

1-1-2002

## The development and management of the Utah Shakespearean Festival: The Bard's light shone on Deseret

Lawrence Douglas Henley  
*University of Nevada, Las Vegas*

Follow this and additional works at: <https://digitalscholarship.unlv.edu/rtds>

---

### Repository Citation

Henley, Lawrence Douglas, "The development and management of the Utah Shakespearean Festival: The Bard's light shone on Deseret" (2002). *UNLV Retrospective Theses & Dissertations*. 1452.  
<http://dx.doi.org/10.25669/r8v4-n6gv>

This Thesis is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in UNLV Retrospective Theses & Dissertations by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact [digitalscholarship@unlv.edu](mailto:digitalscholarship@unlv.edu).

## **INFORMATION TO USERS**

**This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.**

**The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.**

**In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.**

**Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.**

**ProQuest Information and Learning  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
800-521-0600**

**UMI<sup>®</sup>**



## **NOTE TO USERS**

**This reproduction is the best copy available.**

UMI



THE DEVELOPMENT AND MANAGEMENT OF THE  
UTAH SHAKESPEAREAN FESTIVAL:  
THE BARD'S LIGHT SHONE  
ON DESERET

by

Lawrence Douglas Henley

Bachelor of Arts  
University of Nevada, Las Vegas  
1980

Master of Arts  
University of Nevada, Las Vegas  
2002

A thesis in partial fulfillment  
of the requirements for the

**Master of Arts Degree  
Department of Theatre Arts  
College of Fine Arts**

**Graduate College  
University of Nevada, Las Vegas  
May 2002**

UMI Number: 1413605

Copyright 2002 by  
Henley, Lawrence Douglas

All rights reserved.

UMI<sup>®</sup>

---

UMI Microform 1413605

Copyright 2003 by ProQuest Information and Learning Company.  
All rights reserved. This microform edition is protected against  
unauthorized copying under Title 17, United States Code.

---

ProQuest Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

**Copyright by Lawrence D. Henley 2002  
All rights reserved**

•





## Thesis Approval

The Graduate College  
University of Nevada, Las Vegas

April 26, 20 01

The Thesis prepared by

Lawrence D. Henley

### Entitled

The Development and Management of the Utah Shakespearean  
Festival: The Bard's Light Shone on Deseret

is approved in partial fulfillment of the requirements for the degree of


Master of Arts, Theatre

  
Examination Committee Chair

  
Dean of the Graduate College

  
Examination Committee Member

  
Examination Committee Member

  
Graduate College Faculty Representative

## **ABSTRACT**

### **The Development and Management of the Utah Shakespearean Festival: The Bard's Light Shone on Deseret**

by

Lawrence Douglas Henley

Dr. Jeffrey Koep, Examination Committee Chair  
Dean, College of Fine Arts  
University of Nevada, Las Vegas

Southwestern Utah seems an unlikely place in which to find one of the most popular regional summer theatres in America. Until the second half of the twentieth century, this region, a favorite hideout of the legendary outlaw Butch Cassidy, was best known as a profitable center for iron mining, and for its proximity to some of the most beautiful national parks in North America. Cedar City, Utah was once what most would call a "sleepy town" on dry summer nights before the early 1960's. Although it was a place that had known the celebration of the dramatic art since its founding by the Mormon pioneers of 1851, it was nonetheless a community that had arrived at a crucial crossroads in terms of its identity and future hopes for economic prosperity. In 1962, almost as if by miracle, a young apostle from the world of theatre came to rescue it from obscurity. In time, their savior would attract national praise and direct the diminutive community down the path toward future economic salvation. In 1962, the Utah Shakespearean Festival began to transform Cedar City from a small town looking at the downside of economic growth and a dwindling prosperity into a place that today is literally bursting with culture, vitality, and a renewed cash flow.

Conceived initially as a simple scheme to pull motor tourists off of the new Freeway (Interstate 15), this (initially) humble Festival dared to dream that it could follow the lead of the landmark Oregon Shakespeare Festival, set in rural Ashland, Oregon. The OSF offered Southern Utah a full-scale model of a highly successful seasonal event set in a small college town: majestic in beauty, yet, perhaps, an unlikely spot in which great classical theatre could thrive. Seeing that

Oregon's model could work in Cedar City, the young founder and his trusting followers set out to establish a summer program capable of converting the staunchest of non-believers. In the forty years since, this festival, infused by the ancestral spirit of pioneer voluntarism, has developed into one of the most respected destination theatre festivals in North America, earning for itself the distinction of being the 2000 Tony Award recipient for Outstanding Regional Theatre. This is the ultimate testimonial to a well-deserved national reputation. The Utah Shakespearean Festival is well-known in dramatic circles as a pastoral sanctuary for a fine and devoted group of actors, designers, directors, and other theatre artisans, the majority of whom return to it annually, no matter how attractive or lucrative their other opportunities might be.

In this modest "burg" of just over 20,000 residents, theatre of an ever-increasing level of quality has been produced, marketed, and presented for the past four decades, despite considerable odds against it. Growth has not always been rapid, but it has never ceased, and presently it shows no signs of slowing. Why then has such an "off-the-beaten-path" repertory company been so successful? Absent of any semblance of a star system, reliant on many levels of talent development, and threatened by the peaks and ebbs of an uncertain United States economy, the Utah Shakespearean Festival (hereafter "USF" or "the Festival") is an organization that, on the surface, would seem to defy rational explanation. How is it that a theatre company founded by a relative unknown, in an area that most Americans would be hard-pressed to find on any map, could develop into such a prestigious nationally (and internationally) acknowledged institution? Today, the USF is often mentioned in the same breath as its considerably older relatives in Oregon, Connecticut, and Ontario. Exactly how did this "miracle" happen?

#### Purpose

The purpose of this project is to identify and explain the Utah Shakespearean Festival phenomenon, from a managerial and operations standpoint in particular. Considerable discourse will be devoted to the underlying factors leading to the establishment, steady growth, and financial stability of the Utah Shakespearean Festival. Upon close inspection, the Festival examined is principally-, philosophically-, and personality-driven. Very close attention will be

taken to examine the principles, practices and the personalities that have made the USF what it is today.

Other questions will be answered throughout this thesis. How is the Festival run? How does it continue to grow and operate alongside (and as an agency of) a public university that is itself experiencing exponential growth? How is it that the USF can produce six high-quality repertory productions and open them within the claustrophobic space of six days without obvious signs of trauma? In addition to the discussion of those areas we will look to the future. Many involved with the USF believe that their organization finds itself in a new century on the brink of another critical crossroads in its development. In this discourse, thought will be devoted to the future expansion and health of the USF, in hopes that such examination can in some way provide additional tools with which it can use to focus on the tasks and challenges it faces in the present and into tomorrow.

### Methodology

The effort contained herein is the culmination of more than a year's research, during which the author visited the Utah Shakespearean Festival on ten different occasions, totaling a month of days. Considerable investigative mileage was also logged in Arizona, Southern California, and Southern Nevada. The basis of this discourse relies heavily on the eyewitness and "earwitness" experiences of the author, which included attendance at numerous production and administrative meetings, personal office visits, rehearsals, seminars, official and unofficial facility and grounds tours, library and archival visits, and, of course, performance attendance.

Above all, the writing contained herein is the product of twenty-six transcribed in-depth interviews in excess of 600 pages. This work will examine the history, structure, operations, personality, influential factors, and environmental conditions under which the USF functions. Admittedly, there may be some positive bias contained within the work, as the author developed a close relationship with the subjects during the research, writing, and completion phases of the project.

This document portrays the Utah Shakespearean Festival as it existed during the period of August 2000 through March 2002. The USF is a chameleon-like creation, and the author was continually confronted by the challenge of "nailing down" this constantly morphing organization.

## TABLE OF CONTENTS

ABSTRACT .....	iii
ACKNOWLEDGEMENTS .....	ix
CHAPTER I INTRODUCTION .....	1
CHAPTER II SETTING, ORIGINS, AND HISTORY .....	13
Pre-Festival History .....	13
The Sixties .....	15
The Seventies .....	26
The Eighties .....	30
The Nineties .....	36
The New Millennium .....	40
CHAPTER III UTAH SHAKESPEAREAN FESTIVAL PHILOSOPHY .....	43
Artistic and Production Philosophy .....	43
Political Philosophy .....	47
Financial Philosophy .....	48
Employment Philosophy .....	50
Planning Philosophy .....	52
Patron Service Philosophy .....	53
Educational and Audience Development Philosophy .....	54
CHAPTER IV ENVIRONMENTAL FACTORS .....	56
Geographic and Climatic Influences .....	56
Historical, Religious and Cultural Influences .....	56
Economic Influences .....	59
Political Influences .....	60
Educational Influences and Southern Utah University .....	61
Facilities .....	67
CHAPTER V ORGANIZATIONAL STRUCTURE AND TASK DIVISION .....	84
Administration and Artistic Production .....	84
Administrative Support .....	99
Artistic Staff .....	99
Business .....	104
Child Care .....	106
Company Management .....	106
Concessions and Merchandise Sales .....	108
Development .....	110
Education .....	113
Marketing and Public Relations .....	117
Operations .....	123
Performers .....	127
Production .....	129
Publications .....	135

<b>CHAPTER VI THE MAKING OF A SEASON .....</b>	<b>140</b>
Season Selection .....	140
Marketing and Promoting the Season .....	143
Selection of Directors and Designers .....	145
January Conceptual Conference .....	147
March Production and Design Conference .....	149
Company Arrival .....	151
Production Processes .....	154
<b>CHAPTER VII SCHEDULING .....</b>	<b>157</b>
Production and Rehearsal Scheduling .....	157
Performance Scheduling .....	160
<b>CHAPTER VIII FUNDING, REVENUE SOURCES, AND EXPENDITURES .....</b>	<b>164</b>
Revenue .....	164
Ticket Sales .....	164
Other Sales Revenues .....	165
Contributions .....	166
Grants .....	166
Investments .....	167
Education Income .....	167
Expenditures .....	168
Wages .....	168
Benefits .....	169
Current Expenses .....	169
Travel .....	170
Capital Outlay .....	170
Overhead Billing .....	170
Budget Process .....	171
<b>CHAPTER IX BUILDING FOR THE FUTURE .....</b>	<b>173</b>
The Utah Shakespearean Festival Centre for the Performing Arts .....	173
Feasibility Studies .....	175
Fundraising .....	176
Facilities and Cost .....	179
<b>CHAPTER X SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS .....</b>	<b>189</b>
<b>ENDNOTES .....</b>	<b>195</b>
<b>APPENDICES</b>	
A: Marketing Plan .....	198
B: 2001 Utah Shakespearean Festival Expenditure Budget .....	204
C: 2001 Utah Shakespearean Festival Revenue Budget .....	205
D: List of Utah Shakespearean Festival Publications .....	206
E: Map of the Utah Shakespearean Festival .....	207
F: Map of Cedar City, Utah .....	208
G: Map of Utah and Surrounding Areas .....	209
H: Photos of the Utah Shakespearean Festival .....	210
I: Utah Shakespearean Festival List of Educational Offerings .....	212
J: Utah Shakespearean Festival 2002 Educational Tour Itinerary .....	213
K: USF Centre for the Performing Arts Needs Assessment .....	215
L: 2001 Utah Shakespearean Festival Concession and Merchandising Lists ..	218
<b>BIBLIOGRAPHY .....</b>	<b>220</b>
<b>VITA .....</b>	<b>223</b>

## ACKNOWLEDGEMENTS

There are a great many individuals who share in the success of this project, and they are (for all intents and purposes) too numerous to count, every name cannot be mentioned here. However, the author will testify that this document, by its very existence, is a tribute to the friendly and open manner in which the Utah Shakespearean Festival conducts its business throughout every realm. An overwhelming majority of those interviewed for this project are the key leaders and essential personnel who live and work "in the trenches" everyday at the USF. These are men and women who perform commendably in nearly every area: administration; artistic direction; box office; business; company members and management; creative; concessions; development; hospitality; marketing; operations; production and stage management; publications and public relations; rehearsal and performance management; and other crucial areas of the USF operation. They are all members of a fine and professional staff assembled by the prime movers of the USF over many years of development. During the authors' visits to Festival, almost all of these individuals were exceedingly busy (and sometimes visibly harried). Nonetheless they gave of their time freely and generously, despite the travails of the production season. The author wishes to extend his thanks and acknowledge a substantial debt of gratitude to these professionals who unfailingly gave of themselves.

No undertaking concerning the Utah Shakespearean Festival would be credible without the participation and endorsement of its venerable USF Founder and Executive Producer Fred C. Adams, its highly skilled Producing Artistic Directors Douglas N. Cook and George Cameron Harvey, and its omnipresent USF Managing Director R. Scott Phillips. With their collective blessing, the author was given (nearly!) free run of USF facilities, events, and administrative areas for the duration of this project. It is to these men (sometimes called "the four elderly gentlemen") and their life's work that this treatise is now dedicated. Sincere thanks must also be



extended to the mentors of this project. As unofficial "onsite" project supervisor, Dr. Jerry L. Crawford deserves special praise for his friendship and guidance, together with Dean Jeffrey Koep, official advisor to the project, who allowed the author to explore and extend this topic to deserved limits irrespective of academic time constraints. The author is also highly indebted to other special individuals. Considerable lauds must be given to Festival Director of Marketing and Public Relations Donna Law, Southern Utah University Special Collections Librarian Janet Seegmiller, Production Manager Ray Inkel, and Festival Administrative Assistant Pam Redington. These individuals were unfailing with their help, advice, and assistance with materials, and the scheduling (and honoring) of literally dozens of time-sensitive appointments.

To so many other past and present members of the Utah Shakespearean Festival too numerous to list here: your friendliness and willingness to share your time and experiences which were most appreciated. To all of you, your generosity was almost universal and will never be forgotten. The author was truly made to feel like "one of the USF family."

Finally, the author would like to express deep love and gratitude to his wife Laura, and to his fantastic children Brian, Kristen, and Shannon for all they have endured in the making of this book. Further thanks are given to my parents Preston and Margaret Henley, and brothers John V. Henley, Steven W. Henley, and Preston E. Henley, whose love, support, and encouragement have always been there for me.

## CHAPTER I

### INTRODUCTION

In 1959, a twenty-nine year-old acting, directing, dance, and costume design scholar fresh out of Brigham Young University consented to a temporary professorial appointment at a two-year teacher training and agricultural college, the College of Southern Utah. A native of Montpelier, Idaho, he was hired to teach freshman English, a field that was somewhat out of his realm. It is said he never intended to stay in that small college town (in spite of having been born close by), and was merely tiding himself over financially in preparation for another shot at the "Big Apple."

Nonetheless, the academic side of his personality temporarily overcame the showman, and he tore into the one-year pedagogical assignment with characteristic vigor. Asked to take on production and direction of the school's theatre productions, he found himself back in his own element, displaying a most irrepressible enthusiasm and an uncommon ability to envision substantial possibilities where few seemed to exist. His overactive imagination was soon filled with such possibilities for future enterprise in theatre in the country town, where he saw enormous potential, and envisioned it as it is today. That prospect excited him. He began a quest to chisel away at the somewhat limited foundations of the dramatic arts in his adopted town.

He found a college theatre program that was very limited in scope. As it was, the program was nested on the fringes of (and subordinate to) an English and Speech Department that was content to issue productions of pleasing yet modest quality. Almost immediately he spun his limited resources into a vital academic theatre program that he fully expected to market in the community and regionally. It would be a revitalized program, he thought, worthy of independence from the constrictions of the speech faculty who had been its traditional caretakers.

The young teacher quickly caught the eye of the school's equally ambitious Director, who

was also a man with an elaborate vision for his institution. It, too, was a vision that reached far beyond the existing junior college horizons. The visions of both mentor and protegee meshed quickly, but not coincidentally. The younger man may not have realized it, but this new boss had been the Dean of Family Life at B.Y.U. during his employee's student years: the director was already familiar with the talents of his new instructor.

The director soon offered a tenure track position, together with the chance to shape the school's first real Department of Theatre in accordance with his own vision. The young professor soon laid to rest any remaining wanderlust for opportunities in New York City. His roots were embedded in both the town and at the school. Marriage and a family also became a distinct possibility. Engaged to a close friend of his cousin (and the instructor of speech at the local high school), he found in her a soul mate with a common love of music, literature, and the theatre. Prone to the romantic dreams of young couples, the two worked hard and planned a life together. They wanted to be important not only in each other's lives, but also in the lives of their students and future offspring. Of equal urgency was their desire to perform works of great importance to their new community. They wanted to do something that mattered to as many people as they could possibly reach.

For all of their youthful optimism, the pair contrasted starkly with the rest of the town. The outlook for a bright future was looking somewhat bleak. The town was looking back on a long history of economic dependence on two primary sources of income, the first being a rich supply of iron ore. Although that commodity was still abundant, the business component that sold it to the rest of the world was now entering the early phases of impending extinction. The other chief economic factor was a reliance on a strong base of summer tourism, predicated on the town's close proximity to a great number of famous National Parks and outdoor resort areas. That economic component was still relatively healthy, but as it existed, would not likely support the total fiscal burden. The railroad was dying out as the primary means of visitor transportation, soon to be pre-empted by the new national freeway system. The small college was also a vital part of the community's economy, but it could not really be expected to support the community when all was said and done.

Into this already unsettling picture came chilling news: a new north-to-south interstate freeway bisecting the region was, as proposed, set to bypass the town completely. With mining revenues on the "backslide," this loomed as a major potential blow to local tourism enterprises. This news was most unwelcome, and had the potential to threaten any and all future plans the young couple had conceived. If the economy of the area faltered, they could potentially be forced to relocate. The two were already thinking of their new environs as the perfect place to raise a family.

While cruising through town one afternoon in a white 1955 T-bird convertible, the pair began brainstorming on possible scenarios to brighten the dimming economic firmament. Were there new ways to attract the hundreds of thousands of would-be travelers to exit the new freeway? Could they concoct a new means by which to persuade outsiders and locals to spend more of their leisure time and dollars in town? Could a couple of young educators come to the aid of their community and initiate a revitalization of its financial base?

Soon afterward, the two sat in a local Laundromat whiling away an afternoon to the music of a spin cycle. On that day the answer arrived in familiar form. Of course! It was his Masters project, written during graduate school at BYU. In that paper, entitled Problems of the Producing Director, the young professor had already developed a detailed plan for the production of a summer theatre festival: it was a Shakespeare festival no less! Flashing back to the summer of 1959, immediately prior to his teaching appointment, it became even clearer. That summer, he spent several weeks in Oregon at the nation's premiere Shakespeare festival. During that visit he met the man who would become his mentor and inspiration in all future undertakings.

It all became perfectly obvious to the youthful Fred Adams and his "steady," Barbara Gaddie: why not combine his project materials, their combined theatrical and musical knowledge and experiences, and the resources of the college to create a new Shakespeare festival of their own?

All of the elements needed to get started already existed. The Elizabethan "tiring house" facade constructed by his students for indoor Shakespeare productions at the college could be transported and re-fabricated to function as an outdoor stage setting. Continental parallel

platforms could be built, creating a temporary raked house for an audience, and they could use the school's folding school chairs as theatre seats. The college's Shakespearean productions, already staged, could be reprised during the summertime, incorporating the same costumes, props, and basic casting used previously. Materials used in Adams' second Shakespearean production to be staged during the following winter could be re-tooled and employed as part of a second summer production, and one new production could be added at a low-to-moderate cost. He would take on the responsibility of directing all of the plays, performed in a three-day repertory system. The plays could be accompanied by pre-show musical and dance entertainment produced by Barbara, echoing the sounds and sights of the Renaissance. Volunteer labor support, supplemental talent, and what little cash was necessary could be raised within the community. The festival would run in rotation for a full two weeks in the beginning, with the possibility of additional weeks to be added, if the plan was successful.

Royden C. Braithwaite, Director of the College of Southern Utah, was easily convinced to lend his endorsement to the project. He extended to Adams the cost-free use of what facilities and existing equipment he had to offer. Regrettably, he had no monetary resources to contribute. Monetary support would indeed have to be located within the community. Most of the locals pitched by Adams were skeptical at best. One such civic organization, the Lions Club, reacted with modest excitement upon hearing Adams' plan. The Lions agreed to guarantee him the balance of funding not recovered from ticket earnings in the initial year of the experiment, up to a limit of \$1,000.00.

