



Indiana University's

Midsummer
Theatre Program
Summer 2012

STUDENT HANDBOOK

June 17, 2012



Welcome!

We are very excited to have you join us here at Indiana University for the 2012 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 and Drama 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 is an impossibility. 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!



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Midsummer Theatre Program
Professor of Acting
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June 17, 2012

Dear Midsummer Theatre Program Parents and Students,

Welcome to Indiana University and the Department of Theatre and Drama. 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 \$10 replacement fee that you pay at the time of replacement.

- ✓ **Take good care of your key.** The replacement fee for a lost key is \$50 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

June 17, 2012

Dear Midsummer Students,

Welcome to Indiana University's Department of Theatre and Drama. 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,

A handwritten signature in black ink, reading "Jonathan Michaelson". The signature is written in a cursive style with a large, looping initial "J".

Jonathan Michaelson, Chair
Department of Theatre and Drama



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PROGRAM GUIDE



Student List

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

Student Groups

You will be organized into three break-out groups which will be led by one of the Counselors we have assisting you this summer. There are three groups: X, Y, and Z. Keep the letter of your group in mind. You will be doing many activities with this group under the guidance of your Counselor.

The Counselor in charge of your break-out group should be your first point of contact for any questions or concerns. At the moment, this all may sound very confusing, but it will make sense after you peruse the rest of the handbook. And if it doesn't – ask your Counselor!

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.





<u>NAME</u>	<u>HOMETOWN</u>	<u>SCHOOL</u>
Elizabeth "Bethie" Bailey	Atlanta, Indiana	Herron High School
Sarah Bruce	Remington, Indiana	Tri-County Middle Senior High School
Anne Caleca	Fishers, Indiana	Fishers High School
Jordan Gravely	Protage, Michigan	Hackett Catholic Central
Matt Harvey	Cary, North Carolina	Cardinal Gibbons High School
Anissa Hernandez	Orlando, Florida	Winter Park High School
Elijah Leighty	Odon, Indiana	North Daviess Jr/Sr High School
Kirsten Lindor	Muncie, Indiana	Yorktown High School
Catherine "Cathy" Oliszewicz	Orland Park, Illinois	Carl Sandburg High School
Sattin Schreiner	Greenwood, Indiana	Whiteland Community High School
Mia Siffin	Bloomington, Indiana	Bloomington High School North
Taran Snodgress	Nashville, Indiana	Brown County High School
Zoe Turner	Fishers, Indiana	Hamilton Southeastern High School



BREAK-OUT GROUPS

GROUP X – *Chika Ike*

Taran Snodgress

Anissa Hernandez

Sara Bruce

Anne Caleca

GROUP Y – *Jackie Emord-Netzley*

Elijah Leighty

Zoe Turner

Catherine “Cathy” Oliszewicz

Mia Siffin

Kirsten Lindor

GROUP Z – *Elijah Willis*

Matt Harvey

Elizabeth “Bethie” Bailey

Sattin Schreiner

Jordan Gravely



MIDSUMMER THEATRE PROGRAM DAILY BREAKDOWN

AD 052	Teaching Studio
AD 350	Movement Studio
TH A200	Acting Studio
TH A207	Directing Studio
S	Studio Theatre
T	Teter Residence Center
LNTDCL	Lee Norvelle Theatre & Drama Center Lobby
TV	Telecom – Studio 5
RNH	Ruth N. Halls Theatre
WQFC	Wright Quad Food Court

SYMBOL KEY and LOCATION

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

<u>DATE/TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>STAFF/GROUP</u>
<u>Sunday, 6/17</u>			
1 – 3	Student Registration/Check-in	T Lounge	T Staff, Counselors
3 – 3:30	Parents' Welcome	T Lounge #258	Michaelsen, McFadden,
3:30 – 4	Campus Walking Tour	Various	Counselors/ALL
4 – 4:45	Facilities Tour	LNTDCL	Counselors/ALL
5 – 6:45	Dinner	WQFC	Counselors/ALL/
7- 10	Sharing Work/Life in Theatre	S	Counselors/ALL/ / Teachers
10:30 - 11	Break Out Sessions	T	Counselors/ALL
11:15	Lights Out		





