio Miniño (DLW ’19)

**“I have never done devised work and I think I f\*\*king hate it.”** - Andrew Nienaber (DLW ’19)

**“We killed so many ‘darlings’.”**

- Andrew Nienaber (DLW ’19)

**“I am afraid to go absurd.”**

– Jay Colon (DLW ’19)

**“We were struggling with what the next ‘this’ is.”**– Dennis Corsi (DLW’19)

**“It was hard NOT to be a director.”**

– Sara Judge (DLW ’19)

**“I felt better about everything in the world when Deanna Downes was appointed director.”** - Rosanna Gamson (DLW’19)

**“Having a clear impulse would have been helpful.”** – Chrissy Burns (DLW’19)

**“Make good choices.”** – David Ian Lee (DLW’19)

***“The exercise made me want to be an actor in the room.”*** – Tracy Ward (DLW’19)

***“Makiko became water ‘literally’.”***  
– Chrissy Burns (DLW’19)

***“How stressful it was to be actor/director.”***  
–Makiko Shibuya (DLW’19)

***“Branda became the stage manager and we NEEDED the stage manager.”***  
– Chrissy Burns (DLW’19)

***“Everything felt like a negotiation.”***  
–Dashiell Waterbury (DLW’19)

***“When someone became the eyes it always got a lot better.”*** –Sarah O’Connel (DLW’03)

***“We discovered we are collectively funny.”***  
– Tara Vallee (DLW ’19)

***“It was mental gymnastics. It was ‘effort’ but it was good ‘effort’.”*** – Antonio Miniño (DLW ’19)

***“It is okay to say ‘no’ to someone.”***  
–Gregory Crafts (DLW’19)

***“Some ‘no’s turned into ‘yes’.”***  
– Antonio Miniño (DLW ’19)

***“At the end of the day we are still human.”***  
– Brandon Pugmire (DLW’19)

***“It is all about the post-its.”***

– Jennifer Goff (DLW’19)

*(About leaving their space because of rent hikes)*

***“They are selling \$1000 t-shirts on the street corner. This is going to be bad.”***

– Bruce Lemon (DLW’16- Cornerstone)

***“When things are strapped and you have no money, you make the best art.”***

– Bruce Lemon (DLW’16- Cornerstone)

***“The work has to happen where it is going to be.”*** - Bruce Lemon (DLW’16- Cornerstone)

***“It changes all the time. The important thing is to honor community.”***

– Bruce Lemon (DLW’16- Cornerstone)

***“Can you consciously make a bi-product?”***

- Bruce Lemon (DLW’16- Cornerstone)

***“Over here is ‘a dog and house surrounded by fire - I’m fine’.”***

- Bruce Lemon (DLW’16- Cornerstone)

***“Some of us are so exhausted we left.”***

- Jennifer Jonassen (DLW ’19)

***“I was falling asleep on the toilet and I am not even drunk.”***

- Jennifer Jonassen (DLW ’19)

***“All of us were chronic good student types.”***

- Lisa Bireman (DLW '19)

***“I am on this side with soft roots.”***

- Lisa Bireman (DLW '19)

***“Roots is a venn-diagram as I am interested in my next intersection of my roots.”***

- Lisa Dring (DLW '19)

***“I am so close to finding my creative voice.”***

- Jennifer Jonassen (DLW '19)

***“I am in the process of putting down roots-getting a dog and a storage unit.”***

- Hannah Wolf (DLW '19)

***“I like process but I love product.”***

- Sheetal Gandhi (DLW '19)

***“Live performance is something where we can be awe struck.”*** - Lisa Bireman (DLW '19)

***“I don't want to make theatre that takes itself too seriously.”*** - Hannah Wolf (DLW '19)

***“I am a self defined ‘corporate whore’ or ‘co-ho’ for short.”*** – Kez Settle (Intern '19)

***“It was a portal into another world.”*** (on his first professional theatre experience seeing CATS)

– David Ian Lee (DLW'19)

***“The things we make, re-make the world.”***

– David Ian Lee (DLW’19)

***“It is the moment when the lights go down and anything can happen.”***

– Randee Trabitz (DLW’12)

