

" QUOTABLE QUOTES I " **DLW 2018**

"You are the future of the American Theatre!"
- Anne Cattaneo

"This is the loneliest position I have ever had." – Danny Feldman

(About being Producing Artistic Director)

"It is my own Jekyll and Hyde"
- Danny Feldman

"Don't hate on Oklahoma." – Danny Feldman

"I am always trying to infuse the Administrative side with a creative approach." – Danny Feldman

"It is about to get funky in here."
- Edi Patterson (Impro Theatre)

"Plot is the refuge of panicked actors."
- Dan O'Connor (Impro Theatre)

"Good stories are engaging."
- Dan O'Connor (Impro Theatre)

"You don't need to find conflict. The conflict is you are on stage without a script."
- Dan O'Connor (Impro Theatre)

“Mistakes are gifts.”

- Dan O’Connor (Impro Theatre)

“Theatre is change. We just are just changing at a hyper rate.” - Dan O’Connor (Impro Theatre)

“Everyone has to surrender their agenda.” - Dan O’Connor (Impro Theatre)

“If you are INTERESTED, you ARE interesting.” - 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)

“The more obvious you are the more original you are.” - Dan O’Connor (Impro Theatre)

“Adults are atrophied children.” - Dan O’Connor (Impro Theatre)

“Every relationship is a story.”
- Dan O’Connor (Impro Theatre)

“We are trying to shorten the distance between the audience and the art.”
- Dan O’Connor (Impro Theatre)

“Every play has a rhythm that demands to be heard.” - Kay Cole

“Even if a thousand doors close there is always the one that opens.” - Kay Cole

***“Each experience helps the next experience.”
- Kay Cole***

“If you don’t have ‘behavior’ you don’t have anything.” - Kay Cole

“I am all about ‘behavior’.” - Kay Cole

“You have to find the behavior of the actors and then not take credit for it.” - Kay Cole

“I don’t like to choreograph unless it has a reason to be.” - Kay Cole

“Adults are children.” - Kay Cole

“Let the baby be born.” - Kay Cole

“You have to give the play to the actors. You don’t own anything.” - Kay Cole

“Fosse did the perfect ‘Pippin’ so why would you re-do it then.” - Kay Cole

***“‘A Chorus Line’ is a period piece and it speaks with a loud voice for 1975.”
- Kay Cole***

“You need to make the opportunity for yourself.” - Kay Cole

“Musicals are words with a touch of sugar.”

- Kay Cole

“Some thing has to change, you can’t keep doing movies and make them into musicals.”

- Kay Cole

“The theatre needs to celebrate new artists.”

- Kay Cole

“It is less about steps and more about patterns.” - Kay Cole

“It is important to honor the humanity of the other people.” - Kay Cole

“They actually said ‘We are New York actors –we paraphrase Shakespeare.’” - Kay Cole

“It is all about celebration.” - Kay Cole

“I don’t feel done. I am hungry to stay here and keep creating.” - Kay Cole

“We are drinking from the river of forgetfulness.”

- Nataki Garrett (The Carolyn Bryant Project)

“ QUOTABLE QUOTES II ”

DLW 2018

“Inspiration is rooted in the profound love we have for each other and for our community.”

- Evelina Fernandez (Latino Theatre Company)

“Our company finds inspiration from a bad idea.” –Matt Almos (Burglars of Hamm)

(on meeting Melissa)

“I started dating the child understudy.” –

David Melville (Independent Shakespeare)

“I met my wife at a theatre conference like this one; So be aware or be wary.”

– Jose Luis Valenzuela (Latino Theatre Company)

“The work has to keep evolving because it has to.” - Evelina Fernandez (Latino Theatre Company)

“We create all of our work and I see others and say ‘Wow they have a script to follow!’ Maybe that is the next step for us.”

- Aloysia Gavre (Troupe Vertigo)

“People have used the word collaboration but I would use the word ‘battle’ . . . but a good battle and the work is better for it.” - Rex

Camphuis (Troupe Vertigo)

“But I will tell you I ultimately won, which of course is the most important thing.”

