Welcome!

We are very excited to have you join us here at Indiana University for the 2017 Midsummer Theatre Program. We have a range of events planned and the only missing ingredient is you. We are confident that we have assembled a promising group of students and we are itching to dive in – as we are certain you are. We look forward to getting to know you and your peers as we embark upon this adventure.

You can be certain that Midsummer will be an intense experience and you will find yourself immersed in many aspects of the theatre. In addition to assembling a strong group of students, we have engaged a dedicated and talented group of faculty, staff, students, graduates and affiliates of the Indiana University Department of Theatre, Drama and Contemporary Dance and the Department of Telecommunications who are eager to work, discuss, create and experiment in our theatre laboratories with you and your peers.

Enclosed in this handbook you will find your group assignments, a schedule of daily events, biographies of the Midsummer staff and other helpful information. But before we get to the nuts and bolts, there are a few things you will want to keep in mind over the next two weeks.

Following is a short list of traits that are common in most successful theatre artists.

- Comradeship
- Confidence
- Congeniality
- Cooperation
- Creativity

Comradeship

We will be companions for the next 315 hours, give or take. That’s potentially a really long time if people don’t get along, so we need to keep in mind that we are all in this together. The root of Comradeship is the French comaraderie which roughly translates into “companions sleeping in the same room.” This concept is truly apropos of Midsummer.

Not only will you be sharing a room with a new friend (perhaps for the first time!), but you will all be sharing the same meals, classes, experiences, risks and successes. We are a unit made up of many unique parts, both students and staff. Everyone is important and with any one piece missing, the collage can not be as beautiful as the sum of its parts and that truly would be a shame.
Families and groups of friends sometimes experience tension, particularly in periods of intense scrutiny and learning, but there is always a support network. Consider the Midsummer Theatre Program to be an extended family. (You’ve sure got a lot of cousins now!) We may not always get along, but we will support each other as we move toward the same goals.

Confidence

I’d like to re-iterate what a fantastic group of students is assembled for Midsummer this year. All of the students have been accepted because each and every one has something to bring to the collective experience. This is a place to learn new things and try new things and perhaps fall on our faces – exploration is the order of the day.

Don’t worry about who you might think is more or less talented than yourself. Just dive into the exercises and you will leave a more rounded theatre artist than you arrived. Be confident and if you’re going to make a mistake, make it big! We’re all here to support one another as we grow.

Congeniality

In addition to supporting each other, there is a tacit agreement in the theatre to be civil and pleasant as often as one can manage. Congeniality doesn’t mean you have to like everyone – that may not be possible. What we ask is that you treat everyone with respect, as you would like to be treated. This is critical to the success of any creative endeavor. All ideas have merit and all individuals have the right to express their ideas. Only in this way can a safe environment be available for creative work to flourish.

Cooperation

Civility isn’t enough by itself. Every student must cooperate on every level. A lot of planning has gone into making this summer institute the best it can be. We have attempted to make your time here as exciting and fulfilling as possible. As we’ve looked at every angle and tried to anticipate every minute, you can bet that we’ve missed something.

So along with cooperation, adaptation is an important skill, particularly in the theatre. As you all know, things go wrong on stage. That is why audiences love live theatre. They like to see artists in trouble. How will they solve it this time? We’re going to smooth out any bumps in the road by cooperating with a spirit of comradeship in a civil and confident manner. Your help is essential in this directive.
Creativity

By far the most important consideration is our use of creativity. Classes and events have been set up to inspire you and afford you the opportunity to flex your imagination like a muscle as you build it up. This is the spark. This is the most exciting part of these two weeks.

We will create, explore and interpret together in many different arenas and finally show some of the progress of our work during a Final Presentation that will have input from every member of the Midsummer Theatre Program.

If we keep all these things in mind, we will have a smooth, fun and very rewarding experience at Indiana University this summer. Thanks for your help in these matters!

Welcome!

Dale McFadden
Midsummer Theatre Program
Program Director
(812) 855-4080
mcfadden@indiana.edu
Dear Midsummer Theatre Program Parents and Students,

Welcome to Indiana University and the Department of Theatre, Drama and Contemporary Dance. Please take the time to look at the information below.