<u>DATE/TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>STAFF/GROUP</u>
<u>Monday, 6/18</u>			
8 – 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor Meeting		Counselors/ McFadden
10 - 10:55	Voice	AD 052	Densley/ALL
11 – 12	Acting	AD 052	Lipschultz/Counselors/ALL
12:15 – 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	Acting Work	AD 052	Counselors/ALL
4:45 - 5:30	Quiet/Study Time	T	Counselors/ALL
5:45 – 6:45	Dinner	WQFC	Counselors/ALL
7 – 9:30	Monologue Work	AD 052	Densley/Counselors/ALL
9:45 – 10:15	Break Out Sessions	T	Counselors
11	Lights Out		
<u>Tuesday, 6/19</u>			
8 – 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor Meeting		Counselors/McFadden
10 – 10:55	Voice	AD 052	Densley/ALL
11 – 12	Acting	AD 052	Lipschultz/Counselors./ALL
12:15 – 1:15	Lunch	WQFC	Counselors/ALL
1:30– 4:30	Monologue Work	AD 052	Densley/Counselors/ALL
4:45 – 5:15	Quiet/Study Time	T	Counselors/ALL
5:30 – 6:15	Dinner	WQFC	Counselors/ALL
6:30 – 9:30	Musical Theatre	S	Buzzell/Ivey/Counselors/ALL
9:45 - 10:15	Break Sessions	T	Counselors
11	Lights Out		
<u>Wednesday, 6/20</u>			
8 – 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor Meeting		Counselors/McFadden
10 – 10:55	Voice	AD 052	Densley/ALL
11 – 12	Acting	AD 052	Lipschultz/Counselors/ALL
12: 15 - 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	Acting Work	AD 052	Counselors/ALL
4:45 - 5:30	Quiet/Study Time	T	Counselors
5:45 – 6:45	Dinner	WQFC	Counselors
7:15 – 9:45	Monologue Work	S	Densley/Lipschultz/ McFadden/Counselors/ALL
9:45 – 10:15	Break Out Sessions	T	Counselors/ALL
11	Lights Out		





<u>DATE/TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>STAFF/GROUP</u>
<u>Thursday, 6/21</u>			
8 – 8:45a	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor Meeting		Counselors/McFadden
10 - 10:55	Voice	AD 052	Densley/ALL
11 – 12	Acting	AD 052	Lipschultz/Counselors/ALL
12:15 – 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	TV Improv	AD 052	Counselors/ALL
4:45 - 5:00	Quiet/Study Time	T	Counselors/ALL
5:15 – 6:15	Dinner	WQFC	Counselors/ALL
6:30– 9:30	Musical Theatre	S	Buzzell/Ivey/Counselors/ ALL
9:45 – 10:15	Break Out Sessions	T	Counselors/ALL
11	Lights Out		
<u>Friday, 6/22</u>			
8 – 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor meeting		Counselors/McFadden
10 – 10:55	Voice	AD 052	Densley/ALL
11– 12	TV Work	AD 052	Winninger/Counselors/ALL
12: 15 - 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	TV Improv	AD 052	Counselors/ALL
4:45- 5:15	Quiet/Study Time	T	Counselors/ALL
5:30 – 6:45	Dinner	WQFC	Counselors/ALL
7:30	YCTIWY	TH A200	Counselors/ALL
9:30 – 10:15	Break-Out Sessions	T	Counselors/ALL
11	Lights Out		
<u>Saturday, 6/23</u>			
8 - 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
10 - 10:55	Voice	AD 052	Densley/ALL
10 -12	Acting	AD 052	Lipschultz/Counselors/ALL
12:15 – 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30:	Musical Theatre	S/	Buzzell/Ivey/Counselors/ALL
4:45– 5:00	Quiet/Study Time	T	Counselors/ALL
5:30 – 6:45	Dinner	WQFC	Counselors
7 – 10	DAMN YANKEES	RNH	Counselors/ALL
10:15 – 10:45	Break Out Sessions	T	Counselors/ALL
11	Lights Out		