- Carolyn Almos (Burglars of Hamm)

“We have been working together as long as we have been married, living under a shared delusion that everything is going to work out.” - Melissa Chalsma (Independent Shakespeare)

“Sometimes I ask ‘Do we have anything ‘else’ to talk about?’” - Melissa Chalsma
(Independent Shakespeare Co)

“My husband is the most positive person in the room . . .and that is a problem.”

- Evelina Fernandez (Latino Theatre Company)

“Some one needs to have the ‘Big’ idea.”

- Veralyn Jones (Lower Depth Theatre)

“I have heard about other companies growing and I don’t think we are growing. We are growing at the speed four people are able to go.” - Carolyn Almos (Burglars of Hamm)

“We have made literally hundreds of dollars.”

- Carolyn Almos (Burglars of Hamm)

“Nothing kills creativity more than the discussions of ownership but you have to have them. ”

– David Melville (Independent Shakespeare)

“When you see your partner doing what they do best . . . it is sexy.

- Aloysia Gavre (Troupe Vertigo)

“Champagne for the good and the bad and whenever.”

–Jose Luis Valenzuela (Latino Theatre Company)

“The show is the celebration.

It is the currency of memory we get to share together.” –Matt Almos (Burglars of Hamm)

“If it is not fun, it is not Chekhov.” – Lisa Dalton

“This is not Anton; This is the other

significant Chekhov- Michael .” – Lisa Dalton

“The ‘block’ isn’t normally on the images end.” – Lisa Dalton

“We can change the audience energy from off-stage.” – Lisa Dalton

“The single hindrance to the development of theater today is the lack of atmosphere- the vibe in this space.” – Lisa Dalton

“One of the primary tasks of the Director is to mediate tempo and rhythm.” – Lisa Dalton

“There will be crisis and more often than not the crisis reflects the story line.” – Lisa Dalton

“Gesture is movement plus intention.”

– Lisa Dalton

“Value for what I’ve done; Excitement for what’s to come.” – Lisa Dalton

Create a SAR- Synth-analysis run-through.

–Lisa Dalton

“Where’s the BEAF? Feeling of Wholeness; Feeling of Beauty; Feeling of Ease; Entirety of Form.” – Lisa Dalton

“We are all part of the same small tribe.”

– Luis Alfaro

“I picked up a book ‘Ten Greek plays’ for ten dollars . . . a dollar a Greek... pretty good.”

– Luis Alfaro

“How do we not forget we are doing the work of the God’s.” - Luis Alfaro

“I am going to be emerging until I die.”

- Luis Alfaro

“You don’t have to look for the drama, the drama is there.” - Luis Alfaro

“I just have to ask the right questions of my characters and the character tells you everything.” - Luis Alfaro

“If you want to do regional theater do it in the region.” - Luis Alfaro

**“Even kids are dramaturges”, she said
“You already said that. Move on’.”** - Luis Alfaro

“Oh my God . . . Youth Theater in Europe is where it is at.” - Luis Alfaro

“Vulnerability is the way into the experience.” - Luis Alfaro

“There is no reason for us to be unhappy.”
- Luis Alfaro

“Who are you doing this work for?”
- Luis Alfaro

“Your job is just to do the work.”
- Luis Alfaro

“This family frankly exhausts me.”
- Angela Arden (*Die, Mommie, Die!*)

“ QUOTABLE QUOTES III ”

DLW 2018

“Clench your buttocks real tight – this is something we do in England.” –David Bridel

**“Directors Lab West is about quality. Only top notch marches will be tolerated.”
–David Bridel**

**“Excellence is our only standard.”
–David Bridel**

“That was mediocre.” –David Bridel

“This is the worst Directors Lab I have been involved in.” –David Bridel

“I have to say this would not be happening at Directors Lab East.” –David Bridel

“I want to say that group ‘D’ is particularly fetching.” –David Bridel

“There is the potential for something adequate to happen.” –David Bridel

“Allow your self to have a legitimate emotion in public.” –David Bridel

“The audience is the scene partner.”
–David Bridel

“Nerves and anxiety releases emotions.”
–David Bridel

“Memory is a bucket from which you can scoop information.” –David Bridel

“There is a flow and every emotion is important.” –David Bridel

“Free your internal critical voice.”
–David Bridel

“Bring the designer(s) in early into the process.” – Design Panel

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

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

“The audience is a participant.”
– Tony Rizzi (scenic design)