Room and Board: The fine folks at IU’s Residential Programs and Services have made Teter our home for the Midsummer Theatre Program. The plan includes a few important features:

- **Meal points:** One meal point equals one dollar. Because we must use all meal points up before tapping our back-up system, it is important to keep track.
  - Please report your meal points to your counselor every evening.
  - Counselors will report them to me so we make sure everyone has enough to eat.
  - If you are using yours faster than others, please team up with someone who can share their points with you.
  - Don’t worry. If everyone runs out we can add to the cards and we have a back up card to take care of immediate needs.
  - **IMPORTANT:** Don’t lose your card. Lost cards carry a $15 replacement fee that you pay at the time of replacement.

- **Take good care of your key.** The replacement fee for a lost key is $200 that you need to be pay at the time of replacement.

- **Contact information:**
  - **Parents,** please look at the last page of your student’s handbook. This page includes important information should you need to reach any of us at any time.
  - We included the RPS dietician’s number on the list should you have any questions about specific dietary needs.
  - **Don’t hesitate to call us with any questions.** We are here to help.

We hope to see you at the final presentation and for the closing ceremonies where we will celebrate your student’s success and recognize all the folks who have helped the Midsummer Theatre Program thrive. If you come a little early to the presentation, we will conduct a brief tour of our facility. If you have any questions, please don’t hesitate to call us. We are looking forward to a wonderful two weeks of great theatre.

Best wishes,

Dale McFadden
Midsummer Theatre Program
Program Director
(812) 855-4080
mcfadden@indiana.edu
Dear Midsummer Students,

Welcome to Indiana University’s Department of Theatre, Drama and Contemporary Dance. We are very pleased you are here, and we are confident that you have chosen a summer theatre program, which will broaden and strengthen your theatre interests, talents and skills. You are embarking on what will be an exciting, challenging, and collaborative adventure in making theatre. You are in the capable hands of theatre professionals, specialized graduate students, and advanced undergraduate theatre students who are dedicated to the art, craft and scholarship of theatre. All are talented and experienced and will prove to be wonderful teachers, directors and guides to you over the next two weeks. This will be a very hands-on experience for you with everyday dedicated to learning more about the theatre arts.

As important as this experience may be to your artistic and personal growth, we hope that you will realize how much more there is to learn about the theatre and how it functions in society. Those of us who teach, direct, design, perform, produce, write plays and study the history of theatre, have dedicated our professional lives to this art and discipline. Yet we continue to learn new things and make new discoveries about theatre art every day. The challenges abound, and the journey never ends.

Have fun, grow, and break a leg.

Sincerely,

Jonathan Michaelsen, Chair
Department of Theatre, Drama and Contemporary Dance
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Student List

The first thing you will find when looking through this section is a list of your peers. You can see that we are gathered from several parts of the country.

Daily Breakdown

The final item in this section is very important. You will want to get familiar with it and map out your own schedule. Groups, events and rooms can change frequently on this schedule, though it has been prepared very carefully. The Counselors are here to help you decipher the schedule and to make certain that you arrive at the right place at the right time.

You will sometimes move from place to place with another Counselor during the day. Our staff rotates frequently so that you get as much contact time as possible with our many different artists.

In the end, this should be fairly easy, as many of the things we do are on the same timeframe every day. Just take a moment to look it over and please ask questions as they arise. Anyone on the staff should be able to assist you.
MIDSUMMER THEATRE PROGRAM 2017

Students

Jessica Bittner       St. Francis Xavier Catholic High School
Alexa Coble          Park Tudor High School
Laine Kibler         Black River Public School
Ethan Kofman         Carmel Catholic High School
Emily Macks          Notre Dame Preparatory High School
Julia MacGoy         Potomac Falls High School
Lily Martin          West Geauga High School
Katie McArthur       South Lyon High School
Tricia Pabst         Niles West High School
Elyse Willins        Mayfield High School
Cameron Young        Glenbard West High School
## MIDSUMMER THEATRE PROGRAM DAILY BREAKDOWN

**AD 350**  Movement Studio  
**TH A200**  Acting Studio  
**TH A207**  Directing Studio  
**S**  Studio Theatre  
**T**  Teter Residence Center  
**W**  Wright Dining Hall  
**WM**  Wells-Metz Theatre  
**LNTDCL**  Lee Norville Theatre & Drama Center Lobby

