AN OBSERVATION AND SUBJECTIVE OVERVIEW OF THE ARTISTIC DIRECTORS
OF ATLANTA'S THREE MAJOR NOT-FOR-PROFIT REGIONAL THEATRES

by

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(ABSTRACT)

Although the duties of Artistic Directors of not-for-profit regional theatres in the United States are similar, the job description varies according to the management structure, mission of the theatre, and personal style of the individual holding the job.

This thesis serves as a report and a subjective overview of an observership with Fred Chappell, Artistic Director of The Alliance Theatre Company/Atlanta Children's Theatre; David Head, Artistic Director of the Theatrical Outfit; and Frank Wittow, Artistic Director of The Academy Theatre.

Each chapter contains: (1) a brief history and description of each theatre company; (2) the mission statement of each theatre; (3) biographical information regarding each Artistic Director; and (4) a subjective overview of the observership at each theatre. Complete transcripts of the interviews are included in Appendices A, B, and C of this thesis.
This thesis is dedicated to Michael Conrad Hidalgo
I wish to acknowledge . . .

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Introduction

What is an Artistic Director? The Artistic Director of the American Repertory Theatre in Boston, Massachusetts, Robert Brustein, describes himself as "the person who creates unity, cohesiveness and a well-articulated aesthetic."¹ William P. Wingate, the Managing Director of the Mark Taper Forum, in Los Angeles, California, calls the Artistic Director "the focal point, the leader of an ensemble of artists, managers and trustees."² Robert Crawford, the author of In Art We Trust, calls the Artistic Director, "the person with an artistic vision, energy and need."³ The term "Artistic Director" does not have a single definition, but our contemporary understanding of the term seems to come from accepted institutional models in the not-for-profit theatre.

There are several terms which are used to describe the artistic "leaders" of not-for-profit regional theatres in the United States. Some are referred to as Producing Directors, others are called Artistic Directors, and a few are called Producing Artistic Directors. Not-for-profit theatres are generally structured in one of two ways. In one model, the leader of the company is called the Producing Director. The Producing Director has control over the artistic and management policies of the theatre. In the second model, the artistic and management responsibilities are shared by two individuals; the Artistic Director and the Managing Director.
The term "Producing Director" is one of the more ambiguous terms used in the professional theatre today. The Producing Director has complete artistic and managerial control over the theatre, but just what does that mean? Does that person actually direct productions or hire others to do so? The job varies from theatre to theatre. When Benjamin Mordecai changed his title from Artistic Director to Producing Director of the Indiana Repertory Theatre, in Indianapolis, his new title reflected the fact that he no longer directed plays at the theatre. Paul Weidner, the former Producing Director of the Hartford Stage Company, planned the season, hired the actors, and chose the designers and directors. Jon Jory, the Producing Director of Actors Theatre of Louisville, is a Producing Director who does direct productions at his theatre. Bob Tolan, the past Producing Director of the Virginia Stage Company, directed four of the eight productions included in their 1983 season.

In a monograph published by the Foundation for the Extension and Development of the American Professional Theatre, Benjamin Mordecai spoke of the pressures involved in the job of a Producing Director who also directs plays.

The last play I directed was A BIRD IN THE HAND and it was a disaster. My ego tells me that I can direct and I have found the reason why it was a disaster and that was: we had gone through a financial crisis and we thought the theatre was going to close. The play happened to come at a point in the season where we had just solved that problem and we knew we were going to continue, but I was
exhausted. I could not concentrate on ten minutes of that play without having my mind going off somewhere else. I determined that I was not going to direct again at least until I was sleeping better. I don't regret that decision at all, but I think all of you are going to have to face similar decisions of exactly what your role is going to be.6

It is probably because of the pressures associated with the job of a Producing Director that most theatres have moved to a structure where the leadership is shared. In our second model for structuring the leadership of a not-for-profit regional theatre, the leadership is a shared responsibility between an Artistic Director and a Managing Director.

What does an Artistic Director do? An Artistic Director must first have a vision. Robert Crawford equates artistic vision with "a need" to produce.7 Lyn Austin, the Artistic Director of the Music Theatre Group/Lenox Arts Center, maintains that it is her job "to encourage creation without the application of excessive pressure."8 Ms. Austin's vision grew out of her experience in the commercial theatre.

I remember getting so distressed in my hotel room in the Ritz in Boston, seeing a writer during tryouts who had to bring in a second act the next day--the damage that can do to a person! That kind of pressure can kill people off. I believe you can be relaxed and structured at once.9

In an interview conducted by the Theatre Communications Group in September of 1983, Ms. Austin asserted, "If you don't have the vision, you shouldn't be a producer anyway. You should be doing
something else." Arvin Brown, the Artistic Director of the Long Wharf Theatre, in New Haven, Connecticut, believes that the impulse behind the decisions he makes as an Artistic Director comes out of the "same deep organic driving personal need" which influences his decisions while directing a specific play. He realized that all he was responsible for, as an Artistic Director, was to expand the vision he takes into an individual play, to the theatre in general.

At the Theatre Communications Group's second National Symposium for Theatre Trustees and Professionals, Edes Gilbert, the past president of the Repertory Theatre of St. Louis, spoke of vision. "That shared vision for the institution brings not only good people who participate in presenting that vision to their community, but brings the community members to the vision."

The duties of an Artistic Director are both administrative and artistic. Arvin Brown describes his duties as follows:

My duties are fairly exclusively limited to the artistic personality of the institution. That involves the selection of plays, selection of actors, designers, directors of those plays I don't direct myself, approval of the over-all graphic design of the publicity, and anything else that contributes to the impact that any single show has on the audience, or, in fact, the final impact of the entire season.

The Artistic Director of a theatre company must have a partnership with the Managing Director and the Board of Directors. Edes Gilbert equates a good theatre partnership with "a good marriage--it's not a matter of each going fifty percent of the way, it means that everyone goes one hundred percent of the way."
In Edgar Rosenblum, Manager Director of the Long Wharf Theatre, Arvin Brown found a partner to whom he could easily delegate the duties and responsibilities of the theatre which were neither his strength nor his interest. Those areas involve the entire mechanism of the front-of-the-house, fund raising, and many administrative aspects of the theatre. Peter Zeisler, the Executive Director of the Theatre Communications Group, claims, "What we do know is that neither the artist, the manager, nor the trustee can do the job except in partnership."

An Artistic Director has a responsibility not only to his theatre and the fellow artists who work in that theatre, but to his community as well. Edes Gilbert maintains:

One of the things we must remember is that the institution does not belong to us; we are the custodians, if you will, and it has been entrusted to us for the future. In agreeing to be the custodians of the institution, we are demonstrating a faith in our community, and certainly a faith in the importance of the art.

The job description of any Artistic Director varies according to the management structure, mission of the theatre, and personal style of the individual holding that job. It is not enough to say what an Artistic Director does. Rather, it is most important to say how he or she does it. Furthermore, as Arvin Brown submits, "There is no way to say who an Artistic Director is, there is only a way to say who "this" Artistic Director is. My job is so personal that I can only talk to you about myself and hope that
somehow some bells ring."¹⁹
Chapter I.

My professional goal is to become the Artistic Director of a not-for-profit regional theatre company in the South. From my introduction, it is apparent that the duties of most Artistic Directors are similar, but the ways in which they accomplish these duties are different. How an Artistic Director performs his duties is dependent on the mission and purpose of the particular theatre where he is working. To fully understand this, and as a way of achieving my own personal goals, I found it important to observe different Artistic Directors in their respective environments.

I spent the winter quarter of my third year of graduate study towards a Master of Fine Arts degree in Theatre in Atlanta, Georgia, observing the work of the three major Artistic Directors in that city. The three Artistic Directors were: (1) Fred Chappell of the Alliance Theatre Company/Atlanta Children's Theatre, (2) David Head of the Theatrical Outfit, and (3) Frank Wittow of the Academy Theatre. The purpose of this thesis is to report what I observed to be the role of the Artistic Director in the not-for-profit regional theatre companies in Atlanta and to study "how" each Artistic Director performs his duties to serve his particular theatre and community.

As stated in the introduction to this thesis, an Artistic Director leads the artistic personality of a theatre. He or she...
is the person who has a vision—an idea, a philosophy, a passion from which a theatre company develops. The person who has this vision must not only have the desire to create the art, but he must also have the will to create the conditions in which that art can live. He must communicate his vision in such a way that others will want to share in his passions and dreams.

An Artistic Director should have a broad-based knowledge in both the history of the theatre and all styles of plays—how they came about, what they represented to their audience, and what they will represent to an audience today. An Artistic Director should be a highly skilled director. As an administrator, an Artistic Director has responsibilities to the community in which the theatre exists, to the fellow artists who work in that theatre, and to the theatre professional in general.

The major responsibilities of an Artistic Director can be divided into: (1) a clear artistic vision and the ability to communicate that vision; (2) artistic and administrative skills; (3) an effective partnership with his Managing Director and other staff members in the company; and (4) a clear relationship with and responsibility to the needs of the community.

The Artistic Director is responsible for the vision of the theatre. He must have a desire and a need to create. Out of this "need" to produce derives the mission and goals of a particular theatre company. The Artistic Director's duties are divided into two categories, artistic and administrative. Artistic Duties
include: selection of season, direction of plays, casting, selection of designers, and selection of guest directors for shows not directed by the Artistic Director. The administrative duties include: fund raising, hiring an artistic staff, such as Literary Manager, Associates, and Assistants, and working with the Board of Directors. In the third area of partnerships, his duties include working with the Managing Director and working with the Board President. The fourth area involves working with community leaders of other arts institutions in the area to better serve the entire arts community.

While the above list of responsibilities describes the main areas of an Artistic Director's concern, it does not serve to address the specific nature of the Artistic Director's job. In an effort to investigate the specific aspects of Artistic Directors, I devised the following set of interview questions which I used to examine the particular role of the Artistic Director in each of the three Atlanta theatres I observed.

1. How did you become an Artistic Director?
2. What is your definition of an Artistic Director?
3. When selecting a season of plays, do you look for a unifying theme, or do you wish to offer a wide variety of plays and styles to your audience?
4. Do you include new plays in your season?
5. Where do your new scripts come from?
6. Do you like (or have a passion for) all of the plays that you
include in your season?

8. Do you hire guest directors for plays in your season that you
do not have a passion for?

9. Have you ever hired a guest director whose work you have never
seen before?

10. Are guest directors a part of your play selection process?

11. How do you choose which plays you will direct yourself in
your season?

12. Where do you look for guest directors?

13. Do you talk to guest directors about the concept of the play
before rehearsals begin?

14. After selecting a guest director, do you impose your own con-
cept of the play on his concept, or do you stay out of the
process?

15. When a guest director is hired, do you take an active part in
the casting of the play?

16. When a guest director is working at the theatre, when and how
often do you attend rehearsals?

17. Have you ever fired a guest director and stepped in yourself?

18. How much do you pay your guest director?

19. Have you ever fired an actor in a production directed by a guest
director?

20. Does your theatre company have resident set, costume, and
lighting designers?

21. Do you ever use a guest director and guest designers working
on the same show?

22. Have you ever hired a designer whose work you have never seen before?

23. How do you find guest designers?

24. What administrative staff members do you hire by your own authority?

25. What administrative staff member does your Managing Director hire?

26. What staff members do you and your Managing Director hire jointly?

27. How are you involved in the budget process of your company?

28. What is your function in working with the Board of Directors?

29. Are you a member of the Board?

30. How actively are you involved with fund raising?

31. With which civic organizations are you involved?

32. Does your theatre have an intern program? If so, how are you involved in their training?

33. What is your salary?

34. What was your beginning salary as an Artistic Director?

Not only did I interview all three Artistic Directors, but I also observed them in the rehearsal process, as well as in production meetings, staff meetings, design conferences, and at auditions.

The remainder of this thesis contains a chapter on each of the theatres that I visited while in Atlanta. Each chapter contains: (1) a brief history and description of each theatre
company; (2) the mission statement of each theatre company; (3) biographical information regarding each Artistic Director; and (5) a subjective overview of the visit. Complete transcripts of the interviews are included in Appendices A, B, and C, at the end of this thesis.
Chapter II

The Alliance Theatre Company/Atlanta Children's Theatre

The Alliance Theatre Company/Atlanta Children's Theatre is a professional, not-for-profit regional theatre and a member of the League of Resident Theatres (LORT) which includes such companies as the Arena Stage in Washington, D.C., The Mark Taper Forum in Los Angeles, California, and the Guthrie Theatre in Minneapolis, Minnesota. It is the fastest-growing theatre in the country with a three million-dollar budget and over twenty-two thousand subscribers. The Alliance Theatre Company/Atlanta Children's Theatre maintains the largest subscription audience of any arts institution in the Southeast.20

The Alliance Theatre is a division of the Atlanta Arts Alliance, which was chartered in 1964 to build and administer a cultural center that would combine activities in the performing and visual arts. The other divisions of the Arts Alliance are the Atlanta College of Art, the Atlanta Symphony, and the High Museum of Art. The thirteen million-dollar Memorial Arts Center was erected with private funds and stands today in tribute to 106 Atlanta civic and cultural leaders who were killed in a 1962 plane crash over Orly, France.21

While the history of many great theatres begins in old warehouses or abandoned grammar schools, the Alliance Theatre began in
1969 with a fully-equipped 784-seat theatre and a 200-seat studio theatre in the Memorial Arts Center. In its first year of operation, the Alliance Theatre leased the theatre to an independent producer, Chris Manos, who inaugurated the new theatre with a production of KING ARTHUR. During this first season, the Board of Trustees of the Arts Alliance decided that the Arts Center should have its own resident theatre. Michael Howard was named Artistic Director and served in that position for two seasons during which the theatre presented a number of outstanding productions including Brecht's THE THREE-PENNY OPERA and Tennessee Williams' THE GLASS MENAGERIE.22

In 1972, David Bishop became the Producing Director of the Alliance Theatre Company and served in that capacity until 1977. A Studio Company was created to provide an apprentice program for young actors, directors, and designers.

In 1977, Fred Chappell, who had served as a resident director at the Alliance, became its Artistic Director. The following year, 1978, Bernard Havard, previously the general manager of the Citadel Theatre in Edmonton, Alberta, Canada, joined the Alliance as Managing Director. In 1983, he was replaced by Andrew Witt. Witt came to the Alliance in July of 1983 from Seattle, Washington, where he was the general manager of A Contemporary Theatre, a consulting Managing Director of the Tacoma Actors Guild, and most recently, the general manager of the Fifth Avenue Theatre Management Company. He had served on the Boards of Directors of the Arts Alliance of
Washington State, Allied Arts, and the Washington State Arts Advocates. He had also served as a staff theatre management consultant for the Foundation for the Extension and Development of the American Professional Theatre and as a private consultant to a number of arts and civic organizations in the Western United States. The Alliance Theatre Company/Atlanta Children's Theatre is now under the leadership of Fred Chappell, as Artistic Director, and Andrew Witt, as Managing Director.\textsuperscript{23}

The 1982 Board of Director's Handbook describes the mission of the theatre as follows:

The Alliance Theatre/Atlanta Children's Theatre will continue to strive to consolidate its position as a leading professional theatre company in the nation, producing work of the highest artistic quality based on sound financial growth. Believing that the theatre is defined by the collective activities of the organization, the Alliance Theatre Company/Atlanta Children's Theatre will strive to offer a diversity of programs to a broad base of audiences. These projects include:

1. A mainstage season of six productions
2. A mainstage season of two productions for children
3. A studio theatre season of four productions, which will foster new works and Atlanta premiers as well as regional artists
4. Touring programs for adults and children
5. An acting conservatory to serve the Southeastern region, leading to accreditation
6. Accessibility to the programs for the handicapped, and
7. Lunchtime theatre.\textsuperscript{24}

Each year, the Alliance Theatre presents a season of six
large-scale productions on its mainstage. Play selection is diverse and includes musicals, recent Broadway hits, contemporary and classic dramas, and comedies. This year's season included A STREETCAR NAMED DESIRE, THE MUSIC MAN, CRIMES OF THE HEART, THE THREE-PENNY OPERA, JULIUS CAESAR, and ROLL OVER.