“We are collaborators. We are here to design not to execute.” – Tony Rizzi (scenic design)

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

“There is an opportunity to tell a story that lighting and set cannot.” – Yael Pardess (projection design)

“Sometimes the set cannot move but the story needs to move.” – Yael Pardess (projection design)

“I love animation and projections which is important because sometimes you love to do something but you are not good at it.”
– Yael Pardess (projection design)

“In addressing the directors I felt myself shaking from excitement.”
– Yael Pardess (projection design)

“It’s all about communication.”
– Yael Pardess (projection design)

“I am very conversational with the director.”
- Ann Closs-Farley (costume design)

“The theatre is broken as a ‘whole’.”
- Ann Closs-Farley (costume design)

“I have to have a relationship with the actor, I am not dressing mannequins.”
- Ann Closs-Farley (costume design)

“Paul Reuben taught me when to have and not to have a fit.” - Ann Closs-Farley (costume design)

“Less is more.” - Ann Closs-Farley (costume design)

“A little tiny bit of communication throughout the process.” - Ann Closs-Farley (costume design)

“My inner soul is a drag queen.”
- Ann Closs-Farley (costume design)

“You have to get out of the way of what you think is expected.”
- Ann Closs-Farley (costume design)

“We are the only one on the design team without a support staff.”
- Ann Closs-Farley (costume design)

“Spend money on the wigs.”
- Ann Closs-Farley (costume design)

“Always act like you have a limited budget even though you have a million dollars.”
- Ann Closs-Farley (costume design)

“American audiences no longer know how to listen. They can hear. They just can’t listen.”
– Cricket Myers (sound design)

“With a new director I pay a lot of attention the words the directors chooses to use.”
- Cricket Myers (sound design)

“I need to have process.”

- Christopher Kuhl (lighting design)

“If all else fails put the dimmer in a box.”

- Christopher Kuhl (lighting design)

“I often look at my design like a black and white photo with the color filter off.”

- Christopher Kuhl (lighting design)

“I like the challenge to refine my work.”

- Christopher Kuhl (lighting design)

“This is the best spiritual gift you will ever give yourself.” -Lisa Dalton

“No amount of money will suffice until you know your own value.” -Lisa Dalton

“When will you realize there is a difference between ‘diva’ and demanding respect?”

-Lisa Dalton

“ QUOTABLE QUOTES IV ” **DLW 2018**

“Puppetry is strictly proscenium. We hate all the experimental crap.” –Paul Zaloom

“Puppeteers think in pictures.” –Paul Zaloom

“We start with the gags.” –Paul Zaloom

“Theatre of movement and gimmickry and gags.” –Paul Zaloom

“Actors as puppeteers? My notes here say. . .uh. . . “No.” –Paul Zaloom

**“I want a puppet in my show. WHY?”
-Lynn Jeffries**

“ ‘The uncanny valley’- a point where things are not quite human but close enough to human it is creepy.” -Lynn Jeffries

“A humanette – is a human head with a puppet body is mostly used with for comic effect .” -Lynn Jeffries

**“Puppets needs a lot of rehearsal.”
-Lynn Jeffries**

“Puppetry is like putting a puppy on stage when it is done well, and when done poorly it is like putting a dead puppy on stage.”

