

# **“QUOTABLE QUOTES”**

## **Day I -2024**

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

- Anne Cattaneo (Founder LCT-Director’s Lab)

**“You have to be brave enough to do it.”**

–Sheldon Epps

**“Your real responsibility is to help everyone else be brilliant”. –Sheldon Epps**

**“The actors go leave for the day - and probably go complain about you”**

–Sheldon Epps

**“The theater is like a roach It will find a way to survive”. –Sheldon Epps**

**“Frankly the best form of communication is listening.” –Sheldon Epps**

**“At a certain point you’ve got to will it to be better.” –Sheldon Epps**

(Fosse to Sheldon) **“Don’t let anybody tell you that you don’t know what you know.”**

–Sheldon Epps

***“I love the power of language.”*** –Sheldon Epps

***“You have to have the belief it could be different, then making that choice.”***

–Sheldon Epps

***“They would ask “how can I get your results? . . . and I wanted to say “You should quit and hire a person of color.”*** –Sheldon Epps

***“You cannot desert your theatre when you go into the rehearsal room.”*** –Sheldon Epps

***“All of us are better when we demonstrate good human behavior.”*** –Sheldon Epps

***“If you don’t have the vision, it will never get there.”*** –Garland Wright

***“Theater is waiting for a creative person who has a vision of the light.”*** –Sheldon Epps

***“Preparation is much more important than education.”*** –Sheldon Epps

***“Make theater undeniable, different from everything else, that demands for people to come.”*** –Sheldon Epps

***“We should trumpet our specialness of the magic of what we do.”*** –Sheldon Epps

***“We forget how hard it is to just get five perfect minutes.”*** –Michael Bennett

***“We are all part of an ancient thread.”***

- Luis Alfaro

***“I always enter the room with hundreds of people behind me. I have María Irene Fornés on one shoulder and Paula Vogel on the other”.*** - Luis Alfaro

***“We bring to the light as artists that which is in the dark”.*** - Luis Alfaro

***“I didn’t need the money- I know how to live poor- I needed the access”.*** - Luis Alfaro

***“I am relaxing into the act of creation.”***

- Luis Alfaro

***“This document called a play is simply a roadmap of how we will work together”.***

- Luis Alfaro

***“Character. Conflict. Catharsis.”*** - Luis Alfaro

***“I want to not just date. I want us to get married for the duration of this play”.***

- Luis Alfaro

***“I always feel that an act of writing is an act of subversion”.*** - Luis Alfaro

***“Citizenartist. There is no separation. The way I live my life as an artist is the way I live my life as a citizen”.*** - Luis Alfaro

***“It takes every community its time to come into its consciousness”.*** - Luis Alfaro

***“The only person who really stops you is you.”*** - Luis Alfaro

***“If I can’t do it here, where can I do it?”***  
- Luis Alfaro

***“What is the one thing that people cannot see when they look at you”.*** - Luis Alfaro

***“Art is the medium I use to make social cultural change.”*** - Luis Alfaro

***“It’s my mental literary aerobics. I write a scene before I go to bed.”*** - Luis Alfaro

***“In a way I’m not writing the play, the community is writing the play”.*** - Luis Alfaro

***“The only constant is change.”*** - Luis Alfaro

***The play is a mushroom- a living breathing organism.*** - Luis Alfaro

***“There is always somebody missing from the room. Who is not in the room?”*** - Luis Alfaro

***“What we are trying to do is create a Commedia of Los Angeles”.*** - John Achorn

***“We are here to serve the audience”.***

- John Achorn

***“It is what you make of it. But first you have to understand.”*** - John Achorn

***“From the foot up. Not from the head down”.***

- John Achorn

***“I Bali art is part of life. It’s not something extra.”*** - John Achorn

***“The essence of every character, every person, is how we have fought gravity”.***

- John Achorn

***“Kind of don’t count. It’s got to be specific”.***

- John Achorn

***“You want to move the audience- that’s the greatest achievement you will ever achieve”.***

- John Achorn

***“Theatre is a joyous, serious celebration”.***

- John Achorn

***“To wear a mask you can’t just put it on - you have to earn it”.*** - John Achorn

***“Sorry, I didn’t mean to step on your puritan roots”.*** - John Achorn

***“Catch the audience’s heart.”*** - John Achorn

***“I’m going to turn around and do a set of flips and dives. And you are going to be amazed by them”.*** - John Achorn

***“From the foot up, not from the head down.”***  
- John Achorn

***“We are here to serve the audience.”***  
- John Achorn

***“The politics of this kind of theatre is to integrate art with people.”*** - John Achorn

***“We want to bring life to the people.”***  
- John Achorn

***“We’ve got the great three nemeses of the outdoors: drunks, dogs and children.”***  
- John Achorn

***“You want to move the audience. That’s the greatest honor you’ll ever achieve.”***  
- John Achorn

(The Lovers in Commedia) ***“It’s every teenage heart throb scene you have ever heard.”***  
- John Achorn

