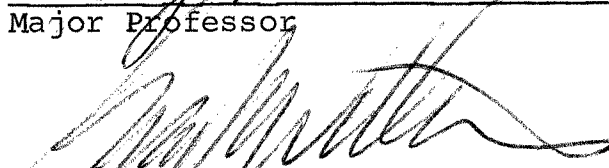


THE INTERNSHIP FUNCTION OF EQUITY STOCK THEATERS

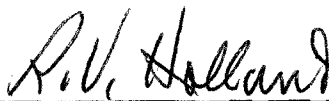
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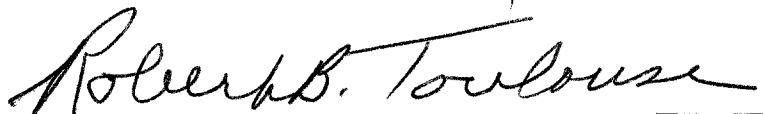
Major Professor



Minor Professor



Chairman of the Department of Speech
Communication and Drama



Dean of the Graduate School

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THE INTERNSHIP FUNCTION OF EQUITY STOCK THEATERS

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Jerry A. Jones, B. A.

Denton, Texas

August, 1974

Jones, Jerry A., The Internship Function of Equity Stock Theaters. Master of Arts (Speech and Drama), August, 1974, 81 pp., 2 tables, 1 illustration, bibliography, 22 titles.

This investigation dealt with the problem student actors confront in making a transition from educational to professional theater due to inadequate or insufficient training. A mail survey was conducted with 110 Equity stock theaters to determine whether or not those theaters serve an internship function to offer additional training and assist the beginning actor in his transition period.

The introduction considers professional attitudes toward educational theater and the subsequent need for internships. The second and third chapters discuss the construction of the mailed questionnaires and the more significant responses. The last chapter concludes from the 57.3 per cent response that Equity stock theaters constitute an important but limited source for the student actor to learn and practice the arts of the theater.

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CHAPTER I

INTRODUCTION

For centuries, professional practitioners have been offering free guidelines to aspiring actors trying to master their craft. As long ago as 1590, Shakespeare (via the royalty of Denmark) advised the players to

Speak the speech I pray you, as I pronounced it to you, trippingly on the tongue . . . but use all gently, acquire a temperance that may give it smoothness . . . avoid tearing a passion to tatters . . . let your own discretion be your tutor . . . o'erstep not the modesty of nature . . . anything so overdone is from the purpose of playing . . . hold a mirror up to nature.
(Hamlet, III, ii)

This speech reflects an aspect of theater that lasted for centuries after its initiation in Greek theater, but one which has not remained stable in contemporary times: training through internship.

Background

Almost all of the past major dramatic eras trained their own performers to carry on the skills of their art and prepared their young actors to meet the artistic demands of their profession. In the Greek theater, the poet who frequently acted in his own plays also took on the role of director and teacher.

There is some evidence that the actors learned their parts, not from a script, but by a method still familiar in the Mediterranean countries, namely, by having

the lines read out loud by the author himself or an assistant.¹

In the Roman theater, the novice actor was still receiving direct instruction from older, more experienced performers-- a fact revealed in the writings of Cicero. He remarked that although the "star temperament" was developing among actors, a "master-disciple" relationship still persisted in their training.² A major theater contribution of the Italian Renaissance was the commedia dell' arte, which owed very little to drama or literature and everything to the actor who was trained by the unique conditions of this form.³ Boys in the Elizabethan theater, selected for their slight, graceful build and light voices, were trained to play such parts as Juliet, Rosalind, Viola, and Portia by serving apprenticeships to older actors.⁴ In the English Restoration period, older actors taught the beginning actor gestures, dances, fencing, and good manners on stage, as well as "the handling of a fan."⁵ During the latter part of the English Restoration, touring stock companies helped prepare actors for future ages of drama, when the plays themselves

¹Peter D. Arnott, The Ancient Greek and Roman Theater (New York, 1971), p. 39.

²Ibid., p. 131.

³Phyllis Hartnoll, The Concise History of Theater (New York, 1970), p. 68.

⁴Ibid., p. 80.

⁵John Harold Wilson, A Preface to Restoration Drama (Cambridge, Mass., 1968), p. 37.

would recede in quality and more emphasis on the acting talent would be demanded.⁶ The actor training of the nineteenth century was dominated by the Meininger ensemble company, Antoine's "Théâtre-Libre," and Stanislavsky's Moscow Arts Theater. Each company played major roles in renovating the styles of acting and trained its own highly skilled professional players under the guidance of its actor-manager.⁷

The tradition of actor training for professional theater under guidance of its own skilled practitioners has not continued as dynamically as have the beliefs concerning "the modesty of nature" of which Hamlet encouraged his players to be aware. Actor training in America today seems to be almost entirely restricted to either college or university drama departments or professional dramatic academies. Upon graduation from either, the student actor is plagued with such problems as where to look for a job, what jobs are available, and when those jobs are available, whether training is valued as opposed to a chance factor involved--a "lucky break."

Justification of the Study

In 1974, not unlike other professions, the employment situation in theater is extremely competitive and jobs are

⁶Hartnoll, op. cit., p. 121.

⁷Glenn Hughes, The Story of the Theater (New York, 1928), pp. 258-268.

scarce. David Clive states that the number of jobs in the-ater varies widely from day to day. Yet he asserts that the average annual income for actors is only approximately \$2,500.⁸ Practically speaking, this figure means most actors never reach the point of being fully supported by their profession.

Frederick Vogal, Executive Director of the Foundation for the Extension and Development of the American Professional Theater, remarked that as of March 18, 1973, the number of Actors' Equity Association contracts in effect in the United States and Canada totaled 3,520. This figure included not only actors, but also stage managers and directors. Since the total membership in Actors' Equity is approximately 17,000, these statistics can be interpreted as a 70 to 85 per cent unemployment ratio in the theater profession.⁹

In New York alone, theater has been dwindling alarmingly in the past 25 years. In a typical season in the 1930's, New York saw 233 productions. In the 1940 season it saw 91. In 1963, the total was 54. At present, the 1972-73

⁸Personal letter from David Clive, April 24, 1973. (See Appendix, p. 78.)

⁹Personal letter from Frederick Vogal, April 25, 1973. (See Appendix, p. 79.) The Foundation for the Extension and Development of the American Professional Theater is a branch of Actors' Equity Association and is their attempt to establish a liaison between professional and educational theater.

season closed with eight productions on Broadway.¹⁰ In 1927, there were 77 Broadway theaters in operation. In 1967, there were 32.¹¹ Today there are only 25 theatres in the Broadway district.

The diminishing job opportunities forces the beginning actor to become more competitive. The student actor's lack of professional training and experience becomes a burden when he begins seeking employment.

Purpose of the Study

The purpose of this study is to examine the internship function of the 110 Equity stock theaters across the nation as a step toward professional employment. Since their Ivoryton, Connecticut, beginnings in 1930, Equity stock theaters have remained a relatively untapped source for this type of research. By examining their working conditions and acting opportunities, comparisons can be made between the professional demands of this form of theater and the performing conditions to which the university or college trained actor has been exposed. The study sought to establish whether or not Equity stock theaters require more concentrated rehearsal periods, greater pressures of performance schedules, and increased mental and physical endurance than that to

¹⁰New York Times, August 20, 1973.

¹¹Edwin Burr Pettit, "The Educational Theater in America," The American Theater Today (New York, 1968), p. 188.

which the student actor is accustomed. If the student's training is inadequate or insufficient, then this study has collected information from the Equity stock theaters concerning what internship opportunities they make available to the student actor to supplement his academic training. The study sought to discover if these theaters offer the student intern the specific opportunities to play supporting roles, minor parts, and to gain exposure to the professional working conditions necessary to begin development of professional competence and attitudes. Do these stock theaters provide the student the opportunity to take part in the communal efforts of building a play on a professional scale? This type of study also provides information concerning the employment outlook for the non-union university or college students which will result in professional contact--the forms of training and the type and amount of previous experience producers of Stock theaters think are important to implement the actor's preparation. If the opportunity for internship is available for the student, then the methods of employment utilized by the producers need to be discovered.

Educational theater's emphasis has not been on the development of professional practitioners, but rather upon the practice of amateur theater as an agency for the personal development of students, a means for the study of literature, and a support for the preparation of teachers for the

schools.

This condition found theater educators, working within the traditions of collegiate institutions, generally isolated from professional practitioners, and it found these practitioners generally ignoring the work and purpose of the theater educators.¹²

Meanwhile, the professional theater has neither the time, facilities, nor seemingly the interest to offer systematic training for the profession. Perhaps the explanation for this unconcern is revealed when a major difference between professional and educational theater is considered.

Since professional theater is a business, the producer's primary concern is economics; he cannot afford financial risks. Educational theater, on the other hand, is generally free from the restraints of box office returns; consequently, the educational theater usually establishes a fixed number of performances for any given play without being interested in whether or not the popularity of the show will provide the necessary funds to keep its workers employed.

As long ago as 1966, a conference was held at the University of Minnesota in connection with the Tyrone Guthrie Theater to discuss the relationship between professional and educational theater with an emphasis on actor training in America. A cross-section of the members attending included Aaron Frankel, Executive Vice-President, Society of Stage Directors and Choreographers; Theodore Hoffman,

¹²Kenneth L. Graham, "The Relationship between Educational and Professional Theater," Educational Theater Journal, XVII (November, 1966), 319.

Director, Theater Program, School of the Arts, New York University; John Houseman, Head of Drama Division, Julliard School of Performing Arts; Ben Irving, Assistant Executive Secretary, Actors' Equity Association; Jules Irving, Co-Director, Repertory Theater of Lincoln Center, Inc.; Frederick O'Neal, President, Actors' Equity Association; and Lee Strasberg, Director and Founder, Actor's Studio.

Kenneth Graham, reporting on the findings of the committee, stated a major concern: a profession of theater exists with no systematic, preparatory training for it.¹³ The members of the Conference concluded that an internship is the key for transition from educational to professional theater for the young actor graduating from a university drama department. An internship would provide the opportunity for a non-professional beginning student actor to work with experienced professional actors by playing minor or supporting roles and understudying larger parts for a season of shows. The members of the Minnesota Conference also agreed that an internship would offer the student actor a method of developing and using his creativity and cause him to confront the demands of the profession by taking part in communal efforts of building a play under professional conditions, by experiencing the pressures of set performance schedules, and finally, by making comparisons of his rate of progress in contrast with that of his peers.

¹³Ibid., p. 324.

Today, seven years after the Minnesota Conference's findings, the training offered in over 500 universities and colleges across the country is perhaps still either inadequate or insufficient in relationship to the demands of obtaining an acting role with a professional group. Obviously, the size and quality of university training varies widely across the country. Yet even in major university drama departments in which a student actor may have secured a position of excellence in comparison to his classmates, he may find that once in the professional world his talent and skill do not compare as favorably. When exposed to the demands of professional drama, he may realize that the rehearsal and production schedules and demands in an educational environment were too lax and not demanding enough. An internship would offer him an alternate method of training.