-Lynn Jeffries

“With puppetry you can be megamUniocal and control everything and that does have some appeal?” –Paul Zaloom

“Silence is an object and there needs to be a reason it exists.” –Paul Zaloom

“That was someone else’s ‘Uber’. I called ‘Lyft’.” –Jacob Smith (DLW ’18)

“I have to go off and iron your Father.”
-Carly Bodnar (DLW ’18)

“Puppet sex can be a good thing.”–Paul Zaloom

(about fight choreographers)

“You are magicians and illusionists.”
–Tannis Hanson (DLW ’18)

(about fight directors)

“It is about talking people out of stupid choices .” –Diana Garten (DLW ’18)

“Fight choreographers create the illusion of violence.” –Edgar Landa (DLW ’01)

“If you want to see reality, go to the subway. You go to the theater to see the truth. ”
–Edgar Landa (DLW ’01)

“Our job is to dissuade the director away from violence they think is necessary when in actuality it is not.” –Edgar Landa (DLW ’01)

“You do not have to destroy yourself to do this work.” –Edgar Landa (DLW ’01)

“Some intimacy can involve no touching.” –
Edgar Landa (DLW ’01)

“My job is to protect the actor.”
–Edgar Landa (DLW ’01)

“There is a difference between consent and compliance.” –Allison Bergman (DLW 18)

“Happy accidents is when something wonderful happens that would otherwise be considered a mishap.” –Keila Cordova (DLW 18)

“We are going to die at some point and this kid is going to take over.”
–Reena Dutt (DLW 18)

“Be a mench.” –Adam Parker (DLW 18)

“I don’t believe in the word no. I think you just said no to the way I asked it and so I will ask it another way.” –Jessica Jung (DLW 18)

“Don’t wait for someone to give you permission to do your art.”
–Carly Bodnar (DLW ’18)

“I needed to synthesize my two lives.”

–Andy Crocker (DLW 18)

“Thank God I cashed the check already.”

–Andrew Logan (DLW ‘18)

“Terror is a great impetus for invention.”

–Andrew Logan (DLW ‘18)

“Let there be silence.” –Elena Velasco (DLW ‘18)

“The container in which you do things really informs the work.” – Sean Pollock (DLW ‘18)

“Directing is not bullying it is inspiring.”

- Jenny Krack (DLW ‘18)

“I was told I would never work in this town again. I was eight . . . but to be fair I never did work in that town again.”

–Andy Crocker (DLW ‘18)

“Your career is made by those things you say ‘no’ to.” –Jenneffa Soldatic (DLW ‘18)

“Movements begin when you get the invitation.”

–Sabina Varela (Culture Clash - Bordertown Now)

“We deserve to be produced at this level.”

–Richard Montoya (Culture Clash - Bordertown Now)

“It may be the most American thing we do is listen to each other.”

–Richard Montoya (Bordertown Now)

“We are so under-represented in our industry.” –Herbert Siguenza (Bordertown Now)

“We do something slightly different in the theater that doesn’t cut to commercial.”

–Richard Montoya (Bordertown Now)

" QUOTABLE QUOTES V " **DLW 2018**

"I will move how the spirit moves me." —
Donna Johnson (Associate Producer - DLW '15)

"Even if you know instinctively from second one that it is wrong, let them put it up and figure it out anyway ." —Doug Peck

"Get out of your head and do the damn thing."
— Sean Pollock (DLW '18)

"Support is contagious."
—Andy Crocker (DLW '18)

"I am f**king up but I am having a good time." —Andy Crocker (DLW '18)

"The real people who generate work are the people who aren't afraid to show their work."
—Doug Peck

"I really feel that Theater is the highest form of free speech." — Elena Velasco (DLW '18)

"For the first time in my directing career, I am curious about directing musicals."
- Mary Guzman (DLW '18)

“I am curious in exploring the grey areas and realizing there is no black or white anything.” - Reena Dutt (DLW '18)

“Today, I have been pushed out of my comfort zone and I am curious how I will continue that after I go home.”

- Jessica Jung (DLW '18)

“You need to have a strong aesthetic in order to have impact.” –Dianna Garten (DLW '18)

“Trust the process.” Michael Matthys (DLW '18)

“I was taken by the diversity of definition. I thought, ‘Wow I am a mosaic.’ ”

–Allison Bergman (DLW '18)

“I am not going to lie, I am curious how sore I am going to be after African Dance.”

- Jose Pulido (DLW '18)

“This is how art works capturing thought through imagination.”

– David Henry Hwang -SoftPower

“This is what I have learned about marriage-stick with your mistake.”