**NOTE:** The designation ALL used below indicates classes and other work when all students are together.

<table>
<thead>
<tr>
<th>DATE/TIME</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>STAFF/GROUP</th>
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<tbody>
<tr>
<td>Sunday, 7/09</td>
<td>1 – 3</td>
<td>Student Registration/Check-in</td>
<td>T Lounge</td>
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<tr>
<td>3 – 3:30</td>
<td>Parents’ Welcome</td>
<td>T Lounge</td>
<td>McFadden</td>
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<tr>
<td>3:30 – 4:25</td>
<td>Campus Walking Tour</td>
<td>Various</td>
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<td>Facilities Tour</td>
<td>LNTDCL</td>
<td>Valentine/ALL</td>
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<td>Dinner</td>
<td>W</td>
<td>Counselors/ALL</td>
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<td>7:00</td>
<td>Break Out Sessions</td>
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<td>Teachers/Counselors/ALL</td>
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<td>9:45</td>
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<td>Counselors/ALL</td>
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<td>Counselors/ALL</td>
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<td>Monologues/Life @ IU</td>
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## Saturday, 7/15

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<td>Lunch</td>
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<td>Counselors/ALL</td>
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<td>1:30 – 4:30</td>
<td>Monologues</td>
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<td>Horwitz/ALL</td>
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## Sunday, 7/16

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<td>9:30 – 11:30</td>
<td>Laundry</td>
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<td>Counselors/All</td>
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<td>11:45</td>
<td>Crew Observation</td>
<td>WM</td>
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<td>1:00</td>
<td>Shopping @ TIS Book/Apparel</td>
<td>3rd Street</td>
<td>Counselors/All</td>
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<tr>
<td>2:00</td>
<td>Sonnets and Shakespeare</td>
<td>TH 200</td>
<td>Horwitz/All</td>
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<tr>
<td>4:30</td>
<td>Discussion with Repertory Cast</td>
<td>TH 200</td>
<td>Counselors/All</td>
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<td>5:00</td>
<td>Break/Study Time</td>
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<td>Counselors/All</td>
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<tr>
<td>6:00</td>
<td>Pizza Night/Movie Night</td>
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<td>Counselors/All</td>
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<td>Break Out Sessions</td>
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## Monday, 7/17, Tuesday, 7/18, Wednesday, 7/19

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<td>Musical Theatre</td>
<td>AD 350</td>
<td>Gennaro/All</td>
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<td>AD 350</td>
<td>Gennaro/ALL</td>
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<td>2:45 - 4:45</td>
<td>Acting</td>
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<td>Counselors/ALL</td>
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<td>Horwitz/Counselors/ALL</td>
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<td>Rehearsal As Needed</td>
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<td>Valentine/All</td>
</tr>
<tr>
<td>5:00</td>
<td>Majoring in Theatre</td>
<td>S</td>
<td>Hinton/Counselors/ALL</td>
</tr>
<tr>
<td>5:45 – 6:45</td>
<td>Dinner</td>
<td>W</td>
<td>Counselors/ALL</td>
</tr>
<tr>
<td>7:00– 9:30</td>
<td>Presentation Work/Run</td>
<td>S</td>
<td>Teachers/Counselors/ALL</td>
</tr>
<tr>
<td>9:45 – 10:15</td>
<td>Break Out Sessions</td>
<td>T</td>
<td>Counselors/ALL</td>
</tr>
<tr>
<td>11:00</td>
<td>Lights Out</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Saturday, 7/22</strong></td>
<td></td>
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<tr>
<td>9 – 9:45</td>
<td>Breakfast</td>
<td>W</td>
<td>Counselors/ALL</td>
</tr>
<tr>
<td>10 – 10:30</td>
<td>Clean–Up and Check–Out</td>
<td>T</td>
<td>Counselors/ALL</td>
</tr>
<tr>
<td>10</td>
<td>Media Set-Up</td>
<td>S</td>
<td>Tim Miller</td>
</tr>
<tr>
<td>10:45</td>
<td>Call Time</td>
<td>S</td>
<td>Counselors/ALL</td>
</tr>
<tr>
<td>11:30</td>
<td>Group Photo</td>
<td>S</td>
<td>EVERYONE</td>
</tr>
<tr>
<td>11:45</td>
<td>House Opens</td>
<td>S</td>
<td>Teachers/.Counselors/ALL</td>
</tr>
<tr>
<td>12-1</td>
<td>Final Presentation</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>1:30 – 2:30</td>
<td>Strike_WRAP-Up</td>
<td>S</td>
<td>Counselors/McFadden</td>
</tr>
</tbody>
</table>
RESPONSIBILITIES
Things always come up unexpectedly, so we would like you to know who to contact if something does. The first thing to do, of course, is to speak with your Counselor – **always talk with your Counselor first.** In the unlikely event that he or she cannot help, here are some other places your Counselor will help you seek the assistance you need.