***“Theatre was my way to connect to community because I am trapped in the ‘international’.”*** –Makiko Shibuya (DLW’19)

(About theatre) ***“It’s the family I didn’t get.”***

– Katie Lindsay (DLW’19)

***“This play will unfold like a dream.”***

- Sterling Milburn (*Mama Metal*)

***“There will be no f\*\*king take-away.”***

- Sterling Milburn (*Mama Metal*)

***“This is the whole f\*\*king cake!”***

- Sterling Milburn (*Mama Metal*)

***“I am the hero of this play. I am also the***

***villain.”*** - Sterling Milburn (*Mama Metal*)

***“I am not magical.”***

- Sterling Milburn (*Mama Metal*)

***“White people are funny.”***

- Sterling Milburn (*Mama Metal*)

***“Do I really have to comfort YOU during MY damaged childhood?”***- Belle (*Mama Metal*)

***“It was really anti-real but it was reality.”***  
- Deena Selenow- director (*Mama Metal*)

***“My job is to advocate for the playwright.”***  
- Deena Selenow- director (*Mama Metal*)

***“The challenge was to find the intersection  
between the fiction and the reality.”***  
- Deena Selenow- director (*Mama Metal*)

(on the world of the playwright)

***“She said it so now we can do it.”***  
- Deena Selenow- director (*Mama Metal*)

## **“ QUOTABLE QUOTES VIII ” DLW 2019**

***“When at Dartmouth I was an actor and I realized it was more fun to play all the parts.***

- Marc Bruni - DLW‘03

***“I desired to have a more macro view.”***

- Marc Bruni - DLW‘03

***“I need to be the clarifying force.”***

- Marc Bruni - DLW‘03

(on Assistant Directing Broadway shows) ***“It is a golden handcuff situation.”***

- Marc Bruni - DLW‘03

(on the directors you assist for) ***“They don’t have the job to give you. You have to make your own work.”***

- Marc Bruni - DLW‘03

(on Directing at the 13,000 seat MUNI) ***“It is the closest I have seen of a hybrid of a sporting event and theatre.”***

- Marc Bruni - DLW‘03

***“‘Seven Brides for Seven Brothers’ it just shouldn’t be done, and it doesn’t work in 2019. It barely worked in 2004.”***

- Marc Bruni - DLW‘03

***“The work always expands to the time provided.”*** - Marc Bruni - DLW‘03

***“Directing is 80% diplomacy and 20% talent.”***  
- Marc Bruni - DLW‘03

(on Directing at Encores on old scripts)

***“Then the script stops and says something like ‘Bert Lahr does the sneeze gag’.”***  
- Marc Bruni - DLW‘03

***“It’s all about the book.”*** - Marc Bruni - DLW‘03

***“The book, the book, the book.”***  
- Andrew Lloyd Weber

***“Musicals are all about transitions.”***  
- Marc Bruni - DLW‘03

***“Swings are the superstars of musicals.”***  
- Marc Bruni - DLW‘03

***“I think the artist’s estates know the attention spans are not where they were.”***  
- Marc Bruni - DLW‘03

***“Sometimes treating symptoms is not the cure.”*** - Marc Bruni - DLW‘03

***“Sometimes directing is about protecting the possibility that your idea will be heard.”***  
- Marc Bruni - DLW‘03

***“Broadway is about real estate and not about the art.”*** - Marc Bruni - DLW'03

***“The body understands things that the mind doesn't.”*** – Daniel Stein

***“The audience doesn't feel when we feel something. They feel when we do something.”*** – Daniel Stein

***“I'm assuming that your entire being is slightly larger than your entire body.”***  
– Daniel Stein

***“There is no one on earth more prepared to succeed at this work than you are and no one that has more permission to create outrageous art than you do.”*** – Daniel Stein

***“You may not know this, but nobody fucking cares.”*** – Daniel Stein

***“Anthropology on its feet: that's what theater is.”*** – Daniel Stein

***“Human bodies like human bodies. I think somehow Mother Nature got that right.”***  
– Daniel Stein

***“Who's driving the bus?”*** – Daniel Stein

***“We can't have acting that is about me feeling, because it doesn't read.”***  
– Daniel Stein

***“We need to turn the metaphysical into the physical.” – Daniel Stein***

***“It is about perception. It is not about reality.” – Daniel Stein***

***“We are responsible for the metaphysical temperature of this room.” – Daniel Stein***

***“If it’s true in the physical world, it is probably true in the metaphysical world.”***  
–Daniel Stein

***“They only give me two full hours to teach you everything I know. Now if they had given me two and a half hours...”*** - Daniel Stein