Generally speaking, there are four kinds of internship. One variety provides a direct liaison between the college campus and a professional company, such as now exists between the Dallas Theater Center and Trinity University or the Association of Producing Artists of Minnesota and the Tyrone Guthrie Theater. A second kind of internship involves the situation in which a guest artist visits the university campus, as Celeste Holm and Philip Bourneuf visited North Texas State University in April, 1973, or the Equity company that Freda Powell established at Tarrant County

Junior College. Another type of internship exists within various regional theaters who employ as apprentices actors who are not members of Actors' Equity Association. The Alley Theater in Houston, Texas, is one such theater. A fourth type is the Equity stock theater, a professional seasonal theater which hires some non-professionals. Since the Equity stock theater provides the closest relationship to full professional theater, this type of theater was selected for this study.

Method of the Study

Following the guidelines for free-answer questions, two-way questions, and multiple choice questions, a readable, concise questionnaire was constructed and mailed to 110 Equity stock theaters taken from a list published annually by Actors' Equity Association. The returned questionnaires were analyzed and compared to complete the purpose of the survey as stated.

CHAPTER II

DESIGN AND CONSTRUCTION OF THE QUESTIONNAIRE AND ACCOMPANYING LETTER

Finding a method for gathering data from 110 Equity stock theaters involved consideration of three kinds of surveys: the personal interview, the telephone interview, and the mail survey. Each type was considered in terms of its practicality, appropriateness, and applicability. The mail survey, offering the advantages of practicality of time and expense and encouraging more unbiased and truthful responses because of the privacy and leisurely pace in responding, was selected.

Questionnaire Construction

Yet the real success of the survey lay in the construction of a questionnaire which did not take a great deal of explanation in relation to its purpose and one which was neither too long nor too difficult where it became necessary to probe deeply.

Appearance

A questionnaire was composed to get the maximum amount of reliable and useful data. A complete copy of the questionnaire as mailed is located in the Appendix. In order to eliminate or minimize the limitations and problems of

non-response, two concepts became paramount in the questionnaire construction: (1) how it looked and (2) how it read.¹

Paul Erdos' appearance guidelines were influential in the design of the Equity Stock Theatre Questionnaire. White, standard-size letterheads (8½ inches X 11 inches), which were substantial to handle and suitable for writing on with pen or pencil, were used. In order to make the questionnaire look professional, it was offset from a variable-space, carbon-ribbon typewriter copy, which offers "possibly the best combination for cost and result."²

The questions were organized in sections according to subject matter, with descriptive headings, such as "Operational Policies" and "Opportunities for Apprenticeships," to facilitate clarity. Each section was numbered exclusively beginning with the number one to help establish a "shorter" appearance.

Question Types

In attempting to elicit clear and precise answers, both open-end and closed-end questions were considered in terms of their ease of answering and the over-all length of the survey. The eternal problem of questionnaire construction is to choose a course between a lengthy questionnaire with check questions or a shorter-appearing one using open-end

¹Paul Erdos, Professional Mail Surveys (New York, 1970), p. 8.

²Ibid., p. 42.

questions.³ Authorities believe both open-end and closed-end or check questions have advantages as well as disadvantages. Therefore, each type was examined and, though most questions lent themselves to the closed-end type, some open-end questions were incorporated in the designing of the Equity Stock Theater Questionnaire.

Open-end questions.--Technically speaking, the open-end or free answer question is one which leaves the respondent free to offer any idea; it states no alternatives, and the respondent answers in his own words.⁴ Besides being lengthy to answer, these uninfluenced replies that result from an absence of alternatives pose a considerable problem in the areas of classification and analysis. Being non-restrictive, a wide range of answers is usually given, some articulate and some meaningless with wide intermediate graduations of response.⁵

Another problem associated with open-end questions is that of how much space needs to be allotted for each answer, a fact which ultimately affects the over-all length of the questionnaire. It has been demonstrated that the amount of space allowed for the entry of the answer is enough to

³Ibid., p. 53.

⁴Stanley L. Payne, The Art of Asking Questions (Princeton, N. J., 1951), p. 32.

⁵Pauline Young, Scientific Social Surveys and Research (Englewood Cliffs, N. J., 1966), p. 212.

affect the recording of the replies (i.e., little space, brief answers; ample space, lengthy answers).⁶

On the positive side, the free answer question does provide quotable quotations which may add "sparkle and credibility" to the final report. For this reason, a space labeled "Additional Comments" was provided at the end of each section of the questionnaire. This space at least gave the theater manager the opportunity to state the ideas on the subject that were uppermost in his mind even though they may not have been directly related to the purpose of the study.

Closed-end questions.--Dr. Jack Haynes, Professor of Psychology at North Texas State University, stated that in general it is easier to get answers to check questions than to open-end questions.⁷ Obviously, check questions are more readily answered as well as being easier to tabulate and analyze. The analysis is facilitated since the listing of a number of alternatives serves to call them to the respondent's attention, putting all respondents on a common ground. In the Equity questionnaire, obvious examples of listing the alternatives are in the first and fifth questions in the first section. These alternative answers were derived from a uniform classification for the kinds of stages and

⁶Payne, op. cit., p. 51.

⁷Personal interview with Dr. Jack Haynes, Professor of Psychology at North Texas State University, June, 1973.

established lists of types of plays performed during the season.

I. Information concerning your theater and operational policies.

1. In your opinion, which of the following terms best describes your stage?

- Thrust
- Proscenium
- Open Air
- Cabaret (open on two sides)
- Arena
- Other (Please specify) _____

5. What types of plays do you include in your season and how many of each type do you include in the combined season?

- Classical or period plays _____
- Plays successful on Broadway within the last five years _____
- Broadway musicals: _____
- Hits of the 70's _____
- Hits of the 60's _____
- Hits of the 50's _____
- Experimental or avant-garde plays _____
- Off-Broadway type plays _____
- Off-Off Broadway type plays _____
- Children's plays _____
- Plays previously unproduced _____
- Other _____

A major portion of the Equity survey dealt with variables concerning length of run of shows, number of performances, length of rehearsal time, employment figures, age ranges, et cetera, and the uniformity of answers was easy to arrive at. (Note Section I, questions 5., a., b., c., d., and 6.)

Check questions are not limited to those of a factual nature and can be utilized in several opinion and attitude-oriented questions. This kind of check question is labeled the "degree-type." It generally deals with two-way issues

(pro or con), but it usually spreads them out with a middle ground. The question becomes a matter of degree or intensity in addition to a matter of choice.⁸ The results generally determine the "leaners versus staunch supporters" in terms of their personal convictions. The degree-type question was utilized in the Equity questionnaire to determine the importance theater managers placed on an actor's professional experience, his previous training, and an apprentice's practical experience. Following is an example of the question layout and the listing of alternatives which was used for all of this type of question:

8. If you were considering the previous professional experience of an actor, how would you rank each of the following in terms of their importance?

	Very Important	Somewhat Important	Not Important
Television Drama			
Professional Regional Theater			
Broadway Show			
Dinner Theater			
Night Club			
Industrial Shows			
Other Stock Companies			

The question concerning the adaptability of actors of various levels and types of theatre training to professional theater utilized an even wider range of intensity among the alternatives: very successfully, somewhat successfully, adequately, somewhat unsuccessfully, and very unsuccessfully. (See Section II, question 10.)

⁸Payne, op. cit., p. 95.

The "two-way" question is an even more specific type of check question and allows only an either-or or yes-no type of response. In some questions the two-way response was utilized as a "filter" which excluded some respondents from irrelevant questions.

2. Do you "job in" celebrities and feature artists to participate in your productions? Yes No

If yes, please specify past or present examples:

- a. _____
 b. _____
 c. _____

3. Do you hire non-union performers? Yes No
 If yes, how many did you hire last season?

1-5 6-10 11-15 16-20 Other _____

4. Do you hire non-union technicians? Yes No
 If yes, how many did you employ last season?

1-5 6-10 11-15 16-20 Other _____

In the question dealing with the opportunities an apprentice would have if hired by a particular theater, the two-way question was used to reduce the issue to the simplest terms: a yes or no answer.

3. If an apprentice actor is employed by your theater, would he have the opportunity to

	YES	NO
a. play leading roles?	___	___
b. play supporting roles?	___	___
c. play minor roles?	___	___
d. understudy leading roles?	___	___
e. understudy middle or supporting roles?	___	___
f. participate in any workshop productions with his peers and members of the company?	___	___
g. participate in any training program in which the company is involved?	___	___
h. work in technical areas?	___	___
i. work in clerical areas?	___	___

Of course the objection that might be raised here is that the two-way question limits the respondent in his range of responses. It makes his replies seem definite when they may not be; it forces him to conform to the questioner's preconceived notion of the issues.⁹

Two major problems in creating check questions are (1) that the researcher has no way of knowing what the answers to his questions will be, and therefore cannot list them; or (2) that he could limit the answers and thereby control the results. Unfortunately, bias can be introduced in a checklist in the sense that laziness may induce a respondent to check something listed instead of thinking of a more specific (and more correct) answer.¹⁰ However, the use of "Other _____" at the end of a list of alternatives does minimize the complaint that some respondents give regarding the loss of spontaneity and expressiveness that results from being forced to make a choice.¹¹

A guideline for the listing of options for check questions concerns those inquiries with answers that may be listed in numerical groupings. These groupings are sometimes referred to as "frequency distributions or class intervals." Paul Erdos states that there is one firm rule about such class intervals: "They have to be mutually

⁹Ibid., p. 70.

¹⁰Erdos, op. cit., p. 52.

¹¹Ibid.

exclusive. The same number should never appear in two different groupings."¹² The questions on the Equity survey concerning non-union performers and technicians, age ranges, male/female ratios, and the applications of minority races for apprenticeships utilized this technique of being mutually exclusive. Otherwise, the answers would not have been correct in terms of the numbers that fell on the extremities of any particular group. (See Section II, questions 3 and 4 and Section III, questions 9-12.)

11. How many members of minority races applied this season?

__1-3 __4-6 __7-9 __10-12 __Other _____

12. How many members of minority races were employed this season?

__1-3 __4-6 __7-9 __10-12 __Other _____

Question Sequence

After discussing the various question types utilized in the Equity questionnaire, some attention should be paid to the sequence of the questions. Accepted theory indicates that it is best to proceed from the general to the specific.¹³ The entire first section of the Equity questionnaire dealt with data of a general nature that was factually-oriented. All of these preliminary questions referred to information concerning the individual theaters and their operational

¹²Ibid.

¹³Young, op. cit., p. 197.

policies. These were the kinds of facts that most managers or producers might have readily available. These introductory questions helped to establish a personal involvement with the respondent by dealing with subjects that were relatively second nature to him.