There are also a few responsibilities that you have in order to make your stay safe and enjoyable, so please read the following section carefully.

**Midsummer Theatre Program Students**

- Have Fun
- Keep a Personal Journal
- Learn About the Theatre
- Make New Friends
- Respect One Another and our Collective Creative Work

**Midsummer Theatre Program Counselors:** *Tess Cunningham and Devin May*

**Assist in Specific Classes**

- Guide Students from Activity to Activity
- Lead Daily Group Break-Out Sessions
- Serve as first person you should contact for any reason including:
  - if you are feeling ill
  - if you and your roommate need to solve any challenge
  - if you have immediate room and board issues
  - if you need to contact home for any reason
  - if you need to have a private conversation about anything

- Supervise Meal Times and Keep Track of Meal Points
Midsummer Theatre Program Core Teachers: Ashley Dillard, Liza Gennaro, Katie Horwitz, Terry LaBolt, Ansley Valentine

1) Teach Courses
2) Create a Nurturing Environment
3) Serve as Support for the Final Presentation

Always remember that all of the staff is here for you. If you need to speak with a teacher, s/he will be open to questions and concerns. If that individual cannot assist you with your challenge, s/he will direct you to someone who can.

Midsummer Theatre Program Director: Dale McFadden

- Create the Overall Vision for the Program
- Hire Faculty, Counselors and Staff
- Maintain a Hub of Communication for the Midsummer Theatre Program
FACULTY & STAFF
Tess Cunningham (Counselor) recently completed her bachelor’s degree in Theatre and Drama from Indiana University and is currently finishing a second degree in History. She was previously a counselor for the Bloomington Playwrights Project’s summer education program and has spent four summers as a musical/visual technical instructor with the Owen Valley High School marching band. Favorite performance credits include: Dancing at Lughnasa (Chris Mundy) for IU Theatre, The Heidi Chronicles (Heidi Holland) and Slip: A Dance Collaboration (Job) for University Players, The Norwegians (Tor) as an Independent Project, and Seussical the Musical (Gertrude McFuzz) and Annie Get Your Gun (Dolly Tate) for Pavac Theatre. Technical credits include: Jesus Christ Superstar (deck electrician/followspot operator) for IU Theatre and Flower and Sword (production electrician) as an Independent Project. Tess is from Spencer, Indiana.

Ashley Dillard (Acting) holds an M.F.A. in acting from Indiana University, with a B.A. in Theatre from Indiana State University. For IU Summer Theatre: Sense and Sensibility (Marianne) and A Midsummer Night’s Dream (Hermia). For IU Theatre: The Tempest (Caliban), Dancing at Lughnasa (Kate Mundy), Antigone (Antigone), Occupants (Sienna), Good Kids (Deirdre), Pride and Prejudice (Lady Catherine de Bourgh). Other IU credits: Tape (Amy) for first year M.F.A. project. Regional: Home (Katherine), RENT (Maureen), A Wrinkle in Time (Meg), Brighton Beach Memoirs (Nora), Vanya and Sonia and Masha and Spike (Nina), Pump Boys and Dinettes (Rhetta), Godspell (Ashley), Lend Me A Tenor (Maggie), Crimes of the Heart (Chick), You’re A Good Man, Charlie Brown (Sally). NYC/Workshop: Dime Heroes, Monday Nights New Voices, You're Going to Hate This w/ Lindsey Mendez, Here Be Dragons: A Rock Musical, and The Dudleys, an Alec Baldwin Fellowship workshop. Ashley originally hails from Highland, Indiana.

