

# Thank You's, References & Recommendations

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## **Barry Keating**

To Whom It May Concern,

I had the pleasure of experiencing the very talented Jeremy Quinn when he directed a production of my musical "Starmites" at the Helen Hayes Theater in Nyack, NY. It was the first presentation of the newly created "student" version of this work, so I had occasion to be at several of the rehearsals, and to observe him working.

I was struck right away by Jeremy's skill at handling his players, striking the exact right blend of playfulness balanced with focus and discipline. He knew just how to communicate with his cast. The atmosphere was fun, spontaneous, and yet at all times professional. The end result was a wonderful production for both cast and audience (and for the author, which is rare!)

I especially enjoyed his very theatrical sense of humor, which he used to great effect in the production. He also designed a set that was innovative, inventive, yet super practical.

After that very successful experience, I asked Jeremy to assist me with a rather complicated and challenging benefit in NYC, a rather brutal (logistically and emotionally) assignment that he carried off with great skill. He is especially good under pressure, creating an atmosphere of trust and calm (a valuable trait, as you know, in the pressurized world of theater).

I look forward to working with him again, and highly recommend him as a director, designer, and acting coach, especially effective with kids and teens.

Sincerely,

A handwritten signature in cursive script that reads "Barry Keating". The signature is fluid and extends across the width of the page.

Barry Keating

[Author/Composer for "Starmites" (Tony Nominated for Best Musical of 1988-89), "Hollywood Opera," The New Victory's "Jungle Book," and Jim Henson's "The Muppet Babies Magic Box." Director of Penn & Teller's first stage production, and Jim Steinman's "The Dream Engine" and "Neverland," at The Kennedy Center.]

*Elizabeth A. Gerbi*



Dear Sir/Madam,

When my friend and colleague Jeremy Quinn first informed me that he was intending on returning to school to complete his Masters Degree, my first response was concern- concern for our immediate regional theater community, that being deprived of such a creative powerhouse would leave an irreparable hole. I met Mr. Quinn only a few years ago when I was recruited as a last-minute replacement for a musical director for a Westchester production of *Starmites*, and have worked with him on nearly a dozen projects since that time. From the countless hours I have spent in rehearsal studios and performing spaces with this individual, I can attest, without hesitation, that I had not encountered an artist or educator of his equal. Upon further reflection, however, it became clear to me how this was an inevitable step in Mr. Quinn's career with young performers, and I came to support it whole-heartedly.

As an undergraduate student at the Ithaca School of Music, we were immersed in the concept of the "artist-educator" as the ultimate master teacher; it was our shared ambition to come to exemplify a virtuosic level of performance skill, so that we might be able to inspire our future pupils with both pedagogy and our own example. Mr. Quinn is an consummate embodiment of this model, as he continues to reach towards his full artistic potential. As an actor-singer, he continues to study and practice his art through classes, coaching, and seminars, to lend practical information towards his students. The young people who have had the fortune to work beneath him receive concrete, vital performance tips as opposed to the mere dictated emotional choreography that is sadly present in many schools and colleges. As a director, I have observed him embrace the most challenging projects with excitement, striving for the very highest performance and production values that those schools and companies have yet accomplished (and in every production I have been partnered with him, have seen those goals attained). As an individual in the Metropolitan dramatic circle, he assumes great responsibilities as a active member of nearly every professional organization, union, and board of directors chair available to him, and volunteers his time and expertise within as many as possible to guarantee the future of many fledgling theatrical organizations across the region.

Despite these great professional attributes, however, it is impossible to evaluate Mr. Quinn's potential as a teaching artist without directly observing his interaction with young people. As a former classroom teacher and department chair, I admire those individuals who embody a warmth and affection for their classrooms, qualities that behave as kindling for performance breakthroughs. On the numerous occasions where I have conducted auditions with Mr. Quinn, I have commented on his uncanny ability to spot unrefined talent. Not one to resort to type-casting, he has a keen sense for structuring a successful ensemble while making creative choices. He places students in

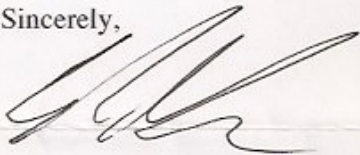
roles where they have the maximum learning potential, despite their former experience-often resulting in gifted but uncelebrated students receiving larger roles and responsibilities than his predecessors entrusted to them. From this point, he works tediously to expand the skill base of every company member, and after establishing a "safe" space for experimentation, guides each student towards important discoveries. I am personally acquainted with a number of young people who insist that they are capable of a level of acting and song interpretation under his tutelage that they never imagined possible of themselves, several which have developed (quite realistic) professional aspirations.

