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In this episode of TA(L)KING DIRECTION, Artistic Director **Gabriel Stelian-Shanks** and Associate Artistic Director **Nilan** speak with **Timothy Douglas**, recipient of the Lloyd Richards Director Award, who has over 120 productions from some of the most prominent theater companies to his credit. They talk about Timothy's impressive and inspiring career as a director and educator, his thoughts on American theater today and the changes he has seen as a Black director in mostly White institutions, and the areas where he thinks work still needs to be done.

Editing Services: [Catalin Media](#), @catalinmedia

## **SPEAKERS**

Robert O'Hara, Nilan , Gabriel Stelian-Shanks

### **Nilan 00:00**

Hello, hello, welcome back to TALKING DIRECTION. I am Nilan, the Associate Artistic Director of The Drama League and I am your host today. I'm so excited to introduce our guest today. Today I'm speaking with director and playwright Robert O'Hara, who has been ushering in new works and re-envisioned classics for over a decade. O'Hara has been essential in bringing new perspectives and stories about Black bodies and queer lives. He was nominated for a TONY for best play direction for his work on Jeremy O'Harris' SLAVE PLAY, which to date is the most nominated play in Broadway's history. He has collaborated with some of American theatre's best playwrights like Kirsten Childs on her world premiere musical BELLA at Playwrights Horizons,

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and THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN a part of City Center's Encore series, Colman Domingo's WILD WITH HAPPY at The Public, and Nikkole Salter and Danai Guira's IN THE CONTINUUM to name just a few. If you don't know his work as a playwright I urge you to read some of my favorites by O'Hara: BARBECUE, BOOTYCANDY, and INSURRECTION: HOLDING HISTORY. He co-curated "Celebrating the Black Radical Imagination: Nine Solo Plays" at Williamstown Theatre Festival in response to the vast realities and lack of opportunities for Black theatremakers. After remounting a return engagement of SLAVE PLAY on Broadway. O'Hara set his talents on the re-telling of the American classic LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neil at Minetta Lane for Audible. This summer O'Hara kicks off the 60th season of Shakespeare in the park with his interpretation of RICHARD III. Please join me in welcoming the director, playwright, and professor Robert O'Hara to TA(L)KING DIRECTION. Hey, Robert,

**Robert O'Hara 02:11**

Hi, there. Nice to be here.

**Nilan 02:13**

I think I want to begin by I think you forge such a radical and nuanced and rebellious career, if I may say, and majority leader artists are usually ushered quickly into a box and you do that, you know, you do this one thing. And the field has a tendency to make it hard for people to change and express themselves in their totality. But Robert, you have really never adhere to those rules, or those conditions of practice. And looking back at those early years, as you were developing as artists, I mean, I wonder was that your goal? And where you are now was Was this the plan? Are you living the dream?

**Robert O'Hara 02:58**

I don't know if I'm living the dream, but I am. I'm living fully inside of my life. You know, I, you know, I actually feel like I was in a box. Although I know that, in hindsight, it feels like I'm in sort of like punching my way out of different areas. But to me, I do think that very early on, I was considered risky, and, you know, out there and the gay playwright or the black gay playwright, and, and even those didn't make me some people would ask me if a play was gay or wasn't black as if it couldn't be both. And so what I'm doing now, I guess it's just being very in the moment, and acknowledging that I can only do so much. And also acknowledging that I've sort of evolved into having other interests besides what I had in my early 20s. Every artist I think evolves, hopefully.

**Nilan 03:58**

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Absolutely. Well, we hope that every artist evolves. I mentioned in my introduction, the nine solo plays, and that you created last summer at Williamstown Theatre Festival. And in preparing for this talk, I came across an interview where playwright, Charly Evon Simpson hinted that you that you had shaped a different opportunity into the nine solo play festival. And I wonder if you would talk about that a little bit and how that idea came to be?

**Robert O'Hara 04:28**

Oh, well, you know, I was offered a slot by a Mandy Greenfield, who was the artistic director at the time to do a new play, to create a commission to do a new play and a sort of three Play Festival. And I told her I wasn't interested in that. But what I was interested in is making space for other playwrights and other directors to do their own work up there that I didn't need to do a new play at all well I didn't have the time to do a new play at Williamstown theater, but that it was a platform that I would love to use in order to give other people space. And so I think that's what, for instance, was thinking or talking about, and that it was initially presented to me as being one of the playwrights. And then I sort of took over and said, No, why don't we I don't need to be the playwright or the director, why don't we just open up the space and you give us the space to bring in more playwrights and more directors, and which they gladly did.