Liza Gennaro (Musical Theatre) choreographed on Broadway: The Most Happy Fella, Once Upon A Mattress, Off-Broadway and Regionally: Roundabout Theatre, Carnegie Hall, Actor’s Theatre Of Louisville, The Old Globe, Hartfiord Stage, Guthrie Theater, The Goodspeed Opera House, Pioneer Theatre, Paper Mill Playhouse, Pittsburgh CLO, The St. Louis “Muny” Opera and the national tour of Annie. Liza has written for The Oxford Handbook of the American Musical and The Oxford Handbook of Dance and Theater, and is Head of Musical Theatre in the Department of Theatre, Drama and Contemporary Dance at Indiana University. She is a Tony Voter and member of the Executive Board of Stage Directors and Choreographers Society.
Katie Horwitz (Program Assistant) received her M.F.A. Directing from Indiana University in 2017. She was the recipient of the 2016 Fontaine Syer Directing Fellowship. For IU Theatre: Jean Anouilh’s Antigone, Occupants, Tape (first year M.F.A. project), and assistant directed M. Butterfly. Before IU she spent five years working in Chicago after finishing her undergraduate degree in theatre at Butler University. In Chicago she was the Casting Associate and an Artistic Associate at Stage Left Theatre where she directed The Liar Paradox and Raggedy And for their new plays summer festival, LeapFest. At SLT she assistant directed A Day in the Death of Joe Egg, Farragut North, Warped, and The Fisherman as well as Mother Bear, Warped, and Autonomy for LeapFest. Katie has directed two successful Bikini Shakespeare productions for Gorilla Tango Theatre: Much Ado About Nothing and The Tempest. Katie has directed for Jewish Theatre of Bloomington, Genesis Theatrical Productions, and in a number of 10 minute play festivals. Other companies she has assistant directed for include Hip to Hip Theatre Company, Two Pence Shakespeare, Cincinnati Shakespeare Company, Cardinal Stage Company, and Indiana Repertory Theatre. Katie has also acted with IU Summer Theatre, Babes with Blades, Lincoln Amphitheater, and Clear Stage Cincinnati.

Terry LaBolt (Musical Theatre) is a Professor of Practice in the B.F.A musical theatre program. He joined the IU faculty in 2008 after teaching for more than a decade at University of Cincinnati's College-Conservatory of Music. As music director, his Broadway and national touring credits include Sugar Babies (with Ann Miller and Mickey Rooney), Hello, Dolly! (with Carol Channing), George M. (with Joel Grey), and the original 42nd Street. As pianist, he played The Fantasticks Off-Broadway and toured with Aida, The Phantom of the Opera, and Mamma Mia! For IU Theatre he has served as musical director for The Drowsy Chaperone, Sweet Charity, Into the Woods, The Mystery of Edwin Drood, Guys and Dolls, Chicago, Sunday in the Park with George, Anything Goes, RENT, A Little Night Music, Blood Brothers, Oklahoma!, and The Wild Party. He conducted Dames at Sea, Suessical, Swing!, Damn Yankees and The Music Man for IU Summer Theatre and The 25th Annual Putnam County Spelling Bee and The All Night Strut at Brown County Playhouse. He has survived twenty-five years of living with AIDS, a liver transplant, and three Loveboat episodes.

Devin May (Counselor) is a rising senior at IU. For IU Theatre: Macbeth (Ross), The Tempest (Ferdinand). Commonwealth Shakespeare Company: Cymbeline (Cornelius), Love's Labor's Lost (understudy). Monroe Co. Civic Theatre: Midsomer Night's Dream (Puck), Hamlet (Horatio), Much Ado About Nothing (Don John), As You Like It (Orlando). Devin has directed productions of Charley's Aunt, Picasso at the Lapin Agile, and Escanaba in da Moonlight, as well as several new works for programs like University Players' Virginal Works and IU's At First Sight Undergrad Shorts. His original plays Goats for Goats and Tales from Hurricane Sandy have won workshop productions at the Bloomington Playwrights Project.
Dale McFadden (Professor and Program Director) is a full Professor and Associate Chair in the Department of Theatre, Drama, and Contemporary Dance, where he heads the M.F.A. Acting and Directing Programs. For IU Theatre he recently directed Dancing at Lughnasa, Hedda Gabler, Pride and Prejudice, Lacy and Ashley . . ., The School for Scandal, In the Next Room or the vibrator play, Marat/Sade, Dead Man Walking, and Macbeth as well as Sense and Sensibility, The Gentleman from Indiana, The Miracle Worker, The Matchmaker, You Can't Take It With You, and Ah, Wilderness! for IU Summer Theatre. He was a director at Brown County Playhouse for twenty-five seasons. At Crossroads Repertory Theatre, he directed the Midwestern premiere of Terre Haute (also presented at Indiana Repertory Theatre.) Other credits include Table 17 and Tweaked at 78th Street Theatre in New York City; a staged reading of High Holidays at Chicago's Victory Gardens Theatre, and The Open Hand, Butler, River City, Seminar, This, Mauritius, Stuff Happens, Fat Pig, and A Number at the Phoenix Theatre of Indianapolis. Dale has also worked at The Goodman Studio, Steppenwolf, The Theatre Building, The Raven Theatre, Renaissance Rep, and Chicago Dramatists, and he was also artistic director at The Body Politic Theatre in Chicago where his production of The King’s Clown won a Joseph Jefferson Award. He returned in May 2014 to the Here and Now Festival in Mannheim, Germany to direct the premiere of Coming to See Aunt Sophie, a new play based on the life of Polish Resistance Leader Jan Karski. The production also toured Poland before it returned for a United States Premiere in Indiana at Crossroads Repertory Theatre and Chopin Theatre in Chicago followed by a new production recently presented at The Jewish Theatre of Bloomington. Last summer Dale also directed Insult to the Brain for a new play project at Chicago’s Shattered Globe Theatre. Dale was one of the recipients of the 2016 Indiana University Trustees Teaching Award. Additionally in June he was a Teacher for Mini University, and his Topic was American Theatre: The State of the Art and the Art of the State.