Finally, I must discuss the joy that I and many other production teams have experienced collaborating with Jeremy Quinn. In the course of his two decades as a working professional, Mr. Quinn has acquired a thorough understanding of every necessary element of the production process from pre-production to orchestral run-throughs. His organization is impeccable, as are his efforts to establish clear and consistent communication between all departments. As an associate, he respects the balance between allowing breathing room and providing feedback that his creative team (Choreographer, Musical Director, Assistants) require to perform at their best yet create an engaging and coherent performance. I have heard him described as "a dream to work with" by nearly every stage manager, lighting or costume designer that we have worked collectively with, and have observed his considerate nature and professionalism with each and every in-house staff member... which, again, continues to set an inspiring example for his students.

I assure the reader that I have not resorted to hyperbole in the course of this recommendation. Jeremy Quinn is a rare talent in both the academic and dramatic communities, and I believe that he would be an asset to any institution that would include him among their student body, or faculty.

Please feel free to contact me at any of the following information if I can be of further assistance.

Sincerely,



Elizabeth Anne Gerbi  
Musical Director, Bronze Horn Studios

**CORAL GABLES HIGH SCHOOL  
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CORAL GABLES, FL. 33146  
(305) 443-4871**

To Whom It May Concern:

I am writing in regards to Jeremy Quinn. My name is Tracey Barrow-Schoenblatt and I am the drama teacher at Coral Gables High School in Florida. I first met Jeremy in 1991 when we both were acting teachers at the University of Miami's Summer Theatre Academy- a camp for young actors ages 7-17. Jeremy and I quickly became friends after realizing we both shared a reverence for the Theatre- especially Musical Theatre. That Summer we collaborated on a script that Jeremy directed.

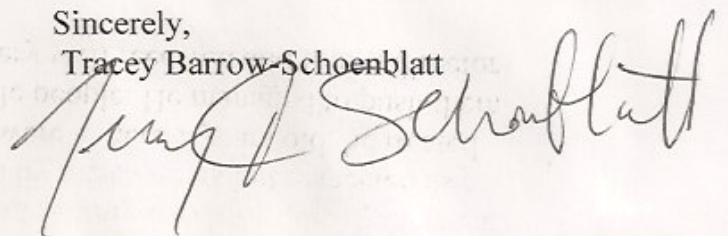
The quality that struck me most about Jeremy was how quickly he won over his students. Not only was he loved by the campers but respected as well. Even though some of his students were a mere 7 years old, he treated them as creative, talented and worthwhile people. He managed to push them but with a gentle hand. The show was very well received and thus a director was born.

Another quality of Jeremy's that impresses me is his constant commitment to the text but with a fresh point of view. Recently he directed "Pippin" and he made the war a corporate war. The concept made for a very different approach in a cultural climate that would have made it very easy to go with the traditional meaning.

The final quality I wish to share with you is his love of the theatre. Jeremy can do nothing else. He is someone that has been blessed with the gift of bringing the page to life. He knows his choice of career is not easy but to quote his favorite composer/lyricist Stephen Sondheim, it "is not a choice but who I am." Please strongly consider him for your program. He will definitely be an asset.

Sincerely,

Tracey Barrow-Schoenblatt



*Kelly Kay Griffith*  
*AEA*

To Whom It May Concern,

January 2, 2006

As a former classmate and contemporary artistic associate of Jeremy Quinn, I am compelled to recommend him for your Masters of Fine Arts Degree in Directing for the Musical Theatre Stage. This is one of the finest candidates you are likely to come across.

After knowing him personally for over 17 years, and having had the absolute pleasure of being directed by him (Private Lives, Betrayal--1992; Daddy Was The Biggest Stagemoother...2002) I cannot think of a more qualified, more motivated and right-minded person for a program such as you are providing.

Although I happen to like Jeremy very much on a personal level, in this letter I'd like to vouch for him as an actress. I have been acting professionally on the stage over the course of 30 years. After working with countless directors, ranging from the ubiquitously mediocre to the unforgettably gifted, I feel I am qualified to voice an educated opinion on what kind of director creates successful, cohesive theatre. I believe you have the upmost standard before you in Mr. Quinn.

He has the intellect to interpret and deeply understand theatrical text, and the uncanny ability to clarify his vision to others.

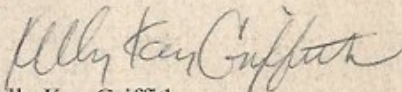
He has tolerance and open-minded diplomacy when working with an artistic staff. (Although this detail about Jeremy strays slightly from the professional into the anecdotal, our nickname for Mr. Quinn at University was "The Mediator," because of his remarkable ability to bridge the sometimes cavernous gaps between students and faculty.)

He has the ability to delicately tap into the actor's creative heart--eking out the "truth" of a text and/or score through that actor. I can honestly say that some of my best work has been a result of Mr. Quinn's direction.