**Nilan 05:32**

I'm so glad that you spoke up about that, that you expanded the idea in this opportunity into something more generous for others?

**Robert O'Hara 05:41**

Yeah, I think it's important that, you know, just because I can't do it doesn't mean that I can't contribute to it, that I can facilitate, you know. And I find that to be more and more of the case, because, you know, I do get a lot of things offered to me, and I can't do them. And so I think finding a way to allow other people to take up that space has become very important. Right now, I think, because if you don't, there was a, I think there was a reason why I was approached. And so I wanted to sort of expand that reason to other people and not just let the opportunity go away.

**Nilan 06:28**

Absolutely. I've had the pleasure to like hear you talk at talkbacks before. And one in particular, I'm thinking it was during booty candy. And you put this idea in my brain, you say that it all happens in the room. And then he went on to explain and he started talking about how rehearsal, his work time and out of rehearsal is your time. And it sounds so simple, right? It's I mean, like, I was like, Duh. But but that is not how we work in this field. I mean, unfortunately. And maybe we should, you know, and you were like, if I need to, right, do that during rehearsal time. Yeah. And

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this time is spent to, to, to play to practice the idea. And, and I thought that was really holistic. In an era where I think artists are coming with terms that they haven't been taking care of themselves for such a long time. Yeah. And people are trying to find new language and new practices about how to do to stand up in space and say, No, and, you know, when I'm out of rehearsal, at whatever time, this is mine, I don't have to do extra work. And I wonder, has that always been a part of your practice? Were you in a room and then realized, why am I working this way, I just wonder how all that came to be.

**Robert O'Hara 07:54**

You know, I think it was, again, it's about the evolving, and that I am a writer and a director, and that I can't be a super person. And that, you know, my mother didn't go to work, and then come home and go to work again, that evening, like that she had responsibilities to take care of, and most people go to work, and then they come home, and they take care of the responsibilities and they go back to work. But somehow, as artists, we're supposed to carry everything, you know, with us out of the room. And I think that somehow, that challenges within what happens in the room, right? If you're not able to sort of like fully engage in your life, or if you're sort of dragging your work and your artistry into the rest of your life, then what are you actually holding that space of rehearsal for, you know, I think of rehearsal as a sacred space as a place where we all get together and refine, as you said, what we can inside the room, and I and I want to inform that by having a full life outside the room, bringing something back into the room, right. And so I think that after a while, you know, this idea of, let me carry my script home and study my script and prepare for that. And then, or let me rewrite this thing and say, all hours of the night and come back with this new thing. And I'm just like, you know, I do both. And I want to just like every artist, be able to have a full life and have a full career. And they have to inform each other. And if I just, you know, mix and match them and have one sort of, you know, hold over to the next. It's not really me giving enough time devoting enough time to being in my body and in my life. Right. So that's just something that I think has evolved after right and also has a bit of, you know, laziness, I guess because, you know, I commit so much to the room, that I don't have a lot to commit. After rehearsal. I always tell producers says, you know, Don't come at me right after a run through our right after a preview, you know, I am going home, like, I'm not here, or you can give me three more hours of notes. After preview, I actually was there with you. Right. And I was there before you got there. So there's no I just tell, I tell producers that it's very important that you know, how to present stuff to the director, so it can be heard, you know, what I mean. And I think setting boundaries, as to the work that will happen inside the room, and the work that will happen outside the room is very, very important, even to, you know, not talking to actors about the work when they're on break, you know, allowing them to just break, you know, is important.

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**Nilan 10:51**

I think I have some follow up question. But what you're saying, because I'm, I'm lifting to the heavens, a lot of this. And the idea of this, this out of work time, right, I don't think it's being taught, and like the people are coming through the trenches of academia, or the tradition of the American Theatre, right? And I wonder, have you come across, like, a push back to this? Because I think what you're because I'm looking at your resume, you've worked across this country. And I just want like, I also think you're, how much are you teaching people? As you're working also, like, this is doable.