Jonathan Michaelsen (Chairperson) is Chair of the Department of Theatre, Drama, and Contemporary Dance at Indiana University. He is also Producing Artistic Director of both the Indiana University Summer Theatre and Premiere Musicals: Developing New Works at Indiana University. Professor Michaelsen has directed and acted in numerous professional and collegiate productions, including King Lear, Macbeth, Merchant of Venice, Sweeney Todd, Angels in America and Uncle Vanya. At Indiana University, Michaelsen has directed Vanya and Sonia and Masha and Spike, Good Kids, A Clean House, The Scarlet Letter, Arcadia, A Funny Thing Happened on the Way to the Forum, and the world premiere of Reel, which was selected for regional honors by the American College Theatre Festival. He has had four productions selected for presentation at regional American College Theatre Festivals, with a world premiere production of Southern Girls receiving national honors.

For the Indiana University Summer Theatre Michaelsen has directed A Midsummer Night's Dream, Much Ado About Nothing, Comedy of Errors and Taming of the Shrew and for the Brown County Playhouse, Present Laughter, The Glass Menagerie, The Importance of Being Earnest, Arms and the Man, Same Time Next Year and The 25th Annual Putnam
County Spelling Bee. He also directed the opera L’Orfeo for the Bloomington Early Music Festival and the IU Jacobs School of Music.

Before coming to Indiana University Michaelsen was Associate Dean for Humanities and Fine Arts at the University of Alabama. He also served as head of the graduate and undergraduate acting programs in the Department of Theatre and Dance for ten years. He created a professional theatre company for the University of Alabama, SummerTide, and directed its inaugural production, *Pump Boys and Dinettes*.

Michaelsen was instrumental in re-establishing the M.F.A. program in playwriting at IU and spearheaded the creation of the Musical Theatre B.F.A. and the Costume Technology M.F.A. degrees. He also helped to create Premiere Musicals: Developing New Works of Musical Theatre at Indiana University which is now in its ninth season. Active in the Southeastern Theatre Conference since 1991, he served for a number of years on the executive committee and as president from 2003-2004. Michaelsen was awarded a teaching grant for the development of theatre curriculum for secondary school educators and received a Druid Arts Educator of the Year Award. Michaelsen also received a State of Alabama arts award for his contributions to theatre.

Professor Michaelsen currently serves on the Commission for Accreditation for the National Association of Schools of Theatre.

Ansley Valentine (Acting) is a seasoned actor, director and choreographer, past productions include Hairspray, The Colored Museum, Annie Get Your Gun, I Love You, You're Perfect, Now Change, Flyin' West, The King and I, Les Misérables, and Mrs. Warren's Profession. His resume boasts professional and academic theatres across the country (including productions with the Indianapolis, Detroit and Alabama Symphonies). He holds a master of fine arts from Indiana University and a bachelor of arts from Wabash College. He is a member of Stage Directors and Choreographers Society (SDC). He is past National Play Program Chair for the Kennedy Center American College Theatre Festival Region III, and is past Region III co-chair.
MISCELLANEOUS
PERSONAL JOURNAL

“You need to claim the events of your life to make yourself yours.”
Anne-Wilson Schaef

As stated in the orientation letter, your Journal is a very valuable tool that will help you chronicle your experiences here at Midsummer. It will be a reference you can return to after the experience has come to a close so you may remember a thought, feeling or specific exercise. Here are some pointers about how to use your Journal.

Who should I focus on in my Journal?

Your Journal is for you, so it follows that you want to record your own reactions and emotions. In addition, if you notice a break-through by a peer or a technique that strikes you as important or simply fascinating, make a note.