***“The human body is not off-limits in Commedia.”*** - John Achorn

***“Love is like a Bermuda Onion. Beautiful on the outside, but is the inside nothing but tears.”*** - John Achorn

# **“QUOTABLE QUOTES”**

## **Day II -2024**

**“I am a drum-kit made out of pots and pans.”**

- Estela Garcia (DLW’23)

**“I think I am a cello, because it easily weeps.”**

-Erny Figueroa (DLW Founder)

**“Our job becomes how to meet the artist where they are.”** - Judith Moreland (DLW’24)

**“If you want to get an ‘A’ in my class, yawn as many times as possible.”**

- Sayda Trujillo

**“With the ‘güiro’ there is playing, singing and dancing and there is no separation.”**

- Sayda Trujillo

**“It’s hard to do things with ease.”**

- Sayda Trujillo

**“This is something I am always working on; How do I work with time.”** - Sayda Trujillo

**“Language is powerful.”** - Sayda Trujillo

**“Voice is not an exercise.”** - Sayda Trujillo

***“I am more interested in ‘Who am I’ in relationship to myself. - Sayda Trujillo***

***“Sayda you go and do whatever you want to do. If it is good it will all come back to me.***

***- Kristen Linklater***

***(to Sayda) “So, you broke me.”***

***- Dori Bryan-Ployer (DLW’24)***

***(To Dori) In encountering you, your presence allowed me to breathe and be present with you.” - Judith Moreland (DLW’24)***

***“How do we get an actor to do what we want when our words might do the opposite.”***

***- Sayda Trujillo***

***“We can only experiment on ourselves.”***

***- Sayda Trujillo***

***“Put yourself first in that place of ‘I don’t know.’” - Sayda Trujillo***

***“My offering is always take time.”***

***- Sayda Trujillo***

***“You are responsible to create an environment in which actors will do their best work.” - Sayda Trujillo***

***“The voice is physical.” - Sayda Trujillo***

***“Decolonizing has to do with coming back to joy. Can you come back to joy? Can you come back to play?” - Sayda Trujillo***

***“The other thing I like to imagine is - how does my spine smile?” - Sayda Trujillo***

***“The invitation is that you will create an environment so that the actors can do their best work. And want to succeed and want to play.” - Sayda Trujillo***

***“I then to have a lot of dialogue with me before I talk to the actor.” - Sayda Trujillo***

***“I have struck the phrase ‘The show must go on’ . . . no not at the expense of the body.”  
- Sayda Trujillo***

***“I remind myself, ‘Actionable Direction’  
Sayda, ‘Actionable Direction’.”  
- Sayda Trujillo***

***“Can you delay the time before you say to the actor, ‘that’s not it?’” - Sayda Trujillo***

***“ ‘Projection’ is ‘relationship’ to the space and to others .” - Sayda Trujillo***

***“Words are the last thing. You speak with your body.” - Sayda Trujillo***

***“You must ‘embody’ the words.” - Sayda Trujillo***

***“Suspend assumptions.” - Sayda Trujillo***

***“Wherever you are, you are there any how.”***  
- Tarleton, George Bernard Shaw (*Misalliance*)

***“Nothing is worth doing unless the consequences may be serious.”***  
-Lina, George Bernard Shaw (*Misalliance*)

***“I want to be an Action Verb.”***  
- Hypatia George Bernard Shaw (*Misalliance*)

***“LINA. Common people do not pray, my lord: they only beg. -George Bernard Shaw (*Misalliance*)***

***“SUMMERHAYS. Then why do you pray?  
LINA. To remind myself that I have a soul.”***  
- George Bernard Shaw (*Misalliance*)