**Robert O'Hara 11:33**

But there's always pushback, I think that the more you are around, and the more people know you are, you sort of begin to walk into rooms, and they go, Oh, that's what you do. So you know, you know, is this what you're going to push back on me, you know, when I come into the room, I sort of like to do a straight six hours, and then I go home, I don't like to be all hours of the night, I don't like to, you know, I am so in love with this ending of the 10 out of the 12. You know, I have recently been doing five day work weeks on the more recent productions of that I've been working on. And I think it's just, you know, being very clear with people. And of course, you know, everyone wants what they want. But I always go well, if you want to work with me, there's a there's a way that I work best, you know, and so it's for it's for all of it is not a sort of antagonistic idea is that I want you to know how best I can serve you and give you what you've hired me for, and be able to express and explore and challenge in the room that I need to have my own space as well. And I do teach every so often. I wish I had time to teach more I don't. But I do think COVID And sort of the hope, you know, teaching on Zoom has allowed me to teach more than I normally would. But I absolutely love teaching and mentoring.

**Nilan 13:01**

I want to lift up the it's, if you want me it's a way that I work best. And being able to articulate that. And I think I'm saying it for the wrecking community that's listening to this podcast, and and we have other disciplines for sure. But being able to identify that and holding ground and, and principles there. Yes, I also, and I think I can hear some people in the back of my brain would if I don't ask you Do you ever feel like you're getting it all done? Or you're not getting it all done? Does this have you? Do you have a different mentality to that idea? Like, because I think that's part of why people work outside these hours, right? They feel like they there's so much more to get done. And it's all my back? Well, is that a reality for you? Do you just work different in that nature?

**Robert O'Hara 13:49**

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Well, I just find that notion to be based in white supremacy, that somehow a group of white people have determined that this is how it's been done, and everybody else got it done this way. So therefore, you have to work underneath those structures. And I just don't buy into that. I've never not had a play open on time. Right? I am aware that there's an opening day, I'm aware that before I came into this space, a bunch of people who have not consulted me have set a schedule, and a certain amount of days for tech, and have set when deadlines are supposed to be. And so I find that to be malleable. And I expect it to be and so I sit and I speak with the production team. And I say well, that's just not doable. I know you think it's doable because you made this perfect little calendar. But we can either change it now, or we can get there on the day and I go well, that's not happening. You know, and I always tell playwrights but not directors I always say you know, this sort of invited dress is just that is invited. You can uninvite them that dress, right? You don't have to have that dress is invited. So I always make it clear to people I'm working on that if we are ready for an invited dress, then we will do an invited dress. And if we not, then we're stopped. We're still gonna do rehearsals. I mean, you always go to invited dresses. Now, they always, you know, stop isn't, this is still rehearsal, and whatever, I have no problem going, we're not inviting anybody. We're starting in rehearsal, you know what I mean, to have that freedom. And so I guess, the more you direct, the more you know, the type of pace that you go out. And I go at a very quick pace, so that I can start to see things in front of me. And we can, as I call it, triage is a part of my evolutionist direction is that I sort of want to see stuff in front of me. And then I want to address the things, as I say to the actress, tell me where it hurts, right? Tell me where are those positions are those questions or those moments that you feel that you still don't understand? Or that you need help, or you want us to sort of identify and concentrate on, because so often, we're so used to just concentrating on everything, you know, even moments that seem to be going pretty fine, you know, we tend to want to go over that over and over and over again, and I see the actors, you know, we're always going to have a run through a run throughs company coming, but tell me where it hurts. And so the nature of triage is that you don't walk into an emergency room and say, I'm hurt. And I don't feel well, because they'll just have you in a corner sitting in the corner until you figure out what is wrong with you. But if you can identify that your elbow hurts, or that your nose is bleeding, or that your leg is broke, then I can actually put you in a position of going okay, let's address that. So that's what triage is that I find a place in the rehearsal process to allow the actors to tell me where it hurts. And that is a time management thing. So we always address those issues first, and then we do a run through, you know, and I guess that's always sort of, like been very helpful to me over the years, and not feeling like I have to address all of the play all of the time, at every rehearsal, you know.

**Nilan 17:17**

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Just know that when I, I, in my own rooms, if I tell people, you know, tell me where it hurts, I'll make sure to say it came from you. But I find that to be quite helpful to pointing to the problem, because it's the thing we're shopping shy from things that artists, right? We shy from the things that were uncomfortable, and it's like, no, I'm just let's point to it. Let's, let's massage that out. I love I just love that idea.