He also has that rare "bird's eye view" that comes from experience and instinct--he can create solid cohesion between text, cast, and the audience's visual.

One thing I must add. Jeremy has always had that unquenchable thirst for improvement, for artistic growth. He has always been and will always be a passionate student of the craft. I ask you earnestly, as a working actress, to strongly consider giving Mr. Quinn the opportunity to further his education through your Directing program. Quite frankly, the Theatre needs more directors like Jeremy Quinn.

Sincerely,

  
Kelly Kay Griffith

**ANN B. BERNSTEIN** - Former WPPAC Board of Trustees Member  
*Associate Real Estate Broker | CBR, CRS, GRI*  
**Houlihan/Lawrence Real Estate**

January 31, 2014

Jeremy,

It's been my pleasure to work with you. The professionalism and work ethic you brought to the theatre enabled us to achieve the enormous success and acclaim of Les Miz as well as many other shows. Kudos to you!

I will miss working with you but I'll never be far away and will see you at future performances.

All my best,  
Ann

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From: Mary Botosan  
Sent: Thursday, June 09, 2011 12:24 AM  
To: Jeremy Quinn  
Cc: Erin Oestreich; Barry Keating  
Subject: Thank you.

Many, many thanks. Truly. Thank you.

By now hopefully you've had some rest, begun enjoying some of the photos online of the amazing, crazy, hopefully fun day. Simply put, it could not have come together without all of you. The reason this ceremony happens in an incredibly tight schedule, in an unfamiliar venue, with unknown crew, unknown tools, and unknown personalities.. is because of you. The pros that somehow come back and the new talent that joined us this year - make this ceremony possible. Having the pleasure of working on a bigger Broadway stage is incredible, but also upped the stakes on all of us to come up to the venue. Well, that you all did in spades.

I have been inundated with congratulations and wonder and awe at the amazing production values (thank you lighting, sound, video), the smooth un-hiccuped pace of the ceremony (thank you all of stage management) - not an entrance missed. Just unbelievable how smoothy it all comes together, eh? From chaos to art in moments, with grace and humor in tight quarters. The sole reason in my book is because each of you is darn good at what you do - so you naturally just do it. And, the big part of it is - you communicate and back each other up. That's teamwork. For a team that assembled for mere hours prior to the curtain.. that is impressive indeed. Be proud. I am. You made us all at TWA look very, very good. For that and for taking care of the new 2011 TWA winners and letting their day be so very special - I am in your debt.

All the best- Mary.

Mary Botosan  
*Producer*  
**Theatre World Awards**

Dear Jeremy,

Well, you did it again! They asked for your return, got what they asked for; then you left them with information to build their life around, information to build their life on, courage and confidence to go forth with a vengeance, and the ability to stand on what they believe themselves to be...And you did that in 20 min. with them asking afterward; "when is he coming back?" You are the best! Thank you Mr. Quinn!

Laura & Dee

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**Laura Giannone**

*Executive Director, Miss Westchester Pageants*

Official Advisor for MISS NEW YORK USA® and MISS NEW YORK TEEN USA®

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**TODD PIEPER**

*Commercial Casting Director, Godlove & Company Casting*

*Artistic Director, The Actors Alliance*

It is my distinct pleasure to recommend Jeremy Quinn. I first met Jeremy in the Fall of 1995 when he was cast as the lead in a national tour of Moliere's ***The Would-Be Gentleman*** which I was directing. We had two weeks to rehearse and get the show on the road and he not only pulled together a layered and classically accurate performance but he did it bilingually (in French) and coached his fellow actors on the language.

It is a joy to see the growth he has made artistically as he performed subsequent tours, starred in musicals, mentored young actors, honed his craft by taking challenging classes, moved into voice-overs and, most recently, produced for The Actors Alliance and made his New York City directing debut. His drive and determination, mixed with intelligence and a good sense of humor, have made him a joy to work with.

Jeremy has truly shown himself to be talented, disciplined, creative and a team player at all times. He has great theatrical instincts backed up by solid training and experience. I would hire him without reservation for any project I was working on and I highly recommend him.

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**“YOU’RE A WINNER!”**

You did such a fabulous job, Jeremy. Thank you again for your beautiful work.

- Tovah Feldshuh  
EMMY & TONY Nominated Actress



Jeremy, watching you direct was a total pleasure. Never excluding the actor from the process, you found ways to elicit what you were going after without becoming heavy handed. Thank you for welcoming us into that process. Your emotional investment in each of the stories showcased brilliance of "The Jeremy Quinn School of Empathic Direction." Bravo!

Wilderness Sarchild and Naomi Turner  
**Wrinkles The Musical, LLC**