***“And yet, why opposite? We are all human: males and females of the same species. When the dress is the same the distinction vanishes.”***  
Tarelton, George Bernard Shaw (*Misalliance*)

***“Men like conventions because men made them. I didn't make them: I don't like them. I won't keep them.”***  
- Hypatia, George Bernard Shaw (*Misalliance*)

***“Audiences love to watch connective energy on stage.” -Paul Hogan (DLW'09)***

***“It's incredibly fun to watch this process happen.” - Paul Hogan (DLW'09)***

***“The ‘pause’ made the conversation unpleasant.”*** -Sheila Kelleher (DLW’24)

***“Allow tension to be your friend.”***  
- Paul Hogan (DLW’09)

***“Let our heart tell us what to do instead of our brain.”*** - Paul Hogan (DLW’09)

***“Part of our mission with Impro is vulnerability.”*** - Paul Hogan (DLW’09)

***“All other choices come from ‘who owns the house’.”*** -Paul Hogan (DLW’09)

# **“QUOTABLE QUOTES”**

## **Day III -2024**

**“In order to tell cultural stories you must be culturally specific”. - DeLanna Studi**

**“I’m the daughter of a director- so I have really strong feelings about directors- as you can imagine”. - Laura Shamas**

**“Who are we supposed to root for?  
You are just supposed to observe. ”  
- Frank Henry Kaash Katasse**

**“Every time you do a play it is like paying darts.” - Frank Henry Kaash Katasse**

**“I am not concerned with the Freytag structure. I am concerned with how it makes you feel”. - Frank Henry Kaash Katasse**

**“You will hear the term ‘magic realism it drives me crazy. It’s our cosmology”.  
– DeLanna Studi**

**“Our job is to help the playwright birth this play”. -DeLanna Studi**

**“Whatever the magical alchemy of this is, the time to do it”. -DeLanna Studi**

***“Your playhouse is built on this land. Our stories are buried under concrete”.*** -

Frank Henry Kaash Katasse

***“We don’t say how did you sleep, we say - how did you dream?”*** -DeLanna Studi

***“You directors - you have to be optimists to be working in the theatre - don’t you?”***

- Laura Shamas

***“Like Frank, I became a playwright because I was frustrated with the world. I got tired of waiting for someone to write the role I wanted to play”.*** -DeLanna Studi

***“I write to change the audience’s mind”.***

- Laura Shamas

***“Working with an Indigenous writer is not transactional, it is a relationship.”***

- Laura Shamas

***“I am working on a novel. Part of it is everything I know about love. So far that’s 300 pages.”*** - Laura Shamas

***“That’s what we do in our community, we build each other up.”*** - DeLanna Studi

***“I don’t like to cry unless I am getting paid.”***

- DeLanna Studi

(About Lily Gladstone) ***“Not only will she open doors, hopefully she will take off the hinges.”***

- DeLanna Studi

***“Everything I do is a gift to my 12-year-old self.”*** - DeLanna Studi

***“We need allies or it will never change.”***  
- DeLanna Studi

***“Native Americans have the highest serving rate I the American Military..”*** - DeLanna Studi

(Upon winning an award for his first play) ***“People were like, ‘You wrote a play! Can I read it!’ and I said ‘Why don’t you check your in box?’”*** - Frank Henry Kaash Katasse

***“That’s why I started writing. Because I was tired of waiting for someone to write the role I wanted to play.”*** - DeLanna Studi

***“Theater comes from what you care about most.”*** - DeLanna Studi

***“Couldn’t we all advocate for another two days of tech?”*** –Kate Bergh (costume design)

***“Can you make those damn mic-pack smaller”?*** –Kate Bergh (costume design)

***“The costume designer is second only to the director in knowing each character’s story arc.”*** –Kate Bergh (costume design)

***“We love limitations.”***  
–Kate Bergh (costume design)

***“We’re not dressing you [the actor].  
We’re dressing you as the character.”***  
–Kate Bergh (costume design)

***“We are here to help you.”***  
–Kate Bergh (costume design)

***“I don’t want to do a show if I can’t do it  
right.”*** –Kate Bergh (costume design)

***“god forbid they’re wearing a leotard.”***  
–Kate Bergh (costume design)

***“We love limitations! That gives us something  
to bounce off of and react to.”***  
–Kate Bergh (costume design)

***“You’re courting danger if you as the director  
don’t know what’s going on in the costume  
shop before the first dress.”***  
–Kate Bergh (costume design)