**Robert O'Hara 17:41**

And it gives the I think it gives the actors license, it makes it feel like they're involved in the rehearsal process, you're not just there to deal with what I find that the the problems, right, or just the sob the things that I don't understand, but that we're in this room, and there's a brain trust of artists here. So making space for everyone to contribute to the betterment of this, you know, piece of work, you know, I think of work as a sort of living organism, right? And how can we make sure that the entire body of the work works, right. And when we were doing booty, candy, there was a line that one of the characters says is that the work is work, and it should be work, right? You should have to work on watching what I am presenting to you, I don't want my work to be easily digestible. I want you to actually have to work it through your system and figure out why are you uncomfortable? Why do you feel a certain type of way? Why did you think that was funny, you know, so I like to challenge the audience as they watch the work. And in doing that, I actually have to challenge the room that is creating it and challenge myself. As I'm creating it.

**Nilan 18:59**

I want to shift a little bit because and tell me if I'm reaching here, but I've been noticing a trend of your work lately. I got to see A Raisin in the Sun, which was quite lovely. lovely. Then I've seen you you've now put your hands on A Streetcar Named Desire and Long Day's Journey into Night and soon to be rich to third. And I think you're you're making a mark in the classical canon, especially across plays that aren't only written by black bodies. And it's a feat that I think very, very few that think I know very few black directors event opportunity to do so. And I wonder where are you now in your career as a director are you in this place where where you feel ready that like reshape these classics, and especially speaking to your long days, which is I mean, it was happening outside, I felt like it was just down the block like it was you brought it to such a modern time. And so I just wonder where your association with the classics are now?

**Robert O'Hara 20:10**

Well, you know, I've always been ready for the classics, I have an MFA in directing. So I've always had an engagement with the classics, is that the classes hadn't been ready for me. And that the people who have been the sort of gatekeepers to the classics haven't been offering me I don't run a theater, you know. So more people have been offering me Shakespeare offering me, Tennessee

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Williams or O'Neill. Of course, I wouldn't be doing it. But in fact, they were not offering people of color those productions. And so I had to go with rather work was I go to where you offer me work, right. And so it's not like I have somehow shifted is that I think that people have now become more comfortable with being uncomfortable in those works, right? Stop acting them in some way as if they can't be mutated or be challenged or investigated outside of the white gaze, right? And trying to be keep such safety hazards around these classical works. You know, there's nothing I say this over and over, there's nothing that I'm going to ever do to work by Tennessee, Williams or O'Neil, that will destroy the reputation or the legacy of those artists, right. And we seem to have not an iota of a problem of white Europeans coming over here, and dumping blood on the stage of these words, or dumping rain on the stage of these works, or, you know, having a video camera, chase them around, like, we have no problem, if you have some sort of European accent, to come in here and doing whatever you want to these words. But somehow Americans we sort of have to be, you know, gentle, right, and kind to them in a way and protect them. And so they protect them from people of color, also. And I think more and more people are seeing that there. They don't need to be protected. I mean, Richard III, there is literally the third Shakespeare play that I've been offered in my entire career. The third, many people who run Shakespeare theatres, Shakespeare festivals, that would not remotely assume to offer me any of those gigs. So, you know, I just say again, that the work was not ready for me and the gatekeepers were not ready for me. And they're not ready for most people of color to engage with those ways, because they're still trying to protect it. But if I was actually offered more classical work, and I wouldn't be doing it, I would have been doing it much earlier.

**Nilan 22:58**

Right, greatly appreciate you speaking on this. And the point you're making, because there is a whole load. There's, as someone who loves the classics, there's a romanticism on how they should be done and treated in stage, etc, etc, etc. But when these plays came out, they were dangerous. Yeah. Exciting. People were saying this is taboo. Uh hum. Hum, the freaking cat on tin roof is kind of hot tin roof, I think about as is. I wouldn't like I've seen productions of analogous, it's not dangerous. But you know, we were all having to fight when it first came out going, you can't put a gay man on stage.

**Robert O'Hara 23:35**

And you know that we get that. But also, the crazy thing is that these works are also done by these incredibly complicated white men, right? Tennessee Williams was out of fucking control O'Neil was out of control. I mean, I can't imagine being in the state that Tennessee Williams was publicly right, and his demons and alcoholism and whatever, and walking into places and having people do my work. Right. So these plays were not written by some wallflowers. Right. And these