Never one to venture without being in a full state of preparedness, Adams sought supplemental advice, wisdom, experience, and guidance from seasoned professionals already experienced in Shakespeare Festival operations. In the summer of 1961, Fred, Barbara, together with Fred's mother and two of his most promising thespians, set out on a pilgrimage to the North American Shakespeare Festivals of highest repute. During the course of their historic trip, Adams would harvest pearls of wisdom and advice that would cement the cornerstone of the new festival. In time, his experiment became one of the great American theatre festivals, eventually rivaling most of its elder cousins.

Now armed with the best advice on producing Shakespeare that his future colleagues could provide, Adams was nigh on unstoppable. His arsenal included a resolute faith in his Creator and a belief in the power of humanity to excel. He also had an artistic and intelligent fiancée that he could always turn to for advice. She would remain his partner throughout the early festival years and throughout his life. But paramount in importance was his true genius for motivating people. Fred Cruikshank Adams was primed and ready to become the founder of Cedar City's Utah Shakespearean Festival, which today stands as the most popular summer entertainment attraction in Utah.

Within fifteen years, this new festival, staged in an area not familiar to most of America, vaulted itself up to a higher level of visibility, showing immense early potential. In doing so, it earned a high level of regard among its more established peer festivals. Within twenty-five years, the Utah Shakespearean Festival (USF) was considered to be among the top four in the nation. In the year prior to its fortieth anniversary, the USF garnered for itself the ultimate recognition in American theatre circles: the distinction of 2000 Tony Award Recipient for Outstanding Regional Theatre in the nation.

#### Overview

It is only natural that most observers of the Utah Shakespearean Festival would focus on its always-visible founding director, Fred C. Adams. He has remained the figurehead and the highly popular "Face of the Festival." And yet, for all of Adams' remarkable accomplishments, a different portrait of the USF becomes visible upon closer inspection. Despite the public perception that it is "Fred's Festival," Adams has never claimed sole proprietorship over the USF or its achievements, nor does he profess to deserve the "lion's share" of the responsibility for its success. Rather, he acknowledges that the success of the organization has long been the resultant work of a select team of professionals: assembled, motivated, and inspired by executive producer Adams, yet contributing as equals alongside him, and as members of a producing team. The roles these partners have long played have, without question, been more than that of minions executing the dictates of an executive producer. One of Adams' greatest gifts to the

Festival has been his willingness to share the responsibilities of artistic production with these talented people.

Another of Adams' important gifts concerns his disciplined attention to fiscal matters. The Depression-influenced Adams embedded into the USF a philosophy of frugality and a discerning fiscal policy. Despite today's annual budget in excess of \$5 million dollars, the USF maintains tight purse strings. One close colleague has described this characteristic of the Festival's success as an unwavering dedication to analyze and distill production needs. This is a reflection of the advice Adams took away from his meeting with the legendary theatrical figure, Tyrone Guthrie. Maximum quality in Festival productions is obtained by ceaseless planning and careful attention to detail, not through lavish spending habits. According to Producing Artistic Director, Cameron Harvey:

"You're talking about artistic decisions that all revolve around how money gets spent, or doesn't get spent. And there's only so much money to spend. And so I think if you were to try to characterize why we're successful: we have champagne tastes and a beer budget. That is to say, in other words, that we probably get more out of a dollar than a lot of people get by really thinking through how we're going to spend that dollar." (Cameron Harvey Interview p. 2)

Heeding carefully the sage advice of no less an authority than the late Angus Bowmer, Producing Director of the Oregon Shakespeare Festival, Adams and his team of artistic associates continue to endeavor to produce Shakespeare with a high degree of authenticity within a pure Tudor setting. Given the ever-present restrictions of time and money, they have done so commendably. Their "no-stars" policy and tightly sequenced repertory rotation has been maintained, through the opening of a second venue, doubling of the number of annual productions, and the upgrading of its acting talent pool to a high percentage of Equity casting. Annually, the USF opens six major main stage productions in the almost dizzying space of six days. This is an astounding feat which few (if any) organizations of similar scope would dare attempt.

Strict adherence to a list of established "boilerplate" guidelines have paid off for the USF over time, and it has steadily developed an extremely loyal audience base, now in excess of 150,000 patrons annually. Amazingly, this faithful customer base was assembled largely through

word of mouth. The USF continues to spend a surprisingly small amount on marketing and public relations efforts.

Another thing that becomes clearer under scrutiny is that the USF has always continued to grow, despite facing the steep and continual challenges presented by changing economic and employment conditions in America. Setting recent threats to the national security aside, there has been a general decrease in the talent pool in theatrical production service areas that are the result of changing American socioeconomic conditions. In confronting them, the USF now faces some of its most serious challenges to date. If these difficult financial and human resource challenges can be met, the past accomplishments of the USF could very well pale in comparison to the dazzling successes that may be awaiting them in the new millennium.

This study will endeavor to analyze and define the methods and styles of leadership of the USF. It will seek to identify reasons for the stunning success of this upstart organization, which has, in the relatively short term of forty years, risen from the fledgling status of an edu-community theatre into a nationally recognized and respected L.O.R.T. B+ regional theatre outpost. What should become increasingly clear to the reader is that the gestation and expansion of the USF was, as much as any other element, constituted of a catalytic force and creative synergy generated by the interaction of members of its producing team.

The "brain trust" of the Festival has, by nature, resisted more commonplace leadership structures such as the single artistic director/executive business director tandem. For most of its history, the USF's leadership has emanated from an artistic and administrative committee of four to five principal players (although there have been extended periods when the executive committee in reality functioned with only two persons, Fred Adams and Doug Cook). Although the producing and artistic direction core is together for a cumulative period equaling only three to four months per year at most, these leaders continue to participate in a seemingly endless flurry of debates and discussions that concern all areas of USF production, administration, and operations. In general terms, these meetings tend to be "closed-door" discussions (despite the fact that the energy and friction can often be felt in other parts of the building while they are in



session). Once the coalition emerges from their inner-sanctum, a consensus has usually been reached.

The USF's producers, a unit for several decades now, have considered themselves to be members of a "brotherhood." Although two of the producing team members are still under the age of fifty, the team of Adams, Cook, Harvey and Phillips have nevertheless been nicknamed the "Four Elderly Gentlemen" by the management of another prominent festival. Marketing Director Donna Law explains:

"When our Production Stage Manager went to Ashland for the first time and met with our colleagues there, they said: 'You know, we've heard that these four old gentlemen go in a room and in puffs of smoke they come out and tell us, and reveal to the world.'" (Donna Law Interview p. 9)

Longevity and tradition has been the Festival's Producers strength. Still, in the coming years, as members of this inner circle near and exceed retirement age, the USF will have some challenging decisions to make with respect to how the Festival will proceed without one or more of these veterans. It appears that the relative youth of Harvey and Phillips should assure continuity, and yet the USF reports to a state university. With the cumbersome management and hiring practices customary in state academic bureaucracies, the call for new leadership from outside the inner circle of the USF is conceivable. This option would be viewed by the USF brain trust with resistance, and there is fear of disruption in continuity relative to the strong leadership that has brought this organization to the level of prominence it enjoys today.

During the writing of this work, the USF has continued to metamorphose. Toward the end of the project, the Festival named two of its directors to the new positions of Associate Artistic Director, once again expanding its inner circle to five. The move facilitated Doug Cook's transition toward a lower-profile role with the organization. This will allow the veteran producer to pursue personal and family interests, and yet remain in a position where he can continue to contribute to USF efforts.

In the early years, Adams found that he was alone to manage the Festival during much of the year, and tended to himself carry the brunt of most of the administrative responsibilities. With the full-time hire of former student and seasonal P.R. Director, R. Scott Phillips in 1977, a new pace and standard of administrative operation became possible. Still, the USF professional staff

was developed gradually. Although Phillips represented its infancy, this was the true start of the development of what is today an exceptional USF year-round pro-staff. On a component-by-component basis, Adams and Phillips slowly, yet steadily and securely, established positions needed to fuel the furious-paced growth the USF enjoyed in the late 1980's, and continuing through the last decade of the century. With few exceptions, they have chosen compatible individuals with a potential for longevity, most of which have vastly augmented the depth and quality of USF programs and support areas. These include directors and managers in education, marketing, publications, company management, development, business, and so forth. According to Managing Director Scott Phillips:

"Most of our people think that no task is impossible. Some are harder than others, but the motto is: 'Yeah, we can do that!' And I think that's part of the reason (for our success), because there have been a lot of other difficulties that have arisen, in terms of fundraising and all kinds of things, and because we're in a small, rural community." (Scott Phillips Interview p. 4)

The USF's production company has now expanded to a count of nearly three hundred and fifty members as of the height of the 2001 summer season. Not only has the USF grown in terms of its size, but a notable difference today exists in the quality of USF artists, as well as those employed in production support positions: directors, actors, designers, stage management, craftspeople, and technical supervisors. The rate of employee return in some areas of the USF meets, or exceeds the seventy-percent mark annually. And yet the USF today, together with American regional theatre as a whole, finds itself faced with real deficits in the talent pool for new technical and production support personnel. This crisis is related to a decline in the available work force for theatrical positions. The USF is continually looking at possible remedies for problems related to finance, human resources, and the envisioned expansion to year-round production status.

The Festival also faces crucial decisions in terms of its relationship with its parent organization, Southern Utah University. The ancestors of SUU were the College of Southern Utah, or CSU, a two-year institution, and Southern Utah State College, or SUSC, a four-year school. These colleges played a critically important role as nurturers during the early years of the Festival. The school played a key role in the initial survival and success of the USF. The USF

remains within the reporting structure of the Southern Utah University today. Without the support of earlier administrations, the Festival would probably never have survived its infancy. Unfortunately, the sometimes oppressive and oftentimes painful policy decisions of later administrations forced the USF, with reluctance, to consider support options away from campus. In this period, the USF went so far as to entertain offers to move from Cedar City, and possibly even to leave Southern Utah. While the truth of the matter is that USF's ploys were more for the sake of bluff than anything else, a move was nonetheless contemplated. Ironically, as stated in hindsight by Adams, many of the changes resulting from this era were of substantial benefit to the Festival, and were essential for its growth to the level of financial stability it currently enjoys.

Now, after the formative years of a new SUU administration, it appears that there is substantial reason for optimism relative to the future relationship between the University and the USF on all levels. SUU appears to be committed to strenuous efforts to mend any residual damage to the relationship between SUU and the USF during the period of the 1980's through the mid-1990's. Partnerships with the USF are seen as a crucial advantage for the growth of arts programs at SUU. The effort to re-establish harmony between the two entities for the benefit of all concerned has been a major success and is producing splendid results.

The graying of the theatrical ticket consumer is a national concern shared by all regional theatres in the U.S. The USF, although situated within a region that appears to have fared better than many others, admits that it is no exception to the effects of this phenomenon, and it has undertaken taken significant steps to combat this trend. Education and audience development is one area in which the otherwise modest Adams professes to be peerless. Educational programming for young people, for the balance of the year (the off-season) nearly rivals the Production Department in scope, if not in staffing and funding. Education at the USF is viewed as a critical tool in the quest to ensure the continued attendance health of the Festival in future generations. Many of the USF's educational offerings contribute strongly to draw the public to the Festival, and to return. Specifically, these programs are the free daily USF literary seminars, fall season "talk back" sessions, extensive costuming, actor, and music seminars, and the always effervescent, informative, and entertaining ritual of the pre-play Orientation lecture given by

Adams and other lead staff members. These sessions are not viewed by the public as sporadic offerings, but as a bedrock staple presented to the public for no admission charge throughout the duration of both production seasons. After visiting the USF, one can find little debate that these events are among the most popular draws at the Festival. They are programs for which the USF is justifiably proud, and yet they tend to overshadow the myriad of excellent extended education and for-credit courses that are also offered during the summer and also throughout much of the year. The USF has continued to defend these free classes against those board members who would suggest an admission charge for them.

The USF places a high degree of emphasis on diversity in summer education programs, appealing to the needs of young and old, and patrons and students from all economic classes. USF services in the area of education for young people are nearly continuous, with offerings that extend throughout most of the nine-month school year. Even a partial list of USF efforts in this area is impressive, much less the entire catalogue of choices.

The Festival sponsors a mammoth primary and secondary Shakespeare Competition, so large in fact that the awards ceremony must be held in a sports arena. This popular event is presented in partnership with SUU each autumn. An extensive annual educational tour of an all-new USF Shakespeare production is proliferated regionally on an annual basis, culminating in student-performer feedback session on the stage front. Student workshops are offered to schools who wish to remain after the performance has finished.

The USF now places a call for scholars to submit Shakespearean criticism and commentary at the collegiate level. This new (and already popular) event is known as the Wooden O Symposium. It takes place on the SUU campus in early August. Doubtless, it can be said that the Festival works with unceasing diligence to develop new audiences while retaining existing patrons. Although published demographics dictate that patrons over forty years of age being in the majority,<sup>1</sup> the success of audience development at the USF is visibly reflected in the many youthful faces. Younger adults, teens, and children can be seen in the crowds of spectators on any given day (or night) throughout both USF production seasons.

Perhaps the greatest contributor to the success of this Festival is its most intangible one: there is a strong sense of ownership expressed by patrons, and this feeling is pervasive throughout the entire Utah Shakespearean Festival audience base. The producers grant the everyday ticket holder a remarkably high degree of access to USF artists, administrators, staff, and performers. This is one of the hallmarks of the USF. It almost seems as if there is no limit to what the USF will do for you if you simply ask them. The importance of the free-of-charge daily literary seminars and nightly orientations cannot be understated. These sessions are a huge contributor to the positive sentiments echoed by audiences with regards to the overall USF experience. Essential to the success of these programs are the engaging personalities of gifted and charismatic speakers such as Fred C. Adams, Seminar Director Jerry L. Crawford, his intellectual partner, Ace G. Pilkington, and Education Director, Michael Don Bahr. The bond with audiences that is established through the interactivity of these sessions is evident to all of those who witness them. At the USF, the patrons interact with the hosts, and this interaction has served to meld the two indelibly. Many patrons freely confess that they have attended the Festival unflinching for ten, twenty, or thirty years, and longer. The USF theatergoer intermingles with the Festival's actors, revels performers, and a host of other consummate music, design, and literary professionals. These include veteran Costume Director, Jeffrey Lieder, Oxford-educated Shakespearean scholar Pilkington, and retired Salt Lake Tribune Critic, Nancy Melich, a longtime member of American Theatre Critics Association.

But how was this outstanding organization machined and crafted? What were the events that led the USF on its path toward national prominence? Who are the people in front of, and behind the scenes who create, and foster the creation of the USF's magic? How do they continue to operate such high levels within the limits of what little infrastructure is available in remote Southern Utah? These are among the many questions that will be explored and answered during this study.

## CHAPTER II

### SETTINGS, ORIGINS, AND HISTORY

#### Pre-Festival History

In 1959, when Fred Adams first took the helm over dramatics at the College of Southern Utah, he knew that he wouldn't be the first person to establish a tradition of theatrical production in the region. That designation already belonged to such spirited pioneers as Edward Dalton and John Higbee, who helped to settle Iron County during the aggressive Mormon expansion of the 1850's. These were also the names of early citizens who formed the first of Southern Utah's dramatic associations, first in Parowan, and subsequently in Cedar City.<sup>2</sup>

The oral history of the area describes forms of entertainment staged by the earliest white settlers in Parowan township, ten miles to the north of Cedar City. Organized full-length dramatic productions were staged within three years of the first established Mormon settlement in Southern Utah.<sup>3</sup> In addition to productions spawned by the frontier dramatic associations, appearances by touring theatre artists from the East were not uncommon. Professional actors working in northern Utah at Brigham Young's Great Salt Lake Theatre were known to embark on territorial jaunts down the long string of Mormon frontier forts, appearing in the new towns running southward to the intersection of the Old Spanish Trail as it veered into Nevada and California. These notable performers would act the principal role(s), supported by groups of self-auditioned and rehearsed townsfolk. These homegrown actors often started preparations for the shows several weeks prior to the actual engagement. The locals worked hard to provide supporting casts for the barnstorming professionals.<sup>4</sup>

Subsequent to the settlement of Parowan, a group of Scottish, Welsh, and British miners were sent southward by Mormon President Young to join the Parowan emigrants in an effort to establish a mining camp on Coal Creek (then known as the "Little Muddy"). That community

would eventually become Cedar City, built on a new site just to the south of the original fort. Shortly afterward, this new community would establish a guild of its own, known as the Cedar Dramatic Association. That organization produced theatre locally and regionally, sending out touring groups to neighboring communities on short trips semi-annually. These organizations were housed in various community facilities prior to the turn of the century, none of which exist today.<sup>5</sup>

In 1898, the first institution of higher learning was established in Cedar City. Branch Normal School (or "BNS," later christened Branch Agricultural College or "BAC") was the earliest ancestor of today's Southern Utah University. At BNS, productions by student dramatic clubs furthered the local theatrical tradition in a limited sense. Unfortunately, the quality and frequency of such college productions were, to a considerable degree, dependent on the interest of faculty, faculty committees, and the size of the student dramatic club from year-to-year. If members of the English and Speech Department faculty weren't willing to devote their energies to the handful of interested students, little theatrical activity would result.

During periods when the BAC employed a faculty member who was dedicated to the cause, the dramatic arts flourished at the school. However, too often play production took a "back seat" to other curriculum, and participation in dramatics suffered from inconsistency as a result. By the 1940's, there tended to be a reliance on community talent, and on those invited to participate and supplement intermittent weak student turnouts. In retrospect, Cedar City was primed and ready for good theatre. It merely needed the right person to enter the scene and re-energize it.

Today (2001) the population of Cedar City is 21,535 and is growing. It is the largest community in mostly rural Iron County, whose population is now 33,779, an increase of 7.2% from the year 2000.<sup>6</sup> Tourism has long been an important facet of the local economy. Cedar City is located within a range of thirty minutes to four hours driving distance from no less than seven national parks, five national monuments, three national forests, one national recreation area, and ten state parks. Included in the abundant list of scenic parks adjacent to Cedar City are Zion, Bryce, and Grand Canyons, Cedar Breaks, Capitol Reef, and Great Basin National Parks.

Despite this stunning list of natural attractions, the business of tourism was long subordinate to mining as the primary "lifeblood" industry of Iron County. From the earliest days of the Mormon settlement of Utah, the area was known to be rich in iron ore. Between the 1920's and the 1980's, the prosperity of Iron County was overwhelmingly dependent on the unearthing of this resource.

### The Sixties

For Fred Adams, the love of Shakespeare was nurtured by his parents, his mother in particular. She was also a teacher of English and Dramatics. His appreciation of these fields of study became intensified by his experiences at BYU and Ashland, Oregon. However, Adams pre-eminent affinity was for the contemporary forms of theatre in the 1950's, in particular American Musical Theatre (as evidenced by the large collection of Broadway soundtracks he collected as a youth).<sup>7</sup> His self-professed aspirations<sup>8</sup> and early career path were clearly directed toward a life in the theatres of New York.<sup>9</sup>

In 1959, Adams was hired to fill in at CSU during the sabbatical of speech professor Richard Rowley. As a result, he was asked to instruct in areas that were, for the most part, somewhat beyond his usual interests. While freshman English may not have been his strong suit, he more than capitalized on the new situation when the chance to excel and extend its course presented itself. As luck would have it, absent professor Rowley was also the director of theatre productions at CSU.

At times, the CSU English Department had cultivated solid dramatic work, and certainly so for the work of a rural agricultural/teacher training college. Yet the record shows inconsistency, with many stops and starts based on the degree of aggressiveness of the personality in charge.<sup>10</sup> There was no truly "mainstream" theatre program at CSU, not even (surprisingly) following the 1955 construction of the first large auditorium in the fifty-seven year history of the campus. The new Auditorium Theatre had the ability to seat audiences of over 900 persons. And yet, judging from the kind and condition of scenic and equipment inventories he inherited,<sup>11</sup> it was obvious to newcomer Adams that both the school and the students sorely needed exposure to a higher level of production ethos. As a result, he intended to start Theatre at CSU on that path.