***“I want that moment of magic, I want those  
chills, I want to walk away feeling like I  
didn’t watch a movie—I watched something  
better”.*** –Martin Carillo (sound design)

***“People get precious and they get precious too  
early.”*** - Martin Carillo (sound design)

***“It is called a music-cal not a lights-ical.”***  
- Martin Carillo (sound design)

**“Being comfortable with prickly [people] is super important in the theatre.”**

- Martin Carillo (sound design)

**“Children audiences are enthusiastic audiences who haven’t yet had their youth beaten out of them.”**

- Martin Carillo (sound design)

**“I’m guilty of hope marketing and I should do a little more real marketing.”**

-Martin Carrillo (sound design)

**“I speak up more. And I’m better at speaking up.”** -Martin Carrillo (sound design)

**“and my agent said to me of course Martín, you don’t want to talk to crazy people about money. You don’t have time in the day for that if you want to get the art done.”**

-Martin Carrillo (sound design)

**“I want to go out to dinner and ‘not’ talk about the play.”** - Trefoni Rizzi (scenic design)

**“There is a difference between fission and fusion.”** - Trefoni Rizzi (scenic design)

**“You need to be checking in with the people who do, be, and are.”**

- Trefoni 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.”***

- Trefoni Rizzi (scenic design)

***“Most directors do not create a safe place for the designer.”*** - Trefoni Rizzi (scenic design)

***“I love being a part of the team that creates the bigger picture.”*** - Trefoni Rizzi (scenic design)

***“I always love working with people who are that much better than me”.***

- Trefoni Rizzi (scenic design)

***“I love being a part of the team that creates the bigger picture.”*** – Trefoni Rizzi (scenic design)

***“Martín composed the most incredible soundscape from the moment the audience entered the theatre to the moment they left... it was like a film but better.”***

- Trefoni Rizzi (scenic design)

***“I want that moment of magic, I want those chills, I want to walk away feeling like I didn’t watch a movie—I watched something better.”*** – Trefoni Rizzi (scenic design)

***“The projected image is, in my opinion, extremely powerful and incredibly distracting.”*** – Trefoni Rizzi (scenic design)

***“Convention is everything.”***

- Trefoni Rizzi (scenic design)

(What to make of plays with 40+ locations) ***"First of all understand the play you are doing is a film, not a play."*** - Trefoni Rizzi (scenic design)

(Why you should get to know your creative team over a meal before you even begin talking about the show) ***"We are going to spend a lot of time together, in an intense and vulnerable way in the process of making art. Shouldn't we date before we kiss?"*** - Trefoni Rizzi (scenic design)

***"Your set designer directs your play before you even make it into the rehearsal room."*** - Trefoni Rizzi (scenic design)

***"The only power we have is to respectfully decline."*** - Jared Sayeg (lighting design)

(Regarding the director in dialogue with the lighting designer) ***"It's all about adjectives. Every project is different and every project needs its own vocabulary."*** - Jared Sayeg (lighting design)

***"We paint with light. It's ethereal! It's in the air."*** - Jared Sayeg (lighting design)

***"The best way to prepare is to dialogue as much as possible...that's the answer."***  
- Jared Sayeg (lighting design)

***"It's broad brushstrokes in the beginning"***  
- Jared Sayeg (lighting design)

***“I paint with light.”*** - Jared Sayeg (lighting design)

***“Communication is key and as early as possible.”*** – Design Panel

***“Every designer needs to be in that first meeting!”*** – Design Panel

***“The preference is to get ALL the designers in the same room at the same time.”***

– Design Panel

***“At the time I believed something I had been told, ‘Everyone needs to live in New York’.”***

– Danny Feldman

***“I believe in curiosity and learning all you can.”*** – Danny Feldman

(About the experience with Mother F\*\*cker with the Hat.) ***“There was so much good in this and everyone was miserable.”*** – Danny Feldman

(About arriving at the Pasadena Playhouse.) ***“It was trying to figure out how to shuffle water out of a sinking ship.”*** – Danny Feldman

***“There was no art today.”*** – Danny Feldman

***“I spend a significant amount of my time on advocacy.”*** – Danny Feldman

***“Make going to the theatre for ‘everyone’.”***  
– Danny Feldman

(About being informed about the Tony.) ***“I looked down at my phone and it literally was ‘Broadway’ calling.”*** – Danny Feldman