In addition to the Mainstage Season, the Alliance presents a Studio Season of new and experimental works in its smaller 200-seat theatre. World premieres in the studio have included the plays VISIONS, IN THE NAME OF THE FATHER, HONEY, and THE ACTORS. This year's season included THE DINING ROOM, TURE WEST, THE BOYS IN AUTUMN, and CLOUD 9.

The Atlanta Children's Theatre was founded by the Junior League more than fifty years ago. In 1977, the Alliance Theatre and the Atlanta Children's Theatre merged. The Alliance is firmly committed to its audiences of tomorrow and believes that children's theatre programming constitutes long term audience development. This year's Children's Season included THE ARKANSAW BEAR and THE ADVENTURES OF TOM SAWYER. The touring arm of the Atlanta Children's Theatre is the Umbrella Players. Each year, four actors tour the Southeast with three productions for various age groups. In addition to their performances, the Umbrella Players conduct workshops in creative dramatics and performance techniques. Tour stops have included New Orleans, Washington, D.C., and Bermuda. Their production of FOLK TALES AROUND THE WORLD was included in the 1979 Imagination Celebration at the Kennedy Center for the Performing Arts.
The Alliance Theatre School has become one of the South's leading conservatories for actors. The program offers a complete range of classes for both professional and avocational actors, as well as programs in theatre management and production. In addition to classes and workshops, students can gain practical experience as interns in acting, stage management, production, or administration.

The acting interns of the Alliance Theatre Schools produce a Lunchtime Theatre Series. Lunchtime Theatre is a popular Alliance event, where, for "a buck and a sandwich," one can enjoy an entertaining noontime hour. This year's Lunchtime Theatre Series included THE REAL INSPECTOR HOUND, THE ROMANCERS, THE TWO GENTLEMEN OF VERONA, THE MISANTHROPE, TALKING WITH . . . , and THE HAPPY JOURNEY TO CAMDEN AND TRENTON.

The Alliance Theatre Company/Atlanta Children's Theatre has two working volunteer Theatre Guilds. Although the Alliance Theatre Guild and the Atlanta Children's Theatre Guild are separate, both work to support the ongoing programs of the Alliance Theatre. Their activities include fund raising events, season ticket sales, hostessing opening night parties and supplying front-of-house staff for children's performances. Their ultimate goal is to support the theatre through increased audience participation, broadened community support, and additional funds for program development.

Fred Chappell is the Artistic Director of the Alliance Theatre
Company and the Atlanta Children's Theatre. In this capacity he oversees and directs the artistic endeavors of both theatre companies. Mr. Chappell graduated from Rollins College with a degree in Theatre Arts. He then moved to New York City and worked as an actor for eight years. After moving back to Atlanta, Mr. Chappell became the director of the Apprentice Program at the Alliance Studio Theatre, which led to directing mainstage shows at the Alliance. After directing two successful productions on the mainstage, he became a Resident Director for the Alliance. For three years during the summer months, he was also the Artistic Director of the Cortland Repertory Theatre in Cortland, New York. In 1977, he became the Artistic Director of the Alliance Theatre Company/Atlanta Children's Theatre. During the 1977-78 season, he directed the Alliance Theatre productions of THE SHADOW BOX, THE LITTLE FOXES, THE ROBBER BRIDEGROOM, and Atlanta's longest running sold-out hit, VANITIES. In past years at the Alliance, he has directed such shows as THE MIRACLE WORKER; COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN; JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS; THE CRUCIBLE; OH, COWARD; THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA; A MIDSUMMER NIGHT'S DREAM; and THE TEMPEST.27

Mr. Chappell also has served as a guest director in numerous theatres throughout the country; and as an actor, he has appeared on Broadway, and with many leading regional theatres.

Fred Chappell is assisted in his artistic endeavors by the Associate Artistic Director of the Alliance, Kent Stephens. Mr.
Stephens' directorial work on the Alliance mainstage includes LOOSE ENDS, THE FIFTY OF JULY, TWELFTH NIGHT, IN THE SWEET BYE AND BYE, and THE THREE-PENNY OPERA. For the Atlanta Children's Theatre, he has directed THE EMPEROR'S NEW CLOTHES, THE PIRATES OF PENZANCE, and this season's productions of THE ADVENTURES OF TOM SAWYER and THE GRUBB FAMILY CHRONICLES. Before his appointment as Associate Artistic Director of the Alliance, he directed at The Hippodrome Theatre in Gainesville, Florida, and at Theatre of the Stars, The Atlanta Symphony, The Georgia Civic Opera, and The Peachtree Walk Theatre, all located in Atlanta. He founded the Atlanta Mime Theatre and serves on the Board of the Atlanta Arts Festival. In November of 1983, Mr. Stephens traveled to East Berlin to serve as the United States representative at the International Director's Colloquium sponsored by ASSITEJ, the international children's theatre organization.  

Mr. Chappell spoke of four major responsibilities of the Artistic Director during an interview I conducted with him on February 1, 1984. Those four areas, as he outlined them, are: (1) vision; (2) duties; (3) partnership; and (4) community.  

Mr. Chappell's vision is defined by the collaborative activities of his organization. He sees the theatre as a place offering many programs to the Southeast region that would not be available to the public if his theatre did not exist. As much as Mr. Chappell wants every play to be "a big hit," that is really not his goal.
directors, designers, and the audience can grow also." Mr. Chappell does not mind failure, as long as the artists have put serious thought behind their projects and are committed to them. He does not mind taking a risk with an artist, but he talked about the importance of being pragmatic.

I think if I was just down in the basement, just doing the studio, I could have a better guide in visionary things, but in this theatre, pragmatism is important . . . again I have to be careful that I hold onto my artistic integrity and my belief. The big thing for me is that I am the conscience, the artistic conscience, aside from the very practical things, of overseeing the artistic work, choosing a season, and developing a philosophy. I feel that the most important thing, for me, is always having to play the devil's advocate with the Managing Director, with the Board, and making sure that we all believe sincerely in what we do and that our work always has integrity. Otherwise I can see a theatre just turning into just crass commercialism. I feel I am a guide in that sense.

A major portion of the interview encompassed Mr. Chappell's specific duties as Artistic Director of The Alliance, and how he achieves them. Mr. Chappell's practical duties include: selecting a season, hiring guest directors, hiring designers, hiring actors, hiring artistic administrative staff members, working with the Board of Directors, working with his Associate and Managing Directors, and working with the intern program.

When selecting a season, Mr. Chappell does not look for a unifying theme. He prefers to offer a wide variety of styles to
his audiences. A balance in the season is more important than a theme.

I think at the time I am choosing a season I have an individual reason for choosing a play. For instance, opening next season with MOTHER COURAGE, I feel it's a strong anti-war statement. I feel it is perfect because of all the talks we are going through right now. It's a matter of feeling, a balance, sensing a balance, but no, I would not do a season of anti-war statements. I think one play will satisfy that for me within a season.

Mr. Chappell includes new plays in his season. The scripts are screened and submitted to him by Sandra Deer, his Literary Manager. The Alliance receives so many new scripts that Mr. Chappell usually takes "a day off a week, if possible, to read new scripts."

Both Mr. Chappell and his Associate Artistic Director, Kent Stephens, direct plays at the Alliance. With the large number of productions that are produced by the Alliance, the need still arises for Mr. Chappell to seek guest directors for his theatre. Mr. Chappell reserves some plays for himself, but this does not mean he only gives a guest director those plays that do not interest him.

It's not that I don't have a passion for them . . . I'd like to feel comfortable if I had to go into any of them; but, of course, the ones I choose for myself, I have a particular passion for, or I feel I can do them better than anybody else. I don't think I can direct every play better than everybody else, but there are some plays that really interest me.
and I am as good as I am going to find.

Mr. Chappell talks to guest directors about the concept of the play before rehearsals begin. He likes to know what the guest director will be trying to achieve, so he may aid that director in achieving it. He does not impose his concept of a play on the guest director. He does, however, like to be included in the casting of the play.

When a guest director is working at the Alliance, Mr. Chappell stays in close communication with the stage manager. He does not attend rehearsals during the first week, but "would be there the latter part of the second week." He sees it important to leave an artist alone, so that artist can achieve what he has set out to do.

Once I choose a director I really try to go the last mile to let that director have what he or she wants and to trust them. By hiring someone I am putting a lot of trust in them, and I have to argue with them sometimes, but I am very careful about that because it's not my work... it's for that director to grow also.

The Alliance Theatre has resident set and costume designers, whom Mr. Chappell hires. He also hires guest designers at his theatre because his residents "obviously can't handle all of the projects." While a few of his guest designers are based in Atlanta, others come from New York.

Mr. Chappell hires most of the actors who perform at the Alliance Theatre. Other actors are hired by his Associate Artistic
Director and by guest directors. The Alliance is an Equity theatre company, and there are approximately 250 Equity actors living in Atlanta. Chappell usually casts Atlanta actors, but he sometimes goes to New York to cast. He would like the regional theatres in the Southeast to join together as a major casting force, so that he would not have to go to New York for actors. He is currently in the process of forming such an organization.

Mr. Chappell also hires the artistic administrative staff for the Alliance. He is solely responsible for hiring the Literary Manager, the Associate Director, and his assistant. Other administrative duties include working with his Board of Directors and fund raising. Mr. Chappell does no direct work or organizing of the fund raising activities, but he assists by "making speeches and explaining the artistic mission to people and being a presence."

Mr. Chappell also administratively oversees the Intern Program at the Alliance. To him, the most important asset of the intern program is that it "exposes them [the interns] to the reality of a real professional theatre." He takes interns through a series of seminars where "they talk to everyone working at the theatre." He instructs them in scene study and audition classes, and he critiques their Lunchtime Theatre performances.

The third major area of responsibility, partnerships, is divided into administrative and artistic. His administrative partnerships are with Andrew Witt, Managing Director; Kent Stephens, Associate Director; Sandra Deer, Literary Manager; and
the Board of Directors. His artistic partnerships are with playwrights and directors.

When asked how he was involved in the budgeting process of the theatre, Mr. Chappell spoke of his partnership with Andrew Witt. At its simplest, budgeting is really a matter of Mr. Chappell telling Mr. Witt what he wants, and Mr. Witt finding a way to accomplish that. Yet, Mr. Chappell recognizes it is not always so easy. Mr. Chappell has to be realistic about budgeting. He explained in this way:

   It is stupid for me not to think that there is always an amount of compromise involved. I think that is what theatre is about. I mean, it is not what it is about, but it is a reality. I cannot think of any time since Andy's been here that we haven't agreed on things. We have a great partnership and we are just going to make it happen.

A very healthy partnership exists between Mr. Chappell and his Associate Artistic Director, Kent Stephens. This partnership was addressed during the interview as Mr. Chappell talked about observing rehearsals for shows that Mr. Stephens directs at the Alliance.

   Kent and I live together, I mean you know, artistically. I know Kent, know his feelings. I know the kind of actors he likes. I would not breathe down his back, again I'll argue with him if I think he is making a mistake, to make sure he is positive. I would argue with Kent more than a guest, because he is not a guest . . . he's homefolk and we need to go to battle at times and he does the same with me. He challenges me. Which is very healthy. I want him to. With his casting I know he knows [who to cast]. Trust.
It's a matter of that trust being built up.

While giving his definition of an Artistic Director, Mr. Chappell remarked that he was the "artistic conscience" of the theatre. He sees both Mr. Stephens and Sandra Deer, Literary Manager, as "his" conscience. He needs to be "constantly challenged" by both of them. While he plays the "devil's advocate" with everyone on the staff, it is the job of Mr. Stephens and Ms. Deer to play the "devil's advocate" with him. He needs them to challenge him by asking, "Why are you going to do this? Do you really think that is possible? Is that really worth our doing?" Ms. Deer also serves as a dramaturg for the theatre and goes through the entire rehearsal process with Mr. Chappell. "She is a very vital part of the overall production."

Mr. Chappell also has a partnership with his Board of Directors. Even though the Board legally is responsible for hiring the Artistic and Managing Directors, Mr. Chappell was a "vital part" in the hiring of their new Managing Director, Andrew Witt. The decision to hire Witt was by mutual agreement between the Board of Directors and Mr. Chappell.

Of the candidates that we saw, we all knew [who we wanted to hire]. I mean it did not come down to any kind of argument or anything. I guess it could have and we would have seen who would have won ... obviously they would, but I don't think they would have hired anybody that I really did not want to work with. I have a wonderful relationship with the Board.

The fourth major area of responsibility for Mr. Chappell is
the community. He sees his work in the community as a very important factor contributing to the image of the theatre. He is concerned that the collective activities of the Alliance serve the community first. With the help of David Head, the Artistic Director of Theatrical Outfit, and Frank Wittow, the Artistic Director of the Academy Theatre, Chappell has formed the Atlanta Theatre Coalition to help all Atlanta theatre companies establish better communications and working relationships. His other community work includes membership in the Georgia Council for the Arts and Leadership Georgia. He also is a guest lecturer at colleges and universities and "anything else" he can do to enhance the image of the Alliance Theatre in the community.

The following is a subjective overview of Fred Chappell's work, as I observed it at the Alliance Theatre Company/Atlanta Children's Theatre.

I spent two weeks at the Alliance Theatre observing Mr. Chappell during rehearsals for their upcoming production of CRIMES OF THE HEART. Rehearsals were in the afternoons, so my mornings were free to observe and interview other members of the theatre staff.

I found the Alliance Theatre Company to be a "theatre factory" of sorts. The theatre has a very large staff, and the operation of the theatre is very departmentalized. Even with this large staff, Mr. Chappell related to everyone in the theatre, whether it was a carpenter, a volunteer, or an administrative staff
member. He always worked in an open and professional manner, and there seemed to be no secrets within the organization. Even though the theatre operated in a professional, business-like manner, there remained a very comfortable feeling within the organization. Office doors were always open, and communication was not a problem within departments. It is my belief that this comfortable feeling comes from a mood that is set by the easygoing personality of the Artistic Director. After observing both production and staff meeting, I saw an Artistic Director who openly communicates his ideas to his production and theatre staffs.

In my opinion, the Alliance Theatre Company/Atlanta Children's Theatre is fulfilling its responsibility to the community, to the artists who work in the theatre and to the theatre profession in general. I attribute this not only to the work of the Artistic Director, Fred Chappell, but to the collaborative partnerships that he has successfully established within the company.
Chapter III.
Theatrical Outfit

The Theatrical Outfit is a non-Equity, not-for-profit regional theatre company located at 1012 Peachtree Street, in Atlanta, Georgia. The company has resided in Atlanta since 1976. Since that time they have produced over fifty plays, toured the East Coast of the United States twice, and performed at the Spoleto Festival and at New York University. The summer of 1979 took them to Italy for a collaborative project with visual artist Michaelangelo Pistoletto and theatre director Lionello Gennero. 

The Theatrical Outfit was founded by a group of ten artists who banded together on a small farm in Milledgeville, Georgia to form a theatre company. These ten artists had attended undergraduate school at Valdosta State College and had either entered graduate school or taken various jobs in and out of theatre. After a year and one half at these various schools and jobs, they decided to "band together" to form a theatre company. After developing a few performance pieces on the farm in Milledgeville, they targeted the city of Atlanta as the place to base their company. 

This group of ten artists moved to Atlanta and purchased a house where they formed a collective ensemble. They began rehearsing company-developed scripts in the living room of their house. After becoming acquainted with the Department of Defender
Rehabilitation, they began developing touring productions for outreach work to prisoners and residents living in pre-release centers. They also performed in nursing homes and some area schools. All of these productions had no sets and were designed to be performed in an open space under florescent lights.