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people who sort of like, you know, had no demons, since these plays were written by demons. Right? They had they dealt with demons inside them. And these writers were dealing with their demons, right? And yet resort to put this sort of fence around it and say, You can't touch it. And I'm like, No, they are messy. All of them are messy. And I'm investigating the messiness of it, because I'm also messy. So why are you trying to clean it up? And once again, when you let European directors come over here and be as messy as fuck with them, but somehow I'm supposed to have a click kid gloves hand off, you know, and just do it, the way it's written. And I think you know, I wasn't gonna, it's a level of white supremacy, that somehow white people are able to do certain things. And then when you give an opportunity to a black person or to an Asian person or the Latinx person, that somehow we're supposed to follow up along the traditional line, other, if we don't somehow we're reinterpreting it, you know. And so when you said, you know, my interpretation of Richard III Well, I think that anyone that does what you did there is doing their interpretation of what you did there, but suddenly becomes Robert O'Hara's, which, no, this is still Shakespeares, which is a third, right? It's still O'Neill's Long Day's Journey into Night, but you want to somehow separate me out, right? From the experience of actually doing the play by making it Robert O'Hara's Long Day's Journey. And I'm like, as a playwright, I find offense in that, because I didn't write any of those words, nor that I change any of the words Long Day's Journey. And tonight, right, I just edited out and carved out a different experience, which the estate generously allowed me to do, which I was shocked when they said I could do. But, you know, it's almost as if I'm doing my versions of shit. And every other white director is directing shows, you know,

**Nilan 26:25**

But this, but I'm gonna go back because this is what I mean by I think you are carving sort of radical and nuanced career. I mean, I just think you're, you're calling a spade a spade. And you're really pushing the truth. And the reality of this, what is in the room? You calling that playwright messy is completely correct. And we have heard the stories Williams in the streets, and I love it, And I love that you were the way you're shaping the classics right now is my hope that I watched less people of color have run from them, and run from them because they because they feel unattainable or just not their experience? Because I just think we're all that messy, right? Life is that lazy, and grand, and I find why these pieces have hidden the canon. And because they have captured such a large array of life, and I just go, I wish, I hope our artists see there totality in these pieces. Yeah, especially as you continue to receive them, and I'm urging you to keep going on keep doing it. I appreciate that.

**Robert O'Hara 27:35**

Great, thank you.

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**Nilan 27:38**

Um, I think I'm now just curious, though, are there like, shows some classes that you want to direct in the future? Is there anything like on your list where you go, I need to touch that play?

**Robert O'Hara 27:50**

Well see, if I tell you it, then I'm going to be doing it, there are some plays that I have the rights to, I'm going to the I'm in the middle of you know, pre production or looking at casting and looking at people who might be able to come along and, and help put that on the stage. So there are all these plays, but you know, I just directed Slave Play again, and ally, which is sort of you know, so this idea that somehow I've sort of left, you know, the new play, I have two new plays, also of my own that are in preparation to be seen. So I'm still doing that. I think it's because, you know, whatever you're doing is the box that you're in, right? Absolutely. Yeah. And so because there's this sort of, because of COVID, and certain things sort of like, backed up onto each other, that you know, there was Rasin the sun. And then there was COVID. So we did Streetcar Named Desire on Audible. And then after that, there was still COVID. So he did, you know, long Day's Hourney, but in there, there was this Slave Play and everything. So there definitely are and there's I'm actually in the middle of developing a new play by this fabulous playwright. It's just like, there's so many different things that are sort of like, I'm, I'm so excited about, but I can't talk about at the moment. Only because, you know, it's not my place to right now. But yeah, they're definitely classics, and definitely new plays that I'm working on. I'm so excited about Richard third, only once again, because I rarely have a chance to investigate Shakespeare, you know, and that has always been something that sort of is held aloft over everybody's head as sort of like, you know, the unattainable and you say any Shakespeare play, everybody has an idea of what it's about how it should be done, who's who's the audience and all this stuff, and I sort of like, I have to shut all that out. Right? You have to especially with classics, you sort of have to go into the room and shut it In a new play, you don't know what the audience is going to take away from it, you don't know how they're going to come to it, you may be able to sort of manufacture in an imaginary take, which is sometimes how you do as a director, you decide who this audience should be that you're directing towards, and, and you go in that direction, but with a sort of classical work, you sort of have all of that information already on the table, and you have to shut it out. If you're going to investigate it yourself, you know, with a group of people that are exciting to you,

**Nilan 30:34**

I want to talk about process a little bit, especially as someone who like, writes and directs and then you also direct other artists work, I wonder if you would share some similarities and

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differences you experienced in your process of doing? Doing both? Like, or do you have a way now that you navigate someone else's work versus your own?