<u>DATE/TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>STAFF/GROUP</u>
<u>Wednesday, 6/27</u>			
8 – 8:45a	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
	Counselor meeting		Counselors//McFadden
10 – 10:55	Voice	AD 052	Densley/ALL
11 - 12	Acting	AD 052	Lipschultz/Counselors/ALL
12:15 - 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	TV Improv	AD 052	Counselors/ALL
4:45 – 5:00	Quiet/Study Time	T	Counselors/ALL
5:15– 6:00	Dinner	WQFC	Counselors/ALL
6:15 – 9:30	Television Workshop II	TV	Winner/Staff/Performance Teachers/Counselors/ALL
9:45 – 10:30	Break Out Sessions	T	Counselors/ALL
11:00	Lights Out		

Thursday, 6/28

8 – 8:45	Breakfast	WQFC	Counselors/ALL
9 – 9:55	Movement	AD 350	Noble/ALL
10 – 10:55	Voice	AD 052	Densley/ALL
11 – 12	Acting/Final Presentation Work	AD 052	Lipschultz/Counselors/ALL
12: 15 - 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 4:30	Final Presentation Work	S	Teachers As Needed/ Counselors/ALL
4:45 – 5:30	Quiet/Study Time	T	Counselors
5:45 – 7:00	Dinner	WQFC	Counselors/ALL
7:15 - 10:30	Rehearsal	S	Teachers As Needed/ Counselors/ALL
10:45 - 11	Break Out Sessions	T	Counselors/ALL
11:10	Lights Out		

Friday, 6/29

8:30 – 9:30	Breakfast	WQFC	Counselors/ALL
9:45 – 12	Rehearsal As Needed	AD 052	Teachers As Needed/ Counselors/ALL
12:15 – 1:15	Lunch	WQFC	Counselors/ALL
1:30 – 2:15	Meeting with Advisor Kim Hinton	AD 052	Counselors/ALL
2:30 – 6	Rehearsal As Needed	S	Performance Teachers/ Wright/McFadden
6:15 – 7:15	Dinner	WQFC	Counselors/ALL
7:30 – 10:00	Presentation Work and Run	S	Available Teachers/ Counselors/ALL
10:15 – 10:45	Break Out Sessions	T	Counselors/ALL
11:10	Lights Out		





<u>DATE/TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>STAFF/GROUP</u>
<u>Saturday, 6/30</u>			
9 – 10	Breakfast	WQFC	Counselors/ALL
10:15 - 11:30	Clean-Up and Check-Out	T	Counselors/ALL
11:30	Lunch with Family or Counselor		
12:45	MEDIA PRO SET-UP	S	McFadden
2	Performance Prep/Etc.	S	EVERYONE
	TOURS	S	Counselors
2:45	House Opens	S	ALL
3 – 4	Final Presentation	S	ALL
4 – 4:30	Closing Ceremony	S	ALL
4:30 - 5	Strike/Wrap Up	S	Counselors/Wright/ McFadden



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: *Chika Ike, Jacque Emord-Netzley, Elijah Willis*

- 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: *Nancy Lipschultz, Diane Buzzell, Adam Noble, Jay Ivey, Kristl Densley*

- 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 Workshop Instructors: *John Winninger and student assistants*

Though you will see these people less frequently and for varying amounts of time, the goals of the Workshop Instructors are similar to that of the Core Teachers. They will use their expertise to enhance your work as a theatre artist.