After a year of touring productions, the collective group of artists subleased a small back-alley theatre called the Open City Theatre. The theatre was originally an upstairs/downstairs laundromat--upstairs was a dance studio and office, and downstairs was a small black-box theatre. Theatrical Outfit performed one well-received production in this space. Open City Theatre later went out of business and invited them to take over the lease. They leased the space, and it served as their base for five years.

After five years of successful growth, the Theatrical Outfit purchased an old Kress dime-store located on Peachtree Street, in Midtown Atlanta, and converted it into a theatre. The 1983-84 season marks their first year in this space.

David Head serves as Artistic Director of the company. He is the only remaining member of the original ten-member ensemble. The company produces a five-play season with a budget of $240,000. The Theatrical Outfit staff consists of David Head as Artistic Director, Sharon Levy as Administrative Director, and Chauncy Lyles as Marketing Director. Their support crew positions include a house manager, box office manager, bookkeeper, and a concessions manager. Their paid production crew positions include a stage
manager, master carpenter, master electrician, and a properties mistress. All actors and designers are hired on a show to show basis.

The Theatrical Outfit has approximately two thousand subscribers and a Board of Directors numbering thirty-three members. Of their $240,000 budget, approximately sixty percent represents earned income. The theatre has regular performances on Wednesday through Sunday evenings, with additional matinees on Saturday and Sunday afternoons. This year's season included THE LION IN WINTER, OF MICE AND MEN, TOM PAINE, RASPUTIN, and HOLY GHOSTS. The theatre occasionally books in musical and dance events on their dark nights.

The Theatrical Outfit is a professional, not-for-profit, tax-exempt organization. It is supported in part by the Georgia Council for the Arts through appropriations from the Georgia General Assembly and the National Endowment for the Arts, the Bureau of Cultural Affairs, the city of Atlanta, and the Fulton County Arts Council (under the guidance of the Fulton County Commission). Corporate sponsors for the theatre include The Coca-Cola Company, The Livingston Foundation, The Metropolitan Foundation, The Edna and Billy Wardlaw Foundation, The Peasant Restaurants, First Atlanta Bank, The Parham Foundation, Rich's Inc., Southern Bell, Portman Enterprises, Anderson McGriff, The Atlanta Journal-Constitution, Abrea Foundation, and Citicorp.

The Theatrical Outfit's theatre brochure states their mission
as follows:

... a theatre that offers an alternative and compelling theatre vision, excellent in quality, original in approach, and immediate in impact. It is our job to constantly rediscover and refashion what is eternally unique and potent about theatre; to offer a catharsis which no other art form can match. The basis of our work is to explore a union between classical and experimental theatre, a synthesis of stylized forms like music, dance and the masque, tuned to the modern temper. At the same time, we hope to provide Atlanta audiences, over a span of years, an overview of many different nuances of theatre from: expressionism, poetic lyricism, psychological realism and theatre of the absurd. Working with actors in an ensemble spirit, we will continue to approach our work with minimalist production values, and to focus on solid acting and directing. Above all, our aim's to carry out Serge Diaghileu's directive to Jean Cocteau: 'Astound me!'33

David Head, Artistic Director of Theatre Outfit, has been with the company since its inception in 1976. He is a 1974 graduate of Valdosta State College in Valdosta, Georgia. After graduation, Mr. Head became the Associate Director of the Valdosta Arts Council's Children's Theatre and served in that capacity for some time. After leaving the Arts Council, he became one of the original founders of Theatrical Outfit, taking the summers off for various acting jobs in productions such as THE LOST COLONY in Manteo, North Carolina. He has performed some twelve major roles at the Academy and Alliance Theatre Companies in Atlanta. Mr. Head is a member of Actors' Equity Association and the Atlanta Theatre Coalition.
The following outlines the four major responsibilities of the Artistic Director as David Head spoke of them during an interview I conducted with him on February 16, 1984. Those four areas are: (1) vision; (2) duties; (3) partnerships; and (4) community. A complete transcript of this interview can be found in Appendix B of this thesis.

David Head's first job in the theatre taught him "what theatre should not be." He sees as his theatre vision what he calls "a second tier of theatre." What he means by this is that "Atlanta has two well-established mainstream theatres on Peachtree Street." His vision is an "in between the mainstream" theatre. He wants "to plug the gap between the major regional theatre and the community/neighborhood theatres." Artistically, Mr. Head is concerned "with discovering a union between classical and experimental theatre." Mr. Head states that the Theatrical Outfit's "past work has often incorporated the historic roots of theatre, including traditional forms like music, dance, the masque, and other stylized means of performance tuned to the modern temper."34

The second area of responsibility for Mr. Head as the Artistic Director of Theatrical Outfit is duties. These duties are both artistic and administrative. His artistic duties include: selecting a season, casting, selecting designers, selecting guest directors, and artistic production responsibilities. His administrative duties include: hiring artistic administrative staff members; working with his Administrative Director, Sharon Levy;
Mr. Head's first artistic duty of selecting a season was addressed during the interview when he spoke of this year's season. Mr. Head does not look for a unifying theme in his seasons. He believes that when an audience member sees a show at the Theatrical Outfit there "should be a sense of the unexpected." He believes that this "unexpected" feeling comes from "an eclectic range of material" that they produce over the course of a season, and "from the variety of styles that [they] like to fold into any given production." Even though Mr. Head does not purposefully try to put a unifying theme into his season, he remarked that, "I oftentimes find, that after the season is selected, I go back and I start looking at it and I recognize that there is a theme that ties it all together. The theme will oftentimes emerge after the fact."

Mr. Head includes new plays in his seasons. Many times these scripts are company-developed by the acting company of Theatrical Outfit. Sometimes scripts come from "the outside." Mr. Head has found "that since the Outfit has been in its new location with its higher public visibility," he has been receiving three or four scripts a week from all over the country. Mr. Head does not have a Literary Manager or a Dramaturg on his theatre staff, but does have a group of friends who read and evaluate scripts for him. Because of the time involved in reading new scripts, Mr. Head has a screening process that he developed for evaluating new material:
The first thing I do is I skim through the script and find a monologue. Then I'll read the last three pages of the script. Then I'll go back to the beginning and I'll read five different pages at random. If I get a good feeling from that, then I'll either read it myself, or pass it on to somebody who reads scripts for me.

Mr. Head's second artistic duty as an Artistic Director of Theatrical Outfit is casting. Theatrical Outfit is a non-Equity company, therefore he has no problem casting actors from within the Atlanta community. Theatrical Outfit is now in the process of negotiating a Letter of Agreement with Actors' Equity Association. He explained that:

What we would like to work toward, would be a 'LORT D' size theatre, which we are--unless they change their categories--which is roughly two-hundred seats. We are counting on hiring ten Equity actors next year at $150 a week, and I'm hoping that Equity will agree to that.

Mr. Head's third artistic duty is the selection of designers. Theatrical Outfit does not have resident set, costume, and lighting designers. Their designers are contracted on a show to show basis. Even though they are not called resident designers, they "do use a lot of the same people." For example, Mr. Head explained, "Our set designer is the same this year for four out of five shows; lighting, three of the five; and we've used two different costume designers."

Mr. Head's fourth artistic duty is to select guest directors for Theatrical Outfit. He has used guest directors in past seasons at Theatrical Outfit, but chose not to this year because
Last year I hired two guest directors and it was a premature decision. We are in a new space and it is bigger, and communication is a way of life. In the old space we could not do anything without everyone knowing about it, but since we have [moved], communication among staff and volunteers has all become more of a problem. Last year the guest directors had problems mainly because they did not know who to go to for answers. I decided that I should direct all five shows and concentrate on establishing new working conditions in our new space.

When selecting a guest director to work at Theatrical Outfit, Mr. Head first selects the season, and he then talks to several different directors. He says to them, "Look, I'll be producing five out of these seven plays. Would you be interested in reading them and let me know if any of them strike you as something you would like to do?" With a more experienced director he would say, "Could I see a list of plays that are on your agenda for the future that you would really like to do?" He takes a look at the list, and, "if there is a common denominator," he will use the guest director and include the show in his season. When asked how he chose the plays that he would direct himself and the ones that would be directed by a guest, he replied, "I look at other responsibilities that I have here, whether it be fund raising, administrative, or whatever, and figure out the peaks of 'outside-the-rehearsal hall activities' I might have, and figure it out from there."

Mr. Head does not impose his concept of the play on a guest director, but he does "ask a lot of questions to get an honest sense of what the director wants to do with the show." He does
not take part in casting the shows that are directed by a guest director. He does, however, help out by gathering resumes of actors he has worked with at Theatrical Outfit to give the director a base to begin casting. How often Mr. Head attends rehearsals when a guest is directing at the theatre depends largely on time required by other responsibilities.

In an ideal situation I would like to be in for the first week of rehearsals and just kind of help people [to] know that David Head, the Artistic Director, is really behind this project. I would not want them to think that I wasn't really into the project. I feel like the first week is a critical week and I need to be there for moral reinforcement. I think I can do that in a way where the director doesn't think that I am looking over his or her shoulders. Then, I pull out and come back in a week and one half or so before the show opens.

Mr. Head's fifth artistic responsibility is to the production. He has broken his responsibilities down into three areas while working on a production. Those three areas are: (1) playwright; (2) audience; and (3) himself.

I feel that my first responsibility is to the playwright, to read . . . interpret . . . stage and give his work a living form that is to the best of my ability reflecting what he is trying to say; my second is to my audience; and my third must be to myself, my selse of artistic integrity, my ideals and my sense of adventures . . . .

Mr. Head's first administrative duty as Artistic Director of Theatrical Outfit is to hire a management staff for his theatre. The staff consists of an Administrative Director and a Marketing
Director. He hired Sharon Levy as his Administrative Director in 1980. He and Ms. Levy jointly hired Chauncy Lyles as their Marketing Director.

Mr. Head's second and third administrative duties--that of working with his Administrative Director and his Board of Directors--leads to partnership, the third major area of responsibility. The partnerships to be addressed are with leaders of other Atlanta theatres, his Administrative Director, and with his Board of Directors.

In the first partnership, Mr. Head thinks it is important "to realize" his relationship with other artistic leaders and "to put all that together in perspective to create a wholeness." He sees it important for all the artistic leaders to pull together in a harmonious order to create a community that will develop further the art form of theatre.

The second partnership exists between Mr. Head as Artistic Director and Sharon Levy as Administrative Director. This working relationship was addressed only once in the interview when Mr. Head spoke of hiring a staff. It is apparent that he and Ms. Levy have similar feelings about who should be working at their theatre. When asked about hiring staff members for their organization, Mr. Head reflected on a situation where he and Ms. Levy had fired an employee. The employee was "anti-Board of Directors, and we could not have that, so good-bye."

The third partnership exists between David Head and his
Board of Directors. Mr. Head feels "really strongly about his Board." As he elaborated on why he thinks theatre is important, he spoke of his Board of Directors:

I constantly talk to my Board of Directors about ... not getting so caught up in the art form, which is really bigger than any particular theatre company. It's my job to articulate why it is [located] here; why is theatre important to the community; and why it is important to us. What is it that is potent and unique about theatre itself?"

The fourth major area of responsibility that David Head is concerned with as the Artistic Director of Theatrical Outfit is the community. Mr. Head spoke of community when I asked him for a definition of an Artistic Director. "I think first of all it has to do with leadership in the community." He believes the role of the Artistic Director is "to challenge his community and his patronage." When the time comes for Mr. Head to look for another job, he will be looking "at the community to determine how the theatre company plugs into it." He thinks that "every theatre company should perform a somewhat different and unique role in any community." He sees his theatre company performing "an adventurous role ... somewhat of an exploratory role."

The following is a subjective overview of David Head's work as I observed it at Theatrical Outfit.

I accompanied David Head for two weeks in playwright conferences, production meetings, rehearsals, and at staff meetings. My general daily schedule at Theatrical Outfit consisted of playwright
conferences and production meetings in the mornings, staff meetings in the early afternoons, and rehearsals from 2:00 p.m. to 6:00 p.m. David Head spent the early evening hours in his office, working on general correspondence and making preparation for the next day's rehearsal, so I used that time to visit other Atlanta theatres and see their shows.

While I was visiting Theatrical Outfit, they were in the process of producing RASPUTIN, a new play by Robert Donlan. Each morning from 9:00 to 11:00, I observed David Head in conferences with the playwright of RASPUTIN. These conferences were sometimes very beneficial to both parties concerned, but at other times the process was uncomfortable. David Head had expressed to me the importance of a collaborative process that should take place between him, as a director, and the playwright. I did not always see a partnership in the relationship between Mr. Head and Mr. Donlan. At times, because of a rush to get a scene completed before rehearsals began that afternoon, Mr. Head would write the scene himself, without any input from the playwright. I did not understand Mr. Head's actions, because the company was in the first week of rehearsals for the show and the rehearsal period for the production was five and one half weeks. It seemed this was not a critical time in which he should rush the playwright to get a final script.

Production meetings at Theatrical Outfit were very similar to the playwright conference just mentioned. At a production meeting, which the designer, choreographer, playwright, and Mr. Head were
present, a creative and collaborative meeting was taking place concerning a dream sequence in the upcoming production of RASPUTIN. After an hour's discussion about the style of a dream sequence within the play, it was apparent that the four members of the production staff had reached an agreement. Shortly before the meeting was adjourned, Mr. Head told the members of the staff about a dream he had had that he felt related to this production. He made the decision to stage that dream as the dream sequence they had been discussing. The last hour's work by the other staff members of the production was totally wasted.

I observed another staff meeting in which Mr. Head got very upset with Sharon Levy, Administrative Director, and Chauncy Lyles, Marketing Director, because he felt that the daily operation of the office was falling behind schedule. Indeed, the office was behind schedule, and the duties that were suffering were those of Ms. Levy and Mr. Lyles, but they were not directly responsible. Mr. Head had cast Ms. Levy in the upcoming production of RASPUTIN, which took both Mr. Head and Ms. Levy out of the office for rehearsals in the afternoons. Mr. Lyles was left alone in the office to do the duties of three staff members. This was hardly possible since there was no receptionist there, and Mr. Lyles spent the majority of his time answering the phones. The decision to cast Ms. Levy should have been given more careful consideration.

A large amount of my time in the observership at Theatrical Outfit was spent in rehearsals. Mr. Head had expressed to me the
importance of allowing RASPUTIN to be a company-developed script. He wanted the actors to use the words in the script as a beginning point and, by improvisation, to develop a final script. This is not what I observed happening in the rehearsal process. A larger amount of rehearsal time was wasted by simple stage management duties. Mr. Head insisted on taking care of working out the next day's rehearsal schedule at the beginning of each rehearsal. If an actor was late, he telephoned the actor himself, as opposed to having the stage manager do it. The stage manager was present at all rehearsals, but really did nothing except take notes to prepare himself to call the show in performance. It was because of this wasted time in rehearsals that there was no time to explore the script. I observed Mr. Head becoming very tense because rehearsal time was running out; therefore, he would just block the show and forget about exploring it through improvisation. It is my belief that if Mr. Head would have allowed the stage manager to do his job, more could have been accomplished in the rehearsal hall.

The atmosphere of Theatrical Outfit seemed tense and uncomfortable. The Artistic Director worked in an open manner and related to every person who worked in the theatre, but he did this from a superior level. It seemed that there was no trust for other employees.

This lack of trust probably stems from his inexperience as an Artistic Director and his inability to delegate authority. The
major problem with the theatre is that no true partnerships have been formed. The leadership of the company seems to be a dictatorship as opposed to a shared leadership between the Artistic Director and an Administrative Director.