– David Henry Hwang -SoftPower

“ ‘1/2’ and ‘1/2’ doesn’t always equal ‘1’.”

– David Henry Hwang -SoftPower

“ QUOTABLE QUOTES VI ” DLW 2018

“Melodrama is the naturalism of the Dream life.” -Debbie McMahon (Associate Producer - DLW '14)

“Sentiment can be so powerful on stage if it is authentic?”

– Debbie McMahon (Associate Producer- DLW '14)

“If it doesn't come from here (the body center) it just becomes decoration.”

– Debbie McMahon (Associate Producer- DLW '14)

“It is building the audience's desire for catharsis.”– Debbie McMahon (Associate Producer -DLW '14)

“This is what I call 'back-ting' .”

(physical movement viewed from the back)

– Debbie McMahon (Associate Producer- DLW '14)

“I felt myself absorbing their tension in my own face.” -Reena Dutt (DLW '18)

“We are serving the production.”

-Meredith Greenburg (SM)

“Being in the same union as the actors levels the playing field.” - Nikki Hyde (SM)

“It drives me crazy when a director refuses to make a rehearsal schedule.” – Kate Barrett (SM)

“For me our jobs can easily turn into the ‘Mom’ role .” -Meredith Greenburg (SM)

“I think the hub of what we do is communication.” – Kate Barrett (SM)

“When Production Meetings turn into design meetings, that sometimes can be unhelpful.” - Nikki Hyde (SM)

“Directors can’t count time.” – Kate Barrett (SM)

“It is my experience that all the timing comes from the designers.” – Kate Barrett (SM)

“There is a difference between ‘faster’ and ‘sooner’.” – Kate Barrett (SM)

“Our job is 800 fold.”
-Meredith Greenburg (SM)

“With work on new plays, it’s all about ‘pagination’.” - Nikki Hyde (SM)

“The pet peeves are all outweighed by the talent of a good performance.”
– Kate Barrett (SM)

“Ideally I am poly-amouress in a show.”

- Michael Michetti

“That was the beginning of my directing career and the end of my relationship.”

- Jessica Kubzansky

“You will do anything for one more kiss from your beloved (the theater).” - Jessica Kubzansky

“It is not my job to be popular it is my job to make the play great.” - Jessica Kubzansky

“Nothing should ever be more of the same.” - Jessica Kubzansky

“Theatre is the long game.” - Jessica Kubzansky

“One of the reasons I keep going into the rehearsal room is because it scares the crap out of me.” - Michael Michetti

“Just make the work great.” - Jessica Kubzansky

“It smells like confusion in here.”

– Abasiama Ufot –*Her Portmanteau*

“I want to enter into your imagination, your imagination is the place to be.”

– Adiaha Ufot–*Her Portmanteau*

“What do you sacrifice in order to come?” –

Gregg Daniel–*Her Portmanteau*

“ QUOTABLE QUOTES VII ”

DLW 2018

(Referring to directors in process)

“That was not garbage.”

- Andy Crocker (DLW '18)

“It was the first time I have felt like an equal collaborator in the room.”

- Alex Freeman (DLW '18)

“Don’t invite the universe to allow you to grow, unless you want to be tortured.”

- Hannah Logan (DLW '18)

“We are not here to fk spiders. ”**

– Jeneffa Soldatic (DLW '18)

“I am almost too angry to love you.”

– Melanie Armer (DLW '18)

“Specificity is universal.”

– Jose Pulido (DLW'18)

“If it is any good it has universal issues.”