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



MIDSUMMER THEATRE PROGRAM 2012

Faculty and Staff

Diane Buzzell (Choreographer) began studying dance at the age of three and has been an educator, professional dancer, choreographer and artistic director. She received her BFA in ballet performance from the University of Oklahoma and her MA in dance from Butler University. Diane has performed with Indiana Dance Theatre, Indianapolis Dance Company, Butler Ballet, Oklahoma Festival Ballet, Repertory Dance Theatre, Center Dance Company, DC City Ballet and Fairfax Ballet Company. She held the position of adjunct faculty at IU Contemporary Dance Program, IU Ballet Department, and Butler University Department of Dance. She was the founder and artistic director for Indiana Dance Theater for seven years. Throughout her career, Diane has choreographed more than 40 ballets and musicals. She has worked with Cardinal Stage Company, North Theatre, Stages Bloomington and Sounds of South, Theater South, Indiana University Theatre and Drama, and Jacob School of Music. Her most recent choreographic credits include *Annie* and *Big River* with Cardinal Stage Company, *Grease* with Theater South, *The Fantasticks* and *Cabaret* with North Theatre and *West Side Story* with Sounds of South. Along with her artistic endeavors, Diane is the Development Director for Cardinal Stage Company.

Kristl Densley (Voice/Acting) is a recent M.F.A. Acting graduate from IU. She has taught voice & speech as well as acting as an associate instructor at while attending IU. She earned a B.A. in theatre from Central Washington University. She has appeared in IU Theatre's *A Midsummer Night's Dream* (Quince), *Lysistrata* (Lysistrata), *A Winter's Tale* (Hermione), *Hay Fever* (Clara), *Major Barbara* (Mrs. Baines) and *As You Like It* (Rosalind). Previous appearances include *Much Ado About Nothing* (Beatrice), *The Importance of Being Earnest*, and *MUD* for Central Theatre Ensemble; *Coriolanus* and *The Merry Wives of Windsor* for Shakespeare Santa Cruz. Kristl is from Ellensburg, Washington.

Jennifer Eisner (TV Workshop Production Assistant) Jennifer Eisner graduated from the IU Telecommunications Department in May of 2009. While attending IU, she began working for WTIU the Indiana University PBS affiliate station, WTIU in studio and field shoots. She learned how to operate cameras, run the teleprompter and create television production graphics using the Chyron, which is a computerized font generation television tool. With this basic knowledge she was able to apply these skills to other jobs. She started freelancing as a production assistant, utility for Winter Guard International and finally moved up to assistant director and even some directing as well for both Winter Guard and Bands of America at the Grand Nationals. Jennifer currently lives in Bloomington and continues her work at WTIU as the Production Coordinator for WTIU studio and field productions.





Jacque Emord-Netzley (Program Counselor) hails from Owensboro, Kentucky and will be starting off her senior year in London, England through the Institute for the International Education of Students London Theatre Studies Program. She is a Theatre and Drama major with a minor in English and has been actively pursuing a career in acting. She has appeared on the IU mainstage as Mrs. Sabrina Daldry in Sarah Ruhl's *In The Next Room or the vibrator play* and has taken on roles in other independent projects including Carly in Neil Labute's *Reasons to be Pretty* and Young Woman in David Harrower's *Knives in Hens*. This July she will be playing Ash in a short film called *It's Okay to be Happy* shot in Bloomington. She is thrilled to get the chance to work as a counselor for this summer's Midsummer Theatre Program because she would have given anything for such an opportunity when she was in high school. She is very excited to work with the students and learn from their experiences and is very happy to have an excuse to experience a Bloomington summer as she has been told they are wonderful.

Chika Ike (Program Counselor) is going into her senior year this fall, pursuing a double major in Theatre and Drama and History, with a minor in Political Science. She is excited to serve as counselor for this summer's Midsummer Theatre Program. For IU Theatre, she has served as assistant stage manager for *Les Liaisons Dangereuses* and assistant wardrobe supervisor for *Cabaret*. She has also served as stage manager for the Union Board's production of *The Wiz* and the sound designer for University Players' production of *Speech and Debate*. Most recently she has directed *Venus in Fur* as well as various small projects for University Players, as well as serving on the board as Education Development. A Kinzer Memorial Scholarship Award winner, Chika is from South Bend, Indiana.