***“We produced ‘immersive toddler theater.’”***  
– Danny Feldman

(About audiences coming back to the theatre.)  
***“It has to be worth putting your pants on.”***  
– Danny Feldman

***“Lead by example. Show and Tell.”***  
– Danny Feldman

***“My best case scenario on a show is losing 800K.”*** – Danny Feldman

***“Your job is to invest in the future.”***  
– Danny Feldman

***“I won’t do show for the wrong reasons.”***  
– Danny Feldman

***“If you are not panicked, it means you don’t care.”*** – Danny Feldman

***“You ‘Zig’ when everyone else ‘Zags’.”***  
– Danny Feldman

***“We need to listen to our audiences.”***  
– Danny Feldman

# **“QUOTABLE QUOTES”**

## ***Day IV -2024***

***“Anything that worked for you take it with you. Anything that didn’t work for you leave it here.”*** - Andrew Pearson (DLW’18)

***“Be okay with not knowing what it is.”***  
- Andrew Pearson (DLW’18)

***“Choreography is devised theatre.”***  
- Andrew Pearson (DLW’18)

***“The short answer is, you do whatever the F\*\*k you want.”*** - Andrew Pearson (DLW’18)

***“Sorry to cuss, but I have been waiting my entire life to be in a room with all you people.”***  
- Tommy Statler (DLW ’24)

***“I am a serial entrepreneur.”***  
– Carrie Klewin Lawrence (DLW’06)

***“I was a theatre instructor at a Bakery.”***  
– Carrie Klewin Lawrence (DLW’06)

***“I like to use the word- I am a chameleon.”***  
– Carrie Klewin Lawrence (DLW’06)

**“Everyone has a brand.”**

– Carrie Klewin Lawrence (DLW’06)

**“To be a breadwinner means there is a bread loser. No! We are partners. We are bread makers!”** – Carrie Klewin Lawrence (DLW’06)

**“David Diamond asked ‘What do you say when someone asks what you do?’ If you do not lead with your artistry ask yourself why not?”** – Carrie Klewin Lawrence (DLW’06)

**“It is “vuja de”... discovery of something you never noticed in what you do daily.”**  
– Carrie Klewin Lawrence (DLW’06)

**“We cannot predict the future we can only prepare for it.”**  
– Carrie Klewin Lawrence (DLW’06)

**“You cannot be an imposter if you are truly an original.”**– Carrie Klewin Lawrence (DLW’06)

**“We must find the majestic element.”**  
- Imani Mitchell (DLW’24)

**“It can’t be just us, we need people that invest in us.”** - Imani Mitchell (DLW’24)

**“I see there is finally a recognition that there is more than one way to do the story-telling.”**  
– Judith Moreland (DLW’24)

***“Maybe the process IS the product.”***

- Judith Moreland (DLW’24)

***“I would bring young people.”***

- Elizabeth Sampson Invited Guest (DLW ’24)

***“Los Angeles is not a great place to die, the barely know how to take care of the living.”***

– Chimney Man Jelly’s Last Jam

***“Just because a look gets thrown your way, and you happen to catch it, doesn’t mean it had your name on it.”***

– Anita, Jelly’s Last Jam

***“Sugar, I know I am going to heaven for all the hell you put me through.”***

– Anita, Jelly’s Last Jam

# **“QUOTABLE QUOTES”**

## **Day V -2024**

(about Holly) **“Holly has been an educator for 30 years and continues to not stop learning.”**

— Luke Rothschild (String Theory)

**“I am now focused on how my organs support my movement.”**

— Holly Rothschild (String Theory)

**“Text feels like it collapses the space.”**

— Holly Rothschild (String Theory)

**“We look at the relationship between sensations, shape and space.”**

— Holly Rothschild (String Theory)

**“This might work or this whole thing might go straight to hell.”**

— Holly Rothschild (String Theory)

**“I was just a heap of slime trying to get to the end.”** -Frank Henry Kaash Katasse

**“It reminded me about spontaneity.”**

—Ani Marderosian (DLW’24)

***“It felt like we were at the black leather desolate desert of emotion and it helped me to understand ‘Endgame’.”*** —James Ball (DLW’24)