What do I write in my Journal?

Again, the Journal is for you. There are no right or wrong answers. Write about whatever you like, and remember to make specific observations as acting, at bottom, is about specific choices.

You can write about anything you notice in any performance from theatre, film or television. Also monitor everyday behavior and how different aspects of a place, like the lighting or the proximity of walls can affect how someone (including yourself!) reacts to the situation at hand. Also observe encounters between people and create for yourself the motivation or intention behind their words and physical actions. This ability to interpret behavior is a key part of the acting process.

Some things to which special attention might be paid include:

- Exercises/Techniques in class
- Self-Analysis/Critique after scene work
- New concepts encountered in workshops
- New material encountered (texts, music, authors, etc.)
- Quotes or memorable observations made in class, rehearsal or elsewhere
When should I write in my Journal?

The Journal is a good thing to work on during breaks or free time and especially during “Quiet/Study Time.” You will have to look at your daily schedule to find out exactly when you have free time, but remember there are short breaks between each class for quick notes and time at meals for longer periods of reflection.

Consider taking down interesting discussion points at your Break-Out sessions with your group each evening. Be wary of writing during a class or exercise to the exclusion of participating. Your Journal is a tool of reflection, not a substitution for the work at hand.

Where should I write in my Journal?

You may need to be away from other people. You may need quiet, or you may need to find a way to be outside. Of course, you’ll have to fit this in with your scheduled events and speak with your Counselor about specific personal needs and wants. Still, this is not a graded assignment. It is purely for you. Find the best way to make your Journaling time work for yourself.

Why should I write in my Journal?

You will be absorbing a lot of new information that may not really hit you until you leave the Midsummer Theatre Program. If you keep a journal, it will help you in the weeks after to remember what you were thinking about while here. And the best part is that your journal is not only a great listener, it is always available.

Remember to be completely honest with yourself. You never have to let anyone else read your journal. You can say whatever you like with no fear of repercussions for saying something “inappropriate.” In this way, you can begin to not only understand yourself, but to develop your own artistic point of view. Every creative artist is a sensitive person who interprets the world around himself or herself.

The journal is a tool you can take with you when you leave Midsummer and continue to use throughout your artistic life. It is a great gift to make to yourself and a great commitment to make to learning all you can about yourself and your relationship to the art and craft of theatre.
So now you’re thinking, “Great. I get all that, but how do I start?” In addition to the short list of “Whats” above, you can write about, following are some prompts that might get you started. You don’t have to use any of them, and you are welcome to adjust them or use them on a different day. This is just an example of how one might get the creative juices going when working on a Personal Journal here at the Midsummer Theatre Program.

Also remember to start your journal entries with a title/date, a topic sentence/prompt, details, and close with an ending. This will help you find old entries if you need to, and it will also help you to recall the situation more vividly than a Spartan passage of “Just the facts, ma’am.”

Example Journal Prompts

7/9 I am . . .

7/10 Why are you here?

7/11 What are your best qualities as a theatre artist?

7/12 What’s troubling you?

7/13 The best thing that happened today was . . .

7/14 I feel . . .

7/15 I’m frustrated by . . .

7/16 What stops you from listening?

7/17 The class/workshop I like most at Midsummer is _________, because . . .

7/18 The class/workshop I like least at Midsummer is _________, because . . .

7/19 I think . . .

7/20 Write about a person at Midsummer who you may have underestimated.

7/21 What would it be like to be famous?

7/22 How have you changed over the last two weeks?
Other Ideas:

Looking at the world around me, I see . . .

Describe some relationships that bring you joy.

What should humanity celebrate?

What place does theatre have in the future of the world? Of this country specifically?

How does theatre or a specific aspect of theatre help you succeed in your everyday life?

“The life which is not examined is not worth living.”

Plato

N.B. This point is important and bears repetition. We will ask you to share your thoughts on many subjects during the course of Midsummer, but no one may read anyone else’s journal without that person’s express permission.
KEEPING THE THEATRE CLEAN

One of the most important tasks an actor faces is working smoothly with the people around him. Each project an actor chooses to work on (and he does choose) surrounds him with new personalities, each with opinions about how a scene should work or which acting technique is superior or whether the next day will bring rain.