***“The movement is like a needle moving through the space and there are people who speak and do not do and there are people who do who don’t get to speak. And this explains much. Responsibility is the ability to respond.”*** – Etienne Decroux via Daniel Stein

***“If you do thoughts, emotions and ideas, we don’t have theatre. We have to translate to the physical world and we are changing medium.”*** - Daniel Stein

***“Your character is as boring as mud when it’s doing what it’s supposed to be doing.”***  
- Daniel Stein

***“It’s important to be able to do something really, really, really well.” - Daniel Stein***

***“The interruption of the pedestrian expectation.” - Daniel Stein***

***“If we can change the way the audience is breathing, you’re doing your job.”  
- Daniel Stein***

***“Tell actors, don’t be interesting. Just be interested.” - Daniel Stein***

***“Eye contact. And it’s already started to get weird.” - Daniel Stein***

***“Welcome to the world of the actor. They come up here to be looked at.” - Daniel Stein***

***“It is not the director’s role to make the narrative. It is the director’s role to incite. It is the audience’s role to make the narrative.”  
- Daniel Stein***

***“They don’t look when you’re showing it. They only look when it’s about them or they’re looking at something they’re not supposed to see.” - Daniel Stein***

***“A kinesthetic photo is a photo – what does this feel like.” - Daniel Stein***

***“You’re changed by shape the same way shape is changed by what you see.”***  
- Daniel Stein

***“It’s all about shape.”*** - Daniel Stein

***“We understand that actors want to feel and we teach them to do that and then we have to deal with them when we’re trying to make a play.”*** - Daniel Stein

***“There are people in our population that feel ‘other’ all the time.”*** - Daniel Stein

***“What is at the edge or who is at the edge and we want to gently bring them into the mix.”*** - Daniel Stein

***“If my support is straight, it might actually mean that my support is straight. And if my support is crooked, it might actually mean that my support is crooked.”*** - Daniel Stein

***“The reason you haven’t seen Beethoven’s trunk on a piano is because no one wants to see his digestive procreative parts on a piano.”*** - Daniel Stein

***“Our work was not going to fly; it was to make an impression in the space we were working in.”*** - Daniel Stein

***“It’s the thing. I guess in the vernacular, it’s the shit.”*** - Daniel Stein

***“You’re old enough to know what the NEA was.”*** - Daniel Stein

***“When you walk into a theatre, you want the shit.”*** - Daniel Stein

***“Life at the vapor point.”*** - Daniel Stein

***“When we come to the theater, we don’t want to see technique.”*** - Daniel Stein

***“I was on the short list of the college that rejected me.”*** –Diane Rodriguez

***“It was an amazingly important thing to learn what it was to be a global citizen.”***  
–Diane Rodriguez

***“You have to know what your contribution is.”*** –Diane Rodriguez

***“You all know what a ‘breakdown’ is?”***  
–Diane Rodriguez

***“Just show up.”*** – Gordon Davidson

***“She could play men better than men.”***  
–Diane Rodriguez about Socorro Valdez

***“In Europe they didn’t see us through the prism of the ‘other’ like we are viewed in the U.S.”*** –Diane Rodriguez

***“You don’t have to have all the answers but you should have a lot of questions.”***

–Diane Rodriguez

***“You transform your theater by the kind of art being put on stage.”*** –Diane Rodriguez

***“LA is the capital of immersive theater.”***

–Diane Rodriguez

***“Study dramaturges and their style.”***

–Diane Rodriguez

***“I was the voice of Barbie.”***

–Diane Rodriguez

***“You get directing gigs based on your relationships with playwrights.”***

–Diane Rodriguez

***“We need to change because as you know we are all going to die.”*** –Diane Rodriguez

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***“You are the future of the American Theatre!”***

- Anne Cattaneo