Theatrical Outfit is fulfilling its responsibility to the community because the mission of the theatre is being realized. This realization comes from a union between classical and experimental theatre which is apparent in all of Theatrical Outfit's productions. Its responsibility to the artists who work in the theatre is not being satisfied totally. Once they adjust to their new space and collaborative partnerships are formed, this responsibility to the artists, as well as the theatre profession in general, may be accomplished.
Chapter IV.
The Academy Theatre

The Academy Theatre was incorporated as the Southeastern Academy of Theatre and Music by Frank Wittow in June, 1956. The theatre began as a training school for actors who chose not to study acting in the city of New York. After twenty-eight years of existence and eight different performance locations, The Academy Theatre continues to serve as a training center for actors in the Southeast. In July, 1983, The Academy moved into its first permanent performance and office spaces located in the revitalized Midtown area of Atlanta. In addition to serving as a training center for actors, The Academy also produces a range of performance activities. These series are: Mainstage, Theatre for Youth, First Stage, and Lab Theatre.

Frank Wittow continues to serve as Artistic Director of The Academy and the Managing Director is Lisa Tunnell. The Academy's season runs from mid-October to late May, with regular evening performances Wednesday through Sunday. The facilities of The Academy include a 450-seat thrust theatre and a 100-seat lab theatre. The Academy produces four series of performances and runs a School of Performing Arts on a budget of $487,000, of which $210,000 is earned income and $277,000 is from grants and contributions. The Academy has approximately 3,000 subscribers and an
annual attendance of 120,000 theatregoers.

The Academy Theatre brochure describes the mission of the theatre as:

The Academy Theatre is built around a resident ensemble company whose annual performance season is concurrent with and inseparable from, a continuing program of theatre training for professional actors and students. For actors, The Academy provides a versatile company, and the opportunity to build careers in Atlanta and the Southeast. For the community, it provides a thorough, actor-centered theatre, which presents classic, contemporary, and new plays, as well as an extensive share in the creative process through workshops and community outreach programs.36

The programs of The Academy Theatre include a Mainstage season, a Theatre for Youth season, a First Stage season, a Lab Theatre season, The Apprentice Program, The School of the Performing Arts, the Intern Program, the In-touch Program, the Carl Radcliff Dance Theatre, and the Atlanta Chamber Players.

The Mainstage season for adults includes a subscription series of four plays. Several of these plays remain in the repertoire for touring and other non-subscription performances. This year's Mainstage season included I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD, HEDDA GABLER, THE PLAYBOY OF THE WESTERN WORLD, and DULA. The company also performed A CHRISTMAS CAROL, but this production was not included in the subscription series.37

The Theatre for Youth program provides three original plays for children and a regional artist-in-schools residency program of plays and workshops for students and teachers. Each season, a new
play on a given theme for older students is created around the contributions of students across the state. This year's Theatre for Youth productions included PLAYGROUND, CALAMITY JANE RIDES AGAIN, and PIG TAIL.38

The Academy's First Stage company performs in a small one hundred-seat lab theatre called the First Stage Theatre. As an extension of the educational philosophy of The Academy, The First Stage is dedicated to new plays and to company-developed works. This year's First Stage season productions included THE WAR BRIDES, COMMUNITY THEME PLAY, and a company-developed script.39

The School of Performing Arts produces a Lab Theatre Season of two plays in late May. The school was founded by Wittow in 1956 "for the purpose of helping adults, teens and children discover and develop their own unique resources in acting and theatre arts." Within the environment of a professional theatre, a program of theatre training provides students with the background to pursue careers in not-for-profit and ensemble theatres and, for some students, to develop professional careers within The Academy Theatre itself. The School of Performing Arts brochure describes the program as "... distinguished from other theatre training programs in the Southeast by the interdependence which exists between the professional resident company and the school." Classes are taught by professional actors from The Academy and by guest artists from other regional theatres in the United States. The school's core curriculum includes classes in Beginning Acting, Voice
Development, Improvisation and Theatre Games, Advanced Acting, and Monologue and Audition Skills. Master classes are offered in Playwriting, Directing, and Scene Study. Youth Programs include: Creative Dramatics I, Creative Dramatics II, Acting for Teens, and Scene Study for Teens. The school also has its own Lab Theatre in which ten to twelve new scripts and lesser-known classics are produced each season. Internships for college students allow for credit toward college degrees, in addition to providing a small stipend.

Other services provided by The Academy include the In-Touch program for blind and visually-impaired patrons; senior citizen programs; special projects for youthful offenders and adults in prisons; and a range of study guides and student discounts.

The Academy Theatre serves as presenter and shares its mainstage performance space with the Carl Radcliff Dance Theatre and The Atlanta Chamber Players. Both groups perform on The Academy's dark nights.

Frank Wittow, the Artistic Director of The Academy Theatre, received his Bachelor of Arts in Educational Psychology from Northwestern University in 1951. He then attended Columbia University where he received his Masters Degree in Guidance and Personal Psychology. After graduation, he taught elementary school and, at the same time, served as Artistic Director of a small community theatre in Denison, Ohio. After being drafted into the Army, he attended boot camp and was then discharged from the Army. He
remained in Atlanta and used his discharge check of $365 to found The Academy Theatre and Performing Arts School in 1956. He has served as Artistic Director of The Academy for the past twenty-eight years.

Mr. Wittow is assisted in his artistic endeavors by Margaret Fergusen, Associate Artistic Director of The Academy Theatre. After joining The Academy Theatre's Apprentice Company in the Fall of 1976, Ms. Fergusen became a professional resident company member the following season. Since then she has appeared in numerous Mainstage productions including THE HOSTAGE, A MOON FOR THE MISBEGOTTEN, TARTUFFE, GETTING OUT, and THE MISS FIRECRACKER CONTEST. In addition to her duties as an actress, Ms. Fergusen also directs The Academy's First Stage program. This season she directed The Academy's Mainstage production of HEDDA GABLER. Ms. Fergusen is also a teacher in The Academy's School of Performing Arts.42

The following outlines the four major responsibilities of the Artistic Director as Mr. Wittow spoke of them during the interview I conducted with him on March 1, 1984. Those responsibilities include: (1) vision; (2) duties; (3) partnership; and (4) community.

Mr. Wittow has a focused and clear theatre vision. His primary concern is the type of actor training that exists in the United States today. It has always troubled him "that kids would go to school in a college theatre department very idealistically and then end up in New York--starving." His vision very clearly
ties into the mission of his theatre which is "to establish a professional theatre outside of New York, a place for people to train and work without having to live in New York or California." Mr. Wittow's theatre vision does not include working with Actors' Equity Association. He is very strongly against the organization and feels "that it has done more to destroy theatre in the United States than any other factor except the Stage Hands Union." Mr. Wittow believes in developing people who have a range of abilities --acting-writing, acting-teaching, or acting-directing. It is a fact "that Equity does not care for that sort of thing." Mr. Wittow feels that the role of Equity "infringes upon what is necessary artistically" in the theatre.

Mr. Wittow's duties are divided into artistic and administrative. His artistic duties include selecting a season, casting, selecting designers, selecting guest directors, writing and directing, and overseeing The School of Performing Arts. His administrative duties include hiring an artistic administrative staff, working with his Managing Director, and working with his Board of Directors.

Mr. Wittow sees his duties as an Artistic Director somewhat differently from those of other Artistic Directors in regional theatre. His reason is that "there are not many Artistic Directors of theatres this size, where the Artistic Director started out as the founder of the theatre."

The first artistic duty of Mr. Wittow's is to select a season
of plays. He does not look for a unifying theme in a season, and
he feels "it is very important to the acting company's development"
to choose a wide variety of styles. He does include new plays in
his season which "come from all over the country," but he is par-
ticularly interested in writing new plays himself.

Mr. Wittow's second artistic duty of casting differs from
most regional theatres. The Academy uses a twenty-member resident
company that performs in all of the plays that are produced by the
theatre. He selects a group of twenty actors at the beginning of
each season. He believes that the actors should be cast in a
variety of different shows "to satisfy the educational mission of
the theatre."

Mr. Wittow's third artistic duty is to select guest directors
for his company. This duty also differs from the usual practice
of most regional theatres. Mr. Wittow "is more interested in de-
veloping directors from within the ensemble company." He has had
problems in the past by bringing in a guest director who is not
accustomed to working with the twenty-member ensemble. From the
actor-directors within the ensemble," he asked [them] to make a
list of plays they would be interested in directing at the theatre." Mr. Wittow has, however, used guest directors in past seasons at
The Academy. When he used a guest director at the theatre, he did
not impose his concept of a play on the guest director. He would
not attend rehearsals of a guest-directed production until the
last 2½ weeks before the opening. On the subject of guest directing,
Mr. Wittow believes that "there is no point in having a guest director if you are going to stick your nose into . . . [the production]."

Mr. Wittow's final artistic duty at The Academy is to oversee The School of Performing Arts. He teaches morning classes at the school three times a week. He also teaches master classes in Playwriting and Directing in the evenings. It is actually the job of the Associate Artistic Director to oversee the work of the Academy's Intern Program, but Mr. Wittow conducts workshops with them once every two weeks.

Mr. Wittow's administrative duties at The Academy include hiring an artistic administrative staff, working with his Managing and Associate Directors, and working with his Board of Directors.

Mr. Wittow hires the Managing Director and Associate Artistic Director for The Academy Theatre. It is actually the job of the Managing Director to hire all management people; but for key department heads, Wittow and his Managing Director interview together. Mr. Wittow explains that his "Managing Director would see five people and pick the top two"; these would then be interviewed by both Wittow and the Managing Director. Through such a process as this, no department heads are hired without Mr. Wittow's approval.

Mr. Wittow's second administrative duty, that of working with his Managing Director and his Associate Artistic Director, and his third, working with his Board of Directors, lead us to partnership
--the next major area of responsibility. The partnership that will exist between Mr. Wittow and Lisa Tunnell, Managing Director, has yet been developed. At the time of this interview, Ms. Tunnell had only been on the staff of The Academy for approximately three weeks. A partnership does, however, exist between Mr. Wittow and Margaret Fergusen, Associate Artistic Director. He and Ms. Fergusen work together on "compiling the budget" and "working with The School of Performing Arts." Besides the administrative duties that Mr. Wittow and Ms. Fergusen share, Ms. Fergusen also acts and directs for The Academy's Mainstage productions.

Mr. Wittow believes that the partnership that exists between him and his Board of Directors is very important, but "very difficult." This partnership is somewhat different from most theatres because Mr. Wittow serves as President of the Board. He sees his function of working the Board Members as:

My function is to be . . . responsible to them . . . what is happening . . . what our needs and goals are, what our artistic plans are, and to keep them clearly informed. It is a very difficult thing to do . . . [and] . . . it is hard for them to understand sometimes; second, I have to keep things as realistic as possible; third, to dissipate problems; and fourth, to advise them on fund raising.

As an Artistic Director, Mr. Wittow is responsible to the community. He considers the mission of The Academy Theatre to extend "well beyond its own walls." He sees the theatre as a very "community-oriented" organization. He insists it is The Academy's
job "to bring something to the community that would otherwise not exist." He sees it important to develop programs that are not only contained within the theatre facility, but programs that reach out to community schools, hospitals, and prisons, for example. Another community concern of Mr. Wittow is the development and support of local writers.

The remainder of this chapter is a subjective overview of Frank Wittow's work as I observed it at The Academy Theatre.

I spent a period of two weeks at The Academy Theatre. During this time I observed rehearsals for The Academy's production of THE PLAYBOY OF THE WESTERN WORLD. The production was directed by Frank Wittow. Rehearsals were Wednesdays through Sundays from 1:00 p.m. to 6:00 p.m., with additional 7:00 p.m. to 11:00 p.m. rehearsals on The Academy's dark nights. For the first few days of rehearsal, the atmosphere was quite relaxed and comfortable. It was obvious that the company was an ensemble and that the performers had been working together for some time. During the second week of rehearsals, tension began to develop within the company. Some of the ensemble members felt they were not getting enough feedback from Mr. Wittow in their characters' development. As a result, the actors approached Margaret Fergusen, the Associate Artistic Director, for additional input. Ms. Fergusen was placed in a very uncomfortable position, since she was playing the female lead in the show. When she confronted Mr. Wittow about the actors' concerns, it was his feeling that the actors' performances were of
an appropriate quality. It was the opinion of the company members that Mr. Wittow was concentrating too heavily on the upcoming production of DULA, a play for which he was both playwright and director. Further, PLAYBOY company members who were concerned about their performances did not confront their director because they feared it would add to his physical discomfort, since Mr. Wittow was recovering from a serious heart attack. I mention this only to point out a general feeling I received, not just from the rehearsals, but from the entire operation of the theatre organization. Everyone that worked at The Academy seemed to be "walking on thin ice." Because of Mr. Wittow's health problem and the time involved in writing DULA, he was usually not present at the theatre except for PLAYBOY OF THE WESTERN WORLD rehearsals. When he was present at the theatre, it was apparent that everyone was trying to make things run smoothly; but when he was away, the atmosphere was quite chaotic. The Managing Director had joined the staff only three weeks earlier; and, because of financial problems within the organization, three administrative employees had recently been "laid off." The Associate Artistic Director was not in power to make higher management decisions. She was also very busy performing her usual duties, plus creating the role of Pegeen Mike in PLAYBOY OF THE WESTERN WORLD. No one knew where to go for answers.

It is my opinion that The Academy Theatre's mission is being achieved and it is fulfilling its responsibility to the community, the artists who work in the theatre, and the theatre profession in
general.

The theatre provides successful outreach programs to the Atlanta community, and it also encourages new playwrites from the community. According to the mission, artists who work at The Academy are being satisfied because of their training process which is unique to other regional training centers. I feel that if changes do not take place within the theatre, the future of the company could be jeopardized. Mr. Wittow's passions and abilities are very strong. This is apparent from observing his work; but, with his serious health problem, it is also obvious that he needs assistance in leading the organization. From my observations, not until a major partnership is established between Mr. Wittow and his Managing Director and between him and his Board of Directors, will the leadership and the future of The Academy Theatre prosper.
Conclusion

The duties and responsibilities of all Artistic Directors are very similar, but the way in which a particular Artistic Director carries out his duties differs. The Style varies from the Artistic Director of one theatre to the Artistic Director of another theatre and can be as individual as the Artistic Director himself.

Fred Chappell defines his role as the "artistic conscience" of the theatre. David Head equates his job with a community leader who challenges the community. Frank Wittow defines his job as the person who guides the artistic development of the theatre. Even though these three Artistic Directors define their roles in different terms, they all are faced with the same four major responsibilities of: vision, duties, partnerships, and community.

From my interviews and my observership with the three Atlanta Artistic Directors, it has become obvious that the most important influence on the way in which an Artistic Director performs his responsibilities is theatre vision. The personal "vision" an Artistic Director holds, dictates his daily and long-term decisions. Fred Chappell's vision is for Atlanta to have a major professional Equity theatre that offers a range of collective programs to the Southeast region. Included in that vision is a healthy and comfortable workplace where actors, directors, managers, and designers "can grow." His artistic decisions derive from that vision.
Frank Wittow's vision is for Atlanta to have a major professional non-Equity theatre where actors train and perform a variety of duties within the theatre. That vision includes a great concern for the community. His artistic decisions derive from that vision.

Theatre Profiles 6 lists 175 Artistic Directors working in regional theatres in the United States today. Of those 175 Artistic Directors, it is impossible to choose one person to act as a role model for other Artistic Directors. There is no formula by which an Artistic Director performs his responsibilities. As Arvin Brown explained, the job is very personal. The mission of one theatre, which dictates the job responsibilities and decisions of that theatre's Artistic Director, does not apply to all theatres.