In the succeeding two sections of the questionnaire, the questions moved from factual to attitudinal. Oppenheim suggests moving from impersonal to personal in question sequence.¹⁴ He also suggests that classification questions that deal with identifying the respondent should, in fact, come at the end of the survey, "by which time we can hope to have convinced the respondent that the inquiry is genuine."¹⁵

In order to identify your answers statistically, please indicate your position within your specific theater:

- Producer
- Director of Theater
- Public Relations Personnel
- Business Representative
- Technical Staff Member
- Secretary/Receptionist
- Other _____

Since subject matter sequence is also important, all questions pertaining to one topic were grouped together. The first section asked for information concerning specific operational policies of the theaters. The second section requested data related to the professional personnel in the theater. All questions with subject matter concerning the

¹⁴Abraham Oppenheim, Questionnaire Design and Attitude Measurement (New York, 1966), p. 57.

¹⁵Ibid.

"jobbing in" of celebrities, the employment of non-union performers and technicians, the means of employment, and the importance of previous training and experience of professional actors were included in this division. The third section dealt with subject matter specifically concerned with the opportunities for apprenticeship and internship employment. Inquiries ranged from the availability of apprenticeships in performing and technical areas to the specific attitudes of respondents concerning previous experience of prospective apprentice actors.

The internship questions were placed last for two reasons. It seemed necessary to establish facts about the type of production, rehearsal, and professional personnel that make up the theater in order to evaluate the internship opportunities which might be stated. Also, it was hoped that as the respondent filled out the first two sections of the questionnaire, he would focus on the actual rather than the hypothetical situation under which his theater operates.

Question Wording

Perhaps the single most important aspect of questionnaire construction deals with the wording of the questions for the purpose of obtaining particular ideas from the respondent. The most critical need for attention to wording, therefore, is to make sure that the meanings and the issues are understood. These meanings and issues must be presented in an unbiased way, thereby avoiding the "loaded" question.

When a question is "loaded" or "leading," as some authors refer to it, it is implied that the question may lead some respondents to give different answers than they would normally give to another wording of the same question.¹⁶ The loaded question is usually an attitudinally oriented question rather than a factually oriented one. It is so worded that it is not neutral and suggests what the answer should be or is indicative of the questioner's point of view.¹⁷ Any of the questions concerning the respondent's attitudes toward the previous training or experience of a professional actor, for example, could have been leading if the full range of alternatives, both positive and negative, had not been included in the list of options.

	Very Important	Somewhat Important	Not Important
Acting lessons			
Singing			
Tap dancing			
Modern dance			
Ballet			
Fencing			
Gymnastics			
Modeling			

Another major problem of question wording and communication breakdown is one that stems from different frames of reference on the part of the questioner and the respondent. In dealing with the problem of conciseness and different

¹⁶Payne, op. cit., p. 177.

¹⁷Oppenheim, op. cit., p. 59.

frames of reference, Stanley Payne sums up the issue by tracing the problems of question wording to a single source: taking too much for granted. "We assume they know what we're talking about, that they have the same frame of reference. Each question should be tested with 'What am I taking for granted here?'"¹⁸ Instead of asking a general inquiry, such as "What opportunities would an apprentice actor have in your theater?" specific questions such as "play leading roles?" "play supporting roles?" and "work in technical areas?" were offered to put all respondents on a common ground. This procedure kept from taking for granted the fact that all theater managers had the same ideas about internship opportunities. The qualifying phrase, "If an apprentice actor is employed by your theater," negates the assumption that all stock theaters do utilize apprentices.

By choosing simple vocabulary, substituting clarity for cleverness, arranging questions with the syntax as clear and straightforward as possible, and avoiding leading questions, the problems of wording in the Equity questionnaire were kept to a minimum.

The Accompanying Letter

After the questionnaire was carefully constructed with special regards to its appearance and readability, particular attention was paid to the cover letter that accompanied the

¹⁸Payne, op. cit., p. 16.

questionnaire, as it represented an "all important step in the effort to get back a high percentage of the questionnaires mailed."¹⁹ One of the most important considerations was that the letter appear short, so that the reader would not feel he was wasting his time attempting to learn the nature or objective of the project.²⁰

Paul Erdos established the following list of important thoughts that good cover letters should convey; these were embodied in the accompanying letter for the Equity questionnaire (See Figure 1.):

1. Personal communication
2. Asking a favor
3. Importance of the research project and its purpose
4. Importance of the recipient
5. Importance of the replies in general
6. Importance of the replies where questions do not apply
7. How the recipient may benefit from this research
8. Completing the questionnaire will only take a short time
9. The questionnaire can be answered easily
10. A stamped reply envelope is enclosed
11. How recipient was selected
12. Offer to send report on results of survey
13. Note of urgency
14. Appreciation of sender
15. Importance of sender's organization²¹

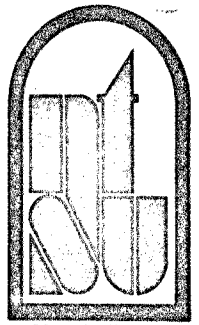
By constructing a concise, well-planned questionnaire and accompanying cover letter, non-response hopefully was kept to a minimum and a higher level of data accuracy was expected from the Equity stock theaters.

¹⁹Erdos, op. cit., p. 101.

²⁰Ibid., p. 102.

²¹Ibid.

June 20, 1973



15 ——— North Texas
State
University

Denton, Texas
76203

Division
of
Drama

Jack Ragotzy
Barn Theater
Augusta, Michigan

1 ——— Dear Mr. Ragotzy:

Acknowledging the fact that you probably receive many requests for information and personal favors daily, may I please ask — 2 one more?

I am a graduate student in drama at North Texas State University in Denton, Texas. At present I am working on my thesis project which involves a comparative survey of the employment resources and internship functions of Equity stock theatres. — 4 This research hopefully will prove beneficial to many actors making the transition from educational to professional theatre and/or looking for employment. — 7

I realize that your season is already in progress and that time is important to you. For this reason, I have kept the questions concise and it should take no longer than fifteen minutes — 8 to complete. You may find the questions interesting to answer. — 13 Because of my academic deadlines, I'll be grateful for a reply by July 5th, using the enclosed self-addressed, stamped envelope. — 10

Since I am sending ¹¹ questionnaires only to the one hundred Equity — 4 theatres listed with Actors' Equity Association, your response — 5 is essential to the accuracy of the inquiry. If you feel that — 6 some questions do not apply, please answer only those which do. I need your questionnaire returned even if not completely filled out.

12 ——— If you are interested, I will gladly make the findings of this study available to you upon completion.

14 ——— Thank you for your assistance.

Sincerely,

Jerry A. Jones — 1
Jerry A. Jones

Fig. 1--Accompanying letter

CHAPTER III

RESULTS OF THE EQUITY STOCK THEATER

QUESTIONNAIRE

The returns of a mail survey must somehow be arranged into a meaningful form for the final analysis. Obviously individual numbers have little or no meaning; therefore, the numerical answers from the Equity questionnaire needed to be converted to averages and measures of dispersion showing their representativeness. Figures were also converted to percentages to locate possible trends, patterns, or tendencies of response.

Method of Tabulation

The mailing list of Equity stock theaters was numbered from 1 through 110. The individual questionnaires were then coded with a corresponding number placed inconspicuously on the upper left-hand corner of the last page. As the questionnaires were returned, the numbers could be matched and a record could be kept of the names of the theaters that responded. This coding system insured recognition of the respondents even if managers or producers were hesitant to identify themselves or in the event that the respondents neglected to sign in the space provided for that purpose. The reason for identifying the theaters stems from the

necessity of executing cross-tabulations of various categories of questions, such as comparing the kinds of actor training endorsed by theaters which presented similar types of plays.

The majority of the returns came back within the first week. Although the cover letter requested returns by July 5, 1973, questionnaires were accepted until July 31. Only five or six returns, however, arrived after the two-week deadline.

An interesting point in terms of the responses is that the majority of the questionnaires sent back within three or four days after being received by the theaters were less complete than those returned toward the end of the July 5 deadline. The few questionnaires received after the deadline were the most complete in terms of responses to the majority of questions.

A total of sixty-four questionnaires had been received by the cut-off date of July 31. However, two questionnaires were returned blank--one with a "does not apply" note attached and the other with an explanation that the theater's manager was in Europe. Another response was a letter received from one theater manager in lieu of the questionnaire stating that he did not have time to answer the survey. Eliminating these three replies that furnished no data, a total of sixty-one questionnaires, or a 57.3 per cent response to the survey, was utilized in tabulating the results.

To process the data received, the methods of both machine tabulation and hand tabulation were considered. Machine tabulation requires a knowledge of computers, punch cards for transferral of the information, and special skills in coding and editing those cards. Hand tabulation, however, is "exceedingly simple, involving no technical knowledge or skill."¹ Machine tabulation also is generally reserved for organizing the results of large surveys where questionnaires number in the hundreds or thousands. In addition to requiring specific skills, tabulation by machine also necessitates more budget expenditure and requires more processing time. Since the size of the survey was relatively small, and time, money, and knowledge of computers were limited, the hand tabulation method was chosen.

Tabulation by hand amounts to no more, basically, than a "counting of the number of cases falling into each of several classes."² Individual questions were numbered and written on large tabulation sheets with the answer options listed vertically on the page. This arrangement aided both the neatness and the accuracy of the tabulation. The answers were then recorded by the corresponding option on the tabulation sheet using the coded number of the theater. A space for "no answer" was provided for respondents who

¹Claus Adolf Moser, Survey Methods in Social Investigation (London, 1968), p. 280.

²Ibid.

failed to reply to a particular question. These "no answer" figures become important in the calculating of the percentages. After the answers of the sixty-one questionnaires were recorded on the tabulation sheets, they were re-checked for accuracy.

The individual numbers and "tab" marks were then converted to percentages. All percentages were figured on an electric calculator to eliminate the possibility of human error.

In making the calculations, the "no answer" counts were subtracted from the total of sixty-one questionnaires received. The percentages were then figured, using only the exact number of respondents that answered any particular question. This figure was labeled as the "base" number on the tables showing the percentages. This procedure was utilized so that any reader could tell at a glance how many respondents a percentage represents.

In some questions, such as the one that asked by what means performers were employed (Section II, question 6), several theaters marked only one option, but others marked combinations of answers and, in some cases, all three alternatives were checked. Because of the multiple answers that were recorded, figures added to more than 100 per cent and the number of answers totaled more than the base number used in figuring that percentage. All questions that involved multiple answers were labeled accordingly on the "recap" sheet. (See Appendix, p. 67.)