***“I direct children and youth which is not unlike ‘Endgame’.”*** - Dori Bryan-Ployer (DLW’24)

***“Very little of what our audience perceives are lines.”*** - Tommy Statler (DLW’24)

***“Authentic Expressions of Movement.”***  
- Tsiambwom Akuchu (DLW’24)

***“What are the tiny protests you can make within the dialogue.”*** - Adam Smith (DLW’24)

***“Mean something, you and me, mean something? . . . That’s a good one. ”***  
-Hamm (Endgame - Beckett)

(about curating the first choices for a season)

***“Let me create that five-hour piece that has no bathroom break that is miserable.”***  
- Snehal Desai (DLW’14)

***“I was on staff and I didn't know how dire the situation was at East West.”***  
- Snehal Desai (DLW’14)

***“You can’t ‘cut’ yourself out of these situations.”*** - Snehal Desai (DLW’14)

**“Music is still such a primary form connection.”** - Snehal Desai (DLW’14)

***“There was a lot of history with Gordon Davidson’s first Production of ‘The Devils’ where everyone walked out and Ronald Reagan was upset.”*** - Snehal Desai (DLW’14)

**“Right now I am trying to schedule a lunch and I am saying ‘October?’”**  
- Snehal Desai (DLW’14)

***“Times change.”*** - Snehal Desai (DLW’14)

***“There are three types of actors: stick, ball and Vail -or- thinker, doer, feeler.”*** —Ping Ho

***“We are all perceived.”*** —Ping Ho

***“We are taught for so long how to prepare for the role. But we are never taught how to repair from the role.”***  
-Bridget McKevitt

***“Don’t think, just play.”***  
—Ping Ho

# **“QUOTABLE QUOTES”**

## ***Day VI -2024***

***“Architecture is very important to theater.”***

– Ciera Eis (DLW’24)

(to Jessica Kubzansky) ***“Your presentation of ‘Othello’ at A Noise Within was ‘foundational’ to me as an artist.***

– Brian Robert Harris (DLW’24)

***“Edward Albee directed the world premiere of my play.”*** – Jessica Kubzansky

***“I walked into the rehearsal room and thought ‘Oh my God, I feel awake and alive again’.”*** – Jessica Kubzansky

***“This is what I have to be doing.”***

– Jessica Kubzansky

***“Where can I get the most supportive resources to support the art I dream of?”***

– Jessica Kubzansky

***“Art that will steer the cultural conversation in important ways.”***

– Jessica Kubzansky

***“I think it’s very healthy to be scared of what you’re working on.”*** – Jessica Kubzansky

***“It looks like a straight road ahead. You have no idea where the bend is..... You just don’t know that the bend is just up ahead.”***  
– Jessica Kubzansky

***“To tell the truth with love.”***  
– Jessica Kubzansky

***“Who am I, if I am not a director?”***  
– Jessica Kubzansky

***“Take agency to make your own work.”***  
– Jessica Kubzansky

***“I am inured to weirdness.”***  
– Jessica Kubzansky

***“What is your personal mission and vision statement.”*** – Jessica Kubzansky

***“Don’t sit back and relax, but lean in and engage.”*** – Jessica Kubzansky

***“Take seriously your curation of the public conversation.”*** – Jessica Kubzansky

***“Words are spelt in our mouths.”***  
-Suzan Lori Parks

# **“QUOTABLE QUOTES”**

## **Day VII -2024**

**“Our bi-cultural neurosis came out.”**

- Richard Montoya -Culture Clash

**“I came out of my Lebanese closet.”**

- Richard Montoya -Culture Clash

**“We put our art into a business model, you have to do both.”**

-Herbert Sigüenza -Culture Clash

**“We did ‘who’s on first’ in Spanish.”**

- Ric Salinas -Culture Clash

**“What has been confusing for us are the Marketing Directors. We are not Telemundo, we are NPR.”** - Richard Montoya -Culture Clash

**“When I am in someone else’s play I am so un-happy.”** -Herbert Sigüenza -Culture Clash

**“Readings and workshops are essential to our work.”**

- Herbert Sigüenza -Culture Clash

(to Culture Clash) ***“Your reputation proceeds you. I hear you guys could end my career.”***  
- The Mayor of New Haven

***“We would ‘code’ our material to our audience.”***  
- Ric Salinas -Culture Clash

***“We are an equal opportunity offender.”***  
-Ric Salinas -Culture Clash

(from producers) ***“Your new script is on fire but we have got to cut the smoke out of there.”***  
- Richard Montoya -Culture Clash