This thesis does not attempt to offer a role model or formula for the responsibilities of an Artistic Director. Its purpose is to show that there is no such formula. Although it is apparent what the Artistic Director does, the job description will always vary according to the management structure, mission of the theatre, and personal style and vision of the individual Artistic Director. It is not enough to say "what" an Artistic Director does; it is most important to investigate "how" he or she does it.
Endnotes

Introduction


7 Crawford, p. 4iii.


9 Ibid, p. 4.

10 Ibid, p. 4.

11 Leverett, p. 23.

12 Ibid, p. 22.


14 Ibid, p. 15.

15 Leverett, p. 22.

16 Ibid, p. 23.

17 Ibid, p. 22.
Chapter II

21 Ibid, p. 20.
24 Arnold, p. 20.
27 Ibid, p. 128.
29 Interview with Fred Chappell, Alliance Theatre Company, Atlanta, Georgia, 1 February 1984. Note: All further quotations listed in summary taken from interview cited here.

Chapter III

31 Interview with David Head, Theatrical Outfit, Atlanta, Georgia, 16 February 1984. Note: All further quotations listed in summary taken from interview cited here.
Chapter IV.

35 Interview with Frank Wittow, The Academy Theatre, Atlanta, Georgia, 1 March 1984. Note: All further quotations listed in summary taken from interview cited here.


37 Ibid.

38 Ibid.

39 Ibid.

40 School of Performing Arts Brochure, 1984 ed., s.v. "School Programs."

41 Academy Theatre Brochure, 1984 ed., s.v. "Other Services."

Selected Bibliography

Academy Theatre School of Performing Arts Brochure. Atlanta, Georgia. September 1984.


Appendix A.

The following is a transcript of an interview conducted with Fred Chappell, Artistic Director of the Alliance Theatre Company/Atlanta Children's Theatre. This interview was conducted on February 1, 1984.

David: What is your definition of an Artistic Director?
Fred: Well, I think the big thing, for me, is that I am the conscience, the artistic conscience, aside from the very practical things, of overseeing the artistic work, choosing a season, developing a philosophy. I feel that the most important thing for me is always having to play the devil's advocate with the Managing Director, with the board, to make sure that we all believe sincerely in what we do and that our work always has integrity. Otherwise, I can see a theatre just turning into crass commercialism. I feel I am a guide in that sense.

David: Would you tell me how you became an Artistic Director?
Fred: Yes. I started out, of course I graduated from college, I wanted to be an actor. I went to New York, studied and worked as an actor for eight to ten years, realized that I felt a transition coming. I needed a fuller creative outlet for myself. I suppose I started developing as a director by teaching acting classes that then lead into small workshop productions in a school that I had
here in Atlanta. By doing small productions in that school, that lead into heading up an Apprentice Program here at the Alliance, down in the Studio Theatre where we had literally no budget. I worked with 12 acting apprentices. No Budget. It was a wonderful experience. We had to write the plays ourselves; we had to beg, borrow and steal for our productions. We did eight shows a season. They were one-act plays and I did that for three years. That meant coming up with 24 original scripts or new works. I was also in charge of the technical aspects, designing the sets, lights, building. . . . I don't know how I did it now, but at the time, it was a wonderful experience. I could not have had better training. Then I started directing on the mainstage here on a show-to-show basis. I directed two shows that were very successful, and I kept being asked back. At one point, there were six shows in the season and I had directed five. In the meantime, in the summer months, I was also jobbing out to various theatres, and I finally became the Artistic Director of a small summer stock theatre, the Courtland Repertory Theatre, and was Artistic Director there for three years, while I was resident director here during the winter. Then, finally, seven years ago, I was asked to become Artistic Director of the Alliance. I don't know that I really had the training to go into the job. For me, it's been learning what an Artistic Director is, and what an Artistic Director does by doing. That's why I think it's so great what you are doing. Anyway, I really had to grow up with and into this job; that's why I am so in favor of the approach
you are taking now in terms of studying up on how to achieve your goal which you have set so early. I think probably for me as a director, not as an Artistic Director, my training as an actor was the single most beneficial thing in my training.

David: Where did you go to school?

Fred: I went to Rollins College in Florida, which had a very strong theatre department. I was totally emersed in theatre.

David: Did you go to graduate school anywhere?

Fred: No, I didn't go to graduate school; I went directly to New York after college.

David: Are you a member of the Society of Stage Directors and Choreographers?

Fred: No, I never had to join because Artistic Directors don't have to, and it did not exist when I was a guest director here. Our guest directors here now have to be members.

David: When selecting a season of plays, do you look for a unifying theme, or do you wish to offer a wide variety and style of plays to your audience?

Fred: I don't look for a unifying theme. It's very interesting, choosing a season; of course, I have a large staff here, and I do consult with them; everyone brings ideas and I like the idea that I am in the theatre because it is a communal art, as opposed to a visual artist or a writer. So I do, of course, receive the input from my peers. Then it becomes a matter of ... it's a very subjective process. It's very funny ... I can look back on a season
and realize after the fact I can see some sort of subconscious unifying string going through the season. I think at the time I am choosing a season I don't, and I have individual reasons for choosing a play; for instance, opening next season with MOTHER COURAGE, I feel it's a strong anti-war statement. I feel it's perfect because of the Nuclear Disarmament and all the talks that we are going through right now. It's a matter of feeling, a balance, sensing a balance; but, no, I would not do a season of anti-war statements. I think one play will satisfy that for me within a season.

David: I realize you almost have next season set. When did that happen?

Fred: I started thinking about it, seriously, trying to come up with it the latter part of the summer.

David: Do you have a list of plays stored away somewhere that you just want to do?

Fred: Yes . . . No . . . Yes . . . Well, you see that changes all the time. For me, I can't work too far ahead of myself, because, hopefully, I am continuing to grow and it's very interesting, you know, two years ago MOTHER COURAGE, as a piece, did not interest me at all. And now . . . it does. On the other hand, CAT ON A HOT TIN ROOF is a play that I directed nine years ago, and I never . . . I've always felt I've never found out what that play was about. I've always been frustrated. That play has always continued to bother me because of the production that I did before didn't do what I wanted it to . . . I didn't know what I wanted to do with it . . .
so I want to do that piece again. This concept of ROMEO AND JULIET that I have mentioned to you, that has been with me a long time, and suddenly I have a desire . . . I've got to do it now. I think the main thing is that I have to be excited about anything we are doing . . . in a sense that I would want to direct any play that I choose. I would want to put in the time on the material. That's the best gauge for me . . . now some seasons I'll be very realistic with you . . . some seasons it is hard to find ten plays that you have a passion for. But, I would like to think that any play that I put into next season, and suddenly I had to go in and direct, that I would want to spend the time on that material.

David: Do you include new plays in your season?
Fred: Yes.

David: Where do your new scripts come from?
Fred: From all over, fed to me through Sandra (Literary Manager), but there again if I put a play on the mainstage season, it's going to be a play that I feel is pretty well finished.

David: Do you test it out or work on it in Studio?
Fred: Sometimes, I have done that, yes. Also, from play readings, then take it into the Studio. With the Studio, that's really the place for experimentation. If there was a play that I thought there was a wonderful voice there, but the play wasn't that dramatic, the studio would be the place for it. On the Mainstage, with as large an audience as we have, I feel I want a piece that is a little more finished, not just for me, but for the playwright. Because the
playwright is so important, and you have to be careful that they do not get hurt by doing a piece that isn't all ready to be seen.

David: If Sandra's job is to feed you scripts, how often do you read new scripts?

Fred: Constantly, I usually take a day off a week, if possible, to read scripts.

David: This question deals with guest directors. Do you only hire guest directors for the plays in your season that you do not have a passion for?

Fred: Yeah, I mean, I think that's... well, it's not that I don't have a passion for... I think I explained that to you, that I'd like to feel comfortable if I had to go into any of them, but of course, the ones I choose for myself I have a particular passion for or I feel that I can do them better than anybody else. Those particular feelings, I don't think I can direct every play better than everybody else, but there are some plays that really interest me, and are me, and I am as good as I am going to find. But with guest directors, with Kent, Associate Director, I want him to be excited... he is the one with the passion for MOTHER COURAGE. He had a strong need to do that play and with my feeling of the timeliness of it, and his passion behind it, I want to put it into the season.

David: So if you like all the plays that you put into your season, how do you choose which ones you are going to direct yourself? Could you use next year as an example?
Fred: Well, I am being very selfish. I am doing CAT, and I'm doing ROMEO AND JULIET. Those are two plays that I have a burning desire to do, and I've directed both of them before. Maybe I'm sort of clearing the sheets, of getting all those old ghosts away that have haunted me. I am also doing 'NIGHT MOTHER in the studio.

David: So Kent is doing MOTHER COURAGE? What else is he directing?

Fred: We haven't decided yet. He may be doing SHE LOVES ME, our Christmas Show, and beyond that, we really haven't decided yet.

David: Besides the plays that you direct and the ones that Kent directs, do you use any other directors?

Fred: Yes.

David: Where do you look for and get those directors?

Fred: From New York, or from the region. People that I've known and work that I've seen. We used Ed Stone for MUSIC MAN and Robert Woodruff is coming in to do JULIUS CAESAR. With Robert, I met Robert, I have not seen Robert's work, but I have heard wonderful things about him, and have talked to him, and other Artistic Directors about his work. In approaching him about doing JULIUS CAESAR, I asked him to write me his feelings about the piece. Once I choose a director, I really try to go the last mile to let that director have what he or she wants and to trust them. By hiring someone, I am putting a lot of trust in them, and I have to argue with them sometimes about casting, etc., but I am very careful about that because it's not my work. Also, at this theatre, as much as you want every play to be a big hit, that is really not our purpose.
It's for that director to grow also. I... I don't mind failure. As long as the director has put some serious thought behind it and is committed to it. I don't mind taking a risk.

David: You must mentioned that Robert sent to you his feelings about the play before you hired him. Do you usually talk to guest directors about the concept of the play before rehearsals begin?

Fred: Absolutely. I like to know what they are trying to achieve, and that makes it easier for me to help them achieve it. I certainly discuss the piece before they are hired, but I do not ask for a concept them. For example, I hired Robert back in the summer, so I didn't expect him to know exactly what he was going to do with the piece. It is too far away from the production. That needs to be germinating and nourishing, but I just got his particular feelings about the play and what he felt was in it.

David: Has it always been that way? When you first started out, did you ever impose your own concept on another director?

Fred: You know, I've been very good about that. I've really always tried to leave an artist alone.

David: When a guest director is hired, do you, as Artistic Director, take an active part in the casting of the play?

Fred: I like to be included in it. Again, unless I feel it is someone who is absolutely wrong, I think it is important that that director feel comfortable. As a director, I would not want anybody telling me who to cast. Again, if I am hiring that person to direct a show for me, it goes back to trusting that person.
David: How about your relationship with you and your Associate, Kent? Do you two cast shows together if he is directing?

Fred: No, well, see, Kent is even different than a guest, because we live together, I mean, you know, artistically. So I know Kent, I know his feelings, I know the kind of actors he likes. I would not breathe down his back, again, I'll argue with him if I think he is making a mistake, to make sure he is positive. I would argue with Kent more than a guest, because he is not a guest . . . he's homefolk and we need to go to battle at times and he does the same with me. He challenges me, which is very healthy. I want him to. With his casting, I know he knows. Trust. It's a matter of that trust being built up.

David: How about when you are directing yourself, do you ask Sandra and Kent to come in?

Fred: Absolutely. Yes, I encourage them to because, as I mentioned to you, I feel that I am the conscience for the theatre, and I feel like the two of them are my conscience. They are the ones who play the devil's advocate with me. Why are you going to do this? Do you really think that is possible? Is that really worth our doing? I encourage that from them because I need constantly to be challenged.

David: Does Sandra act as a dramaturg for you?

Fred: Yes, she does, Literary Manager/Dramaturg. Sandra comes and notes all of my shows and some shows, . . . new plays and sometimes not new, it depends, she will go all the way through the rehearsal
period with me. She is a very vital part of the overall production. David: When a guest director is working at the theatre, how often do you attend rehearsals?
Fred: I stay in tough with the guest director and in close communication with the Stage Manager. I like for the guest director to ask me to come in. Again, if he doesn't, I will be there, but I've never had that happen. It has to be when the work gets to a certain place. I don't want to be there the first week. I would be in there the latter part of the second week. I don't want to exert any kind of pressures that may be detrimental to the environment of the production. But again, I try to keep a free flowing dialogue, it's almost . . . I don't say this to our guest directors, but I do to playwrights, and it's almost the same thing . . . I say it to playwrights when we are working on a new play . . . I always start with the premise that the playwright . . . when this play opens the words that you want in the play will be there . . . the words that you don't want to be there will not . . . YOU WILL WIN . . . given that . . . I'm going to fight . . . so when we fight, note that you're gonna win. I don't say that to a director because there have been times when I've had to walk in . . . last year in the studio, for example, a set that was just awful, and had it changed . . . I mean I tried to say as clearly as I could. The set design and the workmanship of the set were just below standards. It was a studio show called MY SISTER IN THIS HOUSE, and somehow the production values of the show just got very confused. The visuals
were very confused . . . and I insisted that it be changed, and it was . . . and the director . . . I mean, went with me. I made myself very clear as to why, so it didn't turn into any battle or anything. I just had to do it.

David: Have you ever fired a guest director and stepped in yourself?
Fred: I have not fired a director. I've come close on one occasion.
David: Would you tell me about it?
Fred: Yeah, it was a matter of . . . a new play came to us through the director that I had met in New York and had talked to about the piece. And he came with it. He presented himself well, and seemed intelligent. I think he probably was intelligent, but when the work started, I felt he was not a very good director, and I thought he was confusing the actors, and I didn't think he was listening to me, and quite frankly, had I not been in rehearsal, and Kent not been in rehearsal, I would have fired him. But, as it was, Kent or I were there constantly. The main reason being that Kent and I were too busy on our own projects, and neither one of us alone could have jumped in there. We just did not have the time to devote to it. But it was crazy. He and I took turns working with that director, after meeting between the three of us to talk through the concept so we did not confuse the process even more.

David: Was this someone whose work you had never seen before?
Fred: Yes, well, Sandra had seen it.
David: How often do you do that?
Fred: Not often . . . well . . . if . . . I mean like a Robert
Woodruff... I've... heard of him for so long. I feel very secure about Robert, on the other hand, I knew nothing about this other guy. I've either seen their work, or I know them by reputation.

David: How much do you pay your guest directors?

Fred: It depends on the show and the rehearsal period. It's usually between $3500.00 and $4500.00.

David: Have you ever fired an actor in a production directed by...?

Fred: Yes.

David: Over lunch the other day, you were telling me about an actor that you told to cross down right and he said no. Was that him?

Fred: No, I didn't fire Michael.

David: How did you deal with that?

Fred: He was very difficult. I can put up with difficult actors, if they are putting out the work... and he was. I don't like putting up with them, but, in that case, I liked the work. Although I did not like working with him. So this is when I think I have to bite my tongue and douse my ego, and get on with the work. It's very important... this whole ego thing, and working with temperamental people... I am the first one to suppress my ego... always... I feel I need to set that kind of example. The unfortunate thing is that ultimately an actor is hurting himself, because although I appreciated the work he was doing in that
particular show, I will probably never use him again, because the experience was so bad working with him. There are good people out there who are good to work with. On the other hand, for STREETCAR NAMED DESIRE, I hired Stella from New York whose work I really did not know well enough, but her readings were very good and typewise, I thought she was right, and I adored her. One of the sweeties. Caring, worked hard, intelligent, but could not do the role. Was not right for the role. That's when it gets hard. Had I felt the need to fire the other actor we were talking about, it would have been easy, but with this girl, it broke my heart. But I just knew, it was after a week, that it wasn't going to work. For a week, we worked and worked, etc., not trying to panic her. I feel that is the worst thing you can do so she doesn't become paralyzed, but I knew her performance was going to pull the whole show down. That was my observation, and I had to trust those instincts. I knew I couldn't waste time about it. So, after one week of rehearsal, on the Monday off, I found her a replacement. I went in and fired her, taking all the blame myself. I did not want to hurt her, and it was my fault. I told her I had a different concept, and I had changed my concept since I had cast her, and I know it hurt her, but I tried to make it as easy for her as I possibly could.