When dealing with answers to questions requiring single mentions only, the numbers added to 100 per cent. In some cases, however, the percentages were "forced" by increasing or decreasing the last digit of one or more percentages in a column. Paul Erdos says that "in many reports percentages have to be forced" and that "this is a perfectly acceptable procedure."³

Interpretation of Findings

After tabulating and calculating the percentages, the interpretation of the findings constituted the final step in their presentation. Rather than taking one question at a time, only the more significant results will be discussed here. This approach eliminates needless pages of description for the percentages that virtually explain themselves. A complete list of the tabulation results is located in the Appendix.

In order to discover the internship opportunities of Equity stock theaters, the specific professional demands of those theaters had to be determined. If the student actor is given the chance to confront these demands, then he is fulfilling one area of internship. In the first section of the questionnaire, demands become evident as the results concerning the length of run of shows and the length of rehearsal time are compared. Twenty-nine theater managers

³Paul Erdos, Professional Mail Surveys (New York, 1970), p. 209.

(47.3 per cent) responded that they run a show for one week and 20 of the theaters (32.5 per cent) operate within a two-week run-of-show schedule. The next question reveals that 28 respondents (49.7 per cent) rehearse a show for one week and 25 (43.5 per cent) rehearse for two weeks. Approximately 80 per cent of the 58 producers that responded rehearse one show while another one is "on the boards." Of the 47 theaters that perform and rehearse simultaneously, 18 (38 per cent) utilize apprenticeships, most of which are in the acting and technical areas. The assumption can be made that theaters which perform a show and rehearse another for the same period of time, apparently produce their plays consecutively for the length of the season. On the other hand, it may be assumed that theaters which rehearse two weeks and perform only one week utilize "dark time" between shows. The procedure of performing and rehearsing simultaneously seems to be the more standard practice among the resident stock theaters.

Many of the theaters in the New England area are part of a circuit that books strictly "package" shows. These shows, complete in themselves, are selected, cast, and rehearsed at one theater and then sent on tour for a season to play at participating theaters along the circuit. The actors in these touring stock companies face the demands of performing the same show over an extended period of time rather than changing plays from week to week. None of the

"package" show theaters responded that they utilize apprentices. Both the "package" and the "show-a-week" rehearsal and performance schedule would be new experiences for the university-trained actor.

Further results of the first section of the questionnaire are those findings that listed the types of plays most often produced by the stock companies. Not surprisingly, the category of "Plays successful on Broadway within the last five years" was the most popular choice, with 43 theaters (70 per cent) checking that option. "Musicals of the sixties and seventies" (47 per cent and 56 per cent respectively) were the next types most chosen. The categories of "Plays previously unproduced" and "Classical or period" plays are separated by a difference of only one theater. Twenty-three theaters (37 per cent) listed "Plays previously unproduced" and 22 theaters (36 per cent) replied that classical plays are included in their season. These five categories are the most significant. The categories of "Musicals of the fifties," "Off-Broadway type plays," "Children's plays," and "Experimental or avant-garde plays" received 22 per cent and less of the response. Only one theater (1.4 per cent) answered that it includes the "Off-Off Broadway type play." Since the majority of plays produced in Equity stock theaters are of the Broadway comedy or musical comedy genre, participation in these plays obviously would be excellent training for the student actor who has

his sights fixed on the New York stage. Twenty of the theaters (46.5 per cent) producing these kinds of plays also utilize apprentices.

Another important aspect of internship is the opportunity the student actor has to observe professionals performing and working in a professional situation. The second section of the Equity questionnaire produces facts directly concerned with this objective. In response to the question concerning the "jobbing in" of celebrities, 42 (73 per cent) of the 57 theaters that answered replied affirmatively. The next question reveals that 32 theaters (54 per cent) employ non-union performers. In checking the questionnaires of the respondents who said "yes," 22 of the theaters (52 per cent) that "job in" celebrities also employ non-union performers.

Other calculations reveal that of the 25 theaters that responded, an average of four non-union performers become union members during the course of the season. These figures reveal that an opportunity exists for non-union performers to work with celebrities and eventually to become members of Actor's Equity Association. The respondent representing the Adams Memorial Theater in Williamstown, Massachusetts, acknowledged this fact, stating that "We have had many actors who have worked with us, turned Equity later on, and returned to work at our theater."

Tom Hughes, producer of the Dallas Summer Musicals in Dallas, Texas, remarked that "many times for the chorus it is their first professional job, Equity card, et cetera." He also stated that his theater offers "great experience in observation." The Musicarnival in Cleveland, Ohio, also responded that it offers internship through observation since the apprentices have the advantage of "making contacts with 'name people' who come in with the acts: i.e., managers, agents, and 'stars.'" Apprentices also receive "lectures from the 'stars.'"

As encouraging as the statistics and remarks concerning the employment of non-union performers may be, the figures for non-union technicians are even more favorable. Of the 59 theaters that responded, 39 (67 per cent) employ non-union technicians. This figure represents a total of 13 per cent more theaters that hire non-union technicians than those that employ non-union performers.

In considering the means for employment of performers, 49 theaters (80 per cent) utilize the audition as the primary avenue for casting. Of these 49 theaters that hold auditions, only 22 (45 per cent) require prepared auditions. The majority of the auditions are publicized in trade magazines during the months of March, April, and May, and 41 (83 per cent) of these 49 theaters that answered hold auditions in New York. In terms of internship opportunities,

30 (67 per cent) of the 45 theaters that responded allow non-union members to audition.

Knowledge of previous professional experience is also significant, since 44 theaters (72 per cent) also consider this option as a means for employing performers. The respondent from the Pocono Playhouse in Mountainhome, Pennsylvania, expresses in words what the tabulations suggest in figures: "We are generally looking for experienced performers, since resumes are not perused for specific information. The audition is much more important."

In terms of previous professional experience, two categories stand out as being significant when ranked by respondents that apparently do check resumes. Of the 51 replies, 33 respondents (64.4 per cent) remarked that experience in a Broadway show is "very important." Sixteen questionnaires (31 per cent) had this kind of experience checked as "somewhat important." The second type of experience that is most influential is that of the professional regional theater. Thirty-three (70 per cent) of the 47 theaters that replied marked the "very important" column and 9 (20 per cent) checked the "somewhat important" alternative. Experience in other stock companies received 26 (55 per cent) "very important" checks. The categories of television drama (15 per cent), dinner theater (11 per cent), and night club (4 per cent) experience received a considerably less amount of "very important" ratings, with the option of industrial

show experience receiving only one (2 per cent) check. The respondent of the Town and Country Playhouse in East Rochester, New York, offered an explanation as to why perhaps experience in television drama received a considerably less percentage of "very important" responses than might be expected. He commented that "television stars adapt very poorly to live theater."

In response to the question concerning the previous training of a professional actor, only the areas of acting and singing received significant endorsement. Of the 47 theaters that replied, 27 (57 per cent) checked the "very important" column for training in acting and 21 theaters (45 per cent) marked "very important" for singing training. Respondents apparently place very little emphasis on dance training, since modern dance received only eight (18 per cent) "very important" checks; ballet, five (11 per cent); and tap dance, four (9 per cent). Training in fencing, gymnastics, and modeling have little or no prominence in the minds of producers of stock companies since the majority of responses fell in the "not important" division.

To place these statistics in perspective, however, the producer of the Pocono Playhouse says that "training is secondary to skill." Since emphasis is placed on the auditions as a means for employment, the performer must not only be able to list his training, but also be able to demonstrate his skill as a result of that preparation. Perhaps this is

the unattained goal of the university drama program--to train students to perform within their discipline.

According to the figures tabulated for the last question in Section II of the questionnaire concerning the adaptability of actors, those who have had "professional experience only" received 66.3 per cent of the "very successfully" replies from the 48 theaters answering. Actors who have been drama-academy trained received 40.2 per cent and university- or college trained actors acquired 22 per cent of the "very successfully" responses. Actors who are high school age received the majority of checks (31.2 per cent) in the "adequately" category.

The third section of the questionnaire produced results directly related to the specific opportunities for apprenticeship in the various stock theaters. Twenty-six per cent of the 49 theaters that responded had between 41 and 70 applications for apprentices and 24 per cent had over 70 applications. The combined figures show, therefore, that 25 (50 per cent) of the theaters had more than 41 apprentice applications. However, only 23 theaters utilize apprentices, with each one having an average of nine available positions. These figures suggest that there are at least four or five applicants for every available position in the theaters that utilize apprentices. This ratio might be looked at as encouraging when compared to statistics of Actors' Equity membership versus job opportunities.

In response to the question concerning the opportunities an apprentice would have if he were employed by a theater, the results show that the majority of the duties would involve working in technical areas and playing minor and supporting roles.

An inconsistency that appears in the responses deals with the question concerning the practical experience of apprentices. Of the 33 theaters responding, 21 (63 per cent) ranked university and college productions as "very important" and only 16 (48 per cent) ranked productions in professional drama academies as "very important." These figures do not correspond with the attitudes of the respondents who declared in Section II that professional drama academy-trained actors adapt more successfully to their theater than do university- or college-trained actors. Experience in professional theater productions received the most "very important" checks (80 per cent), whereas experience in other media (film, television, radio, et cetera) received the least (24 per cent). These figures do correlate with the ones in Section II and again demonstrate the respondents' emphasis on the importance and influence of professional experience.

The last part of Section III reveals that the majority of apprentices employed are college and university age. Of the 44 respondents who answered, 35 (79 per cent) checked the age range for apprentices at 18-20 years and 18 (40

per cent) listed the 20-25 year range. In terms of the male/female employment ratio, 50 per cent of the theaters hire on a one-to-one basis.

Forty-nine theaters responded to the question concerning whether or not they served an internship function. Twenty-six theaters (58 per cent) stated "yes" and 16 (35 per cent) answered "no." Three respondents (7 per cent) had "no opinion."

Seventy-nine per cent of the respondents are either producers, directors, or stage managers. This fact adds considerable validity to the replies, since these people are more directly connected to the theater and its production policies than the other 21 per cent of the respondents, who are classified as members of the public relations, business representative, or secretary/receptionist categories.

Perhaps some of the percentages might have favored different areas if the questionnaires had been filled out more completely. Since certain questions received responses from only twenty-five or less of the theaters, their importance becomes somewhat restricted as they actually represent only about one-fourth of the 110 Equity stock theaters. However, the overall results of the Equity Stock Theater Questionnaire offer some interesting facts and data from which intelligent conclusions may be drawn.

CHAPTER IV

CONCLUSIONS

The significance of the figures and percentages in Chapter III is not necessarily expressed in the numbers themselves, but rather in the inferences evoked by those numbers. In view of the statistics and comments received from the Equity stock theaters, conclusions concerning internship can be drawn in the following areas: (1) the relationship of the working conditions in Equity stock theaters and educational theater; (2) training and other qualifications necessary for the beginning actor, and (3) the employment outlook for the student actor, both as interns and later in the professional theater.

