



David Turrentine & Associates, Inc.

To Whom It May Concern:

It is my great pleasure to write this peer review letter in support of Janet Haley as you consider her tenure at the University of Michigan-Flint.

I had the opportunity of working with Janet Haley in the summer of 2012. We shared the stage at the Michigan Shakespeare Festival in three productions.

What a treat. The first thing that impressed me was Janet's strong commitment to the work. She is a problem solver, always making sure to understand her character's emotional and physical life in every moment every show. She made sure she understood her character's overall objectives and specific actions in each beat. Janet came to the first day of rehearsal in Jackson with a great deal of homework already done. Each day she arrived energized, focused, vulnerable, and full of love and respect for work. Her very presence made us all better actors.

Janet's acting was truly inspiring. Each moment of rehearsal was infused with an energy that was infectious throughout the ensemble. Her text work was clear and specific. Her creative imagination helped tell the story in each play. Her physical choices were rich and spontaneous. She is such a vulnerable actor, continually open and available to the realities presented to her by her fellow actors.

Janet was always willing and eager to take chances in rehearsal. Our rehearsal time was limited, thus making it critical to use our time effectively. She was not afraid to take risks, never being satisfied with safe, uninteresting choices.

Janet and I worked together most closely in *Richard III*. The Elizabeth/Richard scene is a brilliant scene that is sometimes cut from productions of the play. Her energy in the scene was so dynamic that the two of us could feel the weight of the reality hit the audience as the scene progressed. Audible gasps of disbelief could be heard as the audience rallied to her emotional aid. She always made sure that she was giving me what I needed in the scene, asking me directly if this was so throughout not only the rehearsal process but also during the run of the production. She always gave me what I needed and more. I couldn't have asked for a more present and responsive scene partner. I would be groveling as Richard, looking upstage at the woman I had to convince to give up her child. She was a formidable obstacle indeed. It was perfect.

In *Love's Labour's Lost*, I played Boyet to her Princess. She always gave 100%. To share the stage with someone with such confidence and trust and compassion is truly a gift.

In *Pygmalion*, Janet transformed completely. Her dialect work was spot on. We always knew who Mrs. Pierce was and what she wanted. Janet's work was specific, inspired, and hilarious. In this role I was especially impressed with her physical life. As we ran the show, her character became richer with each performance. My Colonel Pickering was always made to feel at home in the world Mrs. Pierce tended to.

Janet's commitment to the work did not end when the rehearsal and/or performance day was done. She would spend many evenings discussing interpretation possibilities with other actors in our housing, and she always offered to make herself available to me in between performances to work lines for *Richard III*. Her love for the work and the possibilities of live performance has inspired me to continue to explore different ways that live theatre can benefit my community and my soul.

Throughout the summer students of Janet came to see the productions at the Michigan Shakespeare Festival. One could easily tell how proud she was of them, and how important it was to her that they had made the trip to experience the festival.

During my 25 years in Chicago, I have worked closely with many of Chicago's finest actors, performing in dozens of productions at Chicago Shakespeare Theater and Writers' Theatre. Janet's talent and level of commitment is as impressive as any of the actors I have worked with during my time in Chicago.

I earned my Bachelors Degree from the University of Michigan-Flint in 1983. The program is superb, and my experience there inspired me to continue on to graduate work and a successful career as an Equity actor. How fortunate for the theatre students at the U of M-Flint to be led by such an artist as Janet Haley. She is certainly the kind of professor I would have wanted to study with.

Sincerely,



David Turrentine, MFA

MFA in Acting, University of California, San Diego, 1986
Member: Actors Equity Association
Winner of the Mallory Trust Scholarship, Princess Grace Foundation Award, and the Larry Sloan Award.
Winner of the Richard Nieland Award (Chicago Shakespeare Theater)
Former Managing Director of HealthWorks Theatre
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