***“Back in the 80’s, I remember when my dealer was dating Herbert’s stalker.”***  
- Richard Montoya -Culture Clash

(On working together) ***Along the way we became brothers.”***  
-Ric Salinas -Culture Clash

***“That question is too intelligent for us.”***  
- Richard Montoya -Culture Clash

***“We are asked to untrained social workers.”***  
- Daria Kaufman (DLW’24)

***“Theatre is like a party and mine is naughty.”***  
– Debbie McMahon – DLW Steering Committee

***“I sang all the songs to Cabaret when I was too song to sing all the songs in Cabaret.”***  
– Dori Bryan-Ployer (DLW’24)

**“I was just a sad child and got into theatre to be someone else.”** -Madeline Sayet (DLW’24)

**“I started directing out of guilt.”**  
-Madeline Sayet (DLW’24)

***“I found I could change the rules of the room and change the rules of the world.”***  
-Madeline Sayet (DLW’24)

**“Theater saved my life.”**  
-Jasmine Williams (DLW’24)

**“If I go there I will bring you back.”**  
-Jasmine Williams (DLW’24)

***“He said, ‘You are the smartest person I have ever met but you haven’t lived a day’.”***  
- Naima Warden (DLW’24)

**“When I did ‘Ballet’ the storm inside quieted down.”** - Daria Kaufman (DLW’24)

***“The logical step was to become an accountant. Then came the ‘dark years’.”***  
- Sheila Kelleher (DLW’24)

***“No one can guarantee someone’s safety.”***

- Carly DW Bones (DLW’16)

***“Perfection is an inhumane standard.”***

- Carly DW Bones (DLW’16)

***“Trust people and people will become trustworthy.”*** - Carly DW Bones (DLW’16)

***“I expect you to be in my naked ‘Hamlet’.”***

- Carly DW Bones (DLW’16)

***“How do we make ‘yes’ -or- ‘no’ musical information?”***

- Carly DW Bones (DLW’16)

***“Passion fades; Choreography is forever.”***

- Carly DW Bones (DLW’16)

***“Intimacy is staged at the speed of trust.”***

- Carly DW Bones (DLW’16)

***“If you have no tolerance for discomfort, you will not grow as an actor.”***

- Carly DW Bones (DLW’16)

# **“QUOTABLE QUOTES”**

## **Day VIII -2024**

***“The language of puppets is movement.”***

–Robin Walsh (DLW ’16)

***“Puppetry lives in between the animate and inanimate.”*** –Robin Walsh (DLW ’16)

***“The puppet must be able to focus.”***

–Robin Walsh (DLW ’16)

***“There is the fine line between interpretation and appropriation.”*** –Perry Daniel

***“I have been on the edges and it was super toxic.”*** –Brittaney Talbot

***“I would tell myself, there are people in this world who don’t live like this.”***

–Brian Eckert (DLW’24)

***“It’s okay to do a lot of little things as opposed to doing one thing a lot.”***

–Alana Dietze (DLW’24)

***“We need to do advocacy for ourselves.”***

–Sheila Kelleher (DLW’24)

***“In Ireland there is a reverence for plays as literature.”*** –Oliva Songer (DLW’24)

***“I was thinking, ‘Would you shut the f\*\*k up and let me pray?’”*** - Brian Robert Harris (DLW’24)

***“I was thinking, our trash can friends inside the play do have hope.”*** –Oliva Songer (DLW’24)

***“Nothing is funnier than unhappiness I will give you that?”*** – Nell in Beckett's “Endgame.”

***“I realized I was thinking, when certain people died the world became better.”***  
–Madelaine Sayet (DLW’24)

***“It is very scary not knowing what you are saying.”*** –Madelaine Sayet (DLW’24)

***“It broke my brain in the best way?”***  
–Imani Mitchell (DLW’24)

***“We are using what we know to figure out what we are doing.”***  
–Tsiambwom Akuchu (DLW’24)

***“I like to see the bones of the theater.”***  
–Shanna Beauchamp (DLW’23)

***“I want to be all of you when I grow up.”***  
–Ani Marderosian (DLW’24)

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***“You are the future of the American Theatre!”***  
- Anne Cattaneo (Founder of the LCT-Director’s Lab)