Working Conditions

According to the results in the preceding chapter, professional and educational theater working conditions differ in several ways. Professional actors in stock theater are subjected to more intensive rehearsal periods and performing schedules than are student actors. Stock theaters utilize a standard format of rehearsing one show while another is on the boards. If the shows are produced consecutively, this procedure allows only a one- or two-week rehearsal period. Since Actors' Equity allows an actor only

five hours of rehearsal per day while performing, two weeks represent a maximum of seventy hours of rehearsal. This means less time for memorizing lines and cues and developing a character than the period to which the student actor is accustomed. It also implies that actors must have the technical skill to work at a faster rate. Divided energies brought on by classwork and other academic requirements obligate the student actor to rehearse three to four hours a day, five days a week for six weeks, or approximately 120 hours. This not only gives the student actor an additional 50 hours of rehearsal, but also allows a less concentrated overall time span for putting the show together.

Most university productions run no more than two weeks, performing from four to eight times, whereas a professional stock theater's average performance week includes eight performances. If the stock theaters perform only one week, the difference in number of performances is minimal. Even two-week runs, or sixteen performances, still offer no overwhelming contrast. Consequently, the major difference concerning working conditions between the one-a-week stock theater and the university or college production rests mainly in the preparation time allotted for each show. This places the pressure on the actor's level of competency when rehearsals begin.

The demands of the "package" show are different from the resident stock productions in that the same play is

selected, cast, and rehearsed in one city and then sent on tour. Actors involved in this kind of production are confronted with challenges of the extended run that more nearly resemble those of the New York stage. Participation in either the resident stock company or the "package" touring production would expose the student actor to a kind of rehearsal/performance schedule which places exhaustive demands on a performer's energy and concentration.

Training and Other Qualifications

The majority of the plays produced in Equity stock theaters are those of the Broadway comedy or musical comedy genre. Participation in these plays obviously is excellent training for the student actor who has his sights fixed on the New York stage. Educational theaters do produce a sampling of Broadway comedies and musicals, but the predominance of their season is filled with classical dramas, experimental plays, or children's productions. Perhaps this educational experience is generally more conducive to the practices of the regional theaters, who are noted for their traditional-oriented plays.

In an effort to discover any possible trends concerning the attitudes about previous actor training, two cross-classifications were distributed. (See Tables I and II). The first cross-classification compares the types of plays a theater produces with the kinds of training that same theater endorses. Since fencing, gymnastics, and modeling

TABLE I
ATTITUDES ON ACTOR TRAINING

	Types of Plays Produced													
	Classical		Broadway w/5 yrs.		Musicals		Experimental or avant garde		Off-Broadway		Children's		Plays unproduced	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%
ACTING														
Very important	9	53	17	53	18	62	2	34	9	69	5	50	10	58
Somewhat important	6	35	7	22	5	17	3	50	2	15	4	40	3	18
Not important	2	12	8	25	6	21	1	16	2	15	1	10	4	24
Base	17		32		29		6		13		10		17	
SINGING														
Very important	5	27	13	41	15	52	..	..	7	54	4	45	5	31
Somewhat important	10	56	11	34	9	31	4	67	3	23	5	55	5	31
Not important	3	17	8	25	5	17	2	33	3	23	..	..	6	37
Base	18		32		29		6		13		9		16	
TAP DANCE														
Very important	1	6	3	11	2	8	..	..	3	25	1	11	..	..
Somewhat important	5	31	11	39	10	42	1	17	3	25	6	66	4	31
Not important	10	63	14	50	12	50	5	83	6	50	2	33	9	69
Base	16		28		24		6		12		9		13	
MODERN DANCE														
Very important	1	6	4	14	5	19	..	..	4	34	1	11	1	7
Somewhat important	6	37	10	36	10	39	1	20	3	25	5	55	5	33
Not important	9	56	14	50	11	42	4	80	5	41	3	34	9	60
Base	16		28		26		5		12		9		15	
BALLET														
Very important	2	12	3	10	4	15	1	17	2	14	1	11	1	7
Somewhat important	5	29	12	42	13	50	1	17	2	14	5	55	4	27
Not important	10	59	14	28	9	34	4	66	7	63	3	34	10	66
Base	17		29		26		6		11		99		15	

T Y P E S O F T R A I N I N G

TABLE II

ACTOR TRAINING ATTITUDES ACCORDING TO YEARS OF OPERATION

	Years of Operation of Theater											
	1-10 Years		11-20 Years		21-30 Years		Over 30 Years					
	#	%	#	%	#	%	#	%	#	%	#	%
ACTING												
Very important	14	73	4	35	7	63	2	33	1/3			
Somewhat important	3	16	3	25	2	14	2	33	1/3			
Not important	2	11	4	35	2	14	2	33	1/3			
Base	19		19		11		6					
TAP SINGING												
Very important	10	52	5	50	6	56	..	..		
Somewhat important	7	37	2	20	3	25	4	66				
Not important	2	11	3	30	2	19	2	34				
Base	19		10		11		6					
O TAP DANCE												
Very important	2	12	1	12	1	12	..	..		
Somewhat important	6	35	4	44	4	44	2	34				
Not important	9	53	4	44	4	44	4	66				
Base	17		9		9		6					
A MODERN												
Very important	3	17	2	22	3	30	..	..		
Somewhat important	8	44	4	43	2	20	2	34				
Not important	7	39	3	34	5	50	4	66				
Base	18		9		10		6					
G BALLET												
Very important	1	6	1	10	3	30	..	..		
Somewhat important	8	44	5	53	3	30	3	50				
Not important	9	50	3	32	4	40	3	50				
Base	18		9		10		6					

received an overall negative response, only acting, singing, and the three forms of dance training are incorporated.

All of the categories had more than 50 per cent response in favor of acting lessons with the highest percentage falling in the "Off-Broadway" category (69 per cent) and the lowest percentage in the "Experimental or avant-garde" category (34 per cent).

Only the categories of "Musicals" and "Off-Broadway" strongly favored training in singing. At most, training in dance was considered "somewhat important" but the theaters including "children's shows" and "musicals" in their seasons checked the highest percentages for the areas of tap, modern, and ballet. Of the three areas, training in ballet received the most favorable response.

The second cross-classification involves a distribution to discover any correlation between the kinds of training and the number of years particular theaters have been in operation. Apparently, the new young professionals regard actor training differently than the stock people of the "old pro" tradition.

Results show that in terms of acting lessons, the theaters falling in the "1-10 years" category have the greatest percentage (73 per cent) of "very important" checks. The "21-30 years" category ranks the highest percentage (56 per cent) in favor of training in singing. Theaters in operation "over 30 years" did not check a single "very

important" option for training in singing, tap dance, modern dance, or ballet. After checking the corresponding questionnaires, the results reveal that the theaters in this age group incorporate a lower percentage of musicals in their season than any other age category.

These questionnaire results seem to support the idea that the professional theater director-producer looks only for actors trained to fit his specific needs. The Equity stock producer is not seeking a "well-rounded, multi-talented actor" unless his theater's production plans demand this type of performer.

The question concerning the adaptability of actors apparently was more controversial than any of the others because it evoked more "additional comments" from the respondents. The producer of the Oakdale Musical Theater in Wallingford, Connecticut, believes that the only factor involved in adaptation is that of attitude: "Those with a professional attitude adapt well; those without don't and problems arise." The respondent from the Port Carling Summer Theater in Port Carling, Ontario, remarked that "Drama school students are usually the best if the school is very good." The respondents from the Brookside Playhouse in Shamokin Dam, Pennsylvania, and the Academy Theater in Lindsay, Ontario, agreed in their attitude concerning the adaptability of university or college trained actors. The producer of the Brookside Playhouse said, "I find university

trained students have little experience in technique and professionalism that are so important to a one-a-week stock, Broadway comedy situation." The Academy Theater commented that "University and college trained actors are in the main too academic. We find that graduates from universities tend to be far too impractical--they are theorists rather than craftsmen." These two comments reinforce the importance of the need for internship. The combination of percentages and additional comments received from this question significantly emphasize the current attitudes of professionals toward educational theater and university or college trained actors.

Since findings of this study reveal that professional experience and professional attitudes allow more successful adaptability on the part of the performer, an important advantage available to the student as a result of association with more experienced actors in the stock theaters is the opportunity to develop these professional attitudes which educational theater has not been strong in creating. This exposure gives him a chance to learn attitudes toward commitment, self-discipline, and patience that are necessary in the theater profession. Acting demands this patience and total commitment, since aspiring actors and actresses often must wait for parts or filming schedules and must work long hours.

Overcrowding has existed in the acting field for many years, and the statistics of the survey show that it is

likely to persist. Even in terms of apprenticeships, there are at least four or five applicants of all age ranges for every available position. Due to the competitive demands of the profession and the many types of theater productions to be performed, the length of an actor's working life depends on his competence and versatility. Since skill is not necessarily related to training in the professional's mind, respondents of the Equity stock theater survey emphasize the importance of the audition as a means for employment. Students must therefore concentrate on developing their performing skills in order to be able to demonstrate their talents and capabilities for producers and directors. This development of competence should begin with formal lessons in acting and singing, two areas stressed by the respondents, but it ultimately must be acid-tested in front of an audience. Stock theaters offer the chance to develop performance skill through experience in their apprenticeship opportunities.

The majority of apprenticeships are available in either box office and publicity or technical areas, but according to the figures of the respondents who listed opportunities for apprentices, there are at least twenty-three stock theaters that offer the beginning actor the chance to play minor roles. Twenty-one theaters offer him supporting-role positions. This experience playing minor and supporting roles implements an actor's talent and creative ability to portray different characters. Since 22 stock theaters that

"job in" celebrities also employ non-union performers, the student actor that can secure even a minor role will have the chance to observe professionals at work.

Employment Outlook

The currency of the facts and attitudes concerning the employment and training of student actors is another important aspect of this study. Overall, the survey's findings are representative of more than fifty per cent of the Equity stock theaters across the country. The majority of questionnaires were answered by producers and directors who are directly related with the profession and thereby responsible for the employment of actors and actresses. Receiving their comments and ideas first-hand adds a sense of imminence that is often lost when seeking advice from books, periodicals, teachers, parents, counselors, and other sources. The reduction of some speculation and the fortification of certain truths provided by the survey reveal that the opportunity of internship provided by Equity stock theaters is an important but limited source for the student actor to learn and practice the arts of the theater.