**Robert O'Hara 30:58**

I guess, you know, I take care differently, another playwright than I do, myself, and that I know the pace at which I work, right. And, you know, for instance, you know, I actually encourage a playwrights to leave the space to come and go to not sit there. And watch every moment being created in front of you, right, but to come back with fresh eyes to look away, as I say, you know, and I think it's so important to look away and have a different experience, go see a movie, go read a book, go walk through a park, or what have you. Let this go and come back and see what we've discovered inside your work, as opposed to you waiting for us to uncover the nuggets that you've left for us see what else we can find inside there that you didn't even know you brought into the room, right. And so that's always exciting when working with another playwright. And also, not just, you know, saying This doesn't work, but actually investing in what is on the page and showing them other things that may not live on the page, right? For instance, and slave play, there's a moment in the first act that I sort of brought all of the couples together, and this sort of a static moment, that's not written into the play at all. But it becomes a sort of joy fests in a way. And it sort of overwhelms the situation's of any individual act. And so that's something that we sort of found in the room that is not on the page. And that's a sort of joyful thing that you can give to playwrights. Now, when I'm directing my own work, I can't do that I can't really look away. So I have to maintain a privacy for the playwright part of me, right. And this goes back to me going, if I have to go and write something, then the rehearsal has got to stop, that I'm not going to tell the director, you direct all day, and then the writer will come into the space after you're done and take up the rest of your night. Because that's all so taking up the directors time. So the rehearsal was built to do the work. And therefore I'm going to use that time to do the work. And if that means the playwright needs to stop rehearsal, in order to be the playwright, then I'll do so. So I think that's a main difference. I don't have to stop rehearse. So if I'm not writing the play, to have the playwright go off, and sort of fix a scene, or investigate another moment in the play. And it sounds logical, right. But I think it's, you know, especially when you do both, you do sort of have this sort of, you know, key man or superpower complex that you have to do at all, because your name is writing and directing. But you also have to protect both those parts of you. I always say, I'm not a playwright, who wants to direct and I'm not a director, who wants to write, I am a director and a writer, by right. Right. And so I'm not dabbling into any situation. I know what both those jobs are. And I have to honor both of them, especially if I'm doing them both. The way I have learned to speak with writers because I'm a writer, you know, and as a way I have learned to give the writer grace and not knowing and not having to answer and not having to fix, you know, but just let us see what the play is. And if this is how you want it, then this is how it will be right?

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Allowing that level of grace and not having to sort of try to, you know, make something work that may not work, and the playwright may not see that it isn't working, and it just may have to live with not working

**Nilan 35:01**

Okay, we're almost out of time. But um, I got two more questions for you. Yeah. Hopefully they're fun questions. I wonder what artists on your bucket list that you are looking to work with one day.

**Robert O'Hara 35:13**

I really would love to work with Viola Davis. I'm working with her now, I have worked with Audra, which was a joy. And we're talking about other projects. But I really love I love to have people who I sort of saw on the stage, and then have them, see them go into other arenas, and sort of bring them back with some exciting, a new thing, like I'm doing with Danai was, when I was asked to do Shakespeare in the park, before I even thought of a play, I thought of Danai, because I think that she is truly, but an extraordinary actress. And I've always wanted to work again with her because I wrote on her first play that she wrote and acted in. And so this is her. She hasn't been on the stage in 10 years. And so when she said that she would do this, I was thrilled to be able to do that. So those two people or two people I am excited to work with. And so there was that the question, I guess, yeah.

**Nilan 36:22**

Yeah. And let's let's put that out into the zeitgeist of the world. Let's make that happen. Yeah. And I wonder what advice would you give your younger self

**Robert O'Hara 36:38**

I would give my younger self is that I would just say that you deserve to be here. And, and know that, that no one's giving you something that you don't deserve. You are enough. And you deserve to be here.

**Nilan 37:05**

But as a mundra. Oh, I think that's a lovely way to end. Robert, you have served up a meal today. Thank you so much for every bite of it today. I'm sure many of us can be feasting on this for some time. Have a lovely, lovely day.

**Nilan 38:20**

Thanks for listening to TA(L)KING DIRECTION.

The Drama League - TA(L)KING DIRECTION  
In Conversation with Robert O'Hara  
Season 3 Episode 8

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**Gabriel Stelian-Shanks 38:22**

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**Nilan 38:25**

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**Gabriel Stelian-Shanks 38:31**

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**Nilan 38:43**

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**Gabriel Stelian-Shanks 38:51**

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