He immediately sought to establish a more balanced and consistent schedule of productions for CSU. He deemed it appropriate to expose students to newer forms of comedy, drama, musical theatre, and classical works. The latter were, more often than not, those of William Shakespeare. Although Adams hadn't actually planned to remain at CSU past the initial term of his appointment, he began to transition CSU Theatre from a small program, which was a tributary of the English and Speech Department, toward a curriculum leaning more toward aggressive theatre and production training. Adams compiled patron mailing lists, encouraged the exploration of stagecraft, exposed students to a much wider range of material (both modern and classical), and worked vigorously to create a new platform on top of which his successors could build.<sup>12</sup>

Adams produced and directed three plays in the Auditorium Theatre during his initial season at CSU. He used what few resources were available to him, and made the maximum out of what he found. CSU Director Royden Braithwaite had hired Adams on the strength of a familiarity with the latter's graduate work at BYU, where the former had served as a Dean during the same era. After witnessing the irrepressible creative energy, positive spirit, and encouraging results generated by his new hire, the senior educator was indelibly impressed. Upon learning that his charge had applied for permanent positions at other institutions, he called Adams to his office and offered him the tenure-track opportunity to be the head of a new Theatre Department at CSU, this time independent of the English program. Adams accepted the invitation, and rapidly began to put down roots. This small school and an unsuspecting community would never again be the same.

Initially, Adams struggled to build an audience for the new program. To his astonishment, the more contemporary shows he produced (such as On Borrowed Time and the Jule Styne musical Bells Are Ringing) met with cool responses at the ticket office. Yet, in the following year (sandwiched in between two more recent works The Diary of Anne Frank and Anastasia), William Shakespeare's The Taming of the Shrew produced exactly the opposite box office effect. The Shakespeare play packed the CSU Auditorium to the rafters, and prospective ticket-purchasers were turned away. The 365 year-old Elizabethan farce was held over for a then unheard of pair of

additional performances. Such resounding success gave Adams pause for reflection: exactly what kind of an audience was he producing for in this deceptively simple mining town?

Despite whatever initial talent levels he found there, Adams felt it imperative that all theatre students should experience Shakespeare from a production standpoint, not merely in books and the classroom. A believer in a high-degree of literary authenticity, he insisted that the works of the Bard be presented on an authentic Elizabethan stage facade that should be similar to what he had seen used in Ashland in 1958. He recruited a young local student in one of his classes to attempt the scenic construction. Unfortunately, the lad had no stage carpentry experience. Adams faithfully handed the daunting task to young Gary McIntyre anyway. Based on Adams research of extant theatre details from Shakespeare's day (some of which were extracted from reliable sources in England),<sup>13</sup> the two endeavored to produce a most ambitious work of stagecraft, considering the resources available to them. An eternal believer in the ability of people to perform extraordinary feats under the most unlikely of circumstances, Adams put young "Mac" (as he is universally known) to the test, and the student commenced consultations with local builders and woodworkers in formulation of a plan.

McIntyre, a fledgling stage technician and carpenter at best, was not even aware that his new career path (technical theatre) existed until so informed by Adams. But, always a quick learner, he forged ahead, employing building techniques that would be more familiar to a homebuilder than to a stage carpenter. As a result, Mac's Elizabethan "tiring house" was excessively heavy and awkward, much more so than anything typically constructed by someone with greater theatrical experience. That aside, Mac presented to Adams a minor miracle: a reasonable facsimile of an authentic Tudor setting which, upon completion, precipitated a mutual confession that neither mentor nor pupil really thought that it could be done! The set was soon paired with surprisingly authentic costumes designed and fabricated by a fellow student, Gaylynn Sherratt. As a result, The Taming of the Shrew had the look and feel of a quality "period" production, not one produced by a small town in Southern Utah junior college program.

Under Adams' ceaseless tutelage, a small and enthusiastic core group of students developed quickly in acting, technical, and costuming skills. Adams' new program presented a

second Shakespearean play in the following year, with equivalent success. To supplement his casts, he recruited followers wherever he could find them: a handsome and talented young English major (Howard Jensen); a handful of community players; and even several members of the CSU football squad supplemented his small group of seven Theatre majors.

It was with this unlikely crew that CSU produced Romeo and Juliet in 1961. Shrewdly, Adams made sure that all costumes and properties from the initial pair of CSU Shakespeare productions were put in storage. These pieces would become a key ingredient in the formulation of economic projections for the Utah Shakespearean Festival's premiere in the summer of 1962.

From his own experiences, Adams realized that the development of theatre professionals was an unending, evolutionary process. To that end, he organized and promoted a barnstorming tour that featured Noël Coward's Blithe Spirit for his students at the end of the new program's first year at CSU. The inordinate amount of work involved in heading up a one-man department was supplemented by an equal dose of exhaustion at tour's end. Both contributed heavily to Adams' desire to produce all future endeavors in summer theatre at home.

In 1961, Cedar City's Main Street business community was beginning to panic over an anticipated loss of tourism revenues relative to the imminent bypassing of the proposed I-15 throughway and the closing of the local railroad stop. Concurrently, Adams and Gaddie mused over a plan that would revitalize the town, and simultaneously secure their futures.

The pair concluded that there really might be a way to combine Adams' initial success with Shakespeare at CSU with a plan to catalyze the renewal and expansion of the Cedar City visitor base. Adams may have desired to earn for himself a more permanent place among the prominent citizens in his adopted community. Whatever the case might have been, all of the factors previously cited form the most likely explanation for the revelations the young couple had during the spin cycle at the Fluffy Bundle Laundromat. This conversation proved to be the inspiration for establishing a Shakespearean Festival that now ranks among the most admired arts organizations in the Western United States.

The following summer (1961) would be a time of research and exploration for Adams, Gaddie, and prized students Howard Jensen and Julie Ann Farrer. Never one to move forward

without a plan firmly in place, Adams sought out invaluable information from those individuals who had already accomplished what he soon hoped to. An extensive automobile tour to the existing meccas of Shakespeare in North America commenced. Joining Adams and friends on the pilgrimage was Fred's mother, offering moral and (tacit) financial support. Young Jensen had decided recently to convert from a major in English to his new role as CSU's leading male actor after one of Adams' cast members failed to materialize for Anastasia rehearsals during his high school's Homecoming weekend. Today Jensen is a nationally recognized stage director. Farrer, an aspiring actress, today is an educator and playwright who has garnered attention on a national level.<sup>14</sup> Jensen and Farrer eventually married, divorced, and become successful educators, he as Chair of Theatre at Indiana University, and she at St. Mary's College and the University of Nevada, Las Vegas.

Adams and company drove up to Idaho to pick up his mother and borrow his father's roomier four-door sedan for the long journey. The touring party stopped at three major Shakespeare festivals. These festivals included the Oregon Shakespeare Festival at Ashland, Oregon, the Stratford Shakespeare Festival in Ontario, Canada, and the American Shakespeare Festival in Stratford, Connecticut. Before starting the USF, Adams would also visit with Craig Noel, Artistic Director of the Old Globe Theatre in San Diego, California. The group also paid a visit to the Mormon church sponsored Hill Cumorah Pageant in upstate New York, where Adams had worked during college summers for his BYU mentor, Harold I. Hansen.<sup>15</sup>

At each Festival, Adams concluded the interview by asking the principal founder and/or artistic director to name the one thing that, given a fresh start, they would have done differently at their festival. Additionally, he asked each one to name the single thing that they would not change, given the same opportunity. All of the principals were genuinely forthcoming and liberal with their time and suggestions.

In Ashland, Adams reunited with legendary Oregon Shakespeare Festival founder Angus Bowmer, a man who is revered by Adams to this day. The two had first met and conversed extensively during the month or so that Adams worked at the OSF in 1958. Bowmer's primary recommendation to Adams was that he should always try to maintain a high degree of

authenticity in his Shakespearean productions. He imparted to Adams that his primary regret was the severance of the Oregon Shakespeare Festival's relationship with Southern Oregon College (today's Southern Oregon University). The primary reason for the latter was noted as being the loss of in-kind expenses, contributions, and resources previously donated by the school to the OSF.

In Ontario, the legendary Tyrone Guthrie advised Adams that it would be a wise thing to start a second series of contemporary or classical plays by other playwrights to run concurrent to the Shakespeare offerings.<sup>16</sup> He felt that any theatre festival would be best served by offering a palette of non-Elizabethan fare appealing to a wider spectrum of patrons. Guthrie also placed emphasis on the importance of partnerships with local government officials. A third nugget of advice Guthrie offered Adams was that producers should always scrutinize each production budget individually, thus eliminating the possibility of inflated show ledgers based on the hasty assignment of a similar budget from a like production presented in a previous season. Guthrie felt that each show should have its own unique set of budgeted production needs. His chosen negative concerned the proximity of his festival to major cities in the area. Specifically, Guthrie had initially thought that he should have located his operation closer to Detroit, Michigan. Adams notes that this point eventually proved itself to be an asset for the Ontario Festival.<sup>17</sup>

At the American Shakespeare Festival in Connecticut, the recommendation was to ensure that any new festival should not rely solely on revenue from performance tickets as a sole source of income. Adams was advised to "sell popcorn," and generate as many additional revenue streams as possible through the sale of concessions and merchandise. The Connecticut Festival also made another important recommendation to Adams: he should be wary about becoming heavily dependent on costly union labor, whether it be through the use of Equity actors or I.A.T.S.E. technicians.

The remarkable thing about this assimilation is how carefully and completely Adams heeded all of the advice he received. From conception to the present day, the foundations of the Utah Shakespearean Festival remain firmly seated on the bedrock principles gathered by Adams on that 1961 expedition. They also serve to complement Adams' personal behavior and ethics,

together with principles instilled in him by his parents. All of these characteristics were woven into the fabric of the USF.

Adams and Gaddie decided it would be important to start their new festival in the most economical way possible, preferring to grow it carefully and steadily instead of risking everything by moving forward too quickly. They would expand it only when the financial resources of the Festival could bear growth.<sup>18</sup> As a result, all members of the first USF ensemble performed on a volunteer basis, and were culled primarily from the same student casts and crews that had supported Adams' earlier CSU Shakespeare productions. The first USF players were supplemented by friends and staff persons from CSU, as well as by experienced community players, such as former touring actor and Cedar native, Walter Lunt, the grandson of one of Cedar City's most prominent early citizens, Bishop Henry Lunt.

Adams decided that the single production with a newly constructed set of costumes and properties would be Hamlet. Existing Taming of the Shrew and Romeo and Juliet costuming and props were brought back in to service after their previous appearances in winter CSU productions. The wardrobe for the 1961 production of Romeo and Juliet was actually reworked into costumes for two USF productions, returning as costuming for The Merchant of Venice, and supplementing the wardrobe for Hamlet. The plan called for McIntyre's Elizabethan setting to be moved outdoors and placed atop a platform temporarily constructed on the West patio of the CSU Auditorium Theatre. According to McIntyre, the major problem with this plan was that his Elizabethan stage setting was inordinately heavy and awkward, having been designed only to be lifted by the counterweight system of the indoor Auditorium. McIntyre and his volunteer workforce managed, with great difficulty, to erect the hulking set outdoors. Until the day that the first phase of the Adams Memorial Shakespearean Theatre became a reality, this task was accomplished annually with enthusiasm, grit, and considerable peril to all involved. Eager students and tough ballplayers alike were somewhat oblivious to the dangers that existed in the process. McIntyre's setting would be used, in various states of redesign, reformation, and repair, until the early 1970's.

Seeking financial support for the kickoff of the new festival, Adams presented his case to CSU Director Royden Braithwaite, and, with a degree of humility, to several community organizations in Cedar City. From the negative point of view, CSU had precious few, if any, monetary resources to spare. Still, the affirming and ever-enthusiastic Braithwaite agreed to be as generous as he could be at that time. His gift to Adams and the new Festival came primarily in the form of access to two very precious resources: the use of campus-owned physical spaces and shop resources, and Auditorium Theatre equipment.

In the main, Cedar City fathers gave little credence to Adams' idea for an annual theatre festival. Mercifully, a lone organization (Cedar City's Lions Club, presided over by President Ken Benson) agreed to subsidize USF expenses up to a limit of \$1,000.00, which was, not coincidentally, the exact amount of the anticipated budget loss expected following the inaugural festival. Benson's guarantee of support was all Fred Adams needed to hear, and the newly buttressed project received the "green light" from Braithwaite and CSU.

With the arrival of June 1962, production work for the first annual Utah Shakespearean Festival was underway. Adams was able to re-cast his students, and this time included in the cast CSU Thunderbird football players recruited with the help of Coach Cleo Petty. He also received generous support from multi-talented CSU employees and volunteer community players. The invaluable help of these individuals came from many sources. Among these were early Festival publicist Bessie Dover, photographer Boyd Redington, hotel owner Lunt, and many others. These unsolicited professionals, all acquaintances of Adams, came to him with offers of aid and services in the earliest days of the Festival.

The first Utah Shakespearean Festival ran for two weeks, opening on July 1 and closing on July 14, 1962. Adams and Gaddie relied heavily on the aid of their friends and colleagues, and on several generous CSU parents. Among the many examples of these friends were the mother of early box office manager and actress Norma Jean Benson (Zoella Benson, the "automatic" mother who would cook for the Festival at the "drop of a hat") and homebound seamstress Alice Cane. Both volunteered many hours of labor, and others home cooked meals for the young players and their support crew, nearly all of which would normally have spent their summers

earning money elsewhere. Instead, they worked for Adams and for the joy of participating in theatre. If all of these support systems had not existed, the venture could just as easily have folded then and there, as some surely predicted. Those "naysayers" could not have understood that Fred Adams possesses an extraordinary acumen for taking seemingly impossible tasks and making them a reality.

Company members and volunteers alike worked tirelessly to spread the word about the 1962 shows. They traveled out to the parks and nearby mountain recreational areas. Further efforts were made with the help of local hotel, motor lodge, and restaurant owners. The word was out: there now was something to do in Cedar City after dark on gorgeous Utah summer evenings once the parks had all closed for the night. The USF slogan was: "Stay three days. See three plays!"<sup>19</sup>

For her part, Gaddie, partnered with Adams' CSU colleague LaVee Whetten (head of Women's Physical Education and Dance), assembling the earliest edition of USF pre-play entertainment (predecessor of today's Greenshows). Ensemble music for the recorder was rehearsed to accompany dance selections employing maypoles. Although modest by today's USF standards, the festivities were nonetheless a hit with early USF playgoers.

When the dust had settled, the first Festival had drawn slightly more than 3,000 in total attendance, and had reaped a profit above base expenses of slightly over \$2,000. Adams vowed that he would finance the 1963 Festival with this surplus, and nothing more. This pledge began the USF tradition of a direct rollover of profits into the budget for the following season, a credo that this highly disciplined organization has held itself to ever since.

At the end of the debut season, Adams was ecstatic. He was also exhausted. Directing all three plays had proven a tremendous load for him, despite the fact that he was a young man of seemingly boundless energy. Adams and Barbara Gaddie quickly organized a second motor trip to Ashland, intended to reward McIntyre and several other proteges who had helped to make the first USF a surprise hit. Upon their arrival, Adams recounted the details of his summer for mentor Bowmer. This included the recounting of the "downside." As Adams lamented the



stresses of being the prime mover in a brand new theatrical enterprise, Bowmer easily related to what he was saying. The elder producer told Adams:

"You know, Fred, you can't do it. You can't continue to do it all. You need someone to come and direct one of your shows, and pick up a third of your load." (Fred Adams Interview p. 11)

Bowmer nudged Adams by introducing him to a bright Stanford graduate student that, in Bowmer's opinion, was ripe for the chance to direct Shakespeare professionally. That day Adams met the first of his future USF partners, Michael Addison. On the spot, Addison accepted the invitation to take a part of the workload for the USF, directing Othello for the second season, as well as assuming the principal role of Marc Antony in Antony and Cleopatra. This was a precursor of how the USF artistic leadership was to develop. In the ensuing years, the Festival brain trust would be expanded to include Actor/Director Tom Markus from the University of California, Santa Barbara. Markus would replace Addison in 1964, while the latter finished his doctoral studies, directing Twelfth Night for the third Festival, and taking on the title role of Macbeth in the same season.

Following close behind these talented young directors were many of their students and colleagues, possessing similar talents. They represented the first influx into the USF of Southern California academic acting and design talent upon which it would rely for much of the next decade. This wellspring of talent enabled the USF to expand its acting company to a count of almost forty by the fourth year.

In 1966, Adams hired the man who would become his partner of greatest longevity. Introduced to Adams in 1965, the newcomer was a friend and colleague from Addison's days at Stanford. This was Douglas N. Cook, a talented young scenic designer and technical director, also a faculty member and Technical Theatre anchor at the University of California at Riverside. After re-working the original CSU "tiring house" facade to resemble existing drawings of the old Fortune Theatre, Technical Director and Set Designer McIntyre was ready to move on, enrolling for graduate study at B.Y.U. His exit created a void at the Festival, which was quickly filled by Cook. Cook's design expertise and hard working style elevated the level of quality in all forms of design and graphics at the USF. Along with Addison, with whom he shared the new role as USF

Associate Producer, Cook's entrance signaled the consummation of a Utah Shakespearean Festival mainstay: the producing team.

Throughout the late Sixties and into the Seventies, Cook made the annual trek to Cedar City with wife Joan and two young boys in tow. Joan Cook was the first voice and speech coach for the USF, performing in this capacity until the late 1970's. Cook moved east to become Chair of Theatre and Speech at Penn State University in 1970 (where he would remain until his retirement in 1989). He continued in his position with the USF. Although his presence was somewhat limited during the summers (due to his dual role as the head of Penn State's own summer theatre festival), he remained passionate about the USF, and continually made a difference for the organization:

"I thought that the one kind (of festival) that was missing was an American theatre festival, so we started that at Penn State. But, I continued my work with the Utah as the Associate Producer. I made regular trips during the year, attending producing and planning meetings. I got out to see the plays, contributed whatever I could contribute being away and only keeping in touch. My major duties were focused on Production and recruiting." (Doug Cook Interview p.1)

The team was again reunited, however briefly, by the return of Tom Markus in 1967. But beginning with the 1968 Festival, Adams and Cook would continue on for several years without a third or fourth person. During those years, they were the "inner circle." This would change in the 1970's with the maturation of a brilliant young lighting designer and production manager: his name was George Cameron Harvey. Harvey first entered the USF picture in 1969, following his graduation from the University of California at Irvine.

Throughout the remainder of the decade, the USF began to rapidly expand on its modest origins. Soon added were new and popular attractions such as Adams' nightly Play Orientations. An active and enthusiastic volunteer guild was organized in 1964, and in 1969, the Utah Shakespearean Festival Guild incorporated as a registered non-profit organization, becoming wholly independent of the USF.<sup>20</sup> By the fifth season (1966), total attendance at the Festival had more than doubled to a level of 6,540. Staging expanded to include settings for the Festival's pre-show musicians and dancers, and a larger main stage. Additional tiers of audience seating were installed seasonally. The College of Southern Utah was experiencing parallel growth, now ready to eclipse their existing status as a junior college. In 1968, CSU became Southern Utah State

College (SUSC), this attributable in no small way to the hard work and dedication of Director (now President in 1968) Royden Braithwaite, with an assist from publicity garnered through the USF, which was fast growing in popularity.

Nonetheless, any successful young organization experiences pains of growth, along with the pleasures of accomplishment. The annual ritual of reconstituting the aging Elizabethan facade from scratch and installing it on top of weakening risers was beginning to lose its appeal for all involved. Because of the continual process, the worn setting and staging was near virtual collapse. According to Doug Cook:

"That scenery lasted for maybe two or three years, but each year we had to build more until we had re-built all of the scenery. We were spending three-quarters, or more, of our production preparation time just getting the stage up. The scenery and decor for the plays came second. That was when we said: 'We're either going to have to rebuild everything, because we've gotten as much out of that as we can possibly, or build a theatre that is simple, and then we can add to it each time. But let's build the theatre so we can spend more time doing the specific shows than just building the theatre.'" (Doug Cook Interview p. 17)

In 1967, Fred Adams began to discuss publicly the need for construction of a permanent Elizabethan theatre. Each year a sizeable chunk of the annual Festival budget was funneled directly into the basic repair and maintenance of the increasingly worn temporary stage. By 1970, it was feared that the nine-year old set might not last beyond the current season. For the sake of safety, and the Festival's continuity, aggressive action was needed. Such action was taken at the close of the Sixties.

By the turn of the decade, the USF had demonstrated remarkable progress. It had come from non-existence in 1962, rising to a position where it would soon be poised to be taken seriously. The USF was fast becoming thought of as a colleague by other regional festivals. Doug Cook summarizes the Festival's mindset during those formative years:

"All we wanted then was to be better than we were. It was always going to be better than what we did before. We looked at the icons of Shakespeare Festivals and worked to be as good as they were." (Doug Cook Interview p. 16)

### The Seventies

The job of designing the new theatre space fell squarely on the shoulders of the USF's Associate Producer. Doug Cook, who embraced the project thoroughly, enthusiastically designing the outdoor venue which some (including the British Broadcasting Company) called: "the most

authentic Elizabethan stage in the world.”<sup>21</sup> With USF attendance annually approaching the 10,000 plateau, the Festival entered the 1970's as a young, energetic, and growing establishment. However, expanded facilities would be needed to ensure continued growth. In order to accomplish this goal, financing would have to be attained quickly. Although financially solvent, USF profits did not offer the level of funding needed to build the young company its permanent stage house.