APPENDIX

LIST OF EQUITY STOCK THEATERS, 1972 SEASON

Number	Location	Theater and Address
1*	Atlanta, Ga. 30305	Theatre of the Stars, Inc. P. O. Box Drawer 11748
2	Atlanta, Ga. 30309	Atlanta Arts Alliance 1280 Peachtree St., N. E. All correspondence to: 15 16th Street, N. E. Atlanta, Georgia
3	Augusta, Michigan	Barn Theatre
4	Beloit, Wisconsin	Beloit College Court Theatre
5*	Beverly, Mass. 01915	North Shore Music Theatre P. O. Box 62
6	Boiling Springs, Pennsylvania 17007	Allenberry Playhouse
7*	Brunswick, Maine	Brunswick Music Theatre Bowdoin Campus
8	Canal Fulton, Ohio	Canal Fulton Summer Theatre Box 377
9	Central City, Colorado	Central City Opera House Eureka Street
10	Chautauqua, N. Y.	Cleveland Playhouse Summer Theatre Norton Hall All correspondence to: Richard Oberlin Playhouse Foundation 2040 East 86th Street Columbus, Ohio 44106

Number	Location	Theater and Address
11*	Cleveland, Ohio	Musicarnival 4401 Warrensville Center Road
12*	Cohasset, Mass.	South Shore Music Circus Sohier Street
13	Colchester, Vt.	Cabaret Theatre Marble Island-Mallets Bay
14*	Columbus, Ohio	Kenley Players Veterans Memorial Auditorium Downtown E. Broad Street
15	Corning, New York	Corning Summer Theatre P. O. Box 51
16*	Dayton, Ohio	Kenley Players Memorial Hall
17	Dennis, Mass.	Cape Playhouse
18	Denver, Colorado 80212	Elitch Gardens Theatre 4620 West 39th Avenue
19*	Devon, Pennsylvania	Valley Forge Music Fair
20*	East Haddam, Conn. 06423	Goodspeed Opera House
21	East Hampton, N. Y. 11937	John Drew Theatre Guild Hall-Box GGGG
22	East Rochester, N. Y.	Town and Country Playhouse
23	Ephrata, Penn. 17522	Ephrata Star Playhouse P. O. Box 334
24	Falmouth, Mass.	Falmouth Playhouse
25	Fayetteville, Penn. 17222	Totem Pole Playhouse Caledonia State Park
26	Fish Creek, Wisconsin	Peninsula Players Highway # 42
27	Fishkill, N. Y. 12524	Cecilwood Theatre Route 52

Number	Location	Theater and Address
28	Flat Rock, N. C. 28731	Flat Rock Playhouse
29*	Flint, Michigan	Star Theatre of Flint 1241 E. Kearsley Street
30*	Gaithersburg, Md.	Shady Grove Music Fair Rockville, Md. 20850
31	Gilford, N. H. 03246	Gilford Playhouse Route 11 B
32*	Haddonfield, N. J.	Camden County Music Fair Box 72 Cherry Hill, N. J. 08035
33	Hampton, N. H.	Hampton Playhouse
34*	Honolulu, Hawaii	Honolulu International 777 Ward Avenue
35*	Houston, Texas	Houston Music Theatre 7326 S. W. Freeway
36*	Hyannis, Mass.	Cape Cod Melody Tent
37	Hyde Park, N. Y. 12538	Hyde Park Playhouse Box 382
38*	Indianapolis, Ind. 46205	Starlight Musicals, Inc. 2511 East 46th Street Suite M2 <u>THEATRE</u> Hilton U. Brown 49th St. and Boulevard Pl.
39	Ivoryton, Conn.	Ivoryton Playhouse
40	Jennerstown, Pa.	Mountain Playhouse
41	Lake Forest, Ill.	Academy Playhouse Barat College
42*	Latham, N. Y. 12110	Colonie Summer Theatre Columbia St. Extension P. O. Box 41

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Number	Location	Theater and Address
43	Marengo, Ill.	Shady Lane Playhouse Route 20 West
44	Middletown, Va. 22645	Wayside Theatre
45	Millburn, N. J.	Paper Mill Playhouse Brookside Drive
46*	Milwaukee, Wisc.	Milwaukee Melody Top 7201 West Good Hope Road
47	Mountainhome, Pa. 18342	Pocono Playhouse
48	Mount Gretna, Pa. 17064	Timbers (Gretna) Playhouse
49	New Fairfield, Conn.	Candlewood Theatre
50*	North Tonawanda, N. Y.	Melody Fair Wurlitzer Park Box 75
51	Nyack, N. Y.	Tappan Zee Playhouse All correspondence to: Entertainment Investors, Inc. 1681 Broadway, N. Y., N. Y.
52	Ogunquit, Maine 03907	Ogunquit Playhouse
53	Old Forge, N. Y.	Adirondack Playhouse
54	Olney, Maryland 20832	Olney Theatre
55*	Owings Mills, Md.	Painters Mill Music Fair
56	Paramus, N. J.	Playhouse-on-the-Mall Bergen Mall Shopping Center
57	Philadelphia, Pa. 19131	Playhouse-in-the-Park West Fairmount Park

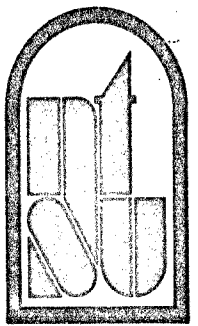
Number	Location	Theater and Address
58	Pittsburgh, Pa. 15213	Pittsburgh Playhouse 222 Craft Avenue All correspondence to: 5122 Pembroke Place Pittsburgh, Pa.
59*	Pittsburgh, Pa. 15222	Civic Light Opera Assn. of Greater Pittsburgh 600 Penn Avenue
60	Reading, Pa. 19601	Phoenix Theatre 224 North Fifth Street
61*	Sacramento, Calif.	Sacramento Music Circus 1419 H Street
62*	St. Louis, Mo. 63112	St. Louis Municipal Theatre Assn. Municipal Theatre Forest Park
63	Saugatuck, Mich.	Red Barn Theatre
64	Shamokin Dam, Pa. 17876	Brookside Playhouse
65	Sharon, Conn.	Sharon Playhouse
66	Skowhegan, Maine	Lakewood Theatre
67	S. Yarmouth, Mass.	Yarmouth Playhouse
68	Stockbridge, Mass.	Berkshire Theatre
69	Sullivan, Ill.	Little Theatre on the Square Box 155
70	Syracuse, N. Y. 13202	Famous Artists Playhouse State Tower Building
71	Tamworth, N. H. 03886	Barnstormers Theatre
72*	Tannersville, Pa.	Camelback Summer Playhouse Box 135

Number	Location	Theater and Address
73*	Toledo, Ohio	Toledo Masonic Aud. 4645 Heatherdowns Blvd.
74	Traverse City, Mich.	Cherry County Playhouse Box 661
75	Valparaiso, Ind.	Bridge-Vu 559 West Street
76*	Wallingford, Conn.	Oakdale Musical Theatre
77*	Warren, Ohio	Kenley Players Packard Music Hall
78*	Westbury, L. I.	Westbury Music Fair
79	Westport, Conn.	Westport Country Playhouse 25 Powers Court
80*	West Springfield, Mass. 01089	Storrowton Theatre Eastern States Exposition Park
81	Williamstown, Mass.	Adams Memorial Theatre Main Street
82	Woodstock, N. Y.	Woodstock Playhouse Box 268
83	Worthington, Ohio	Playhouse-on-the-Green Box 306
84	Unit Contract for Stock "Life with Father"	Walnut Street Theatre 825 Walnut Street Philadelphia, Pa.
85	San Diego, Calif.	Off-Broadway Theatre 314 "F" Street
86	Barrie, Ontario	Georgian Playhouse Box 454
87	Calgary, Alberta Canada	Canmore Opera House HeritagePark 1900 Heritage Drive
88	Fredericton, New Brunswick, Canada	The Playhouse Box 566

Number	Location	Theater and Address
89	Grand Bend, Ontario Canada	(Tent) c/o Huron County Playhouse
90	Lindsay, Ontario Canada	Academy Theatre c/o Kawartha Festival
91	North Hatley, Quebec Canada	c/o Montreal International Theatre The Piggerie 1455 Peel, Ste. G-20 Montreal 110
92	Port Carling, Ontario, Canada	Port Carling Summer Theatre
93*	Winnipeg, Manitoba Canada	Rainbow Stage 500 Canada Building 352 Donald Street Manitoba R3B 2H8
94**	Boothbay, Maine 04537	Boothbay Playhouse Wiscasset Road Rt. 27
95*	Dallas, Texas	Dallas Summer Musicals State Fair Music Hall
96	Arlington Heights, Ill. 60005	Arlington Park Theatre 3400 W. Euclid
97	Bayside, N. Y. 11364	Queensborough Community College Springfield Blvd. & 56th Avenue
98	Boston, Mass. Unit contract for Stock--"One Flew Over the Cuckoo's Nest"	Charles Playhouse 76 Warrenton St. All correspondence to: East Side Playhouse 334 East 74th St., N. Y., N. Y.
99	Buffalo, N. Y.	Studio Arena Theatre 681 Main Street
100	Chicago, Ill. 60657	Ivanhoe Theatre 3000 North Clark Street
101	Colonial Heights, Va. 23834	Swift Creek Mill Playhouse P. O. Box 41

Number	Location	Theater and Address
102	Detroit, Mich. 48227	Vest Pocket Theatre 14836 Grand River
103	Excelsior, Minn. 55331	Old Log Theatre Box 250
104	Evergreen Park, Ill. 60642	Drury Lane Theatre 2500 West 94th Pl.
105	Fort Lauderdale, Florida 33133	Parker Playhouse Holiday Park
106	Lake Placid, N. Y. 12940	Lake Placid Center for Music, Drama, & Art Saranac Avenue at Pawn Ridge
107	Miami Beach, Florida 33133	Coconut Grove Playhouse 3500 Main Highway All correspondence to: 1681 Broadway, N. Y., N. Y.
108	Palm Beach, Florida	Royal Poinciana Playhouse Box 231
109	Philadelphia, Pa. Unit Contract for Stock "Ceremonies in Dark Old Men"; "Tartuffe"; "Waltz of the Torea- dors"; "Juno and the	Philadelphia Drama Guild Walnut Street Theatre 825 Walnut Street All correspondence to: c/o Bill Ross 1697 Broadway-Suite 1403 New York, N. Y.
110	Richmond, Virginia 23221	Virginia Museum Theatre Boulevard and Grove Avenue

June 20, 1973



North Texas
State
University

Denton, Texas
76203

Division
of
Drama

Acknowledging the fact that you probably receive many requests for information and personal favors daily, may I please ask one more?

I am a graduate student in drama at North Texas State University in Denton, Texas. At present I am working on my thesis project which involves a comparative survey of the employment resources and internship functions of Equity stock theatres. This research hopefully will prove beneficial to many actors making the transition from educational to professional theatre and/or looking for employment.

I realize that your season is already in progress and that time is important to you. For this reason, I have kept the questions concise and it should take no longer than fifteen minutes to complete. You may find the questions interesting to answer. Because of my academic deadlines, I'll be grateful for a reply by July 5th, using the enclosed self-addressed, stamped envelope.

Since I am sending questionnaires only to the one hundred Equity theatres listed with Actors' Equity Association, your response is essential to the accuracy of the inquiry. If you feel that some questions do not apply, please answer only those which do. I need your questionnaire returned even if not completely filled out.

If you are interested, I will gladly make the findings of this study available to you upon completion.

Thank you for your assistance.