David: What is the longest you have gone with an actor in rehearsal before you fired them?

Fred: I have gone up to a week away. It's very tricky. I can think back when I was younger . . . and there are some that I
should have fired, in terms of accomplishing the role, and I didn't fire . . . and I have to live with that. So now, I'm glad I have the courage to do it when I feel I really need to. In the long run, you're doing the actor a favor, really. It may not be that the person is a bad actor . . . it's just in that role. So you are doing everybody a favor, especially the other actors in the show.

David: When you fire an actor, do you always make it sound like it was your fault?
Fred: Yes, unless somebody were just . . . I threatened somebody once because they were just really behaving horribly, and the rest of the company was just up in arms, and I put this one actress on probation. I really would not let her open her mouth. I really told her that. I said, if you say anything . . . anything . . . you are fired!
David: Was she trying to direct the show herself . . . or . . . ?
Fred: She was just . . . and she was a wonderful actress . . . she was very confusing and very neurotic, and there were crying jaggs, and she was taking up a lot of time and questioning everything I was doing and everything everyone else was doing . . . just being a bad little girl. And again . . . really the work was wonderful, but she was destroying the spirit of the company. And she did keep her mouth shut . . . and she did stay in the show.

David: Does your theatre company have resident set, costume and lighting designers?
Fred: Yes, but we obviously job in, I mean they can't handle . . .
I have a resident set designer, and costume designer, and they are responsible for five projects during the year.

**David:** How about lighting?

**Fred:** We don't . . . not really have a resident light designer. Although we have people in the community design whom we know really well, so it seems like they are residents, whether we call them that or not, but we do bring in guest set designers and guest costume designers, because our residents obviously can't handle all the projects.

**David:** How do you choose which ones your residents will do, and which ones will be done by a guest?

**Fred:** I like to talk to my residents to see what their feelings are. I also feel that I sort of know the kind of shows they can do best. Now I will assign them a show, or there may be, for instance, with STREETCAR, this year . . . it's not that my resident set designers couldn't have done it, it's because I have worked with another designer, Phillip Young, on another show and I wanted his style in that show. The same is true for Kent's choice for THREE PENNY OPERA. He went with a guest for that show because the guest designer he had coming in is wonderful at sort of using or making a space innovative and new, and the whole feeling of space with a show, and he felt this designer was best at it.

**David:** Have you ever used a guest designer and a guest director working on the same show?

**Fred:** Yes.
David: Have you ever had a problem because neither is really "at home" in the theatre?

Fred: Well, yeah, this is very tricky. But what we do . . . we have the production manager and the stage manager monitor that. By monitor, I don't mean . . . it sounds like we are breathing down their shirts . . . I don't mean that at all, I mean if we see . . . I mean, stage managers have a pretty good idea in advance about things, for instance, with MUSIC MAN this year, we had the resident designer, but we had a guest director in, and I had gone to Seattle on a conference, and had planned to go on to Alaska to see a show at the Alaska Rep, and my production crew called me and said we are getting close to moving into the theatre, out of the rehearsal hall, and we feel uneasy. We haven't had a run-through yet . . . and we're having one tomorrow, and we feel you need to come see what's there . . . so I took the night flight out of Seattle, and went to the run-through the next day, and as it happened, everything was fine. It all came together . . . you know everything was fine, but they were just uneasy, so I have that kind of support system to kind of monitor and see where everything is, if there are any problems, whether it be personality problems or the work, whatever. I know what's going on at this theatre. I hate to sound like big brother is watching . . . it's not that . . . because we confront the person and say we think there is a problem, and what do we do to help you with it. But a lot of times they are just not realizing, or being new here, makes it difficult . . . . oftentimes people
haven't had the experience on this large of a production. But I do feel I know what's going on here and can jump in if I need to.

David: Have you ever hired a designer whose work you have never before seen?

Fred: (long pause) I'm sure I have ... yeah, when we were doing TIGER TALE. It was someone that Tennessee Williams wanted especially. I just always look at the portfolio to find new designers.

David: Where do your designers come from?

Fred: All over. We have a few based here in Atlanta. Others come from New York. Liz, for THREE-PENNY OPERA, is from Atlanta. She works between here and Alaska Rep.

David: What administrative staff members do you hire totally on your decision?

Fred: The Literary Manager, the Associate Director, and my assistant, but again, at this theatre there is a lot of cross-over. It is not all black and white. If Andy felt strongly about someone, I would certainly consider that, or listen to what he had to say. For instance, we are hiring a new Marketing Director and we all took her out. We all want to feel good about who works here. Of course, I also hire directors, actors, stage managers, designers, but I was just talking about office people. Andy and Edith would be responsible for hiring the rest of the administrative staff, but as I said before, there is no formula. We all really hire together ... and, of course, the board is responsible for hiring Andy and myself.
David: I know you were already here when Andy was hired. Were you involved in that process?

Fred: Yes, I was vital in that process. It was really a matter of when the Managing Director left . . . he just wanted to move on. What we first did . . . it was a real exciting time . . . what we first did . . . we had many meetings amongst ourselves and tried to assess where we were at this theatre, and where we had come and where we wanted to go. We saw it as a plateau . . . the impressive thing had been the numbers of where we had gone in five years. We went from 3000 subscribers to 20,000 subscribers in 5 years, larger audiences, generated earned income, etc. Oftentimes, to make the numbers happen, the work had to take a back seat. When I really wanted to do a piece that I could experiment with, we would have to say well, we can't afford to do that because we have to something that will get the numbers and the money in. So where we are now is . . . the work . . . I mean this extra week of rehearsals, hiring more and better artists, which takes money, but that's where we see ourselves now . . . so, by rethinking where we were, it helped us to know what kind of person we wanted. Our other Managing Director was very high keyed, very dynamic, very loud, you know, very aggressive. And we decided we wanted now, in terms of marketing this theatre, a little more of a gentle approach in that area. So that we started concentrating a little more on the artistic aspects of the theatre, on selling the artistic product itself as opposed to hard market type . . . I mean again we still
want aggressive marketing . . . there's nothing wrong with that . . . but we just wanted a different type individual.

David: So after the interview process, did you make the decision?
Fred: It was my mutual agreement, and of the candidates that we saw, we all knew . . . I mean it didn't come down to any kind of argument or anything. I guess it could have, and we would have seen who would have won . . . obviously they would, but I don't think they would have hired anybody that I really did not want to work with. But again, it was by mutual agreement.

David: So you have a good relationship with your board?
Fred: Oh, yeah, I have a wonderful relationship with them.

David: How are you as the Artistic Director involved in the Budget process?
Fred: Well, really, it's a matter of . . . I mean I have to be realistic about it, but it is a matter of my saying what I want and what I need, and their finding the way to accomplish that. I mean, you know, that does not always happen. Sometimes, it's, let's wait till next year, or how about this . . . I have to be pragmatic myself . . . in this particular theatre. I think if I were just doing the basement, just doing the studio, you could have more, kind of a guide in visionary things, but in this theatre, pragmatism is important. Again, I have to be careful that I hold on to my artistic integrity, and my belief. And you've got to know what you can let go of and what you can't. You know what you're willing to sacrifice, and I think I know very clearly now. It is
stupid for me not to think that there is always an amount of compro-
mise involved. I think that is what theatre is about. I mean, it
is not what it is about, but it is a reality; you know, we talk
about directing a play and that actor is not going to give you ex-
actly what you want, so you find a way to compromise a little bit
there, and you get a little bit more from this actor, and the whole
theatre is sort of built on that. But I can't think of anytime
since Andy's been here that we haven't agreed on things. We have a
great partnership, and we are just going to make it happen.

David: How actively are you involved in Fund Raising?
Fred: Only to the extent of putting in appearances, making speeches,
I mean, you know, explaining the artistic mission to people. And
being a presence . . . some people think that the Artistic Director
or the actors, the art the glamour being there helps. And to just
meet the people is important. But, of course, I do no organizing
of it. They just say you're supposed to go here and there, etc.
But Betty does all the coordination of it.

David: One thing I found interesting here, is that you have a
Managing Director and a General Manager. Has that always been the
case here?
Fred: No, I tell you, when we were doing the search, we were ob-
viously without a Managing Director for the bulk of a season. Edith
Love stepped in as Managing Director, and did a beautiful job of
holding things together. What we found was that Edith was running
the day-to-day management of the theatre. So what we did was, when
Andy came in, we let Edith retain her office duties, which frees Andy up to get out into the community, out into the state, and at the national level. It frees him up from those day-to-day concerns.

David: Is this something unique to this theatre, or do you think it happens everywhere?

Fred: I think it does . . . I think usually after a theatre reaches a certain plateau . . . I think in this day and time it is becoming increasingly important for us to be out on the national scene, for exchanges in dialogue with other theatres. We are becoming a national theatre of sorts. The days of being isolated are over.

David: What other organizations, besides the Alliance, are you involved with?

Fred: I'm on the panel for the Georgia Council for the Arts; I've formed this coalition of Atlanta theatres; I'm working on starting the League of Southeastern Regional Theatres. I'm in an organization called Leadership Georgia. I guest lecture at colleges and universities, and anything else in the community I can. I think I need to be. It enhances our image in the community.

David: What is the purpose of your intern program?

Fred: Well, in terms of where we are right now with the school, I want to give more emphasis to this program. I think it has all the ingredients of becoming a real good conservatory. Right now, what I feel we offer the interns . . . and most of our interns are college graduates or people just out of graduate school . . . I
think the most important thing we have to offer them is exposing them to the reality of real professional theatre. I think it is too comfortable in a lot of college and university situations. They're too idealistic sometimes. I'm for that because I was taught that theatre is an art and there are certain ideals that we aim for, but I think when you get into the real world, some of that is tempered. I think our interns here see the reality. It's not all high in the sky. It's not all theory, I mean you see the different personalities involved, and you don't necessarily have a professor keeping everybody... I mean you have those actors who have the temperaments, you have those realities of a budget to deal with, you see a lot more of the injustice, somebody, you don't think somebody is as talented as you are that's hired, you know, what is often perceived as injustice. And I think it exposes them to that, and just a general knowledge of really doing, as opposed to just the classes. Kent and I take them through a series of seminars, talking to everybody in the theatre, question and answer periods. I do scene study work with them. Kent and I do a series of auditions with them. Certainly we criticize their performances in Lunchtime Theatre. I think, in a nutshell, just exposing them to the realities of theatre is the most important. They also understudy for the Mainstage professional company.

David: Do you see the intern program as a bridge between the academic world and the professional world?

Fred: Yes, oh yes, absolutely. I really think the intern programs
at a lot of theatres are the way to go now. I think taking that extra year, or two years, to see what is really going on, and to get more training. But again, it depends on the individual. I think to be in a good theatre interning is probably the best way to go, otherwise they will just be doing Summer Stock for the rest of their lives. I mean, I'm not knocking summer stock . . . we've all done it, and we know what it is and what it ain't, but I think to be exposed to good solid work and to good working conditions, it elevates the standards of what you want to do in the theatre. It exposes you to the right kind of theatre and, therefore, helps you to know where you want to go.

David: Okay. You said you had been here for seven years. When you first became Artistic Director, what was the budget of the theatre?

Fred: Just over $300 thousand.

David: And what is it now?

Fred: Three million.

David: Can you tell me what your salary was when you first became Artistic Director here, and how that compares to now?

Fred: Well, when I first became Artistic Director, I had been resident director for a while, and I was hired for $10,000 a year. I had no office, no one knew what an Artistic Director was supposed to do. We had a Producing Director before me, and he stayed on as producer--whatever that means--then he left, and the whole format was changed to Artistic Director/Managing Director. Anyway, now I make $60 thousand.
David: One last question. What do you see as the most important step in becoming an Artistic Director?

Fred: Knowing how to direct. Direct! Direct! Direct! We have sat here and talked about all these other things, but directing is the most important thing. The art is what it is all about. All the other stuff we talked about has to take a backseat. Developing your craft as a director is the most important step to becoming an Artistic Director.

END OF INTERVIEW
Appendix B.

The following is a complete transcript of an interview conducted with David Head, Artistic Director of Theatrical Outfit. The interview was conducted on February 18, 1984.

David T: What year was the theatre founded?
David H: 1976, late '76.
David T: Was it started by a board or an artist?
David H: A group of artists.
David T: How many were there?
David H: Five, then we expanded to ten.
David T: You started this group?
David H: Yeah, I was one of the co-founders of it. A group of us had been in college together, and a couple of them went into graduate school, and I took a job as an Associate Director of a children's theatre at a county arts council after making my MFA. I worked there for a year and a half, and I think that I learned a lot of things about what theatre should not be, really, from that experience, and several of my friends that went into grad school were sort of dissatisfied with what they were getting, and we kind of got back together again. I was living on a farm and actually one of the people who co-founded the company was also a professor of ours when I took an undergraduate degree. He and I, and three
other people banded together and we talked about what do we want to do with our careers. And we decided, well, it's still early in all of our careers, why don't we give a shot at starting our own company? So we did, and we got together at the town of Milligeville, Georgia, which is where one of the five fellows lived, and his folks just gave us the back half of the house for three days, and so we did what was really a retreat--although we didn't know to call it that at the time--it's really what it was. And we targeted Atlanta as the city we wanted to come to. We started rehearsing out of--we got a house that was suitable for eight people to live in--and it was a collective ensemble membership kind of thing with ten artists, eventually. Two of them were married and lived elsewhere, and the remaining eight people all lived in one house. We started off by rehearsing in our own living room, which was a large living room. We began by working through the Department of Defender Rehabilitation, doing outreach work to prisoners and residents living in pre-release centers, and that sort of thing, also some nursing homes and school work. So it was all touring work that could be performed under florescent lights. We figured any open space where people may gather constitutes the modern theatre--by our definition. From there we then started looking around town to find a little--a small performance space where we could get back in, this went on for about a year. And after about a year, I got tired of not doing any more legitimate work. We found a little back-alley theatre that was called The Open City. They were
subleasing from a company called the Gypsy Ring Dance Theatre, so it was an upstairs/downstairs laundrymat—a little bitty thing. Upstairs was a dance studio and offices, and downstairs was a little black-box theatre with one bathroom. We did one show there which was well received. Open City went out of business, and the Gypsy Ring Dance Theatre invited us to take up the sublease. We did, and stayed there for five years.

David T: And that's when you became Outfit?

David H: Well, actually, we became Theatrical Outfit before we started working in that laundrymat. Theatrical—most of all we wanted our work to be theatrical, no real attempt to be anything but a group of actors on tour. And we felt that Outfit was a word that sort of connotated a gypsy, sort of a nomadic kind of implication to itself. Theatrical—the obvious, blatant, right out front theatricality, and Outfit being mobile, portable, nomadic, gypsy-like, in a sense.

David T: How many shows are in a season?

David H: We've been doing five a year, David, but this year I'm going to be doing six. The sixth show is not part of our subscription series, though. So the sixth show will be gravy to our budget. The main reason we're doing that is because I encountered some extra expenses downstairs in renovating the basement—to the tune of about six thousand dollars, and I figured the best way to try to make up that difference was to produce another play into summer stock.
David T: What are your operating expenses?
David H: Well, we have a budget set up for next year of $241 thousand.
David T: How much of that is earned?
David H: Let me pull out the budget. Last year's budget, for example, out of the $237 thousand budget, we earned 159. So what's that, about sixty percent earned? Sixty percent earned, forty percent unearned.
David T: So the rest was in grants, contributions?
David H: Grants, contributions, fund raising, benefits, and Board of Director's contributions.
David T: What kind of fund raising things do you do?
David H: Well, the most successful thing that we've done is joining forces with Coca-Cola and Columbia Pictures. And what we've done is gotten Columbia Pictures to give us "The Big Chill," and "The Dresser," which is starring Albert Finney and Tom Courtney. Those films will be released here in Atlanta very soon, but they have given us the opportunity to show that premiere, the regional premiere of both of those films. And what we're doing is, we've gotten other corporations to underwrite the expenses of renting the movie hall, the movie theatre--which is around twelve to fifteen hundred dollars. We get contributions from a couple different restaurants to provide a box-dinner. Coca-Cola's Taylor Wines provides small splits of white wine for everybody. So what we do is, we sell tickets at like twenty to twenty-five bucks a head
to see the regional premiere of a major motion picture.