Fred Adams let it be known that the Festival would soon be in grave trouble if a new facility were not realized. He did this primarily via the incessant word of mouth, the Northern Utah media and his Board of Directors. The initial campaign to build the first phase of the Adams Memorial Shakespearean Theatre was launched in 1970. Cook's plans for a permanent stage, an authentic tiring and stage house, and fixed seating were estimated to approach a total cost of \$500,000. The decision was made to construct the Adams Theatre in several phases, the first of which would be the construction of the permanent stage itself.

A gift of \$20,000 from the Obert C. Tanner Foundation (Salt Lake City) exceeded the \$17,000 estimated cost of the stage. Because of this gift, it was agreed that the facility should be named for Mrs. Tanner's parents, Thomas and Luella Adams of Parowan, Utah. Worthy of note is that Will C. Adams, brother of Luella Adams, was one of the primary contributors to the tradition of dramatic arts in Parowan during the early twentieth century. Will Adams was also the great uncle of Fred Adams. Funding secured, a local architect, Max Anderson, was contracted for the site plans with assistance from the Utah State Building Board.<sup>22</sup>

The new stage was completed for the beginning of the 1971 Season. The theatre was designed by Cook, based on the existing information about the original Globe Theatre in London. Mac McIntyre discusses the Adams Theatre concept:

"It was, until they rebuilt the Globe Theatre in London, the most authentic theatre in the world, because we did three things that everyone else didn't: we had a thrust, we were out of doors, and we had gallery seating. Everyone else broke one of those three things. Now, when we went with that look and those elements, we knew that Southern Utah is unlike any other place on the planet, so we left the exterior open." (Gary McIntyre Interview p. 20)

At the same time, plans were also drawn for a smaller "black box" theatre space that the USF hoped to build at sometime in the future. Festival audiences were at, or near, capacity on a

nightly basis. For the 1971 and 1972 Seasons patrons remained on risers and temporary chairs until the realization of Adams Theatre Phase II, completed in 1973. Gifts of \$1,000, to 20,000 were contributed to the building campaign. Those gifts, supplemented by hundreds of \$25 donations were earned through the USF's first seat-naming campaign, enabling the concrete "bottom bowl" to be poured, permanent seating to be installed, as well as the installation of the steel structural skeleton that would eventually support gallery seating on a second level. The steel frame itself was used for lighting positions until the execution of Phase III, which meant the realization of the physical gallery floor and second level seating, sans cover. The final Phase (IV), begun in 1976 with construction of the gallery roofing, was completed nearly a decade after the first assessment of need for the venue. The 887-seat Adams Memorial Shakespearean Theatre was dedicated on July 14, 1977.

After his move east to Penn State in 1970, Cook stayed on as USF Associate Producer, although he was now limited in the amount of time he could spend in Cedar City each year. This state of affairs continued until his retirement from PSU in 1989. Nonetheless, his contribution to the USF remained substantial. Through Cook's constant networking at national association conferences such as the University Resident Theatre Association (U.R.T.A.), the Eastern States Theatre Association (E.S.T.A.), and the United States Institute for Theatre Technology (U.S.I.T.T.). Most impressively, Cook also served a term as President of the American Theatre Association. Cook continually identified, recruited, and upgraded the talent level at USF with his capable discoveries, bringing in fresh new actors, directors, designers, craftspeople, and technicians.

The void left by Cook when he could not be present created opportunity for two younger men. 1971 marked the return of Gary McIntyre, newly hired for the SUSC Theatre faculty. McIntyre was also re-hired by the USF as Technical Director. In 1972, he became the Festival's Managing Director. In the mid-1970's, talented lighting designer Cameron Harvey also began to blossom in the role of master planning and production management for the USF. By 1977, Cam Harvey, although still at the level of manager in his title, became part of the USF's inner circle. He

would be promoted to the level of Production Director by his tenth year with the Festival (1979).

Doug Cook pays solemn tribute to the contributions of Cam Harvey to the USF:

"He has been a major influence in the Festival, its quality and its growth. The Festival wouldn't be what it is today without him." (Doug Cook Interview p. 3)

Another important arrival (1972) was a Festival personality of considerable legend. Director and pundit Michael Finlayson's scholarship, wit, outspokenness, and availability to patrons soon metamorphosed into the free daily Literary Seminars, which, after thirty years, continue to be a main staple of the USF and one of the Festival's most popular draws:

"It started with Michael Finlayson, a British director, who went to every performance. He was around all day and sat out under a tree, or was around, and people would come up and talk to him. And so he would talk to them, and he would tell them about the story, tell them about Shakespeare, and talk about the shows. Finally they just sort of gathered. He was the Pied Piper of the Festival!

It was never planned. It just evolved. Audiences would pass the word that 'Michael's going to be talking this morning about such and such.' And they started gathering, and there was a little grove out there with some old wooden benches. Folks would gather in the morning and Michael would talk to them. And it became a regular occurrence." (Doug Cook Interview p. 3)

The Festival continued to forge ahead in the 1970's. Its growth was in no small part due to the time, effort, and loyalty invested by the early volunteers and part-time staff persons. Many of these individuals were SUSC employees that worked part-time for Adams and Company during their off-hours at the University. Until the 1980's, their names appeared annually in USF souvenir programs. Part-timers such as Mary Anker (concessions), Bessie Dover (publicity), Fern Hunter and Helen Leavitt (box office), Boyd Redington (photography), and Gwen Sandberg (public relations) ensured the growth and stability of the Festival for the many years prior to the late-1970's, when the USF began to supplant them with year-round professionals. In truth, Founder and Executive Producer Director Adams has, for most of the history of the USF paid himself only a modest seasonal salary. He continued to chair the SUSC Theatre Department as his primary source of livelihood until the late 1990's, only taking a full-time salary at the USF after retiring from SUU. To this day, Adams and his primary associates (Cook, Harvey, and McIntyre) have never sought twelve-month remuneration for their services.

It was not until 1977 that the USF hired its first full-time employee. As a young SUSC Theatre alumnus and former seasonal USF employee, Robert Scott Phillips joined the

organization as its Director of Publicity. For Phillips, being the only full-time USF employee meant assuming countless additional responsibilities at the Festival not contained in his official job description. He excelled nonetheless. His hiring foreshadowed the eventual completion of the core of the USF administration, a group of men that would guide the organization for the next twenty years. Adams, McIntyre, and Phillips, as the year-round residents in upper management, gradually began to build the USF resident staff into a formidable entity; high in its level of competency and dedication, but always patron focused.

By the end of the decade, USF attendance would nearly triple to a level of more than 25,000 annually. By 1977, the Festival began to experiment with matinee productions. These afternoon plays consisted only of those written by authors other than William Shakespeare. Produced indoors in the Auditorium Theatre, these daytime offerings, such as The Mikado and Scandals, were the pre-cursors to the USF's expansion of programming and facilities that would come to fruition in the late 1980's. These early indoor productions were produced primarily with USF staff, using SUSC and other local talent to keep expenditures low.

The first endowment of \$100,000 was established for the USF in 1978, an important year for the Festival. Also added in that year was its high quality child care service. Daily costume, acting, and directing seminars were expanded in frequency. 1978 was the year of the first appearance of the Utah Shakespearean Festival High School Shakespeare Competition. The Festival also hired its first graphic artist, Peter Simpson Cook, in 1977. His influence can be observed in the augmented use and complexity of color and design in USF publications emanating from that year forward. Clearly, both the quality and quantity of marketing efforts began to take a vast leap forward after Phillips came on board full time at the USF.

### The Eighties

The decade of the 1980's would be a pivotal one for the Utah Shakespearean Festival. It was a period of arrival for many of the individual artists and personalities that have established the high quality of work at the USF, taking it to the level it enjoys today. It was a critical time in which expansion, fervent politics, and rapid change was the norm. Leadership at Southern Utah State College had recently changed hands with the recent retirement of President Braithwaite in

1979. After a three-year period in which SUSC had two Presidents (the short-lived Orville Carnahan and an interim, Harl Judd), Gerald R. Sherratt became President. Sherratt is a descendant of the very first families of Cedar City, and was named the institution's President in 1982, having most recently been Vice President for University Relations at Utah State University in Logan.

As the Festival readied itself to celebrate its twentieth anniversary in 1981, the British Broadcasting Company brought the international spotlight to Cedar City, choosing the Adams Memorial Shakespearean Theatre as the most authentic Elizabethan playhouse in existence.<sup>22</sup> The Festival was chosen as one of the shooting sites for the filming of the BBC television series The History of the Theatre. As a result, USF patrons were truly the luckiest of audiences that year. They were afforded the opportunity of a lifetime, which was the offer of attending the afternoon filming sessions for an admission of \$18 (a sum ultimately donated back to the USF's new endowment by the film's producers). This price proved to be the bargain of a lifetime, because the BBC's cast included Jeremy Irons (then a still-youthful thirty-two years of age) as Hamlet. The Festival's regular season fare continued in the evenings during the filming.

In the early 1980's, the USF began to cast members of the Actors Equity Association in key roles, and there were many other artistic improvements. More often than not, the directors the USF now hired were members of the Society of Stage Directors and Choreographers. Design professionals were increasingly members of the United Scenic Artists Local 829 and International Association of Lighting Directors. The USF organization had grown to more than one hundred persons by the early 1980's, and the artistic quality in all areas of the Festival was in a perpetual process of improvement.

Another USF first was the 1981 hiring of its first Development Director, recently retired SUSC faculty member Dr. Wesley P. Larsen, who had been Chair of Sciences for many years. Larsen, long an admirer of the Festival, was an experienced grant writer, and offered to help Fred Adams and Scott Phillips make advances in fundraising. The development effort was needed to increase efforts aimed toward the identification of sources for expanded funding needed to offset the effects of upgraded talent and the steep inflation of the late 1970's and early 1980's.<sup>23</sup>



The USF moved to substantially improve patron convenience with the announcement that Festival customers would now be given the ability to purchase their performance tickets on a year-round basis. Those wishing to purchase seats for the following season could now do so while attending the current season of plays. The Festival also expanded its education efforts in 1984 with the issuing of free Shakespearean Study Guides for secondary school teachers.

Some important auxiliary events were introduced in 1984. These included the first Renaissance Feaste, the Queen's Tea (featuring Elizabeth I), and the Bard's Banquet. Some of these were offerings presented (initially) by the SUSC Office of Continuing Education and directed by Doug Baker, a new arrival among the SUSC Theatre Faculty. These peripheral events were immediately popular with fans, and some were consolidated into the USF as Festival events within a few years of inception.<sup>24</sup>

It was during this general time frame that the Festival began to move on a project of paramount importance. The USF, in tandem with its new Board member and SUSC President Sherratt, began to study the feasibility of facilities expansion. Both felt that the time was right to develop a second primary USF performance venue, which could also be used by the other fine arts departments at SUU. In accordance with the wishes of Sherratt, the conceptual design of the new facility called for the acquisition of considerable space not currently owned by SUU. Not coincidentally, the University was also experiencing rapid growth and expansion, under the dynamic leadership of its new President, who became its supreme developer. Not surprisingly, the growing list of school priorities and summer activities fell into increasing conflict with the USF. Sherratt indicated that it might be advantageous to re-build the Utah Shakespearean Festival elsewhere, possibly outside of SUU campus borders.

Planning consultants suggested a pair of possible expansion locations. Both were sites on which the USF would have room to cultivate their ultimate physical goal: to build the Utah Shakespearean Festival Centre for the Performing Arts. The first site identified was an old residential area sitting immediately across 300 West (the eastern border of SUU), extending east toward the Main Street business district. The second site was an undeveloped area that lay at the

southwestern edge of the city, immediately to the west of Interstate 15. The latter site was known as the Cross-Hollow Hills.

In the prevailing plan (which was viewed favorably by Fred Adams and consultants from the State Building Board), it was recommended that SUU abandon the site proposed by Sherratt, due to the remoteness of its location. After extensive meetings, the 300 West site, which today houses the Randall L. Jones Theatre, was chosen. The site was viewed as geographically and commercially advantageous due to its proximity to both SUU and Cedar City mainstream commerce and tourist accommodations. The unused site is today the home of Cedar's City Super Wal-Mart store, and other new retail and restaurant facilities.<sup>25</sup>

As part of the suburban plan's recommendation, it was decided that an additional outdoor facility would be included in "the ask." This new Cross-Hollow Hills facility would be targeted to accommodate the American Folk Ballet and other performing arts attractions. The American Folk Ballet (AFB) was a company directed by Burch Mann, a choreographer of renown, and a recent transplant from Los Angeles to Cedar City. She was also a close friend of President Sherratt, who had grown up in Los Angeles before returning to study at CSU in the 1950's. The new project was envisioned as a 900-seat open-air theatre, nestled into the sculpted red-rock that surrounds the area. This space was envisioned as accommodating the AFB, locally produced summer musicals, and touring performing arts companies.<sup>26</sup>

For both parts of the plan to work, funding would need to be sought, and as the leaders involved, Adams and Sherratt went to work together on a consolidated prospectus. They developed a strong argument for funding, based on furthering the transition of the local economic base away from dependency on defunct mining operations to one based primarily on tourism. The resultant research toward this effort illuminated the fact that iron mining revenues and related taxes had slowed to a pace that was sputtering, at best, while a pre-expansion USF brought with it a local economic impact of \$6.25 million dollars annually.<sup>27</sup> The decision was made to exploit these figures, pre-supposing that expanded facilities would allow the USF to double its productions, and extend the length of the season it presented. In the process, they predicted conservatively that visitor counts for Cedar City would more than double, bringing along with them

corresponding ancillary spending levels. The 1985 feasibility study estimated a post-expansion economic impact of \$17 million. It went on to propose a 700-seat indoor theatre for the USF, as well as the 900-seat amphitheater for use by other arts organizations. The combined price tag for both venues was projected to be \$4.2 million dollars.<sup>28</sup>

Iron County had long contributed considerably to Mineral Lease Tax revenues that went into the State of Utah Treasury, and yet Iron County had never benefited directly from the mineral lease funds they generated. These dollars were traditionally earmarked for spending in areas that were at the beginning of their mineral excavation cycle, or to help areas that were beginning to feel the negative economic effects of the end of a mining boom. It was requested that \$4 million from this fund be granted to Cedar City for the construction of a second venue for the USF. The open-air facility was dropped from the proposal and was not built. As President Sherratt began to see that the State would not fund two facilities, he wisely opted to pursue the more attainable goal.<sup>29</sup>

This proposed grant was intended as a catalyst for tourism expansion and directed toward increasing all related revenues in Iron County. Hopefully, it would compensate for the glaring gap in income that was being experienced as a result of the final mine closings in 1983. University, civic, and county officials all rallied in support of the plan, meeting with Utah Governor, Norman Bangerter to state their case. Although the Governor approved their proposal for funding a new theatre, the idea was rejected by the legislature. Fred Adams explains the irony of the situation from his perspective:

"The legislature was, I thought, quite historically appropriate. 'Your cause is just, but there isn't anything we can do about it.'" (Fred Adams Iron Co. History lecture p. 13)

After further consultation with Bangerter, the Cedar City consortium reconvened in an appeal to the Utah Department of Economic Development (the same entity which had conducted the 1985 feasibility study). This time the Cedar City group returned home celebrating their success. Funding for what was soon to become the Randall L. Jones Theatre was approved and allocated. Never an organization to waste time, the good news sparked a flurry of land purchases by the USF, under the auspices of the University. Monies for the amassing of land, most of which were occupied by old family homes, were donated and funneled in to the USF using a newly

created endowment, the Festival City Development Foundation fund. This fund was established through the courtesy of the Cedar City government, and its holdings were intended to benefit the expansion of the Utah Shakespearean Festival.

In 1986, the Festival deliriously celebrated its twenty-fifth anniversary, and with good cause. Cedar City seemed to genuinely rally behind the Festival at this point in time. On the heels of the mine closings, it became clear as crystal that tourism would be the industry most likely to be the financial salvation of Cedar City. The USF, since the early 1960's, possessed a high level of visibility, and was seen as the pacesetter in the revitalization and the movement toward a travel and recreation-based economy. That factor, coupled with the excitement surrounding the pending expansion of the Festival, led to an unprecedented acceptance and appreciation of the Festival in its hometown. Also contributing to the USF's popularity with locals were the heightened pre-play festivities, which in the 1980's were expanded in terms of both size and quality. The Renaissance Feaste, initially opposed by local restaurateurs, was soon accepted and was a frequent sellout.

To a great degree, the increased vitality and popularity of USF pre-show entertainment can be most directly attributed to the hard work of newcomer Doug Baker (known to many attending the Festival as King Henry VIII). Baker put an inordinate amount of time, energy, and personal creativity into the Feaste and the Greenshows. Townspeople now began to regularly attend the free-of-charge pre-show activities, and many brought out-of-town guests with them. To this day, a surprisingly large segment of the town's residents have the perception that the Greenshow is the major attraction at the Festival.

Sadly, the sudden passing of Seminar Director Michael Finlayson in 1986 was a major blow to the Festival. Finlayson's premature death necessitated another important transition for the still growing and grieving organization. The Festival had no choice but to move forward, and in doing so discovered two of its brightest stars in the wake of the Finlayson tragedy. Helping the Festival to make this transformation were popular Seminar Director Jerry L. Crawford and his eloquent partner, Oxford Shakespearean scholar, Ace G. Pilkington.

In addition to "Ace and Jerry," many other persons who were to become human resources of equivalent staying power arrived at the USF during the transitional period of the mid-

1980's. These include Festival Stage Manager, Carey Lawless in 1983, Music Director, Dr. Christine Frezza in 1985, Costume Director, Jeffrey Lieder in 1986, and Dramaturg, Michael Flachmann in 1989.

The Randall L. Jones Theatre construction project began in 1987, and was completed in 1989. With the opening of this beautiful facility, erected for a total of \$5.5 million, the Festival fulfilled the promised programming expansion, increasing their offerings from three all-Shakespearean plays and a lone matinee to a total of six productions. The programming context of the Randall L. Jones was crafted to feature "the works of Shakespeares of other lands."<sup>30</sup> The new fare would consist largely of productions written by other great dramatists and composers, such as Molière, Henrik Ibsen, Tennessee Williams, Gilbert and Sullivan, and others. In addition to the classic playwrights and composers, the USF now had the ability to present the plays and musicals of popular authors from the current century. This inflated the artistic freedom of the Festival, and created a condition which Adams and Cook had looked forward to for decades.

The new facility took its name from Randall Lunt Jones, a local schoolteacher whose tireless work and extensive photography contributed to the designation of Bryce, Grand, and Zion Canyons as national parks. Jones had been instrumental to efforts intended to shift the area's economy toward tourism. He is known in Cedar City as the man who: "invited the world to view God's garden." His daughter assisted the Festival in procuring a \$500,000 grant that was used to complete the building, and the new theatre was given her father's name in acknowledgement of that gesture.

This new breadth also served the USF as an additional draw for a whole new range of performers, directors, and designers. It also gave them the ability to develop new potential audiences, consisting of patrons who were, perhaps, less interested in Shakespeare, and more likely to be attracted to comedy of manners, musical theatre, or other more diverse forms of theatre developed more recently than those known to William Shakespeare.

### The Nineties

In the 1990's, the Festival blossomed in terms of both artistic and administrative achievements. Steadily increasing the use of union designers, actors, and directors, the USF was

now in a position where it could also attract a higher level of performer, widening the pool of acting resources available to them. Best of all, the new performers were better suited to the demands of character and age roles crucial to Shakespeare. Equity casting numbers grew from a total of six in 1990 to sixteen during the most recent season (2001). The year-round staff of the USF also mushroomed as well, growing from just a handful in 1989 to twenty-five by the year 2000.

The first years of Randall L. Jones Theatre production were somewhat unsteady from a fiscal standpoint, with earnings coming in at less than anticipated levels. The USF began the decade with a deficit carryover. Although this deficit was not only largely attributable to smaller than projected audiences in the new theatre, but also to a lack of funding with which to equip the new theatre. The USF's governing bodies reacted aggressively to the shortfall. The State of Utah Board of Regents, in alliance with SUSC President Sherratt, mandated to the Festival's Board of Governors that no additional facilities could be proposed until a reserve fund equaling twenty percent of the annual budget could be accrued. This was an accomplishment that would take the Festival several years to achieve, and can be viewed as partially responsible for the decision to postpone planning for the proposed USF complex until the turn of the century.