Sincerely,

Jerry A. Jones

EQUITY STOCK THEATRE
QUESTIONNAIRE

I. Information concerning your theatre and operational policies.

1. In your opinion, which of the following terms best describes your stage?

- Thrust
- Proscenium
- Open Air
- Cabaret (open on two sides)
- Arena
- Other (Please specify) _____

2. What is the seating capacity of your theatre?

3. How is attendance acquired?

- Season ticket sales _____%
- Single ticket sales _____%
- Other _____%

4. What are the usual performance dates for your season?

5. What types of plays do you include in your season and how many of each type do you include in the combined season?

- Classical or period plays _____
- Plays successful on Broadway within the last five years _____
- Broadway musicals:
- Hits of the 70's _____
- Hits of the 60's _____
- Hits of the 50's _____
- Experimental or avant-garde plays _____
- Off-Broadway type plays _____
- Off-Off Broadway type plays _____
- Children's plays _____
- Plays previously unproduced _____
- Other _____

a. What is the length of the run for each show in your season?

- 1 week 2 weeks 3 weeks 4 weeks
- length of run determined by ticket sales

b. How many performances per week?

- 5 6 7 8 9 Other _____

c. What is the length of the rehearsal time before a show opens?

1 week 2 weeks 3 weeks 4 weeks Other _____

d. Do you rehearse one show while another is on the boards?

Yes No

6. How many years have you been operating under the present policies and production schemes outlined above?

Additional Comments:

II. Information concerning the professional personnel in your theatre.

1. How many of each of the following does your theatre employ and what length is the period of employment? What are their approximate salary ranges?

	Number Employed	Length of Employment	Salary Range
Stage directors			
Musical directors			
Technical directors			
Choreographers			
Designers			
Costumers			
Actors			
Singers			
Dancers			
Box office and publicity personnel			

2. Do you "job in" celebrities and feature artists to participate in your productions? Yes No

If yes, please specify past or present examples:

- a. _____
 b. _____
 c. _____

3. Do you hire non-union performers? Yes No
 If yes, how many did you hire last season?

1-5 6-10 11-15 16-20 Other _____

4. Do you hire non-union technicians? Yes No
 If yes, how many did you employ last season?

1-5 6-10 11-15 16-20 Other _____

5. How many non-union performers became union members during the season?

6. By what means do you employ performers?

Auditions Knowledge of previous professional experience

Agents Other _____

7. By what means do you employ technicians?

Auditions Knowledge of previous professional experience

Agents Other _____

a. Are prepared auditions required? Yes No

b. If you have auditions, where and when are they publicized?

Radio, television Newspaper Direct Mail

Trade Magazines Other _____

When?

c. Where are auditions held?

At your theatre New York Los Angeles Chicago

Other _____

d. Are the auditions open to non-union members? Yes No

e. Who judges the auditions?

Director Producer Choreographer Talent Agent

Musical Director Other _____

8. If you were considering the previous professional experience of an actor, how would you rank each of the following in terms of their importance?

	Very Important	Somewhat Important	Not Important
Television Drama			
Professional Regional Theatre			
Broadway Show			
Dinner Theatre			
Night Club			
Industrial Shows			
Other Stock Companies			

9. If you were considering the previous training of a professional actor, how would you rank the following in terms of importance?

	Very Important	Somewhat Important	Not Important
Acting lessons			
Singing			
Tap dancing			
Modern dance			
Ballet			
Fencing			
Gymnastics			
Modeling			

10. In general, how have the following types of actors that you have observed adapted to your theatre?

a. High school age

- Very successfully Somewhat unsuccessfully
 Somewhat successfully Very Unsuccessfully
 Adequately

b. University and college trained

- Very successfully Somewhat unsuccessfully
 Somewhat successfully Very unsuccessfully
 Adequately

c. Drama academy trained

- Very successfully Somewhat unsuccessfully
 Somewhat successfully Very Unsuccessfully
 Adequately

d. Those who have professional experience only

- Very successfully Somewhat unsuccessfully
 Somewhat successfully Very unsuccessfully
 Adequately

Additional Comments:

III. Information concerning the opportunity for apprenticeship and internship employment in your theatre.

1. How many apprentices applied this season?

1-10 11-20 21-40 41-70 Over 70 _____

	Very Important	Somewhat Important	Not Important
Professional drama academy productions			
University and college productions			
Community theatre productions			
Professional theatre productions			
Productions in other media, i.e., film, T. V., radio			

8. By what means are apprentices re-employed?
 New audition
 By invitation
 Other _____
9. What are the approximate age ranges of apprentices?
 16-18 yrs. 18-20 yrs. 20-25 yrs. 25-30 yrs.
10. What is the male/female ratio of apprentice employment?
 1 to 1 2 to 1 3 to 1 4 to 1 5 to 1
 Other _____
11. How many members of minority races applied this season?
 1-3 4-6 7-9 10-12 Other _____
12. How many members of minority races were employed this season?
 1-3 4-6 7-9 10-12 Other _____
13. Does Equity recognize apprenticeship or internship in your theatre in any special way? Yes No
 If yes, in what way?
14. In your opinion, does your theatre serve an internship function for actors making a transition into professional theatre?
 Yes No No opinion

Additional Comments:

In order to identify your answers statistically, please indicate your position within your specific theatre:

- Producer
- Director of Theatre
- Public Relations Personnel
- Business Representative
- Technical Staff Member
- Secretary/Receptionist
- Other _____

Date of response:

Signed:

RECAP OF TABULATIONS

I. Information concerning the theater and its operational policies.

1. Type of stages	Base	#	%
A. Thrust	61	6	9.9
B. Proscenium		44	72.8
C. Open Air		0	0
D. Cabaret		0	0
E. Arena		8	13.7
F. Other (tent, round, et cetera)		3	3.6
2. Seating capacity			
Returns show a fairly even dispersion up to 1000 seats in groups of 100.			
3. Attendance (The figures quoted are taken from the number that responded. The per cent is the average of the percentages furnished by the respondents.)			
A. Season tickets		35	26.4
B. Single tickets		35	66.2
C. Other (group sales, theater parties)		19	20.2
4. Types of plays (multiple answers)* 61			
A. Classical or period		22	36.4
B. Plays successful on Broadway within the last 5 years		43	70.3
C. Musicals of the 70's		34	55.5
D. Musicals of the 60's		29	47.3
E. Musicals of the 50's		14	22.6
F. Experimental or avant-garde		7	11.3
G. Off-Broadway		14	22.6
H. Off-Off-Broadway		1	1.4
I. Children's		13	21.2
J. Plays previously unproduced		23	37.4

* Multiple answers add up to more than 100 per cent and more than the 61 respondents.

	Base	#	%
5A. Length of run (multiple answers)	61		
A. One week		29	47.3
B. Two weeks		20	32.5
C. Three weeks		6	9.5
D. Four weeks		4	6.3
E. Determined by ticket sales		3	4.6
F. Over 4 weeks		3	4.6
5B. Performances per week (multiple answers)			
A. Five		2	3.2
B. Six		5	8.1
C. Seven		18	29.3
D. Eight		34	55.5
E. Nine		1	1.4
F. Other (three)		1	1.4
5C. Length of rehearsal time (multiple answers)	61		
A. One week		28	49.7
B. Two weeks		25	43.5
C. Three weeks		3	5.2
D. Four weeks		1	1.4
E. Other			
Six weeks		1	1.4
Ten days		1	1.4
5D. Rehearse one show while another one is "on the boards . . ."	59		
A. Yes		47	79.5
B. No		12	20.5
II. Information concerning the professional personnel in the theaters.			
1. The question concerning the kinds of personnel, their length of employment, and salary ranges was left blank on the majority of questionnaires.			
2. Do you "job in" celebrities?	57		
A. Yes		42	73.6
B. No		15	26.4

	Base	#	%
3A. Hire non-union performers	59		
A. Yes		32	54.4
B. No		27	45.6
3B. If yes, how many?	29		
A. 1-5		13	44.2
B. 6-10		9	31.2
C. 11-15		2	7.3
D. 16-20		2	7.3
D. Other (over 20)		3	10.0
4A. Hire non-union technicians	59		
A. Yes		39	67.0
B. No		20	33.0
4B. If so, how many?	37		
A. 1-5		20	54.2
B. 6-10		7	18.3
C. 11-15		6	16.8
D. 16-20		3	8.4
E. Over 20		1	2.3
5. How many non-union performers became union last year?			
Twenty-five answered (40.6 per cent) with an average of four non-union becoming union during the course of the season.			
6. By what means do you employ performers? (multiple answers)			
A. Auditions		49	80.2
B. Knowledge of previous experience		44	72.8
C. Agents		35	57.2
7. By what means do you employ technicians? (multiple answers)			
A. Auditions		8	13.7
B. Knowledge of previous experience		48	78.4
C. Agents		4	6.3
D. Other (interviews, contacts, et cetera)		9	14.5

	Base	#	%
7A. Require prepared auditions?	49		
A. Yes		22	45.0
B. No		27	55.0
7B. Where are auditions publicized? (multiple answers)	49		
A. Radio, television		5	10.1
B. Newspaper		15	30.3
C. Direct Mail		13	26.3
D. Trade magazines		30	61.1
E. Other (Actors' Equity, agents)		11	22.8
When?			
Thirteen responded in the spring (March, April, May); four in the winter (January, February)			
7C. Where are auditions held? (multiple answers)	49		
A. At your theater		22	44.4
B. New York		41	83.3
C. Los Angeles		8	16.2
D. Chicago		5	10.1
E. Other (Dallas, Milwaukee, Toronto, Richmond, et cetera)		6	12.1
7D. Are auditions open to non-union members?	45		
A. Yes		30	66.5
B. No		15	33.5
7E. Who judges auditions? (multiple answers)	45		
A. Director		44	97.4
B. Producer		44	97.4
C. Choreographer		17	37.4
D. Talent agent		0	0
E. Musical Director		16	36.2
F. Other (stage manager, production manager)		2	4.2

	Base	#	%
8. Rank experience of professional actor.			
A. Television	45		
(1.) Very important		7	16.3
(2.) Somewhat important		25	55.3
(3.) Not important		13	28.4
B. Professional Regional Theater	47		
(1.) Very important		33	70.1
(2.) Somewhat important		9	19.6
(3.) Not important		5	10.3
C. Broadway Show	51		
(1.) Very important		33	64.7
(2.) Somewhat important)		16	31.5
(3.) Not important		2	3.8
D. Dinner Theater	44		
(1.) Very important		5	11.5
(2.) Somewhat important		17	38.5
(3.) Not important		22	50.0
E. Night Club	41		
(1.) Very important		2	4.4
(2.) Somewhat important		6	15.3
(3.) Not important		33	80.3
F. Industrial Show	43		
(1.) Very important		1	2.4
(2.) Somewhat important		10	23.5
(3.) Not important		32	74.1
G. Other Stock Companies	47		
(1.) Very important		26	55.3
(2.) Somewhat important		18	38.4
(3.) Not important		3	6.3
9. Rank <u>training</u> of professional actor.			
A. Acting lessons	47		
(1.) Very important		27	57.2
(2.) Somewhat important		10	21.4
(3.) Not important		10	21.4
B. Singing	46		
(1.) Very important		21	45.8
(2.) Somewhat important		16	34.4
(3.) Not important		9	19.8