Jay Ivey (Musical Theatre) is Adjunct instructor of musical theatre at Indiana University. He is an active music director in the area, recently with Eastern Illinois University where he was Director of Music Theatre and Opera. This season he was the musical director for the mainstage productions of *Hair* and *Cabaret*. He also recently music directed the Cardinal Stage Company's production of *Annie*. His previous work with the IU theatre department includes *Nine*, *A Funny Thing Happened on the Way to the Forum*, *Oklahoma (Pianist)*, *Solana (Pianist)* and *Day Boy Night Girl*. Other professional credits include *My Fair Lady*, *The Sound of Music*, *Little Shop of Horrors*, *Fiddler on the Roof*, *Thoroughly Modern Millie*, and *Feathers in the Wind*. On the other side of the stage he has been seen in such operatic roles as *Rigoletto*, *Lescaut (Manon)*, the title roles of *Don Giovanni* and *Gianni Schicchi*, *Morales (Carmen)*, and Maximillian in *Candide* with Jerry Hadley. Most recently he performed the role of British Ambassador in the world premiere of the new performing edition of *The Ghosts of Versailles* by John Corigliano with the Opera Theatre of St. Louis. Other roles performed with Opera Theatre of St. Louis include *Spalanzani (Tales of Hoffmann)*, *The Imperial Commissioner (Madama Butterfly)*, and *Priest (Troilus and Cressida)*. In December 2008 he was named Artist in Residence at the Opera Theatre of St. Louis, and was featured on the cover of *Opera America* magazine. He has also performed a number of oratorio and chamber works including the Brahms *Requiem*, *Händel's Messiah*,





Walton's *Belshazzar's Feast*, and Stravinsky's *Pulcinella*. He has been a district winner for the Metropolitan National Council auditions, a NATS winner at the state and regional levels, and a finalist in the Mobile Opera competition. James is a recipient of the Nancy Wustman Memorial accompanying award and the Joseph Schlanger memorial opera award from the University of Illinois. He recently performed Barber's *Dover Beach* with the St. Louis Symphony string quartet at the Sheldon Arts Center commemorating Samuel Barber's Centennial.

Brianna Klatt (TV Workshop Production Assistant) Brianna graduated in May 2012. While at Indiana University, she took T283 - Intro to Production Techniques & Practice, T284 – Introduction to Interactive Media Design, T330 - Production Management, T354 - Program Graphics & Animation, T356 - TV Studio Production, T435 - Documentary Production, and T452 - Media Outputs. She interned with IU Radio TV Services and WTIU as a Junior and has continued to work for them both in the studio productions and field and remote productions. In the future, Brianna hopes to work for a small production company or a marketing agency as a video editor/motion graphics artist.

Nancy Lipschultz (Acting) is an Associate Professor of Voice and Speech in the Department of Theatre and Drama, and she has worked as an actress in New York, California, regionally in Michigan, Texas and in her hometown of Chicago. She has also worked overseas in London and is a veteran of six Fringe festivals in Edinburgh, Scotland. In addition to appearing on stage she has worked on several feature films, in numerous industrial films, many commercials, as well as on network television. She is a member of Screen Actors Guild, Actors' Equity Association and VASTA. Nancy holds an M.F.A. in Theatre from Wayne State University and has been a professor of Acting, Voice and Directing at Cornell University in Ithaca, NY, Michigan State University, Ohio Wesleyan University and was most recently Head of Graduate and Undergraduate Voice for the Actor at Wayne State. Directing credits include: *Les Liaisons Dangereuses*, *Evita*, *Much Ado About Nothing*, *Twilight Los Angeles*, *Fires in the Mirror* and *Jackie and the Beanstalk*. She has been the vocal coach for many professional and university productions and recently coached the New York City Opera production of *Dead Man Walking* directed by Tony award winner Leonard Foglia.