Following that initial period of soft ticket sales at the Randall, audiences for its productions grew steadily. Randall attendance accelerated appreciably in the second half of the decade. Today, the Randall L. Jones Theatre has achieved an audience base that is nearly on par with that of the Adams Memorial Shakespearean Theatre.

While the Festival was experiencing this period of unprecedented artistic and administrative growth, its parent institution (now re-titled Southern Utah University) closely paralleled it in magnitude. As a result, the two worlds began to collide, both physically and politically. Sherratt, now Mayor of Cedar City, had brought SUSC up from the level of a four-year college to that of a graduate level institution. USF's renamed parent school added both graduate faculty and new degree programs. Unfortunately, the USF and the SUU Theatre Department, once nearly synonymous, grew increasingly divided by financial squabbles and issues of territory. The trend toward inter-organizational rivalry continued. Toward the end of the decade, the

impending retirement of President Sherratt was announced (late in 1996). Sherratt and Adams, throughout Sherratt's tenure, often had disagreements on the process of planning and future priorities for the Festival. The two often clashed in other areas as well, as Mayor Sherratt today acknowledges: "We had our share of knock down drag-outs." Adams went so far as to suggest that the USF be taken elsewhere. Mercifully, his bluff was never called. For the record, despite any past disagreements that may have existed, the two men both acknowledge that they have a tremendous amount of respect for one another. Sherratt's departure heralded the beginning of a new era for the Festival.

Sherratt's successor, Steven D. Bennion (formerly President of Snow College in Ephraim, Utah, and the grandson of Milton Bennion, the first administrator of the college), was hired by the institution for a tenure beginning in July of 1997. Under Bennion's guidance, retired BYU Theatre and Film Chair Charles Metten was recruited, and hired in 1998 to lead SUU's newly established College of Performing and Visual Arts. Under new leadership, SUU has embraced the goals of the USF anew. Today, the goal of the SUU Theatre Department has become focused squarely on a re-building process, and on future working partnerships in education with the USF. Fred Adams retired from his SUU Theatre faculty position in 1998, but is now teaching again; now on an adjunct-emeritus basis in the M.F.A. Arts Administration program. In 2002, Adams returned to the SUU Theatre Department as the guest director of Once Upon a Mattress, a musical fairy-tale that he had directed for them in 1966-67.

As the Campus of SUU continued to grow, USF administrative and artistic staff, offices, and studios gradually moved across 300 West to the vintage but small houses on the Festival's newly acquired two-block area. These properties were purchased by the USF through legislative funding and charitable contributions that were made accessible to the USF through the Festival City Development Foundation. This fund was established in the 1980's in anticipation of the USF's eventual move over to the land earmarked for the Utah Shakespearean Festival Centre for the Performing Arts. This proposed complex stemmed from a dream envisioned by both Adams and Braithwaite as early as 1961. Planning for the USFCPA continued throughout the Nineties, gaining momentum at the end of the twentieth century. As drawn and rendered, it is believed to

be the key ingredient needed to revolutionize all of the interrelationships of the USF. Production, programs, operations, and patronage would all be positively effected as the Festival reaches for new levels of efficiency, while continuously improving life for both the campus, community, and for subsequent generations of visitors to Cedar City.

In the 1990's, the Festival's seldom rivaled educational programming expanded to leviathan proportions, now offering a host of for-credit classes in addition to the free daily seminars. Jointly, Crawford and Pilkington took on the challenge of "raising the bar." USF's Literary Seminars rose to new heights of excellence and popularity. Audiences at their morning sessions literally swarm to them during peak season. Indeed, there was so much for the Nineties patron to do at the Festival that, for many, the USF suddenly began to equal or exceed the natural wonders of Southern Utah as the primary summer tourism attraction in the area.

By the late Nineties, Cedar City, Iron County, and Southern Utah University officials also cited another important success indicator relative to the Eighties economic strategies and the growth of cultural tourism. Almost without exception, the CEO's of incoming industrial and business firms relocating to Iron County began to acknowledge the Utah Shakespearean Festival as one of the prime reasons that their business were attracted to the area.<sup>31</sup> Scott Philips supports this statement:

"Every one of those companies have come to me in the last five years and said: 'Part of the reason that we located in Cedar City was because of the Utah Shakespearean Festival.' They've publicly said that. They've said it from stages, our stages, they've said it from ribbon cutting ceremonies, and they've said it in the newspaper. I mean, obviously, they look at land, they look at transportation, and they look at the quality of the workforce. But every single one of them has said that the Festival made an impact on their decision to come to Cedar City. We want to have our business in a community that cares about the culture." (Scott Phillips Interview p. 23)

Surveys of SUU students and accreditation reports (such as the one done in 1993 by the Northwest of Schools and Colleges Commission on Colleges) continued to indicate that their first familiarity with their eventual choice in higher education was through attendance at, or the reputation of, the Utah Shakespearean Festival:

"The long and marvelous success of the annual Shakespearean Festival has, undoubtedly, had a great deal to do with the (Theatre) Department's growth and image...the Shakespearean Festival is an amazing accomplishment. It is one of the institution's most important assets and a great gift to the state and the nation." (N.A.S.C. Evaluation Committee Report on SUU, 10/4-6/93 p. 31-32)



The Festival foreshadowed its future expansion in 1992 with the debut of the Plays-in-Progress series, which presented "readers theatre" versions of new works deemed worthy of development by the USF. Administered by George Judy, Jerry Crawford, and Doug Cook, the annual series was established with the intent of introducing the programming intended for a third USF venue, which had been projected since the 1970's as a small black-box theatre. The goal of the series is not only to entertain, but to also assist in the development of new playwrights, which Adams prefers to call "Shakespeares of Tomorrow."<sup>32</sup> Performances for the P.I.P. series are currently held in the downtown cinema duplex, a space Crawford feels suits it well. For a donation of the attendee's choosing, "cutting edge" dramatic works can now be experienced at the Festival, including the USF's first African-American oriented script, which will be premiered during August 2002.

In keeping with this eye toward future growth, the Festival began to train its collective eye on expansion toward the production and performance schedule they would like to have in the future. This is the movement toward Festival production on a virtually year-round basis, and, to this end, the USF launched its first Fall Season in 1999, with two successful indoor productions, Forever Plaid and The Compleat Works of Shakespeare, Abridged. On the strength of these two popular shows, the Fall Season was renewed for a second and a third season. The Fall Season, now in its fourth year, is now fully integrated into the Festival. The ongoing struggle to attract extended season audiences comparable to those of the summer season is a primary concern of the Festival. In 2002, the Fall Season will contain a Shakespeare play for the first time (Twelfth Night), as part of a major effort to draw more of its summer audiences back to Cedar City once the summer shows have concluded. It will also present the related-theme comedy, I Hate Hamlet.

#### The New Millenium

As the change of the Millennium approached, the USF proudly received the ultimate recognition for an American Regional Theatre. On June 4, 2000, the Utah Shakespearean Festival claimed its greatest prize: the cherished 2000 Antoinette Perry (Tony) Award for Outstanding Regional Theatre. The USF had now truly come of age.

With the full company assembled and ready to begin rehearsals for the USF's 2000 summer season, the acting company, staff, Governors, Festival artists, and select members of community came together to revel in high style. During the live satellite transmission of the Tony broadcast onto large screen in the Randall L. Jones Theatre, a jubilant throng of friends celebrated in delirium as the evening's entertainment progressed. The mob erupted at the sight of Fred Adams striding to the podium in New York, surrounded by colleagues Cook, Harvey, Phillips, and USF Board Chair Sue Cox. They had come with Adams to appear in front of the massive Radio City Music Hall audience in order to accept the Festival's greatest treasure, hard-earned through blood, sweat, and tears over forty years of moderate, yet continual growth.

Upon bringing the trophy back home to Cedar City, Fred and Barbara Adams invited everyone involved with the Festival, past and present, to form a line from the Auditorium Theatre (Tanner) fountain on Center Street, all the way around and into the Adams Theatre. The Tony was handed from person to person, ultimately returning to Adams at his lectern on the Adams Theatre stage. In his final speech of the day, Adams spoke lovingly to all of his friends with a note of gratitude and humility. The USF, said Adams, was an amazing achievement, even though it was the product of what he called "just a dumb little idea."<sup>33</sup>

With a company of nearly 350 assembled for the 2001 summer season, the Festival continued to make scheduling, programming, and personnel adjustments dictated by the need to transition on-Campus operations toward a physical plant completely off of the campus. A significant first for the USF was the related hiring of the Pacific Conservatory for the Performing Arts' Ray Inkel as the Festival's first full-time Production Manager.

A parallel milestone for the SUU College of Visual and Performing Arts came in August 2001, with the first class of entrants into the new M.F.A. in Arts Administration degree program. Several USF administrators were invited by SUU to serve as adjunct faculty. Seven M.F.A. interns were accepted by the Festival to work on projects in several USF offices. Despite the slight initial hesitancy within some spheres of the USF organization, the early returns on these M.F.A. internships with the Festival have been very positive, and it appears that the mentoring partnerships should be of substantial benefit to all parties concerned.

Another major milestone became one step closer, when the capital campaign to raise funds for construction of the Utah Shakespearean Festival Centre for the Performing Arts commenced in the early part of 2001. At the time of this writing, the USF has incorporated into their plan the advice of the consultants hired to mentor the campaign, Fundraising Capital Incorporated. Centre fundraising operations are now in the initial (or "silent-giving") phase. Through exercises to determine the assessment of needs, the Festival's Board of Governors and staff members focused on determining the real figure needed to fund the project through its construction and opening phases, and also to endow ongoing operations for the planned complex. It was thought initially that the USF might opt for a "phased" construction plan (similar to the one used to build the Adams Memorial Shakespearean Theatre in the 1970's). However, the Board of Governors has indicated that they would prefer to see the organization "bite the bullet," and have endorsed the "guns blazing" attempt to raise enough funding sufficient to build the entire project in a single extended phase. In addition, the USF will (just as importantly) make the simultaneous attempt to raise capital to fully endow the supplemental operating costs needed to keep the Centre going well in to the future. This is a courageous and prudent attempt to secure its future stability beyond the more attractive "brick and mortar" phase of the Centre's life span.

In the winter of 2001-2002 another major step toward the future artistic stability of the Festival was taken. Adams, Cook, Harvey, and Phillips announced the promotion of Casting Director/Stage Director Kathleen Conlin and fellow Director J.R. Sullivan to parallel positions as Associate Artistic Directors. While the two will share this title, they are each being given a unique position description and delineation of responsibility. For example, Sullivan will accept Cook's former role in the Plays in Progress program. The inner circle of producers will once again expand to five, with Cook transitioning to a less demanding schedule, where he will assume the new role of "Producer Emeritus." Conlin will also continue to perform her duties as Casting Director for the Festival.

## CHAPTER III

### UTAH SHAKESPEAREAN FESTIVAL PHILOSOPHY: IN THEIR OWN WORDS.

In the summer of 1961, Fred Adams visited with the principals of the pre-eminent Shakespeare Festivals in North America. From these exchanges, Adams assimilated the best ideas of these role models with his own, in the formulation of a basic set of production and operational philosophies that he felt would best serve his organization artistically, financially, and socially. Although these guidelines may have, at times, been modified by new voices (or certain areas set aside for very brief periods), they have served as the "boilerplate" of the USF as related to the growth of the organization.

The best means of communicating these ideas is the most direct one, removing any interference from a writer's interpretation. For that reason, the present chapter will explore the fundamental beliefs, time-honored wisdom, and habitual practices of the Festival principals in their own words. The following statements have been excerpted from the author's in-depth interviews with many of the key individuals who have made the Utah Shakespearean Festival what it is today. It is hoped that through this direct conveyance that the reader can clearly see the underlying philosophical "DNA" of the Utah Shakespearean Festival.

#### Artistic and Production Philosophy

We begin with co-Producing Artistic Director Cameron Harvey, who discusses the importance of season selection to the success of the Festival:

"It all starts with 'what is an appealing season in terms of contrasting material?' What's appealing in terms of 'comedy-history-tragedy?' What's appealing in terms of contrasting styles of playwriting? In terms of name appeal? In terms of box office appeal? If we're going to go out on a limb and do something that's relatively unknown, then we've got to balance that with more known material, and all the risk factors. But there are some very pragmatic things that we have to deal with that have to do with size and scope. How many Equity actors you have, and what are the role demands in those plays? What roles actually demand to be played by a mature performer? Do you have enough? And, if you don't, a lot of times that play is put back and another one gets put forward that has either less of a demand, or more of a demand, for a certain kind of level of support. And that's

why we have to keep working until the resources and demands are balanced." (Cameron Harvey Interview p. 9)

Founder and Executive Producer Adams discusses with the author how the works of Shakespeare are to be performed in the Adams Memorial Shakespearean Theatre:

Adams: "Angus Bowmer said: 'Do Shakespeare historically.' We don't allow a lot of experimentation. I don't let them 'gimmick' productions, and that is almost standard now."

Author: "The quote I've been hearing is: 'We're not going to have Hamlet on...'"

Adams: "...on roller skates!"

Author: "(laughs) I don't want to tell you how many people I've heard that from!"

Adams: "Okay, good. They know that. The word is out there! That's not the case most places that you go. I had to 'stand up and be counted' there." (Fred Adams Interview p. 4)

Co-Producing Artistic Director Doug Cook traces the origins of the USF's emphasis on Tudor authenticity:

"It was always, as long as I can remember, a premise to the development of the Festival. I think it was Fred's idea, and it was enhanced by Michael (Addison), Tom (Markus), and by my own ideas. I think that both Michael and Tom swallowed it but didn't really think they wanted to 'stick it out.' There are a lot of people who don't like to work with that kind of attitude." (Doug Cook Interview p. 11)

Cook continues the discussion by contrasting his theatre company with one of the USF's closest peer festivals:

"Two theatres that are almost diametrically opposed in the way they present plays are the Utah Shakespearean Festival and the Colorado Shakespeare Festival. We're very good friends, we know each other, and we respect each other. We have artists that work in both places. But one organization does one thing, and the other one does something else. This was brought to my attention very clearly at the session we had at the Shakespeare Theatre Association of America Conference (STAA) up in Boise last week, because we had a Designer (we had two of them, in fact) that had worked in both places. We showed some pictures of how the show was done here in Utah, and how the show was done there in Colorado."

Author: "How was it done there?"

Cook: "Well, we have a Tudor stage, so productions have to be compatible with the theatre. In Colorado, they have an open stage. There's nothing on it, and it all is built from scratch and comes up and around, and that's all there is."

Author: "They can do a post-modern set?"

Cook: "They can do it post-modern, they can do pre-modern (laughs), they can do anything they want to do. They can, and did, set a production of Taming of the Shrew in the American West. They did another production and set it in the future."

Author: "So it was: 'Hamlet on roller skates?'"

Cook: (laughs) Possibly! (Doug Cook Interview p. 12)

Cam Harvey discusses the differences between Adams Theatre philosophy versus the USF's artistic practices in the Randall L. Jones Theatre:

"Well, first of all, about production philosophy: I think one of the things that binds all of the administrators at the Festival is that we all do share the basic philosophies. I don't think that you'll probably find a lot of disagreement between us. We're all pretty committed to the idea that we built a Tudor theatre in the belief that what fits in that theatre is any period up to the Tudor era. And so, the way we describe this to a Director or to a Designer is: 'Any period that would have been known to Shakespeare, which includes his own and all prior periods.' So we can go back to the Greeks. We can go back to Pre-historic times. We've done pre-historic King Lear. Because, in theory, all history preceding the Renaissance would have been known to Shakespeare. So, we feel that anything after that is somewhat anachronistic in a theatre that so much is a Tudor space. We don't have that philosophy in the Randall Theatre. So it's not a Festival philosophy. There is an Adams Theatre philosophy and there's a Randall Theatre philosophy, and each one of them is different. We all feel pretty strongly about that. So if we did a 'Hamlet on roller skates,' it might be in the Randall Theatre, but it wouldn't be in the Adams Theatre. We have updated productions. We have done productions later than the Tudor period in the Randall Theatre." (Cameron Harvey Interview p. 22)

Seminar Director Jerry L. Crawford relates the current state of evolution of this USF philosophy of authenticity for all Adams Shakespearean Theatre productions:

"That essential philosophy still holds. It still holds, but it's much more flexible than it used to be. I've seen exceptions on the Adams outdoor stage in costuming that, in a sense, violated the principle. Not many, and not excessively, but we're more flexible than we used to be. Fred is mellower than he used to be. We all are, I hope. But we do have the other stage now, see? We can do Shakespeare almost any way." (Jerry L. Crawford Interview p. 17)

Doug Cook on the fine art of selecting Directors for the Festival:

"When we pick the director, we pick a director that we think...from their own background, their experience, their personal relationship with us, the people we know, the things they've done...we think they could deliver that kind of show. And we try to tell the directors: 'This is what we'd like you to do,' and that we've chosen them for that purpose." (Doug Cook Interview p. 8)

Cam Harvey's thoughts on this subject parallel Cook's:

"Yes, we're always meeting on that. Because once we've decided what qualities we want we then work from a long list of directors who would like to work with us. And we try to, amongst ourselves, decide who on that list is going to do the best job of creating the qualities for this production we would like to see. We don't give them a laundry list of things that says: 'You must bring us these qualities.' But, in order to at least start a discussion with whom we think will be the right person, we pick somebody that we feel, based on their past work, has the experience...we want people that are passionate about it." (Cameron Harvey Interview p. 4)

Doug Cook discusses the USF's "no stars" policy:

Author: "When were you aware, or, when did you make the decision that you were not going to have a 'star' policy?"

Cook: "From the very beginning it was an unwritten policy. Whenever a 'star' sort of situation would start to develop we always put it down, and we have had actors who have developed high visibility in the Festival, that kept returning and returning. They almost became stars, but we have never encouraged it. I guess the closest thing we ever have done in a star situation was when we brought Harold Gould in for two summers. He was a very well known actor, and he brought his own star with him. He was recognized as the distinguished actor that he is, but from his point of view (and ours), the play came first." (Doug Cook Interview p. 11)

Cook's views on expectations for production quality at the USF and how they evolved in to their current high standards:

Cook: "Looking back, I always wanted to see the productions finished with quality scenery, properties, and costumes, and that's what we always worked for. And now we are getting that. We're getting productions, and actors, that know how to deal with Shakespearean verse and lines. And they are good actors. And also we're getting a more balanced company with professional actors, so that people are not playing roles that they aren't suited for. You know, for a long time the older roles were always played by young actors, and that doesn't happen anymore. People are cast in roles that they can play in age, character, and in definition. We have the top talent for the roles."

Author: "So does this mean that you'll never have to put a twenty-two year-old Polonius out there on your stages again?"

Cook: "Right. And the quality of the work that's done, and the finished costumes and properties? You see it and you think: 'Gosh, that's terrific!' And when I think back to some of what we put on the stage in the early days, I think: 'How did we ever get away with that?'" (Doug Cook Interview p. 16)

Cook also talks about the practice of settling for nothing less than excellence in each production:

Cook: "I think the most important reason for our success is the constant attention to doing the best you can do, and to not excuse poor work. All of that is made possible because of the quality people we work with, both resident and seasonal."

Author: "No excuses?"

Cook: "No excuses. Too often you say: 'Oh, it's only summer theatre. Oh, it's only a student show.' No. There is no excuse for not doing good work. Do the best you can do, and if you can't do it, we'll find somebody else who can do it better." (Doug Cook Interview p. 38)

Jerry Crawford discusses the current level of production consistency and the state of onstage talent at the USF:

"There's no way all eight of those are going to be what I call 'A-plus' shows; they're not. You know that. The material and talent vary. We try to avoid the 'turkey.' We try to avoid the 'bomb.' And we do a pretty good job of that. But, the challenge is to keep improving the onstage talent. Let's face it, eighty percent of the shows we do are repeated. It's repertory of the canon over and over. I want to see Hamlet done differently and better than the last time. And that's a challenge." (Jerry L. Crawford p. 8)

Crawford talks with the author about censorship and community sensitivity at the USF:

Author: "Well, let me ask you this? The environment up there with Cedar City being in a heavily Church of Jesus Christ of Latter Day Saints area. How does censorship play a part in the Festival?"