David T: Where do you do this?

David H: The first one was done at the Phips Penthouse Plaza, Phips Plaza in the Penthouse Theatre, which is the one upstairs, and that was for "The Big Chill." For "The Dresser," we'll be doing it at the La'Fount Terra, which is on Chesherbridge Road.

We've also done, you know, theme benefits here at the theatre, parties and that sort of thing. We've had two theme benefits here, one of them was off-off Peachtree, and we glitzed up the lobby and sold tickets, everybody came and had a party, and there was a dance band that was real popular in Atlanta, and that sort of thing. But, by far, the most successful benefit we had was for the motion picture, "The Big Chill." We're looking forward to another. We had budgeted, I think ten thousand dollars for this season for benefits, and we made eight thousand of that on the first benefit. So if we do another eight thousand on "The Dresser," we'll be six thousand dollars over budget on our benefits this year.

David T: Do you know what your annual attendance is?

David H: Yeah, I can get you the figures on that; why don't we put that question on hold.

David T: How many subscribers do you have?

David H: Right now, we have about two thousand.

David T: Do you book-in events other than your own productions?

David H: Not very often, but sometimes we do. Yeah, I have made an exception to the rule. I try, as a general rule, not to book-in
any other local theatres. The reason for that is, in the years past when I did do that, I later found, although it was not our work, it was presented here, and the general public tended to think of it as being ours. For that reason, I've decided to be real careful about not presenting other theatre companies in this space. I'm really protective of our artistic reputation which is good in our community, so my general philosophy is to not book-in other theatre companies, but I do like to book-in musical gigs, pantomime, dance companies, and that sort of thing that cannot be misunderstood as being ours, when, in fact, it's not.

David T: I know you talked to me about wanting to get into a letter of agreement with Equity next year. What type letter would that be?

David H: Well, we don't know yet; actually, that's something that has to be negotiated individually with each theatre company. What we would like to work toward, of course, would be what Equity calls now a "Lort D," a League of Theatres "D" size theatre, which we are, I think. Unless they change their categories, I think we fall into their "D" size category, which is roughly two hundred seats. We've had an Equity representative come down here and look at our facility, and she's given us advice about what Equity would be asking for, and that sort of thing, but I think Equity generally looks at like your annual operating budget; they look for a minimum of eighteen percent of your budget to go to actors' salaries, and, right now, our budget is like fourteen percent of our budget goes toward their
salaries. So we're looking to increase that next year and get our actors' salaries up to one hundred-fifty dollars a week. We're counting on hiring ten Equity actors next year at a hundred and fifty a week, and I'm only hoping that Equity will agree to that.

David T: Would that be like a resident company, or is that for each show?

David H: No, it would be ten Equity actors for the entire season. Based on the five shows per season, that would give us two Equity actors per show. Now the way Equity, I think, is going to work, is this first year if we can get an agreement that says, okay, we'll hire two Equity actors per show, five shows a year, at a hundred and fifty dollars per week per actor, the the following year, '85-'86, we would then go to something like one-seventy-five, to two hundred dollars a week, and we would hire twelve to fifteen actors over the course of a season. So it's a gradually progressive thing that we're looking towards doing. We've just seen another theatre company here in Atlanta that started off much the same way the Outfit did, and they got involved with Equity much too soon. And it was largely because of that, they ran into some real serious hot water, got into financial trouble and had to close.

David T: What theatre was that?

David H: That was the Imaginary Theatre.

David T: What are you paying your actors now?

David H: Fifty dollars a week for rehearsal, and fifty dollars a week for performance.
David T: David, could you verbalize the artistic mission of the theatre?

David H: Yeah, I'll try. That's always a tough one. I try and talk about it a lot because it's though, but I guess, in a nutshell, Theatrical Outfit is really founded on the basis of trying to produce the most, I guess, adventurous theatre that we possibly can, to try and create a second tier of theatre. As we identify the theatre scene in Atlanta, we saw the Alliance and the Academy on the main stream, as representing the main stream of theatre in Atlanta. Theatrical Outfit began its operation as very much of an experimental theatre company producing lots of company-developed works. Our mission has changed from the very beginning, so what we're trying to do now is produce exciting, adventurous, somewhat experimental approaches to theatre to try and find a synthesis between the avant-garde and the classical, to produce classical slash historical pieces of theatre that are tuned to the modern temper. I guess we're going to try to put it into one sentence. One of the blurbs that I came up with that I felt like pretty much said it was: Artistically, we're concerned with discovering a union between classical and experimental theatre. Our past work has often incorporated the historic roots of theatre, including traditional forms like music, dance, the mask, and other stylized means of performance tuned to the modern temper. I go in to talk a lot about in a recent survey, the adjective most often used in reaction to our work was "unexpected," and this could not have pleased us
more. Whether the element of surprise exists as a result of the eclectic range of material over the course of a season, or through the blending of styles within the given production, our audiences feel from us a commitment to offer an alternative theatre vision; excellent in quality, original in approach, and immediate in impact. That probably says it as well as I know how to say. I was speaking about the second tier of theatre, however, because we felt that in Atlanta we have two really well established theatre companies up the street on Peachtree, and there was nothing in between. There was nothing in between the mainstream theatre and the ultra experimental theatre companies, that were all operating on no more than seventy-five thousand dollars a year. So what we tried to do was plug that gap between the major regional theatres and the community/neighborhood based theatres. And I think the way we do that, of course, is to create a theatre that seats about two-hundred and twenty-five people, that produces material that is well known, i.e., LION IN WINTER, OF MICE AND MEN, but always trying to do that in a highly original way, as much as possible. To produce works that the big boys down the street frankly would not touch. To do original works, works in progress, to continue to work with playwrights like Robert Donlan, to experiment and let the company develop materials whenever possible, to do new works, fresh-off the typewriter. So really, I guess, our mission is really pretty broad, but I guess we are just trying to keep a grainness, a hard, our work is often being described as being highly passionate, but
not overly polished. There is a certain earthiness or graininess, I think, that people are saying about us and that's really what I want to try and hold on to. That unpretentious kind of theatricality. Blatant theatricality, gives it a roughness, a hard edge and impact.

David T: What is your definition of an Artistic Director?

David H: Yeah, I think, first of all, it has to do with leadership in the community. Recognizing who is the theatre company that you represent now, I guess, in my case, here I pretty much defined my job as a I came along. I guess when the time comes for me to take a job somewhere else, one of the things that I will be doing is looking at the community to determine how is the theatre company that may be offering me a job plugs into the community. What role does that particular theatre company perform in the overall artistic endeavor of theatre, or what role does that theatre company perform. Because I believe that every theatre company should perform a somewhat different and unique role in any community and so I would look to go to work with a theatre company that would or performs an adventurous role ... somewhat of an exploratory role. I would not be prone to want to work for the Alliance Theatre Company. Even probably for the Academy, so I guess the first part of my answer to that question would have to do with a position of leadership in the community. I think recognizing your relationship with other artistic leaders and putting all of that together in perspective to create a wholeness, and I think that is the most
important thing to me. It is certainly the most important thing I am dealing with right now, recognizing my relationship with the Frank Wittow's and the Fred Chappell's, and to try to put all that together in some kind of harmonious order so that by the time it is pulled together, we will recognize that we are creating a community hopefully that will further develop the art form known as theatre, and all of its many facets.

I think the role of the Artistic Director is to challenge his community, challenge his patronage; I feel that I have broken my responsibilities down into three basis functions when it comes to working on a production. I feel that my first responsibility is to the playwright whose work I am working on. To read and interpret and stage and give his work a living form that is, to the best of my ability, reflects what he is trying to say. I feel like my second responsibility must be to my audience. And my third responsibility must be to myself, my sense of artistic integrity, my ideals, and my own sense of adventures, and this is as well as to my actors. I think number two and number three are constantly up for grabs as far as which should be two and which three. The question of whether I produce for my audience or for myself is a constant question that I think any Artistic Director is always grappling with. I have heard it said from one director that he feels that it is his job to produce what he by God feels he needs to work on. And if the community is buying that, then well and good, and when the community doesn't want that any more, then it's time for
him to go somewhere else where they do want what he has a passion to produce. I guess the absolute purest . . . pure artist, if there is any such thing in me, responds very favorably to that. I chuckle at that . . . it's sort of an arrogant snicker, and say yes, right on, but I do feel like the reason my work tends to succeed for an audience is that I really do feel that my job is to sit in on every rehearsal and try to see if, for the first time from a non-professional perspective, from a lay perspective, what is exciting the first time, if I don't get all the information that I know that the playwright wants I've got only one sitting to see it all. I guess what I'm really trying to say is that I really do, more often than not, put the audience in the number two slot and myself and my actors in the number three slot. That's not to say that I want to, I want to select my material based on what my audiences will buy. Even if I am selecting material like MICE OF MEN and LION IN WINTER which I know they are going to respond to, but even so, if I am going to do a MICE OF MEN and LION IN WINTER, I want to make damn sure that when they leave here they are still going to feel differently about it than when they do before, and I want to make sure that when they walk out of ours, they are thinking, damn, that was unique. I've never seen it done like that before, and I think that should be any Artistic Director's job is to contribute to the body of literature, to contribute to the art form to try and to struggle really and try and find new insights and new styles. A new way of doing something that has never been done before. I have a real
strong respect for the art of the theatre and that is something that I constantly talk to my Board of Directors about. Let us not get so caught up in the Theatrical Outfit that we lose sight of the art form which is really bigger than any particular theatre company. It's my job to constantly articulate why is it here, why is theatre important to the community, and why is it important to us? What is it that is potent and unique about theatre . . . not just about Theatrical Outfit, but about theatre itself.

David T: Why do you do theatre?

David H: I was born under the sign of Pisces, and they are heavy into dream worlds. That's a great question. I really don't know. I don't know that I can answer that question. Shit, it's just . . . it's, shit, it's fun! As long as it continues to be fun, I'll continue to do it. I didn't know until this year that artistic burn-out is a real thing. I've learned this year how important it is to get away from it, to be able to remind yourself why it was fun in the first place. I found it fun. It was intriguing. I learned something about myself, about the world around me every time I did a project. I enjoy surprising people. There is something magic about it . . . fuck, I don't know what else to say.

David T: When you select a season of plays, do you look for a unifying theme, or do you wish to offer a wide variety of styles to your audience?

David H: Well, as I was reading in this thing before, I was talking about whether the sense of unexpected that our audience is always
to feel, comes from an eclectic range of material that we produce over the course of a season, or whether it comes from the variety of styles that we like to fold into any given production. Specifically, you are going to see that in RASPUTIN; it will be a combination of expressionism and realism; that is unexpected from people, and also unexpected, is producing a wide range of material so that when people come in they see OF MICE AND MEN they say, "wow, that was really earthy and organic," and the come in and see LION IN WINTER which was very heady, of course it's a very heady play, and then they turn around and they see something like TOM PAINÉ, which is absurd, even ridiculous, you know. So I try and select a wide range of scripts for a season and then what I oftentimes find David, is that after the season is selected, I go back and I start looking at it, and I recognize that there is a theme that ties it all together anyway. The theme will oftentimes emerge after the fact.

**David T:** Do you include new plays in your season?

**David H:** Yes.

**David T:** Where do those scripts come from?

**David H:** Well, the one that I am doing this year was developed by the Theatrical Outfit. It was company-developed. I have found that since the Outfit has been here in its new location with its higher public visibility, I have been receiving three or four plays a week from all over the country.

**David T:** Do you read all the scripts that come into your office, or is there a dramaturg on staff?
David H: I do have someone, not on staff, but I do have a friend who reads. What I do is, the first thing is, I skim through the script and find a monologue, then I'll read the last three pages of the script. Then I'll go back to the beginning and I'll read five different pages at random. If I get good feelings from that, then I either read it myself, or pass it on to somebody who reads plays for me. I found that by doing this, I get a pretty good idea whether it is worth reading. I also look at how many characters are in the play. If it has more than fifteen, I pretty much just disregard it.

David T: Have you done other new scripts besides RASPUTIN?

David H: Yes, we have done twelve company-developed plays. I'll be doing a new play for the Atlanta New Play Project, and then it will go on to a full staging here later. It is called PASTERIAL COMEDY; eight characters, very funny; it's by a guy from California. I got it just a coupla months ago.

David T: Have you ever used a guest director?

David H: Yes, and I like all the plays I put into my season. The way I handle the guest director situation is I select the season, then I talk to several different directors, and, I say, "look, I'll be producing five out of these seven plays. Would you be interested in reading them and let me know if any of them really strike you as something you would really like to do," or, I'll say something like, with a more experienced director, "could I see a list of plays that are on your agenda for the future that you would really like
to do?" I'll look at that and if there is a common denominator there, then I'll say great. The last guest director that I hired was for our Tennessee Williams one-act festival. We did three one-acts in the summertime. I had a notion to want to direct those plays myself, and I got to talking with a director who said he would really like to direct that, so we sat down and talked about why should Bob direct instead of me, and there were so many reasons, it was incredible. I don't know, in the future, I may, as I begin to develop stronger working relationships with other directors, I sort of envision myself sitting down with directors and offering them productions. I will always hold onto what shows will fit into the season, but I am beginning to think more in terms of offering one or two other directors to have a stronger input into what the season is going to be. Something in me just doesn't quite respond right to the idea of ... if I were a director and I wanted a job with a theatre company, I'm not real sure I would feel real good about going in and having somebody say this is the season, are you interested in some of these shows. There is something a little more gratifying about going in to a producer and saying, these are the ten shows that I really want to direct. Is there any way that your company might be interested in doing them? I did hire Bill Yates, who is now doing the role of Rasputin, to direct the UNSEEN HAND. Bill has a fascination with Joe Orton's work, ENTERTAINING MR. SLOAN, and wanted to direct that, and we got it all cast and then, at the eleventh hour, the actor who was playing Ed left us and
we had emergency auditions to fill the role and could not get what we wanted, so Bill and I sat down and determined that we really needed to cancel that show, and move on into another production. We both liked THE UNSEEN HAND a great deal, so that's what we did.

David T: How do you choose which plays in a season that you are going to direct yourself?

David H: I don't know, instinct, I guess. Frankly, I select five shows that I feel that I would like to direct myself. Then I look at other responsibilities that I have here, whether it be fund raising, administrative, or whatever, and figure out the peaks of outside the rehearsal hall activities I might have and figure it out from there.

David T: Out of the five plays this season, how many are you directing?

David H: All of them. Because last year I hired two guest directors and it was a premature decision. We are in a new space and it's bigger and communication is a way of life, and in the old space we could not do anything without everyone knowing about it, but since we have been here, we have found that communication among staff and volunteers has all become more of a problem. Last year the guest directors had problems mainly because they did not know who to go to for answers. What I decided to do this year, was to direct all five shows and concentrate on establishing our new working conditions in our new space.

David T: When you do hire guest directors, do you talk to them
about the concept of the play before rehearsals begin?

David H: Yes, definitely.

David T: In that talk, do you impose your concept on the play or ...?

David H: No, I would prefer to do very little talking and do a lot of question asking. In that way, I would get an honest sense of what the director wanted to do with the show.

David T: So this would happen before the guest director was hired?

David H: Yes, this would be during the interview.

David T: When you hire guest directors, do you take an active part in the casting of the play?

