

MICHIGAN Shakespeare FESTIVAL

The Official Shakespeare Festival of the State of Michigan
215 West Michigan Avenue
Jackson, MI 49201

September 15, 2012

To Whom It May Concern:

Artistic Director
Janice L Blixt

It has been my honor and pleasure to work with Janet Haley for the past two seasons of the Michigan Shakespeare Festival and I am hoping more than I can possibly express that she will continue to act for the Festival for many years to come.

Managing Director
Bart Williams

I am the Artistic Director of the MSF, I have an MFA in classical acting and I have worked professionally as an actor and director in Chicago for 10 years. I have worked in the large houses (Chicago Shakespeare Theatre, the Court, Writers, The Goodman) and I have worked with small professional "mission driven" theatres (Lifeline, Timeline, City Lit, The Griffin, Remy Bumppo). I can honestly say Janet stands up easily with the best actors I have ever worked with.

Development Director
Janet Meyer

I had heard about Janet Haley and how respected she was as an actor long before I met her. Janet worked for many seasons at the MSF in a myriad of roles, her reputation was for doing yeoman work and always making the production better by her being in it. In 2011, Janet auditioned for Robert Kauzlaric (the director of that season's *Tartuffe* and an actor/director/adaptor for Lifeline as well as their casting director) and myself. We had already seen over 350 actors by the time Janet came in. We were both enthralled. We immediately cast her in that season (for which she ended up being nominated for two-best actress Wilde Awards for *Tartuffe* and *The Winter's Tale*), cast her again for the 2012 Season, and plan on featuring her work again in the 2013 season.

Board President
Gerry Blanchard

Janet is the complete package: an actor who understands all of the aspects of the craft. She understands the power and poetry of movement: conveying strength, despair, joy, passion, and serious goofballery in clear physicality. She understands the instrument of the human voice: conveying emotional intensity while still allowing clarity of language. She understands the foundational needs of text analysis coming into rehearsals prepared with both answers and questions to explore. She understands the actual role of an actor: she exists onstage to tell the story of the play not for self-aggrandizement. She has intensity and intense commitment to character while also being open to possibilities. And she's just a pure professional in the rehearsal hall, in the technical process, and onstage in the run of the show.

Vice President
Paul Heilborn

Secretary
John Isles

Treasurer
John Cross

Board
Nona Bennett
Jill Blixt
David Craft

One of the goals I've had in my position of AD at MSF is to grow the Festival into a regional destination theatre: to build the production reputation into a top classical theatre. With that in mind, I approached Janet in 2011 and asked her to become an Artistic Associate of the Festival. The Associate Artists are actors and designers and directors whose talent and professionalism is such that I would like their names connected to the MSF. They are both the apex to which all MSF artists should aspire and the foundation upon which expectations are established. And Janet Haley is, quite simply, the epitome of what I want the MSF to be.

2013 Season
July 18–August 18

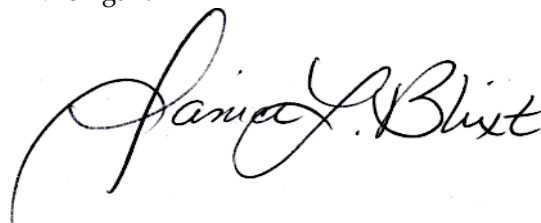
Twelfth Night

KING JOHN

I know that Janet has a passion for her students, for inspiring them and for passing on her craft. I appreciate that she has dedicated herself to teaching. I also appreciate highly that her proximity allows the Festival to benefit from her presence. I am grateful to UofM-Flint for keeping Janet Haley in Michigan.

Oliver Goldsmith's

**She Stoops
to Conquer**



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