Crawford: "I went up there expecting it to be much worse than it actually turned out to be. However, we are not working in a vacuum. No, we are aware of the Church and we are sensitive to it. When we did Damn Yankees we got some unhappy mail from the Mormon family community: 'Lola was dressed too scantily and there was implied nudity in the locker room scene.' There were: 'lewd pelvic gestures.' Fred 'caught it.' He does every year, by the way, with something. We toned down Romeo and Juliet once, probably a little too much. We angered a couple of actors who never came back. We try to use a great deal of sensitivity. I think artists understand and cooperate. No one's trying to flaunt anything." (Jerry L. Crawford Interview p. 18)

He continues this discourse:

"We were criticized far more with Damn Yankees, to our amazement. We didn't expect it. Modern plays are a little more literal. Shakespeare's language can cover criticism. Patrons can always turn their heads and say: 'No, I didn't understand that.' Ever hear of a book called Shakespeare's Bawdy? He's the dirtiest playwright that ever wrote! Well, one of them, if you treat it that way. We do not try to work in a vacuum; we pay attention to the sensitivity of our community. Yet, we do not let them control us. We won't allow them to call and say: 'You've got to close that show.' No, no, no. We say: 'No, we're going forward.' We try to enlighten and educate them into a more liberal approach to theatre patronage." (Jerry L. Crawford Interview p. 19)

Doug Cook expounds on this topic:

"Well, first of all, you try not to get into that and you try to downplay it. But when you do have someone who is offended, I would respond to their criticism. You respond to their objection, and tell them that 'perhaps this wasn't the show you should've seen, why don't you go and see this one other show.' We don't apologize, because there is nothing to apologize for. But the best we can do is try to explain why it's there, or what happened. There are occasionally things that Directors or Actors add to the production that can make it offensive, and those are taken care of in another way. We do it quietly, and say 'Please don't. That's not in the script. We don't need that gesture.' Annotated...there's a lot in Shakespeare that should just be left as words in the text. They are things that people say, and when they merely carry the lines they don't have a problem. It's when they add a gesture to annotate THAT word that they get into trouble. And actors can't help that. I mean, somewhere in the rehearsal period they'll make that gesture. And at that point you sort of say: 'No, just read the line. Put it in there and go on to the next one.'" (Doug Cook Interview p. 8)

### Political Philosophy

Fred Adams addresses the importance of political support from local and regional authorities to a theatre:

Author: "Politicians. One person that I spoke with (Gary McIntyre) said that you took special pains to get the Governor and his wife involved in the Festival at a very early stage in your development, and that there were other organizations that wanted to use the name 'Utah' with 'Festival,' or even use the name 'Utah Shakespeare Festival?'"



Adams: "We had gone to Governor W. W. Clyde on that."

Author: "Where did you learn that you needed to do things like this? Where did you obtain some of this political savvy that you have? Is it all instinct for you?"

Adams: "You were taught that you had to get community clearance, county clearance, and state clearance for projects. And since we wanted to be a state Festival, a state theatre, one of my very first things when we had the blueprints and the budget was to go to Governor Clyde and to ask for his advice. And he was very open." (Fred Adams Interview p. 20)

More on this from Adams:

Adams: "Tyrone Guthrie said: 'Be sure that, whatever you do, you are recognized by your government. So go to your state agencies and get their support, number one.' And that was what got me to Governor Clyde."

Author: "Just as Shakespeare went to the Queen?"

Adams: "Yep. Like Shakespeare did with the Queen!" (Fred Adams Interview p. 27)

Doug Cook on the importance of executive support relative to campus politics:

"Probably the number one guy that really made the Festival, other than Fred, was President Braithwaite. He was constantly supporting Fred. When Fred would raise somebody else's eyebrows or ruffle their feathers he would come in and make it okay. He was a visionary and, when he was alive, he was always over at the Festival in the evening. He made it possible for the Festival to get through its early day associations with CSU and SUSC." (Doug Cook Interview p. 6)

Cook continues, moving on to discuss support from local civic and business leaders to the USF:

"The first two Presidents of the Board? One was a retired C.E.O. of a corporation who had moved to Cedar, and the other was a businessman who had an Indian store downtown. And both of those two guys were right on top of things and helped the Festival. They were our link with the community and helped us to develop the community support as it was, because the community was not overly enthusiastic about the Festival when it was developing. The Festival was a problem child. That wasn't true for all of the community, but for a good number of the community." (Doug Cook Interview p. 7)

S.U.U. Performing and Visual Arts Dean (and USF actor), Charles Metten pays tribute to Fred Adams' philosophy of attention to each individual patron and donor:

"The number one thing I've learned from Fred Adams is that he never lets anything go by that has been done for the Festival without him personally thanking the people. He will...you know, he knows every one of those ladies and their husbands who work for the Festival as volunteers. He knows them by their first names and their children, and where their children are." (Charles Metten Interview p. 19)

#### Financial Philosophy

Fred Adams on how his practice of tailoring budgets to fit each production took shape:

"Guthrie's second recommendation was: 'Be careful that budgets do not mushroom, just because of costumes. A huge budget for Othello doesn't mean that next year they need

that same budget for As You Like It. Always look at the play as an individual thing.' They got themselves into a process that almost bankrupted them." (Fred Adams Interview p. 27)

Cam Harvey on the importance of careful attention to budgeting and the essential craft of prioritization:

"Well, most of our decisions are ones that pit money, and concerns about money, against priorities that you need to address with the little money that you have. And most people, you know, sit and grieve about what they can't do. And we've elected to get beyond that and try to deal with what we can do. But there are enormous decisions about how you're going to grow and what you're going to prioritize, and the tough decisions you have to make to get there. And what people say they need, and then your interpretation of what it is they really mean, can be different. If somebody says: 'I need this, this, this, and this in order to get a job done,' and you're in upper management, you can't just take all requests at face value, or you would go bankrupt. And many theatre companies do go bankrupt!

So we have to make very difficult decisions about what we're going to prioritize. You know, is it more important to have 'X' amount of costume equipment? Or, is it more important to pay a higher actor salary to get a better actor? How much of one is necessary and/or desirable versus how much of the other? Are we recruiting in the right places? Do we need to remove some places from the list? What are the political ramifications of doing that? What if we add places, how cost effective is that?

You're talking about artistic decisions that all revolve around how money gets spent, or doesn't get spent. And there's only so much money to spend. And so I think if you were to try to characterize why we're successful: we have champagne tastes and a beer budget. That is to say, in other words, that we probably get more out of a dollar than a lot of people get by really thinking through how we're going to spend that dollar. It's getting the most out of every dollar, and it's getting the most out of every minute." (Cameron Harvey Interview p. 2)

Fred Adams discloses how he learned the value of a solid financial partnership with a parent University:

Author: "Angus Bowmer said to you: 'I wish I had not severed my relationship with the University?'"

Adams: "With the University, yes. Well, with a College. Southern Oregon College."

On the importance of ancillary revenue streams, Adams discloses his source:

"And their major (recommendation) at Connecticut was: 'Sell popcorn. You'll make more money off of your concessions than you would your tickets.'"

Finally, Adams' attribution of influential advice concerning the ability to keep labor costs in check, an area which Adams and Scott Phillips monitor continually:

"And then at the American Shakespeare Festival in Connecticut, they said: 'Avoid the Unions. I'm very happy with Actors Equity, but we've not been a part of I.A.T.S.E. (International Association of Theatrical Stage Employees), nor do I think we ever intend to be.'" (Fred Adams Interview p. 27)

### Employment Philosophy

Doug Cook's shares his own perspective on hiring practices at the Festival:

"We must get three or four letters a week from directors who want to direct, or actors who want to act. We only hire people that we know about and are familiar with their work. It may not be something that we have seen, but we might say: 'Through the grapevine we understand that you're pretty good.' But somebody coming out of the woodwork? What we usually suggest...what we always suggest...is that if you are interested in the Utah Festival, give us a visit. Come and see us. Come and see the plays. We will arrange to sit and talk with you. We do that every summer. Even when we are getting ready to hire somebody, we try to make contact with them far enough ahead of time that we can suggest that they come to see the Festival the summer before they're going to go to work for us. We never hire 'sight unseen,' or without a very comprehensive background review.

The people that we pick are people whose work we are familiar with, who have been to the Festival, and have seen the Festival. They may not have worked there, but they have usually been interested two or three years before we picked them up and brought them in. We've had enough people so that we rarely bring in any more than one or two new people to the Festival in any one season. They are usually returning veterans. We like to keep doing that because we want to 'build up our bench strength.' And so we try to keep introducing a new Designer or a new Director. On the other hand, when push comes to shove, you hire the person that you know will get the job done. It makes for a much easier summer if you can spend time doing something else, rather than 'shepherding' this new person. We like to work with artists that we know." (Doug Cook Interview p. 18)

Cam Harvey on the value of USF's philosophy hiring people with compatible interests:

"We're trying to seek relationships with people that share common points of view with us. In other words, we don't really want someone to come in and feel like they're having to do it 'the Utah Shakespeare Festival way,' or the 'Cam Harvey way,' or the 'Doug Cook way,' or the 'Fred Adams way.' We want them to feel like they're doing it their way. That's the big difference. We're not really trying to 'mind bend' people. Sometimes we do have to nudge, but we're not really trying to say that you need to do it our way. We're looking for people whose natural inclination would be to share that common point of view." (Cameron Harvey Interview p. 5)

Doug Cook on the importance (and growing difficulty) of hiring quality craftspeople:

"The quality of theatre technicians, seamstresses, stagehands, drapers, costumers, construction staff, painters, lighting technicians, and sound technicians; It's all of the people that make productions happen. They are important, and the resources for those skills are getting smaller, and smaller, and smaller." (Doug Cook Interview p. 27)

Cook continues, discussing the USF's knack for maintaining a talented staff while offering modest wages:

"We get quality people when we're not paying quality wages, because they are fooled by the atmosphere and the quality of the fellow artists they can work with! They just like the summers, and they just like to work with us. You know, it's like playing on a team of winners." (Doug Cook Interview p. 39)

Here is Fred Adams in a humorous take on the USF's viewing as essential the need to place emphasis on the retention of quality personnel:

Adams: "And we don't let 'em go!"

Author: "Well, I don't think they want to go! I can tell you."

Adams: "Good! Because we don't let 'em. Okay? We DON'T let 'em go."

(Fred Adams Interview p. 20)

Retired Finance Director Mac McIntyre on why the USF deems it worthwhile to take the initiative to make every effort to stand behind the people it hires, both personally and professionally:

"Get the most talented people around you, get out of their way, and solve their problems. That's our philosophy...and they'll come back. So we don't pay in dollars for what we have in the talent that you see sitting around those tables (referring to the March Production and Design Conference)." (Gary McIntyre Interview p. 31)

McIntyre amplifies this idea, and talks about how Adams works to inspire his minions:

"They're 'Iacoccas.' They are entities of themselves creating a magic around them as icons. And they can be team players, you see? That's the whole secret. (Lee) Iacocca couldn't do it without his team. He didn't do it...it was his team that did it. But he stimulated them, and each one of them stimulated themselves and each other." (Gary McIntyre Interview p. 35)

Costume Supervisor, Jeffrey Lieder on why he thinks the USF is successful in the perennial retention of a high quality staff:

Lieder: "Well, I think it's what Fred gives away. I mean, I think that it's Fred's enthusiasm, and Fred's democracy of it all. I mean, he's really smart about that, and he lets people own things that they really don't have any right or privilege to use, but he gives it away to them. And they own it with so much ownership and pride that you couldn't pay them enough to do that. I've seen it happen over the years, and I didn't recognize what it was about this place, sixteen years ago or even fourteen years ago. And after being around the Festival this long I realize what it is, and I try to use that same technique with my staff and with the patrons that I come in contact with. I think that is what causes their loyalty and their enthusiasm."

Author: "And so it permeates every employee?"

Lieder: "It does! Not every employee, but many of them. I've talked to people who haven't worked here for years, and they still care passionately about this place. It's uncanny, because we've all worked at lots of places that we never, ever think about after we leave. Whereas the people that worked here...I mean, some of my friends from fifteen years ago still want to know what's going on. Some come to visit and are fiercely critical and excited about the quality of work that we do. They care about it in ways that you could never expect, or pay for. It's nuts, it really is! But I think ownership is what causes it to be the way it is."

Author: "Do designers return to work here when there are perhaps a more impressive or lucrative job is available somewhere else? Do they prefer to come back here even though the perks or prestige might be greater for them somewhere else?"

Lieder: "Well, I think that some of our designers would work here regardless of what they were offered someplace else. Bill Black would come back here season after season after

season, even if he were offered a Merchand Ivory film or a Broadway show starring Nathan Lane and Matthew Broderick. I really do think that he would make things work to be a part of this. Janet Swenson probably would too." (Jeffrey Lieder Interview p. 12)

Dean (and USF actor) Charles Metten shares his perspective on this theme:

"It's because of the way that Fred, Scott and Jyl...Donna...the whole atmosphere, the whole staff, and how well everyone is treated, and how everyone is appreciated. And we are TOLD that we are appreciated by the management...by the guys who run the place." (Charles Metten p. 16)

A final word on the importance of hiring quality personnel from USF Founder Adams:

Adams: "Just make sure about the people you hire (pauses)...the only life insurance a theatre has is the personnel it hires (with that Fred gestures with a strong glance over his eyeglasses)."

Author: "(laughing) Please note: The 'index finger gesture' to Fred's right cheek and strong glance behind the glasses." (Fred Adams p. 28)

### Planning Philosophy

Cam Harvey on why extensive planning is so important to the success of the USF:

"That has a lot to do with why we plan. If you don't plan well, the lack of planning costs you a lot of money. Everyone finally has to get some kind of vision up there onstage and if that's well planned you will be able to get the same vision up onstage for a lot less money than if you panic attack at the last minute. Panic decision making means that you doubtlessly pay a premium price for things that you could have gone out and shopped more carefully for if you had anticipated them earlier. So planning for us does two things. It doesn't mean that we're operating cheaply. It simply means that we're operating at the highest level of dollar value and efficiency. And, probably, we're operating more collaboratively artistically together because we've actually taken the time to talk about ideas and work them out." (Cameron Harvey Interview p. 2)

Harvey does not view the planning process as confining, but as one that actually lessens artistic constraints:

"Planning is what liberates. A lot of people think that it constricts ideas. It doesn't. It really liberates you to say: "Okay, here are the brackets. Here are the parameters. Here are the parameters of time. Here are the parameters of schedule. Here are the parameters of money. Now what can you do with that? And our philosophy is that all of that can be done way ahead of time. You don't need to be tripping on that at the last minute." (Cameron Harvey Interview p. 2)

More from Harvey, this on the subject of the USF's exacting use of time:

"My conviction is that when you have a tight amount of time, you're going to have to allocate that time to different activities. And everyone knows the various activities you have to go through to get a show up. You have to allocate, especially when you're dealing with a sharing. It's very unlike mounting one show, where perhaps there is more flexibility. We're talking about mounting six, plus three Greenshows, and a Feaste. And we're also talking about rehearsals here that have to be functioning with different casts simultaneously. And then we're talking about staying within Equity regulations. So if you

stop to think about that, there's no reason that you would go into this as any kind of a mystery. You can figure it all out." (Cameron Harvey Interview p. 17)

Harvey again, discussing the goals, origins, and definitions of USF production scheduling:

"I think that the only thing to consider is, you know, how much of this are you going to give to raw rehearsals? How much time are you going to give to tech. rehearsals? How much are you going to give to dress rehearsals? How much are you going to give to previews? I'm sure all of that can change. If you give more to tech., which might sound good to some people, you're giving less time to get ready to tech. So, then you can ask the question, are you ready to tech? Has the play had a chance to mature where it's ready to tech.? So, you know, all of these are all of the things that we play with.

Many times we have to make decisions that are not show-specific, but Festival-centric. Because they can't depend on the shape that any one particular show might be in on any given day, because it's playing against other structural entities that must move along. We can't say: 'If you run out of tech. time, oh, we'll pick up tomorrow where we left off today,' because there is no tomorrow. Tomorrow we're off to a different show, you see? So that causes a structural relationship of how you allocate time. So, I guess I'm the one who can take credit for having figured out the algorithm of that, and actually having put it on paper.

The only flexibility that you have at the Festival, ironically, is knowing what the brackets look like. Flexibility is that if we know we have a rehearsal that starts here and ends here and must accomplish this, then the idea is that, okay, you can do anything in that amount of time to achieve that. That's what flexibility is defined as. Flexibility is also defined as how we sequence the tech schedule. Ah, Wilderness! will be different than The Tempest. We'll take a look at each one of the plays. They'll all have about the same time, but how we sequence it depends on unique needs." (Cameron Harvey Interview p. 17-18)

#### Patron Service Philosophy

Doug Cook expresses his thoughts on some of the non-performance-related factors that have contributed to the Festival's continued popularity with patrons:

"The one thing that has made this Festival what it is would be that it's a designated location. In other words, it does not depend on a local audience to support the theatre. It's the audience from all over Utah, Nevada, Arizona, California, etc., that come to Cedar to see the Festival, and one other thing that has contributed to the theatre's success is the quantity of things to do when people come here, and the services that we offer. Babysitting, parking, special this, and special that. They can come to our lectures and seminars. They can go hiking. They can go swimming. They can play golf. People can come to Cedar City, the small place that it is, and open up a week of activities. In fact, many people say that there is so much to do there that they can't do it all!" (Doug Cook Interview p. 17)

Jerry Crawford on the close relationship between the USF and its patronage:

"Anyone who goes to that Festival feels ownership in it. Every patron feels ownership because of the way they've built it and handled it, the way they give it to you." (Jerry L. Crawford Interview p. 14)

Education Director, Michael Don Bahr adds to this explanation by defining its evolution:

"I think Fred talking to the masses before every production started the thing. There are thin walls at this Festival, and that's why people come to this Festival. They come

because they can meet the actors. They come because they can go in the morning (to the Seminars). It's their Festival. They own it. It's ownership, and that ownership comes with Fred saying: 'Hey, how are you! I saw you last year! Hey, how are you doing? Okay? Well let me tell you about Cymbeline.'" (Michael Don Bahr Interview p. 6)

Fred Adams shares reasons why the USF's cultivation of a sense of patron ownership makes sense from a managerial standpoint:

Author: "Access. Another person hit the point that: 'People keep coming back because Fred gives them access. Other Festivals and other organizations don't give people the access that we give them. It's about what Fred gives away, that maybe he shouldn't give away, or that maybe he doesn't have a right to give away. But he gives it to them!' How did you develop that?"

Adams: "Now I guess I don't know what you mean by 'access?' Do you mean...?"

Author: "Access to casts, crews, seminars, designers. The patrons have access to you, for goodness sakes! Everything is so 'open door.' Even I had access to you!"

Adams: "That's just good management. Come on, that's just good management. That just means that there are no secrets. I treat everybody like they're family. And you treat your audience like they're your family. And you have wonderful women like Fern Hunter at your Box Office, because she's a lover. She'll embrace everybody. Then you have a Dan Slobig, who cares so much about people that he would do anything to keep from hurting someone's feelings. And those are the kind of people that you put out front. And an Anne Judd (USF Volunteer Coordinator)? You put these people out front. If an audience feels that it's a family, that they're going to be heard, and that their opinions are going to be listened to, then it's their Festival because they have an investment in it."

Author: "That's what I'm constantly hearing, that they 'feel like it's their Festival.' And at other places, they don't feel that way."

Adams: "It is their Festival. They've got to feel that way." (Fred Adams Interview p. 23)

### Educational and Audience Development Philosophy

Cameron Harvey on the USF's belief in the continual process of educating young people and how this serves to develop new Festival audiences:

"The graying theatre population is of concern to all of us, and those folks aren't going to be around in a few years. And if there's no one in the queue to replace them, that's the biggest concern I have as far as live theatre is concerned. Where are the younger audiences? Who are they?"

One of the things that we've managed to cultivate through a number of projects in Utah is a pretty healthy demographic when it comes to how old the audience is. There are all kinds of ages out there. Peter Pan is one way to do that. Holding conferences and workshops, and summer programs, is another way to do that. Having something called Camp Shakespeare is another way to do that. Having High School Shakespeare Competitions is another way to do that.