– Melanie Armer (DLW '18)

“Sure and you want to walk on the fkin’ moon, but you are not an astronaut.”**

- Mary Guzman (DLW'18)

“I had a great conversation with my ‘Lyft’ driver.” – Carly Bodnar (DLW’18)

“I think we forget the power we have as storytellers.” – Carly Bodnar (DLW’18)

“ ‘ALL ETHNICITIES’ does not tell us you want us.” - Malik El-Amin B. (DLW ’18)

“If we are the Future of the American Theater, then we need to engage with the future we want to see.” – Alex Freeman (DLW’18)

“Theatre of the unimpressed.”
–Elena Velasco (DLW’18)

“We are the hallmark of humanity.”
–Elena Velasco (DLW’18)

“Fundraising is a long term relationship.”
–Keila Cordova (DLW’18)

“If the revolution is not interesting, then what the f**k is it for .” –Sean Pollock (DLW’18)

“There is a part of the ‘oppressor’ in all of us.” –Sean Pollock (DLW’18)

“When I got my sound back I felt like I got super powers.” - Malik El-Amin B. (DLW ’18)

“I triple majored, which for me was narrowing my focus.” – Kayli Ennis (DLW’18)

“My life has been a series of accidental events.” – Andrew Logan (DLW’18)

“I think theater and performance can change a world.” – Carly Bodnar (DLW’18)

“Make love, not War.” – Martin Jago (DLW’15)

“I am trying to bottle whatever this is in the room.” – J.P. McLaurin

“I love theatre because it is not film.”
- Mary Guzman (DLW’18)

“The world is kinda terrible, so I am here to make mischief.” - Mary Guzman (DLW’18)

“You take the work seriously, but not yourself seriously.” - Andy Crocker (DLW ’18)

“I am here to blow up the institution from the inside.”- Alex Freeman (DLW ’18)

“I am not really talented but I am extremely passionate.”- Adam Parker (DLW ’18)

“It reminded me how important it is for me to keep learning.” - Allison Bergman (DLW ’18)

“I like to spread my ‘V-genda.’ ”
- Jami Brandli (Through the Eye of A Needle)

“ QUOTABLE QUOTES VIII ” DLW 2018

“When doing straight plays, it’s still all about movement.”

- Janet Miller Steering Committee - DLW‘03

“I was thrown out of ballet at six for improvising.” – Laura Karlin - DLW ‘14

“I don’t know what I am doing.” - Mike Nichols

“It is all about trust.” - Janet Roston DLW ‘07

“Where is the ‘box-step’ required by SDC ?”

- Janet Roston - DLW ‘07

“I think everything is a learning experience.”

- Kitty MacNamee

“There are very few resident choreographers.” - Sheetal Ghandi

“The actress said, ‘I don’t think that move works for my character’ and I responded, ‘I suggest you rethink that.’ ”

- Janet Miller Steering Committee - DLW‘03

“Bring the choreographer in earlier.”

- Sheetal Ghandi

“When I open the script I am petrified every single time.”

- Janet Miller Steering Committee - DLW‘03

“If as a director you are interested in how meaning can be conveyed through movement, then you are interested in choreography.”

– Sheetal Ghandi

“How can we allow things to translate.”

– Sheetal Ghandi

“Sometimes I am not the right person to translate this story .” – Laura Karlin - DLW ‘14

“U-tube is your friend.” -Janet Roston - DLW ‘07

“I put myself in the wrong place and then I put myself in the right place.”

- Janet Miller Steering Committee – DLW ‘03

“Movement is a language.”

- Elena Velasco – DLW ‘18

“I guess I would just say, ‘hire a choreographer,’ to any question.”

- Laura Karlin, DLW ‘14

“The book is called ‘Icons and Instincts.’”

- Vincent Paterson DLW ‘02

“Shirley, Diana and Hal oh my!

-Vincent Paterson DLW ‘02

“Collaborative creativity is all about communication.” -Vincent Paterson DLW ‘02

“My stories are encouraging not sensational.” -Vincent Paterson DLW ‘02

“The dance is the language, not the music, the movement is what speaks to your soul not the music.” -Vincent Paterson DLW ‘02

“ ‘Broadway needs new blood’ – Beware of that sentence!” -Vincent Paterson DLW ‘02

“ Where’s the fking kick line that will stop the show?”**
– Vincent Paterson DLW ‘02 quoting Hal Prince

“As long as your not selling your soul, I believe as artists we can gain something from everything we do.” -Vincent Paterson DLW ‘02

“The chorus of dancers are never treated as individuals. They are always treated like cattle.” -Vincent Paterson DLW ‘02

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