Dale McFadden (Professor and Program Director) has been a faculty member at Indiana University since 1985. He is Associate Chair and Head of the Acting/Directing Program. He received his B.A. from Temple University and his M.F.A. in Directing from the Goodman School of Drama. He supplemented his training with attendance at University of London and Trinity College in Dublin, and the majority of his professional work has been done in Chicago where he served as artistic director for several theatres, including the Body Politic Theatre. His directing work includes classical works, modern drama and new plays, and he has worked at many Chicago theatres including the Goodman Studio, The Theatre Building, Steppenwolf Theatre Company, Chicago Dramatists Workshop, The Raven Theatre and





Victory Gardens. Dale has taught all levels of acting and directing in the Department. Dale's recent directing credits in the Lee Norvelle Theatre and Drama Center include *Dracula*, *Last Days of the High Flier*, *Macbeth*, *The Birthday Party* and *Dead Man Walking*. At the Indiana Festival Theatre, he will be directing this season's *You Can't Take It With You*. Recent New York credits are *Table 17* and *Tweaked* at The 78th Street Playhouse. At the Phoenix Theatre in Indianapolis recent productions are *Fat Pig*, *Stuff Happens*, *Mauritius*, and *This*. Also at The Crossroads Repertory Company, he has directed *The Safety Net*, *Terre Haute* (also presented at Indiana Repertory Theatre), and *Bad Dates*.

Jonathan R. Michaelsen (Professor and Chair, Department of Theatre and Drama) is Chair and Producer of The Department of Theatre and Drama and Indiana Festival Theatre. 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 *The Scarlet Letter*, *Arcadia*, *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. For Indiana Festival Theatre, Michaelsen directed *The Glass Menagerie*, *The Importance of Being Earnest*, *Same Time Next Year*, and *Arms and the Man*. He has directed the opera *L'Orfeo* for the Bloomington Early Music Festival and the Jacob School of Music. He also traveled to South Africa to serve as vocal coach for a production of the *Tempest* featuring a South African and American cast. 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. Michaelsen spearheaded the creation of the new musical theatre BFA degree program at IU and produced *Premiere Musicals: Developing New Works of Musical Theatre* at Indiana University which is now in its sixth season.

Adam Noble (Movement Advisor) is assistant professor of movement & combat for the Department of Theatre and Drama. He is a member of Actors' Equity Association, the Treasurer of the Association of Theatre Movement Educators, and a Regional Representative and Certified Teacher for the Society of American Fight Directors. Adam has choreographed violence for nearly 100 productions, and has served as a movement coach and instructor both nationally and internationally, most recently for the Ilkhom Theatre School of Mark Weil in Tashkent, Uzbekistan. Some of his previous acting credits include *Shakespeare in the Park* (NYSF), *Lincoln Center Director's Lab*, *Julliard*, *Pennsylvania Shakespeare Festival*, and *Seattle Repertory Theatre*.

Stephen R. Parker (Television Engineer) has been working at Radio/TV services for 27 years and with the students of Studio Five for 25 of those years. Stephen began his Indiana University career with the Telecommunications Department before computers and digital formatting was introduced. The first studio cameras he worked with were large analog color cameras (non-digital). The recording media was 3/4 inch tapes. Steve has been an





enthusiastic member of the production team throughout the redesign of Studio Five. Most recently he has participated in bringing Studio Five into the High Definition Digital era. Steve enjoys working with professors and instructors to bring students and graduate students to an understanding of studio based productions. Steve is a respected member of the student's learning process to develop each one into a productive member of the telecommunications industry.

Aut Phanthavong (TV Workshop Production Assistant) Aut Phanthavong studied Telecommunications at Indiana University. He is currently a production associate for IU's WTIU and Radio/TV Services. There he can be found playing the role of field videographer, gaffer, or floor manager. The clients for RTVS include local PBS original productions, IU Athletics, and IU Health Hospitals. Aut has done freelance work including running camera for Big Ten Network and DCI World Championships. He has been a production assistant for Celebrity Beach Bowl on DirectTV, Intervention, and Homeward Bound: John Mellencamp on the A&E cable channel. He is also a fan of DSLR cinematography and guerrilla style journalism like the Vice Guide To series. In the future Aut hopes to work on a production crew on documentaries for PBS, BBC, and National Geographic channels.