And the family orientation of our audience, in general, means that we now have second and third generation family attendees who were brought here when they were young children, at, let's say, seven, eight, or nine years old, and who now have grown up and

have families of their own. This has become their tradition too. And they're now bringing their children down with them. So, we've always wanted to be a festival that is unafraid to do very difficult and complicated material, but also one that is balanced and one that reaches out and tries to have something for everyone." (Cameron Harvey Interview p. 8)



## CHAPTER IV

### ENVIRONMENTAL FACTORS

#### Geographic and Climatic Influences

Cedar City is situated in the midst of extraordinary natural beauty. Located at the axis of one of the grandest networks of national parks in the nation, it lies within a driving distance so slight that a tourist could see as many as eight such parks and monuments within the span of a relatively short vacation. Although the climate is cold and experiences light to moderate snowfall during winter (due to its 5,800 feet in altitude), summer brings temperatures in the high eighties to the low nineties. Summer evenings are comfortable and rarely dip below the fifty-degree mark.

The town is located within three hours driving time to Las Vegas, Nevada from the northeast, four hours to the south of Salt Lake City, the capital of Utah, and only three hours from the Provo area, home of Utah's most famous university, BYU. It is from these population sources that the Cedar City area traditionally draws its greatest visitor volume.

It sits beside the beautiful red-tinged Cedar Mountains, less than an hour away from some of the best skiing, fishing, and hunting in the Western U.S. In idealistic terms, Cedar City seems to fit the definition of perfect place for a "destination theatre." It possesses remarkable similarities to two other famous enclaves of the arts: Ashland, Oregon and Santa Fe, New Mexico. It has in common with these two cities a high elevation, an extraordinarily beautiful mountain setting, and a feeling of isolation from the tensions of urban life.

#### Historical, Religious and Cultural Influences

The first inhabitants of the Iron County region were the Paiutes, a peaceful band of Native American hunter-gatherers who lived under the constant shadow of the stronger Ute tribesmen to the north. The Utes were feared neighbors, and were known as slave-traders. Southern Utah was first explored by the Europeans in the mid-1770's when two Spanish priests

named Dominguez and Escalante wandered through the area in search of a shorter, cooler route from Santa Fe into California. The journal of their trip records that they named it the Valley of Senor San Jose.<sup>34</sup> In the early nineteenth century, the trappers and traders came through, followed shortly thereafter by the great trailblazer, General John C. Fremont.

In the late 1840's, the relentlessly persecuted Latter Day Saints came to Utah, led by their great leader Brigham Young. Unable to find and establish a lasting asylum within U.S. borders, the Mormons were members of a rapidly growing church organization established by martyred founder Joseph Smith. They fled from the violence and intolerance they had endured in the eastern and mid-western United States. These Mormons entered the Great Basin through the Wasatch Mountain Range in northeastern Utah, settling in the Valley of the Great Salt Lake, the expanse of land in which they hoped to establish a religious and political empire that they would call "Deseret." Oddly enough, their ability to settle on any unoccupied territory had been guaranteed by the volunteer of military service to the U.S. in the form of 500 men who were enlisted to fight against Mexico during the western migration. Ironically, the land the Mormons would soon settle was snatched from Mexican hands shortly after their arrival at Salt Lake. Before long the property was quickly ceded to the United States of America. As a consequence, the land they now inhabited was established as the Utah Territory. It was now a property of the same country that had four times alienated the Latter Day Saints.

In November of 1849, Brigham Young sent his trusted assistant Parley Parker Pratt and 50 others as volunteers on an expedition. The purpose of this assignment was to explore the possibility of Mormon expansion in to what is today southwestern Utah. The returns were wholly favorable, and the following summer a call went out for more volunteers who would be asked to settle the southern reaches of the territory. Led by a Young associate, George A. Smith, Young's administrator, John D. Lee, and his scribe, Bishop Henry Lunt, the expedition left Salt Lake in the mid-winter of 1850 with a party of 150 men, women and children. These settlers arrived at Center Creek on January 13, 1851. Christened "Parowan" by President Young in the spring of 1851, the new town was mandated to become the agricultural base for the mining operations that Young intended to establish in the area.

During that same winter, Smith appointed Bishop Lunt and several others to lead a colony of L.D.S. converts who were also miners, and recent arrivals from the British Isles. Their mission was to explore the region that lies immediately south of Parowan and identify the optimal site to initiate the mining effort. Arriving at the intersection of Coal Creek (then known as "Little Muddy") the Parowan Range, and the Hurricane Cliffs on November 11, 1851, this group quickly established the Cedar Fort, located to the north of the eventual site of central Cedar City. (Note: the "Cedar" trees that the pioneers found in such abundance as to become town's namesake are actually Utah Junipers)

The work of clearing the area and establishing ore mining operations proved to be more difficult than anticipated. The patriarch, Brigham Young, dispatched more miners southward to coax the effort along. Nonetheless, the failing site had to be abandoned due to creek flooding, poor water quality, and native troubles. After the townsite's relocation in 1855 to a more favorable location selected personally by Young, downtown Cedar City was established on its modern site.

The entire Mormon nation was once again feeling the threat of intrusion from the United States. Following the disastrous Mountain Meadow Massacre debacle involving Young confidant and U.S. Government Indian Affairs Agent John D. Lee of Iron County, Americans began to freely express their outrage toward Utah, which was exacerbated by widespread abhorrence of the Mormon's practice of polygamy. The government began to exhibit these emotions to create a rationale for the seizure of Utah from Young and his disciples. It was the intention of the U.S. to re-establish Utah under a territorial government that would answer directly to the American presidency, and not to Brigham Young.<sup>35</sup>

In 1857, the citizens of Deseret came to fear impending U.S. military operations in the region. They dreaded equally the growing prospect of continued migratory displacements. These traumatic experiences saw the L.D.S. populous ejected from New York, Ohio, and Missouri. Most recently they had experienced a disastrous conflict that led to their ouster from the Mormon settlement in Nauvoo, Illinois. Many settlers relocated to California, fearing the possibility of a territorial war. For this reason, and others, the iron mining operation did not prosper until the next century.

After the U.S. military intervention failed in what came to be known as the "Utah War," Cedar City began to recover in the 1860's, aided by another infusion of missionaries from Europe and Australia. These were emigrants who were encouraged to come to Southern Utah by the generous offering of land and supplies, all authorized by Bishop Lunt, and supported by many members of the community. These new settlers helped to create economic prosperity. There was a renewed emphasis on agriculture, as well as livestock, and home industry, all of which cemented the survival of Cedar City.

### Economic Influences

Iron County was settled under a directive from Brigham Young. The primary purpose of the initiative is still contained in the name he gave it: The Iron Mission. Although mining efforts in the early period (1851 to 1857) were unsuccessful as a whole, the mining industry would eventually establish itself, becoming the one enterprise that would buttress the economic health of the area.

Between 1857 and 1920, the local economy rested upon a base comprised of agriculture and livestock. Corporate steel producers would change all of this. They re-established mining operations, which began to flourish in the mid-1920's. These operations would peak by 1953, with an excess of 800 Cedar City workers employed.<sup>36</sup> The total iron ore yield between 1924 and 1984 exceeded one hundred million long tons. For the better part of the twentieth century, the mining industry carried the bulk of the financial burden in Iron County, and was the catalyst for most of the economic activity in the area.

The coming of the railroad to Iron County in 1923 was another key development in shaping the local economic base during the early part of the twentieth century. Not only did it allow for a huge improvement in shipping speed for the mining industry, but it also opened the door for another key component of the local economy: tourism. The relatively recent development of the National Parks system was heavily concentrated in Southern Utah and Northern Arizona. Now, due to the introduction of the railways, these areas of a scenic beauty, seldom surpassed, were now infinitely more accessible to the average American. Cedar City officials began to promote the town as the "Gateway to the Parks."

Due to increased foreign competition and a drastic reduction in the demand for steel during the U.S. recession of the early 1980's, mining operations in Iron County essentially ceased to exist, despite the fact that approximately four-fifths of the ore potential remains in the earth. Cedar City would be forced to look to other sources to fill the income gap:

"Iron Mining in Iron County has come to a virtual end, requiring the area to seek substitute means of sustaining an economic base for the area."<sup>37</sup>

With the bottom dropping out of the mining industry, the property tax base for both Iron County and the State of Utah was facing with revenue losses in excess of \$500,000 per annum. At that time, personal income in Iron County dropped below that of all other counties in southwestern Utah.<sup>38</sup> Taxes directly paid by the mining industry had dropped from \$863,605 in 1979 to \$52,412, a decrease of 95 percent!

Today, we can see that efforts to shift the economy of Iron County toward an increased dependency on cultural tourism and other new forms of industry have been largely successful. Cedar City can boast a count in excess of 35,000 visitors per year, due in no small part to the USF, as well as other local Festivals and attractions such as the Utah Summer Games, the annual Renaissance Festival, the American Folk Ballet, and the National Parks.

#### Political Influences

The leadership of the Mormon Church was, despite its conflict with the American government, intent on achieving the goal of U.S. statehood from the outset. It was their wish to have complete control over their own religious and political destiny, but it was their intention that, realistically, this should be secured within the greater protections of the U.S. economic and military structures. The dominance of the states-rights philosophy was still prevalent in the U.S. during the nineteenth-century, and must have appeared accommodating to the desire of Mormons to obtain their ultimate religious freedom, so long as the L.D.S. sect could control the political currents and undercurrents within their own state.

The initial statehood petition to the U.S. Government in the 1850's called for the admission of Deseret (a.k.a. Utah) as a state within the Union, seeking to claim a wide swatch of territory to be granted. This would be comprised of land stretching from the Colorado Rockies all the way to the Sierras Mountains in California. This proposal failed to muster adequate support.

Subsequent efforts to achieve statehood also primarily failed, due to outrage and fear in mainstream America of the LDS church's endorsement of polygamist activity, and other tenets of the religion that were markedly different from those of other religions practiced in the American states.

Young and his leaders found themselves on the precipice of war with the United States in 1857. President James Buchanan sent federal troops to seize the territory away from the settlers. Young's Mormon Battalion, primarily consisting of the fighting men trained by the U.S. military in the previous decade, fought Colonel Johnston's U.S. forces to a standoff, and the Federal government eventually withdrew their forces.

After six failed attempts, and years of negotiation with representatives of the United States, the Utah Territory was finally granted statehood on January 4, 1896. Polygamy, outlawed since 1890, was no longer a point of contention, a casualty of the gradual effort to make concessions over several decades of compromise. By the turn of the century, Mormon political allegiances were virtually entwined within those of the mainstream U.S. political parties.

Among the more noteworthy political figures from Southern Utah are two Governors of Utah, Scott Matheson (1978-1984), and the State's current leader, Michael O. Leavitt (1992-present). Both men rose to Utah's highest office from familial and/or political origins within Iron County. On the current scene, recently elected Mayor Gerald R. Sherratt is the former President of Southern Utah University and a longtime USF Board member. Sherratt was born in Cedar City, and can trace his lineage all the way back to the second wagon that arrived at the early settlement on Coal Creek (occupied by the Bulloch and the Bladen families).<sup>39</sup>

#### Educational Influences and Southern Utah University

Education has held a prominent position in Cedar City life from the outset. Frontier schooling was established almost immediately within the walls of the first fortress. By 1854, the upstart village had constructed its first school building, known as Chatterley Hall. By the 1880's, the L.D.S. Church began to sponsor a Stake Academy system. The intention of this system was the proliferation of trained educators throughout disparate parts of the Utah Territory. The

Parowan Stake Academy was established in Cedar City circa 1886, expanding the curriculum taught in this area to include the sciences, physical geography, and algebra.<sup>40</sup>

Still, the vast distances from established colleges in Northern Utah, along with the thirst for continual academic and civic improvement, fermented within Cedar City, and fostered the fervent desire to establish higher education much closer to home. Concurrently, the State, dedicated to the advancement of higher education, found itself struggling with the continual effort to increase the number of certified instructors with which to foster higher learning in the remote areas of Central and Southern Utah.

In May of 1897, after competitive lobbying efforts, Iron County was favored over their rivals in Beaver and Washington Counties, receiving the institutional grant they had sought. The recently established Utah Board of Regents bestowed upon Cedar City a new branch of the Utah University System. There has been speculation that Cedar City triumphed over Beaver in part due to vices tolerated by that County relative to its booming mining industry.<sup>41</sup> Whatever the reason, the citizenry were elated at the news. As issued, the decree granted Cedar City the rights to build and establish the first collegiate training facility in Southern Utah. The new campus would function as a subsidiary of the University of Utah (initially called the University of Deseret).

Unfortunately, the grant of institution was conditional: despite the fact that some classes were already being offered in the local Ward Hall, Utah's Regents would not release funding for the new school until a permanent facility was completed. Unless the Cedar community could build and have ready the new teaching facility for full instruction by August 1, 1898, they would lose the school to the city that could. As a result, Cedar City committed itself to the construction of the first building of the University of Utah Branch Normal School, Southern Campus (BNS) without knowing whether or not they really could construct it on time.

As materials were gathered, it became obvious that there would be a scarcity of cut lumber in the area with which to build. Appeals from town leaders for an extension of one year fell upon deaf ears in Northern Utah, and Cedar City faced the very real prospect of losing their jewel. To worsen matters, the winter of 1897-98 was an unusually bitter one. Nevertheless, the men of Cedar City made the mutual decision to forge ahead, despite the obvious dangers inherent to the

mission. Facing peril and extreme weather, they foraged through the treacherous mountain passes up to a snow-covered sawmill in order to retrieve a sufficient supply of lumber. If the town was to begin construction at the first clearing of the spring, there was really no alternative available to them.

Almost as if by miracle, the determined work crews managed to make it through to the mill, plowing ahead through treacherous three and four-foot snowdrifts. They encountered a fierce blizzard that pounded the hills with two feet of new snow. Yet they struggled on through, aided by a trailblazing 1,600 pound stallion named Old Sorrel. The legendary horse is today memorialized on the campus of SUU with a very large bronze statue. Thanks in large part to the horse's grit and determination, fresh lumber arrived in ample quantity by April so that the "Old Main" building could be erected. The Branch Normal School officially opened for classes on October 28, 1898 under the direction of its first principal, Milton Bennion.

By 1913, the school was re-assigned to become an auxiliary of the Utah State Agricultural College in Logan, Utah, now re-titled Branch Agricultural College (BAC). This would be the first of four name changes. In 1953, further expansion at the school warranted re-christening as the College of Southern Utah (CSU). During this era, a key figure in the development of the USF came on board at the school. Director, and eventually President, Royden Braithwaite, who was related to Bennion, came to lead the school. In the year 1969 another milestone was reached in the development of the institution. That year CSU became Southern Utah State College (SUSC).

It was Braithwaite who hired Fred Adams, encouraging him to establish a viable and competitive theatre program at CSU. Braithwaite saw great potential in the development of the arts for both CSU and Cedar City, and he unfailingly nurtured and encouraged Fred Adams in each of his ambitious endeavors as head of the Theatre program, and with the development of the Utah Shakespearean Festival. It is most unlikely that the Festival could have survived its gestation and growth periods without the omnipresence and support of CSU's top administrator. Braithwaite always ensured that Adams had whatever facilities, grounds, and human resources services he needed from the school. According to Dean Charles Metten:



"He (Fred) honors and loves Braithwaite, because Braithwaite was very supportive during those early years." (Charles Metten Interview p. 12)

In 1978, President Braithwaite announced his retirement, making way for the short-term presidency of Orville Carnahan, who left after two years to pursue opportunities in Northern Utah. In 1982 (after the interim presidency of Harl Judd), successor Gerald R. Sherratt took the reins of the institution. Sherratt presided over the school's transition from four-year college in to the graduate-level institution now known as Southern Utah University. In 1997, Sherratt retired, but only after seeing the campus through an unprecedented period of physical and academic growth. It was during this era that the USF experienced a period of strained relations with its parent institution, due primarily to the meteoric and parallel growth of both entities.

Sherratt also proved an important partner and friend of the Utah Shakespearean Festival, spearheading the campaign to build the Randall L. Jones Theatre. Under his auspices, the USF established the Festival's reserve fund. Despite these benefits, Sherratt was often seen by the USF as a something of a "double-edged sword." Focused primarily on the growth of the campus, President Sherratt was not always able to maintain the Festival's best interests. Says Producing Artistic Director Doug Cook:

"His administration was not as supportive as Braithwaite's. They were new. Their major focus was the college/university and the academic programs. The Festival was not a high priority, plus the fact that the Festival is not manageable by normal university procedures and policies." (Doug Cook Interview p. 25)

Sherratt did not always make it easier for the Festival to function within the University system, nor did he seem to fully appreciate Fred Adams' skill, personality, and accomplishments, which had a tendency to shift central focus away from the SUU as a campus. However Adams is quick to give full credit to Sherratt where it is due:

"We were too well known, and we were too successful by that time. But, I have to give him credit, because so many things that he did while he was here have been enormously beneficial to the Festival." (Fred Adams Interview p. 16)

At one point the animosity between the two soured to the point where Adams began to listen to offers from other communities that wanted to house the USF. At the nadir of USF-SUU relations, the Festival attempted, unsuccessfully, to remove the school's logo from its letterhead.

In addition to these problems, some difficulties began to develop in the close relationship

the USF had with the SUU Theatre Department. The two divisions had, in essence, started out simultaneously under the guidance of the same leader (Fred Adams). The academic department began to suffer visibly when the two sides began the gradual and inevitable process of separation. By the late 1990's, Adams was ready to retire from teaching. With Fred out of the picture, the Theatre Department would be left short of a key faculty salary line. Mac McIntyre, having chaired the Department since the 1970's, had increasingly less time to devote to his position as USF Finance Director, and this put both organizations under strain. In addition, there were technical and support positions that tended to be shared by the two entities. This was a most difficult task for both employee and employer. SUU Theatre began to feel the economic "crunch" of life without the constant support of the Festival, the entity which controlled most of the equipment inventory, due to obvious advantages in purchasing power.

It became increasingly obvious that the school had never adequately funded the Theatre Department, due in large part to the financial success of the Festival. Over time, the Theatre Department had become heavily reliant on USF resources for supplies, and support faculty and staff. As the USF began to drift apart from the academic side at SUU, it became obvious that the University would have to begin a rebuilding program for the Theatre Department. A sad byproduct of these tensions, which always seems the case when "haves" and "have-nots" are related and then separated, was the festering of jealousies between the two organizations. By the latter part of the 1990's there was precious little evidence of their once-close relationship.

Today the BNS legacy continues at the top of the SUU administration. Its current President, Steven Bennion, is the grandson of the school's first leader, Milton Bennion. Bennion has worked hard and swiftly to re-establish a positive working relationship between the administration and the USF. It is evident from the verbal expressions of those involved that things are working out very well for all parties. Bennion wasted little time in hiring retired BYU Theatre and Film Chair Charles Metten, a former USF director and Screen Actors Guild performer. Metten has also been a frequent USF cast member, most recently seen in 2001's Arsenic and Old Lace and The Fantasticks. Metten was tabbed to re-organize the Arts at SUU into a new College of Visual and Performing Arts, of which the USF is a member. The new Dean has had an obvious

healing effect on relations between the school and the Festival. Metten values the USF as an important resource in accomplishing the mission of the new College, and has placed much emphasis on "win-win" scenarios for both entities. According to Dean Metten:

"President Bennion and the Provost know that without that treasure (USF), this University and the community it is in would not be as prominent and as prosperous as it is." (Charles Metten Interview p. 5)

Having arrived after a period of only minimal operational and functional leniency where the USF is concerned, Bennion has empowered his administrators to increase procedural latitude at SUU for the Festival, under which it can operate more productively. He has encouraged the streamlining of certain financial processes, doing much to improve support area relationships such as crucial ones between the USF and those working in operations, maintenance, and finance.

Shortly after his arrival, it was apparent to Metten that substantial work needed to be done to bring the USF and the College closer together:

"When I took over, the conflicts there between the Festival and the University had mounted over 17 years, and theatre can't function like that. The only way theatre can function is in an environment where it is peaceful, and A.C.T.'s Bill Ball's term for it was 'positation,' if you've read his book. It was so essential, and that is so true. I mean, it cannot function like that, in my opinion. And the theatres that have been successful, for me, have been the ones where this philosophy of positation works. I got here and realized that positation did not exist." (Charles Metten Interview p.2)

Today there has been a considerable increase in interactivity between the USF and SUU, which is due in no small way to Metten and current Theatre Department Chair, Dr. Terral Lewis, who is both a USF and an SUU alumnus. In 2001, the College of Visual and Performing Arts established the first Master of Fine Arts degree in its' history, in the field of Arts Administration. The new program is under the direction of Robert Fass, formerly with the Fort Worth, Texas based Shakespeare in the Park organization, and also a former administrator at the Alabama Shakespeare Festival. Not only are these M.F.A. students involved in year-round internships with the USF, they also receive beneficial instruction from USF professionals in every area of administration, including Producer Adams and Managing Director Phillips. While the author detected some initial apprehension within USF administration as to the additional workload that might be placed on its staff in order to accommodate the interns, the program, while still in its

early phases, appears to be working well for both the students and USF staff. The program should prove fruitful for both the College and the Festival for multiple generations.