Though conflict is the essence of drama, it is the bane of productivity; therefore, keep the following virtues ever before you:

(1) Humility, so that when someone corrects you, you will not be offended;

(2) Generosity, so that when someone errs, you do not condemn, but forgive;

(3) Consideration, so that when someone believes something, you do not denounce his belief;

(4) Tact, so that when you believe something, you know the proper place, manner and time to present that belief.

Practice these virtues, and you will rise above petty disturbances and another’s opinion will not outrage you. Intuition will tell you know which situations to avoid. The best way to prevent conflict is to arrive prepared.

Disrespect results in chaos, and the theatre is a place for order.

From Pages 76 & 77 A Practical Handbook for the Actor by Bruder, Cohn, Olnek, Pollack, Previto and Zigler
SUGGESTED READING

After you finish the Midsummer Theatre Program, we hope that your appetite has been whetted to learn more about the craft and art of Theatre. In order to help you along, we have compiled a list of books that you should be able to locate in your local library, Amazon.com or a major book chain. If you have questions about any of these texts ask your teachers. Remember this list is nowhere near exhaustive, but a good collection nonetheless.

ACTING & DIRECTING

ACTING: Richard Boleslavski
The First Six Lessons

ACTING PROFESSIONALLY: Robert Cohen
Raw Facts About Careers in Acting

THE ACTOR SPEAKS: Janet Sonenberg
Twenty-Four Actors Talk About Process and Technique

THE ARTISTS WAY: Julia Cameron
A Spiritual Path to Higher Creativity

AUDITION: Michael Shurtleff
Everything an Actor Needs to Know to Get the Part

BACKWARDS AND FORWARDS: David Ball
A Technical Manual for Reading Plays

THE EMPTY SPACE Peter Brook

IMPROVISATION FOR THE THEATER: Viola Spolin
A Handbook of Teaching and Directing Techniques

THE MONOLOGUE WORKSHOP Jack Poggi

MY LIFE IN ART Konstantin Stanislavski
A PRACTICAL HANDBOOK FOR THE ACTOR                                Melissa Bruder, et. al.
RESPECT FOR ACTING                                                  Uta Hagen
THE SANFORD MEISNER APPROACH (Volumes 1 – 4)                       Larry Silverberg
A SENSE OF DIRECTION                                                William Ball
THE VEIN OF GOLD: A Journey to Your Creative Heart                  Julia Cameron

THE BARD

THE RIVERSIDE SHAKESPEARE                                          G. Blakemore Evans, Editor
SHAKESPEARE                                                        Stanley Wells
A LIFE IN DRAMA                                                     
WILL IN THE WORLD                                                   Stephen Greenblatt
CONTACT INFORMATION
IMPORTANT CONTACT INFORMATION

In the unlikely event that you need to contact your child during the course of the Midsummer Theatre Program, we have provided several contact numbers below. Please feel free to use any of these contacts should the need arise.

Evening Emergency Contact

- Dale McFadden, Program Director (812) 829-1047 (H)
  (812) 322-7324 (C)
- Teter Residence Center Front Desk (812) 855-4034
- Counselor Cell Phones
  - Tess Cunningham (812) 821-2124
  - Devin May (317) 645-7378

Daytime Emergency Contact

- Dale McFadden, Program Director – Office Phone (812) 855–4080
  mcfadden@indiana.edu
- Department of Theatre and Drama (812) 855–5382

Other Important Contact Information

- Rachel F. Noirot, RPS Dietician – Office Phone (812) 856–5851
  rnoirot@indiana.edu
- Indiana University Health Center (812) 855–4011

Mailing Information

If sending mail or packages please send to:

- Teter Residence Center
  501 North Sunrise Drive
  Bloomington, IN 47406-7506
  Attention: Midsummer Theatre Program and your student’s name
Midsummer Theatre Program 2017
Faculty and Staff

Faculty and Staff can be reached at: Indiana University
Department of Theatre and Drama
275 N. Jordan
Room A 300U
Bloomington, IN 47405 – 1101

Tess Cunningham  tesscunn@indiana.edu  Counselor
Ashley Dillard  amdillar@indiana.edu  Acting
Liza Gennaro  lgen@indiana.edu  Musical Theatre
Katie Horwitz  khorwitz@indiana.edu  Program Assistant
Terry LaBolt  tlabolt@indiana.edu  Musical Theatre
Devin May  ddmay@indiana.edu  Counselor
Dale McFadden  mcfadden@indiana.edu  Program Director
Jonathan Michaelsen  jrmiche@indiana.edu  Department Chairperson
Ansley Valentine  arvalent@indiana.edu  Acting