	Base	#	%
C. Tap dancing	41		
(1.) Very important		4	9.3
(2.) Somewhat important		16	39.1
(3.) Not important		21	51.6
D. Modern dance	43		
(1.) Very important		8	18.3
(2.) Somewhat important		16	37.4
(3.) Not important		19	44.3
E. Ballet	43		
(1.) Very important		5	11.2
(2.) Somewhat important		19	44.4
(3.) Not important		19	44.4
F. Fencing	41		
(1.) Very important		4	9.8
(2.) Somewhat important		17	41.4
(3.) Not important		20	48.8
G. Gymnastics	40		
(1.) Very important		0	0
(2.) Somewhat important		18	45.0
(3.) Not important		22	55.0
H. Modeling	41		
(1.) Very important		0	0
(2.) Somewhat important		10	24.5
(3.) Not important		31	75.3
10. How have actors adapted to your theater?			
A. High school age	35		
(1.) Very successfully		5	14.5
(2.) Somewhat successfully		10	28.3
(3.) Adequately		11	31.6
(4.) Somewhat unsuccessfully		4	11.5
(5.) Very unsuccessfully		5	14.1
B. University or college trained	48		
(1.) Very successfully		11	22.6
(2.) Somewhat successfully		21	43.4
(3.) Adequately		11	22.6
(4.) Somewhat unsuccessfully		3	6.6
(5.) Very unsuccessfully		2	4.8

	Base	#	%
C. Drama academy trained	42		
(1.) Very successfully		17	40.7
(2.) Somewhat successfully		15	35.8
(3.) Adequately		10	23.5
(4.) Somewhat unsuccessfully		0	0
(5.) Very unsuccessfully		0	0
D. Professional experience only	48		
(1.) Very successfully		32	66.5
(2.) Somewhat successfully		13	27.9
(3.) Adequately		3	6.6
(4.) Somewhat unsuccessfully		0	0
(5.) Very unsuccessfully		0	0

III. Information concerning the opportunity for apprenticeship and internship employment in your theater.

1. How many apprentices applied?	49		
A. 1-10		5	10.1
B. 11-20		9	18.2
C. 21-40		9	18.2
D. 41-70		13	26.3
E. Over 70		12	24.7
F. None		1	2.6
2. Areas in which apprenticeships are available. (multiple answers)	23		
A. Stage Director		3	13.1
B. Musical Director		0	0
C. Technical Director		5	21.2
D. Choreographer		0	0
E. Designer		2	8.2
F. Costumer		4	17.2
G. Stage Manager		4	17.2
H. Actor		11	47.2
I. Singer		3	13.1
J. Dancer		2	8.2
K. Box Office		13	56.1
3. Would the apprentice actor have the opportunity to			
A. Play leading roles?	35		
(1.) Yes		13	37.5
(2.) No		22	62.5

	Base	#	%
B. Play supporting roles?	37		
(1.) Yes		21	56.3
(2.) No		16	43.7
C. Play minor roles?	39		
(1.) Yes		29	74.4
(2.) No		10	25.6
D. Understudy leading roles?	32		
(1.) Yes		12	37.5
(2.) No		20	62.5
E. Understudy supporting roles?	31		
(1.) Yes		12	38.1
(2.) No		19	61.9
F. Participate in workshops?	31		
(1.) Yes		19	61.9
(2.) No		12	38.1
G. Participate in training programs?	33		
(1.) Yes		20	60.2
(2.) No		13	39.8
H. Work in technical areas?	39		
(1.) Yes		36	92.7
(2.) No		3	7.3
I. Work in clerical areas?	33		
(1.) Yes		26	78.3
(2.) No		7	21.7
4. Is your apprenticeship subsidized?	45		
A. Yes		8	17.4
B. No		37	82.6
5. If so, in what way? (multiple answers)	8		
A. Government		0	0
B. Private		3	33.3
C. Tuition		3	33.3
D. Others		3	33.3

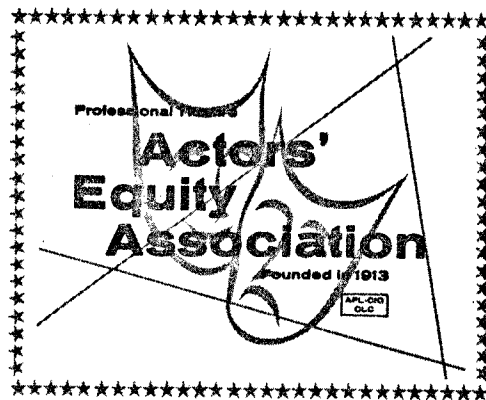
	Base	#	%
6. How are apprentices selected? (multiple answers)	39		
A. Audition		23	58.4
B. Resume		39	100.0
C. Educational background		21	53.4
D. Letter of recommendation		33	84.2
7. Rank practical experience of apprentice.			
A. Professional drama academy	33		
(1.) Very important		16	48.2
(2.) Somewhat important		12	36.3
(3.) Not important		5	15.5
B. University and college pro- ductions	33		
(1.) Very important		21	63.5
(2.) Somewhat important		10	30.1
(3.) Not important		2	6.4
C. Community theater	32		
(1.) Very important		12	37.2
(2.) Somewhat important		14	43.9
(3.) Not important		6	18.9
D. Professional theater produc- tion	31		
(1.) Very important		25	80.4
(2.) Somewhat important		3	9.8
(3.) Not important		3	9.8
E. Production in other media (film, television, radio)	33		
(1.) Very important		8	24.8
(2.) Somewhat important		15	45.1
(3.) Not important		10	30.1
8. By what means are apprentices re-employed? (multiple answers)	37		
A. New audition		2	5.2
B. By invitation		31	82.4
C. Other (interview, re-apply)		5	12.4

	Base	#	%
9. Age ranges of apprentices? (multiple answers)	44		
A. 16-18 years		8	18.8
B. 18-20 years		35	79.3
C. 20-25 years		18	40.4
D. 25-30 years		2	4.3
10. Male/female ratio of employment	40		
A. 1 to 1		20	50.0
B. 2 to 1		5	12.2
C. 3 to 1		7	17.2
D. 4 to 1		3	7.2
E. 5 to 1		1	3.2
F. Other		4	10.2
11. How many members of a minority race applied?	37		
A. 1-3		21	58.5
B. 4-6		7	18.6
C. 7-9		1	2.7
D. 10-12		1	2.7
E. Other		1	2.7
F. None		6	16.8
12. How many minority apprentices were employed?	36		
A. 1-3		21	58.1
B. 4-6		3	8.2
C. 7-9		0	0
D. 10-12		0	0
E. Other (over 30)		1	2.9
F. None		11	30.8
13. Does Equity recognize internship in any special way?	39		
A. Yes		14	35.5
B. No		25	64.5
14. Does your theater serve an internship function?	45		
A. Yes		26	58.0
B. No		16	35.0
C. No opinion		3	7.0

	Base	#	%
15. Classification of respondent	61		
A. Producer		36	59.1
B. Director of theater		3	4.9
C. Public relations		8	13.2
D. Business representative		3	4.9
E. Technical staff member		0	0
F. Secretary/receptionist		1	1.9
G. Other			
Stage Manager		6	9.5
Artistic Director		3	4.6
Assistant to Producer		1	1.9

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April 24, 1973

Mr. Jerry A. Jones
 Department of Speech & Drama
 North Texas State University
 Denton, Texas 76203

Dear Mr. Jones:

While I am sympathetic with your motives, I am afraid I find your questions almost impossible to answer.

1. The number of jobs available at any given moment are really impossible to estimate since they can vary wildly from one day to the next.

2 & 3. There are roughly 17,000 Equity members and approximately 26,000 SAG members. Naturally, there is a large overlap in membership. Between 70% and 85% of these people are unemployed at any given moment depending on the season in film, television and theatre.

4. A study was done some years ago by Temple University on professional theatre in which it was determined that the average actor earned less than \$2,500 per year in the legitimate theatre. I assume that film is not much different.

5. The differences between educational theatre and professional theatre are so vast that little credit rating accrues from an educational theatre background when applying for a job in a professional company.

6. This is really unanswerable and can range from two weeks to never. Obviously the \$2,500 average income means that most actors never reach the stage of being fully supported by the profession.

I hope the above has been of some help.

Sincerely,
 ACTORS' EQUITY ASSOCIATION

DAVID CLIVE
 Business Representative

The
Foundation
for the
Extension
&
Development
of the
American
Professional
Theater

April 25, 1973

Mr. Jerry A. Jones
1912 Houston Place
Denton, Texas
76201

Dear Mr. Jones:

It is very difficult to answer your letter of April 18th as your questions are much too vague. However, I will do my best.

FREDERIC B. VOGEL
Executive Director

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165 West 46th Street
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- #1) The number of jobs in the professional theatre would include acting, directing, scenary and costume design, scenary and costume building, box-office work, janitorial, etc. I have no background in film so I can't answer you there. With your question, how many jobs are available in professional theatre...inwhich area?
- #2) Howmany actors presently employed? As of the week of March 18th the number of Equity contracts in effect in the U.S. and CANADA totaled 3,520. This INCLUDES actors, stage managers and directors. Total membership in Equity numbers 17,000.
- #3) As to how many actors are available for each job depends on the nature of the job. Are you talking about 60 year old women, a 12 year old boy who can sing soprano, etc. or what?
- #4) There is no nationwide average income for actors. What we do know is that 75% earn approximately \$2,500 per YEAR.
- #5) Experience in educational theatre as opposed to professional theatre experience would depend on how it is rated by whom and for what purpose the rating was being done.
- #6) There is no way of answering this question as it has no validity. Regular employment has no relation to the factors stated in your letter.

In short, Jerry, there are no statistics on what you are trying to find out. Virtually every factor is variable.

Cordially,

F. B. Vogel

Frederic B. Vogel
Executive Director

(signed J. Awad)

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Unpublished Materials

Personal letter from David Clive, April 24, 1973. (See Appendix, p. 78.)

Personal letter from Frederick Vogel, April 25, 1973. (See Appendix, p. 79.)

Interviews

Personal interview with Dr. Jack Haynes, Professor of Psychology at North Texas State University, June, 1973.

Personal interview with Freda Powell, past Chairman of Drama, Tarrant County Junior College, Fort Worth, Texas, April, 1973.

Personal interview with Tom Hughes, Managing Producer of the Dallas Summer Musicals, Dallas, Texas, February, 1973.

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New York Times, August 20, 1973.