David H: No, I would not do that ... what I have done in the past is to go through the files and give them resumes of actors I have worked with and like to work with and let them take it from there.

David T: How often do you attend rehearsals when a guest is working at your theatre?

David H: It depends how tied up with other responsibilities I am. In an ideal situation, I would like to be in for the first week of rehearsals, and just kind of help people know that David Head, the Artistic Director, is really behind this project. I would not want them to think that I wasn't really into the project. I feel like the first week is a critical week, and I need to be there for moral reinforcement. I think I can do that in a way where the director does not think that I am looking over his or her shoulders. Then
I pull out and come back in a week and a half or so before the show opens.

David T: How long do you rehearse?

David H: Five and one-half weeks.

David T: Have you ever fired a guest director and stepped in yourself?

David H: No.

David T: How much do you pay your guest directors?

David H: $500.00 per show.

David T: Have you ever fired an actor in a production directed by a guest director?

David H: No.

David T: Have you ever fired an actor in a production that you have directed.

David H: Yes.

David T: Does your company have resident set, costume, and lighting designers?

David H: They are contracted on a show-by-show basis, but we do use a lot of the same people a lot, but they are not residents. Our set designer is the same this year for four out of five shows, lighting three of these five, and two costume designers.

David T: Did you hire both of your staff members?

David H: I hired one staff member. Sharon Levy has been a part of the Outfit for four years. Sharon and I hired Chancey and we fired one girl before him. She was very anti-Board of Directors, and we
could not have that. I feel real strongly about our Board, so . . . goodbye.

David T: How actively involved are you with fund raising?

David H: Very, that is all three of our jobs at the theatre.

David T: Are you involved with any other civic organizations besides the Outfit?

David H: That's very interesting that you ask that question because I just got finished making a list of other groups that I would like to get involved with the other night. Top of my list is the Literacy Action. I'd really like to get involved with that. Of course, there is the Atlanta Theatre Coalition. I'd also like to get involved with Boys Clubs. I hope I'll have more time next year, especially since I am hiring two guest directors.

David T: How long before, or do you think you will ever start an intern program?

David H: Oh yes, eventually. Hopefully within the next five years.

David T: What was your beginning salary as an Artistic Director and what is it now?

David H: It began as nothing . . . last year I made eight thousand and this year I'm making twelve thousand. Next year it is going to fifteen.

END OF INTERVIEW
Appendix C.

The following is a complete transcript of an interview conducted with Frank Wittow, Artistic Director of The Academy Theatre, on March 1, 1984.

David: When was the theatre started?
Frank: 1956, June of '56.
David: Was it started by a board or an artist?
Frank: By me.
David: Did you form a board right after that, or . . . ?
Frank: No, there was no National Endowment for the Arts, no state organizations; I had this strange idea that it would be profit-making and somehow the theatre would work without having to ask people for money. It would pay for itself. It would be a non-commercial theatre and a school. But that's how naive I was. I was 25.
David: Would you verbalize the artistic mission of the company?
Frank: When I started the theatre, there were very few regional theatres in the country . . . maybe about eight, and then I didn't know that. I had just been in New York a couple years getting my Masters of Psychology at Columbia University, and it had always bothered me that kids would go to school in a college theatre department very idealistically and then end up in New York starving, when there was nothing back home in smaller cities, so part of the
mission was to establish a professional theatre outside of New York. A place for people to work in theatre without having to go and live in New York or California. The mission was and is very community-oriented in that sense, to bring something to the community, to the region, that would not otherwise be available. That extends to developing programs that reach out into the community and the arts in a variety of ways, in schools and hospitals. So the mission of the theatre is well beyond its own walls. Mission is also a school or training center which was there from the beginning and part of mission has always been to do original work and to be supportive of local writers and experimental work.

David: Why not an Equity Company? 
Frank: Part of the mission also is an ensemble, a resident ensemble--that's the only thing that makes sense to me, or I'm comfortable working with a group of people that know each other and are developing and working together. I never saw or felt the only conceivable advantage of being Equity is because the quality or ability would be better and I never felt that, basically we could train people here whose ability would be at least equal to any Equity company that I am familiar with. Then it would be up to us as an ensemble to work out our problems together and we don't need an outside force coming in dictating. Artistically, I believe in developing and looking for people that have a range of ability, acting-writing, acting-teaching, acting-directing, and Equity doesn't care for that kind of thing. The rules infringe upon what
I feel is necessary artistically. Besides that, I think it is a very destructive and negative organization. It has probably done more to destroy theatre in this country than any other factor except the Stage Hands Union, that I can think of.

David: Can you tell me the steps you went through to become an Artistic Director, your training, etc.?

Frank: I studied Education and Psychology at Northwestern, have a degree in Educational Psychology. I got a Masters degree in Guidance and Personnel Psychology from Columbia University. That's my training for theatre. Had I been trained in theatre, I would never have dared to do an insane thing like start a professional theatre in Atlanta, Georgia, in 1956. After graduating, I always had an interest in acting, but looked at theatre as something serious people did not do. I taught elementary school for a while and realized I was not happy. It was so uncreative. That was after my Masters degree. Then I was drafted, no, let me back up. Right after my Masters, there were these people in Ohio that had a community theatre ready to fold. They were meeting to declare bankruptcy, and they had heard I had done some theatre in college in New York. They asked me for advice. They thought I knew a lot about theatre. I didn't tell them that I didn't. I guess I knew as much as they did. They asked me to become their director. I had directed a fraternity skit in college. I went to the library and got a book on directing and scene design and called them and said I would do it. I became Artistic Director, but I said only
if you'll do everything as I say it. I was crazy. I was 23. I said the minute you think this is going wrong, or you are dissatisfied, I'll leave. So, I became Artistic Director at 23. I set up a business and started teaching classes. I rented a building for seventy-five dollars a week. I designed the sets and directed the plays, and did the publicity. It was the most wonderful experience I had ever had in my life. I was alive for the first time in my life, and the theatre grew and was very successful. Then I was drafted and went to Basic Training and went to Fort Knox. Then I was transferred to Atlanta, Georgia. On my second day here, I was walking the streets of Atlanta, standing right outside this very building--it was a music shop then. I went in and asked the guy if there were any theatres here, and I talked to him for about two hours about the city. Anyway, the Ohio theatre turned my head around as to what I wanted to do with my life. Then I stayed after my discharge from the army. I opened the theatre with my army discharge money of $365.

David: So what was the theatre like the first year?

Frank: We did a summer season of DARKNESS AT NOON, and THE IMPORTANCE OF BEING EARNEST. I had a partner who was a voice coach and conductor. We had the intention of continuing, but at the end of the summer I think I owed personally $5,000.00.

David: What is your job description or definition of an Artistic Director?

Frank: In this theatre . . . well, there are not many Artistic
Directors of theatre of this size where they started out as founder of the theatre. What I do besides direct plays is guide the whole artistic development of the theatre. I attend rehearsals, meet with directors of the children's theatre, meet with writers who are writing plays for First Stage. A lot of my time is spent in direct communication as an advisor for their artistic functions. A good part of my time is spent dealing with pure administrative matters. The more problems, the more time. We just went through a "hella-tious" financial situation which took a lot of time and energy and attention--which I detest--but that's part of the ball game. A lot of my time is spent with the theatre coalition which is something I've always wanted to do but there was no interest . . . now there is . . . and I like having been the oldest theatre in the state. It's very gratifying. A great portion of my time is spent writing. I'd say sixty percent artistic, and forty percent administrative.

David: When you are selecting a season of plays, do you look for a unifying theme or do you wish to offer a wide variety of styles to your audience?

Frank: I try to bring as wide a variety of styles as possible. The choice of plays is very important to the acting company's development. I can never think of choosing a season on a theme. I think it happens after the fact that you see a lot of connections that you did not realize were there in the beginning.

David: Do you include new plays in your season?
Frank: Yes.

David: Where do the scripts come from?

Frank: All over . . . we receive new scripts from all over the country. Some from this area. Most are just shit, and I write new plays myself.

David: Do you have a dramaturg or play reading committee?

Frank: We have a dramaturg on staff for the first time this year.

David: How much time do you spend reading plays?

Frank: There is a group of people that reads plays from the company. The dramaturg coordinates that, and I read the ones that are highly recommended, and there are very few of those.

David: Do you hire guest directors at this theatre?

Frank: Yes.

David: How do you choose which plays you will direct and what ones you will use a guest for?

Frank: I'm more interested in developing directors from within the company as far as the ensemble goes. When we use guest directors, I usually ask them to make a list of plays that they would be particularly interested in directing at this theatre, and try and match that up with what I'm considering for the coming season. It has never been a problem, and it usually works out pretty well.

David: Have you ever had problems with guest directors who come into an ensemble atmosphere and are not used to working with the ensemble?

Frank: Yes.
David: Have you ever had to fire a guest director and step in yourself?

Frank: Yes, once in the early days, once recently where the person was a gifted director but his methods of working with people was so opposed to mine that I didn't want him here because he was destructive to the company.

David: When you have a guest director, do you talk to them about the concept of the play before rehearsals begin?

Frank: Yes.

David: Do you impose your concept on the play?

Frank: I try not to do that. Once I accept a director--the decision isn't really made until we discuss concept--if the concept seems to be in agreement, in terms of the concept I have of the play, I'll say, "yes, that makes sense," and I stay out of their way unless they are going off from what they said or other negative things are happening. There is no point in having a guest director if you are going to stick your nose in it. You might as well be directing it yourself.

David: Do you take an active part in casting when you use a guest director?

Frank: Yes, giving them the knowledge of the people he sees. That is discussed before the person is hired. We have an ensemble and there are certain people that should be used for the educational mission of the theatre.

David: How often would you attend rehearsals if a guest is working
at the theatre?

Frank: It depends on the nature of the project and on what I am occupied with at the time. Certainly, at a minimum, I would want to be there two and one half weeks before the opening to see where it is, plus having talked to people in the cast regularly, and, of course, the stage manager.

David: How much do you pay your guest directors?

Frank: It varies. Full production is twelve hundred to two thousand dollars. It depends on the size of the show.

David: Does your theatre have resident set, costume and lighting designers?

Frank: No, we use different people for all shows, usually.

David: Where do your designers come from?

Frank: Usually the Atlanta area. I would prefer to have resident designers. It has just been very difficult to find someone competent.

David: What administrative staff members do you hire totally on your decision?

Frank: The managing director hires all administrative people. For key department heads, we interview together. She would see five people and pick the top two and we interview, so that no department heads are hired without my okay. I, of course, hire the Associate Artistic Director.

David: How are you involved in the budget process of the theatre?

Frank: The manager, myself, and the associate Artistic Director,
we work together on compiling the budget. It's probably more complicated here because of the ensemble company who do two to three different jobs. It's a pretty long coordinating process to figure out fairly who gets paid for what, when. Of course, last year's budget is used as a model and is very helpful. We just work with the calendar and last year's budget.

David: What is your function in working with the Board of Directors?

Frank: I'm President of the Board. My function is to be the most responsible to them of what is happening and what our needs and goals are, what our artistic plans are, and to keep them clearly informed. It is a very difficult thing to do. It sounds simple, but it isn't. It's hard for them to understand sometimes. Second, to keep things as realistic as possible, and third, to dissipate problems, and fourth, to give advice on fund raising.

David: Does your theatre have an intern program?

Frank: Yes, an Apprentice Program. Margaret, the Associate Artistic Director, meets with them for workshops three hours a week. The First Stage Company, I meet with in the mornings, three times a week for classes. They also have production responsibilities. Company Workshop is once a week, taught by different members in the company. We also have faculty workshops once every two weeks, which is a teaching workshop for the faculty of the school.

David: What is your salary now and how does that compare to how it was when you began?
Frank: When I started? Well, fifty dollars a week would have been nice, if I could have depended on that. Fortunately, for me, I was able to make enough money teaching to get by. I had another job doing play-therapy with children, which I was trained in, so that worked out. I hope you are not in this business for the money. So, now, after 28 years, I'm making approximately $550 a week, but the company owes me $16 thousand in back salary.

END OF INTERVIEW
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DAVID TIMOTHY THOMAS
Directing Resume

PROFESSIONAL DIRECTING
Artistic Director, Duplin Outdoor Drama Society, Inc., Kenansville, North Carolina 28349.
Productions: The Liberty Cart (Umberger)
Godspell (Tebelak)

Director, Virginia Stage Company, Norfolk, Virginia 23510. Acting Intern Productions.
Fall, 1983.
Productions: Pvt. Wars (McClure)
Key Exchange (Wade)

Assistant Director, Virginia Stage Company, Norfolk, Virginia 23510. Main Stage Productions.
Fall, 1983.
Productions: Talley's Folly (Wilson)
The Crucible (Miller)
A Christmas Carol (Dickens)

Guest Director, Duplin Outdoor Drama Society, Inc., Kenansville, North Carolina 28349.
Productions: Dark of the Moon (Richardson)
Spoon River Anthology (Aidman)

EDUCATIONAL DIRECTING
Director, Theatre Arts-University Theatre, Virginia Tech, 201 PAB, Blacksburg, Virginia 24061.
Productions: Threads (Bolt)
Interview--A Fugue for Eight Actors (Van Itallie)
A Couple White Chicks Sitting Around Talking (Noonan)

Director, University Theatre, Appalachian State University, 101 Chapel Wilson, Boone, NC 28608
Fall, 1979-1981
Productions: Luv (Schisgal)
Brother Death (Anderson)
This Property Is Condemned (Williams)
The Miser (Moliere) Associate Directed with Ed Pilkington


Productions: Where Have All the Lightning Bugs Gone?
(Catron)
You're A Good Man Charlie Brown (Gesner)

TRAINING
MFA Directing & Arts Management, Virginia Tech, 1984
BS Communication Arts & Theatre, Appalachian State University, 1981.
DAVID TIMOTHY THOMAS
Marketing Resume

PROFESSIONAL MARKETING
Promotions Director, Virginia Stage Company, Norfolk, VA 23510.
Acting Intern.
Fall, 1983.
Production: Pvt. Wars

Director of Marketing, Duplin Outdoor Drama Society, Inc.,
Kenansville, NC 28349
Summer, 1981.
Productions: The Liberty Cart
Dark of the Moon
Spoon River Anthology
Sizzlin '81

Director of Marketing, Stage II Theatre Company, Boone, NC
28607.
Summer, 1979.
Productions: Barefoot in the Park
Dracula
The Fantasticks
Tales of Uncle Remus

Director of Marketing, Powderhorn Theatre, Southern Appalachian
Historical Association, Boone, NC 28606.
Summer, 1979.
Productions: Oldest Living Graduate
Miss Julie

EDUCATIONAL MARKETING
Marketing, Theatre Arts-University Theatre, Virginia Tech,
Blacksburg, VA 24061.
Productions: Getting Out
Sing to Me Through Open Windows
Don't Be Afraid of the Animals
The Interview
The War Brides
The Good Woman of Setzuan

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Director of Marketing, University Theatre, Appalachian State University, Boone, NC 28608.
1978-79.
Productions:

- Lysistrata
- Captive Voices
- Boticelli
- The Zoo Story
- The Babies
- American Woman
- Blithe Spirit
- The Mousetrap
- Curse of An Aching Heart
- The Miser
- Diary of Adam & Eve
- The Flattering Word
- The Patient
- The Merchant of Venice
- Present Tense
- Red Peppers
- Between Mouthfuls
- Look Homeward Angel
- Plaza Suite
- Adaptation
- Birdbath
- American Sunset
- To Kill A Mockingbird
- Evening for Merlin Finch
- Charlie
- The Rats
- Suppressed Desires

Director of Marketing, Appalachian Young People's Theatre, ASU, Boone, NC 28608.
Spring, 1979.
Production: The Knowing Tree

TRAINING

BS Communication Arts and Theatre Arts, Appalachian State University, 1981.