Elijah Willis (Program Counselor) has just finished his fifth year as a theatre student at Indiana University. He is very excited to be returning as a counselor for the Midsummer Theatre program, and looks forward to pursuing a career in theatre after he graduates. He recently wrote and directed *Kaleidoscope*, which performed in the Studio Theatre this past Spring. Elijah has also written, produced, and performed in a feature length play with music called *Familiar* in 2011. He has also worked as a counselor and assistant for the Mini-Plays camp for the Bloomington Playwright's project and assistant directed a piece in the Indianapolis Fringe Fest.

John Winninger (Television Workshop Instructor) John is the Senior Producer/Director with Indiana University Educational Services at WTIU and has been there since 1968. He has thousands of hours of experience in a wide range of studio-based productions. Many have been distributed nationally and include videos in corporate training, classroom instruction, dramatic, and musical productions for national distribution. He has also produced and directed multi-camera full-scale remote truck productions as well as thousands of hours of single camera field productions. As an adjunct professor from 1990 through 2007, John taught two of the advanced production courses for the Department of Telecommunication. These were T436 -Advanced Studio Production, which utilized several Theatre Students that were talent and this course, was modeled after NBC's Saturday Night Live. Additionally John has taught a Telecom and Journalism production class called T437 - News Forum. This was news format course taught in conjunction with the School of Journalism, and he has also taught several seminars in documentary style production. These production classes were among the favorites in the Telecom students as part of the production curriculum. Students reported that his classes offered a "real world, hands-on





production experience” for his students. John is also an accomplished cellist, has soloed with the Bloomington Pops and Bloomington Symphony Orchestras, likes golf and loves to sail whenever time allows. This is the eleventh year that John and his staff have worked with the Department of Theatre and Drama’s Midsummer Theatre Program. He would like to challenge the Mid-Summer Theatre Workshop students to: "Be ready to learn a lot in a short time – and have fun doing it!" John is currently retired from full time at IU but continues to provide his editing and production skills to WTIU.



MISCELLANEA



PERSONAL JOURNAL

“You need to claim the events of your life to make yourself yours.”

Anne-Wilson Schaefer

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

6/17 I am . . .

6/18 Why are you here?

6/19 What are your best qualities as a theatre artist?

6/20 What's troubling you?

6/21 The best thing that happened today was . . .

6/22 I feel . . .

6/23 I'm frustrated by . . .

6/24 What stops you from listening?

6/25 The class/workshop I like most at Midsummer is _____, because . . .

6/26 The class/workshop I like least at Midsummer is _____, because . . .

6/27 I think . . .

6/28 Write about a person at Midsummer who you may have underestimated.

6/29 What would it be like to be famous?

6/30 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:

The First Six Lessons

Richard Boleslavski

ACTING PROFESSIONALLY:

Raw Facts About Careers in Acting

Robert Cohen

THE ACTOR SPEAKS:

Twenty-Four Actors Talk About Process and Technique

Janet Sonenberg

THE ARTISTS WAY:

A Spiritual Path to Higher Creativity

Julia Cameron

AUDITION:

Everything an Actor Needs to Know to Get the Part

Michael Shurtleff

BACKWARDS AND FORWARDS:

A Technical Manual for Reading Plays

David Ball

THE EMPTY SPACE

Peter Brook

IMPROVISATION FOR THE THEATER:

A Handbook of Teaching and Directing Techniques

Viola Spolin

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: <i>A Journey to Your Creative Heart</i>	Julia Cameron

THE BARD

THE RIVERSIDE SHAKESPEARE	J.J.M. Tobion, et. al., Editor
SHAKESPEARE A LIFE IN DRAMA	Stanley Wells
WILL IN THE WORLD	Stephen Greenblatt



CONTACT INFORMATION



MIDSUMMER THEATRE PROGRAM '12

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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 Residential Center Front Desk (812) 855-4034
- Counselor Cell Phones
 - Chika Ike (574) 339-2817
 - Jacque Emord-Netzley (270) 302-4722
 - Elijah Willis (812) 272-1066

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
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- Indiana University Health Center (812) 855 – 4011
- Midsummer Theatre Program (812) 855-5382
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- Teter Residence Center (812) 855-4034
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MIDSUMMER THEATRE PROGRAM 2012

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