Apart from the internships, SUU students continue to play other valuable roles with the Festival each year. Many opportunities exist for these students, such as casting within the Revels Company, running crew work, concessions and box office service positions, and also through other USF employment needs, including custodial and grounds staffing.

The Utah Shakespearean Festival still reports to a myriad of entities, some bureaucratic, and some private. The list begins with its own Board of Governors. Principally, it reports to the University through a line stemming from the Dean of Visual and Performing Arts, and continuing through the Provost, the President of SUU and, ultimately, to the Utah State Board of Regents.

### Facilities

From the very beginning, the Utah Shakespearean Festival has relied on campus facilities and grounds provided to it by its parent institution. Even when the initial productions were still being staged on a large temporary scaffold on the CSU grounds, SUU's Auditorium Theatre was used for a full host of essential activities and services needed to operate the USF. This continues to be true in the present day. Parts of other facilities, such as the campus' Science Building, have at one time or another served as costume shops. The USF offices were, for most of the Festival's history, integrated with those of the Theatre Department. From their inception, the USF's educational seminars and Greenshow activities were, and continue to be, presented in the beautiful tree groves located on the northeast corner of the campus grounds between the Auditorium and the General Classroom Building. The Royal Feaste, Queen's Tea, and the annual Shakespeare Competitions have all been presented at facilities or grounds on the SUU campus.

The Auditorium Theatre was constructed in 1955. Cumulatively, it seats 960, with a balcony capacity of 254. It was the site of Fred Adams' early CSU Shakespearean productions, prior to the USF years. The Auditorium has housed most of the CSU/SUSC/SUU Department of Theatre productions staged since its opening. Although designed and built with an exterior that features an ordinary institutional brick pattern that is not overly attractive, the Auditorium Theatre has always been an invaluable resource, and one of the cornerstones of the Festival operation.

Nearly all scenery constructed for the Adams Shakespearean Theatre continues to be built on the stage and scene dock areas of the old Auditorium. For many years, the USF's primary costuming facility was situated in the Auditorium basement, and that facility is still used for most of the maintenance of Adams Theatre costumes once the Festival Season has moved into the technical rehearsal and performance phase of the summer season. Prior to the Adams Theatre's existence, USF stage managers, as well as lighting and sound technicians, established the Auditorium rooftop (the area over the Old Library wing) as a base of show control operations in lieu of control booth facilities.

Another crucial function the Auditorium provides the USF is through its usefulness as a rain and inclement weather stage. The rain stage is typically called into service to rescue between three and five performances annually. A reasonable facsimile of the Adams' facade is used to transfer rained-out productions into a dry indoor setting with efficiency. Always kept in readiness when forecasts warrant, USF production stage managers can quickly order the move of a production inside with a ten-to-fifteen minute transition time (from the moment of decision to call off the outdoor show). It should be noted that prior to making such a call every effort is made to carry on with performances through light to moderate rain and wind.

Beginning with the late-1970's, the USF endeavored to introduce the first experiments involving performance programming beyond the customary routine of three Shakespearean productions plus a Greenshow. The Auditorium served as the facility used to stage those initial non-Elizabethan offerings. The non-Shakespeare matinees proved successful, and continued to be produced there until the Randall L. Jones Theatre came in to service as the alternative facility for USF productions.

The Auditorium, once the site of the Festival's only Box Office location, today uses the same site to house a satellite Box Office for Adams Theatre distribution of "will call" and "standing room only" seats. The Auditorium also houses a USF Guild Courtesy Booth for the Adams' events. The Courtesy Booth is for ticket donations to the Guild, and is located on the other side of the glass main doors, opposite the box office. Of course, most Festival attendees think of the Auditorium as the home of their beloved nightly play orientations, and although the facility will

always be thought of with a touch of nostalgia by their longtime patrons, the Auditorium's antiquated restrooms are undersized and badly in need of modernization. Festival fans know these as the only toilet alternatives for the Adams/Auditorium programs. They will be the facilities least likely to be missed when the USF and the Adams finally move eastward across 300 West to future environs. While the Auditorium's lobby space is somewhat dowdy and limited in size, the USF always seems to find clever ways to make it seem more elegant and attractive than it really is. This is usually accomplished through the employment of colorful costuming, artwork, and historical displays, exemplified by the wonderful Fortieth Anniversary displays presented during the 2001 Season. The Auditorium's interior is adorned by seven beautiful crystal chandeliers that Fred Adams personally salvaged and restored after a trip to the original Aladdin Hotel in Las Vegas.

The USF has put forth a great effort to spruce up the interior and exterior areas of the Auditorium facility. Banners with high quality graphic images bursting with color are designed and affixed to the front of the Auditorium. These brilliant splashes of color have also proved essential in improving the appearance of the ordinary looking Auditorium, as well as serving to honor and thank USF sponsors. The attractive Obert C. Tanner Fountain located in front of the Auditorium building was installed in 1982, a gift from the same philanthropists responsible for the sizeable gift that anchored the Adams Memorial Theatre facility fundraising drive.

The day is coming when the Auditorium facility will be likely to meet with a wrecking ball. The Festival could never have existed without it. Unfortunately, its seats are worn, no real scenic construction facilities exist within, and there are no spaces for rehearsals, social functions, or offices, all of which are needed by both the USF and SUU. The Auditorium was never intended to play all of the roles that it has been asked to play. The physical and programmatic demands of both the USF and SUU have changed drastically since 1962. While the USF and SUU both expect to build new performance complexes one day, it is questionable what the future role of the Auditorium will play in the arts at SUU.

Former President (Mayor) Sherratt, known as a planner, builder, and visionary at SUU, at one time explored the possibility of renovating the Auditorium. His plan was directed at

transitioning the Auditorium toward a new life as an opera house (Sherratt is an admirer of New Mexico's renowned Santa Fe Opera Company). SUU is currently considering plans that would raze the old facility in order to construct a modern Visual and Performing Arts Center, general arts and music studios, and an arts administration complex for the campus. This facility would most likely be designed with a central gallery/lobby space as a hub for all connecting spaces. Although SUU's College of Visual and Performing Arts desperately needs a facility of this kind, chances are good that it may not be funded until (at minimum) the middle-portion of this decade, if not later. Although academic building priorities tend to fluctuate, the project is not currently at the top of the schools building priorities list. The Fine and Visual Arts project was said to be within the top three on the list as of early Summer 2001, but it has now fallen a few notches due to other campus projects, including a new education complex.<sup>42</sup>

The Auditorium may be put to other uses in the coming years. A facility will be needed to house most USF and SUU events that are currently staged in the Randall L. Jones Theatre during the construction period for new USF facilities. The Auditorium may be used as a transitional facility while a new arts complex is constructed next to the Auditorium site. It would be most untimely for SUU to destroy the Auditorium until after the current sites of the Adams Theatre and the USF's outdoor performance and seminar activities are available for re-development.

During the second phase of the Adams Theatre in 1977, a subterranean corridor was constructed in order to connect the Adams Theatre basement with the bottom level of the Auditorium facility. Prior to this, Festival casts were forced to stage nightly parades from the Auditorium to the Adams as part of the Greenshow, a mechanism which was employed in order to get the performers from their dressing rooms, located in the Auditorium, to the backstage area of the outdoor theatre.

There are additional uses made of the old Auditorium by the Festival. They continue to designate certain parts of the Auditorium as a staging area and infrastructure for the popular Adams Theatre concessions operation. In season the Auditorium complex annex also houses the USF's Gift Shoppe. This same space is cleared during the off-season and is available to house a large segment of the annual March Design and Production Conference if a more comfortable

location is not available. Summarily, it is a truly safe bet to say that both the University and the USF have gotten their money's worth out of the Auditorium Theatre.

When the time came to commence construction of the Adams Memorial Shakespearean Theatre, the same adjacent exterior site used for performances on a non-permanent basis was also chosen as the long-term site. This site was the SUSC Auditorium Theatre patio area where the USF's temporary stage had been erected each June during the previous decade. Constructed in phases between 1972 and 1977, the Adams Theatre can seat up to 887 persons. The USF prides itself on the fact that the average seat in the Adams is no further than 20 feet from the stage front railing, which rests on a modified thrust configuration. It features two tiers of seating, with the center sections on the main floor and balcony constituting the "A" and "B" price sections respectively. The angled side sections on the main floor make up the "C" price sections separated from the center seats by wide aisles. The "D" and "E" price sections consist of the side and corner seats in the balcony. The main floor seats 621 patrons. The balcony or "gallery" seating can accommodate 266, which includes the 66 rear gallery "bench" seats designed to accommodate standing room audiences. These discounted seats (\$12 Mon.-Wed. and \$14 Thurs.-Sat.) are placed on sale only at 10:00 a.m. on the morning of capacity performances, and can be purchased at the exterior window of the Auditorium Box Office. These passes are generally sold out within minutes when regular seats for a performance are gone.

Ample lighting positions are available from two levels at the front of the house, one each over the galleries on all three sides of the house and the other in the exposed ceiling rafters. Onstage lighting positions are fixed overhead from a pipe-grid mounted over crossbeams in the ceiling of the stage house. The lighting system has been retrofitted at least twice since 1971. It was upgraded most recently after the Adams' lighting control booth caught fire due to a space heater left active by juvenile intruders during the off-season.

Antique lanterns of amber hue line the gallery's front rim, and others are suspended from chains attached underneath the ceilings. These fixtures are used for house lights. The stage surface for the Adams is etched in a handsome hexagonal and diamond pattern and is painted with an "Adams Brown" semi-gloss finish.



It should be noted that the USF has done an admirable job of updating lighting and sound equipment on a periodic basis. The obvious explanation for this is that Producing Artistic Directors Cook and Harvey both come from strong technical theatre backgrounds. Less obvious (and equally important) is the fact that Producer Adams and Managing Director Phillips both recognize the importance of the ability of theatre facilities to remain current and competitive through periodic upgrades in technology. While the Festival may not have all of the latest innovations in lighting and sound, they nonetheless manage to maintain a viable inventory. Production departments are annually given the opportunity to request new budgeted equipment.

Scenically, there are challenges in the Adams facility. Humidity problems in the Adams create the need for set pieces to be modified (sometimes more than once) during the course of the season in order to retain the fit of set pieces that have expanded and contracted. Other facility maintenance issues at the Adams tend to deal with the normal outdoor facility issues, such as insect hives and pest control. The facility has a floor trap and a slip stage in the "inner below," both of which add to the flexibility of the space, and are especially complementary to staging the plays of Shakespeare. However, the Adams is an aging space at thirty years of age, and the slip stage has been known to malfunction during performances.

The limited number of dressing rooms and workspaces both backstage and below the Adams stage have been of increasing concern to workers, particularly since the maturation of the USF to the level of a major regional company. During the 2000 summer season, the extremely limited restroom space within the catacombs under the Adams house precipitated problems with Actors Equity. While that specific issue has now been addressed, it became a serious contention before the new restroom was built (at considerable expense to the Festival). As with the theatres of Shakespeare's time, there are no rehearsal, green room, or scenic construction spaces within the Adams physical plant, other than the use of the main stage, which also serves as the primary rehearsal space for USF Elizabethan productions during the summer season. Only the mornings are reserved for technical work during the summer season, with the exception of lighting focus and cueing sessions. The SUU Theatre Department makes occasional use of the Adams during

the off-season, however the cold temperatures Utah experiences between November and April severely limit its non-USF use.

The Adams Memorial Theatre is planned for future relocation across the eastern border of the campus (300 West to 100 West). This prospect already has many fans nostalgic for the past, and somewhat anxious about the future, even while the classic facility is still in use. USF Literary Seminar personality Ace Pilkington echoes their sentiments:

"I even have some concerns about leaving the Adams as it currently stands. The Adams? There's a magic about that place. I hope that there will be a similar magic in the new incarnation of the Adams. In some ways I wish they would just leave the Adams there and build another theatre over here and use that one as well. But their take on it is, no, they can't have two Shakespearean theatres. The campus is also growing...and they may well be right, that it would be a marketing problem if there were two Shakespearean theatres. I just hate to see the theatre torn down. I have a lot of very good theatrical memories that are in that place. I have no objection to something new over here, I just hate to see that place go. I see their point, and I understand the advantages of a theatre where you can actually keep going if it rains. And you can also keep the season running longer. It will function better for the Staff. And I am looking forward to the new theatre, I just hate to see the old one go." (Ace Pilkington Interview p. 12)

The Randall L. Jones Theatre was completed in 1989, coming in at a total cost of \$5.5 million. The theatre was designed by architects Fowler, Ferguson, Kingston, and Ruben, and theatre consultants for the Randall Theatre were California's Landry and Bogan, together with the USF's own Cameron Harvey. The theatre can seat 769 patrons, with the main floor accommodating up to 561, and balcony seating for 180. There is additional box seating on the sides for 28. When the room's 42 removable "vomitorium" seats are not in place (due to the artistic demands of individual productions) the maximum capacity of the venue is reduced to 727. As with the Adams Theatre, the main floor's center section is constituted of price category "A," while the "C" price category sections are both on the sides of the lower level. Unlike the Adams, the Randall's balcony seats are in the "B" price category in the front, and also for the side boxes. Rear Balcony seats are sold as part of the "D" price category. There are no S.R.O. or bench seats in the Randall Jones per se, and no true standing room seats are made available on days of sellout performances.

The "Randall," as it is most commonly known, is a full proscenium theatre with a mildly curved front apron, which can be removed to accommodate an orchestra for musicals. Floor traps are routinely dislodged to allow entrances and exits from below stage level. The balcony facade is

covered with a beautiful gold-leaf treatment that is visually stunning. Dimmable lanterns line the balcony front. Unlike its outdoor cousin, the Adams Memorial Theatre, the basement of the Randall has an ample assortment of dressing rooms, restrooms, wardrobe, and hair and makeup workspaces, as well as limited office space. There is also a small Green Room and a limited Scene shop.

The Randall appears its most handsome within the lobby area. The design concept was for the lobby to include the natural beauty of the exterior surroundings to patrons confined within the space. In that intention it certainly succeeds. There is considerable glasswork, and it is most beautiful, featuring beveled patterned sections cut at staggered angles of 45 degrees and placed in alternating corners of the larger panes. Some refer to it as the Festival's "Jewel Box." The "lobbyscape" features original and reproduced artwork in quantity, together with framed quilts, facility models, video displays, concession and souvenir areas, and attractive display cases. One such glass-enclosed case houses the Festival's precious 2000 Tony Award. The large portrait of Randall Lunt Jones (a local architect and a direct ancestor of the founders of Cedar City) is also prominently displayed.

The Randall's seating and carpeting are both beginning to wear visibly after twelve years of perpetual use, and USF management expects that the Randall Jones will be renovated as part of the proposed USF Centre for the Performing Arts facility expansions targeted for mid-decade. Other Randall Jones Theatre features most likely to be addressed will include the addition of a rehearsal space and an air handling system upgrade. USF summer cast persons continue to complain about backstage and onstage heat,<sup>43</sup> despite improvements already implemented by SUU. It should be noted that the USF hopes that SUU will continue to honor its commitment to remain the agency responsible for the maintenance of the facility in perpetuity. Discussion of exactly when SUU's commitment will end and USF's will begin relative to this issue is still pending. At the time of construction, the University stated that the Randall would be the last USF facility for which it would accept responsibility to maintain.

The USF's outdoor educational seminars are presented in the Seminar Grove, located on a small and picturesque hillside on the SUU grounds, just to the south of the Adams Memorial

Theatre and adjacent to the General Classroom Building. This simple facility consists only of several semi-circular rows of aluminum bleachers seats, separated by hexagonal cement block walkway aisles. The speaker's pulpit is located on a small cement pad, with a tall stool placed in front of the audience seating. A portable public address system is rolled into place by a Festival audio technician each day that there is a presentation scheduled. The sound system then is connected to permanent loudspeakers, which have been mounted on the side of the massive tree trunks surrounding the small amphitheater. The towering evergreen trees lend to this facility its most striking feature. The main seminar grove layout can accommodate approximately three hundred listeners. There are two smaller benched seminar areas with a lesser number of redwood seats, and both are located on the same hill (one on the opposite side of the hill to the northwest of the primary seminar area, and one immediately adjacent to the south). These sub-areas can seat up to 50 persons each.

The Greenshow facilities (as one would expect) are located out on "the Green," which is the patio and lawn area immediately adjacent to the Adams Memorial Theatre perimeter. The Greenshow stages consist of three platforms representing performance areas, all featuring distinct shapes. Revels Company performers frequently leave these satellite stages in order to interact with patrons during performances. The first of the stages is located to the rear of the Adams and is a small rectangular stage. This stage sits low to the ground and is most often used for entertainment forms appealing primarily to children. These performance sequences include (but are certainly not limited to) puppetry, stunts, and slapstick comedy. The small stage is "bookended" by a pair of Tudor-style pillars. The primary Greenshow stage is located immediately outside the southeastern wrought-iron gates of the Adams on house left. It is a three-stepped thrust configured stage on top of a stone and concrete pad, featuring a small five-stepped platform on the rear of the stage with an angled Tudor in the rear. This stage is primarily used for the larger Greenshow performances, featuring numerous dancers, musicians, and jugglers. The third stage is by far the smallest of the three, resting on the same brick plaza as the main stage, only much closer to the Auditorium gates. It accommodates smaller solo, duo, and trio

performances. The Festival includes nationalized Greenshow performances on a rotating nightly basis. These motifs include Irish, Scottish, and Welsh themes.

The Greenshow area on campus also sports multiple tree-lined walks, with pole-mounted banners that prominently display the USF logo during the summer and fall production seasons. The Adams Theatre plaza is filled with gorgeous mature pine and deciduous trees, which are encircled by fitted hexagonal wooden planter benches built to wrap around their trunks. Antique iron and wooden benches line the patterned brick terrace. Some are now green with oxidation. Several others have Renaissance characters depicted on the front of ornate seat backs. These were the gifts of Ken Adelman, a major American political figure during the Reagan Administration who brings a contingent of forty to fifty guests from the Washington D.C. area to the Festival each summer, including current Undersecretary of Defense, Paul Wolfowitz. Adelman and Wolfowitz have been known to pitch in as contributors to Ace Pilkington and Jerry Crawford's morning seminars. The information stands and Souvenir Program sales booths are of a period design, featuring hexagonal roofed Tudor style kiosks. Each one accommodates a lone volunteer staff person. Hawker carts are designed simply (of wood), with a pair of white wheels on one end. Even the trash barrels have octagonal latticed wooden jackets framed around them. Iridescent flowerbeds are inescapable at the Festival.

Adams Theatre area signage, whether directional or denoting concession items and prices, employ Old-English lettering, or fonts of compatible styles. There are "crossroads-style" slatted directional signs pointing the visitor toward the box office, restrooms, and other areas of importance to the patron. Many of these cosmetic changes were introduced in 1979 as part of a major landscaping project donated to the Festival.<sup>44</sup> An ever-present clock tower, situated on lower campus, tolls the hour. An Old-world atmosphere has been most convincingly created in the Adams and its surroundings.

The Adams Theatre concession area is known simply as the "Sweet Shoppe" (formerly the "Sugar Shack"), a small Tudor house-shaped structure which has been built on to the west face of the Auditorium Theatre's scene house. It contains three sales windows, which are matched by overhead gables seated atop the brown shingled roof. The booth is fully wired and

houses all food and beverage appliances necessary to sell the surprising variety of concession items offered by the Festival. There is an adjacent basement area used for dry storage in the Auditorium that houses freezers for the operation.

The Adams Theatre retail area, or the "Gift Shoppe," is located inside the Auditorium Theatre's annex, immediately above the basement restrooms. The room that houses the Gift Shoppe in season also doubles as meeting, rehearsal, and classroom space at various times throughout the year. The Gift Shoppe, despite its full employment of the name, logos, and merchandise of the USF, is actually operated by the SUU Bookstore. The Festival shares in the profits through licensing and sales commissions, but is not directly involved in the operation of the Gift Shoppe. This is in accordance with established campus policies. Only souvenir merchandise and sales within the Randall L. Jones Theatre are stocked and operated entirely by the USF.

The corridor and stairwell in the Auditorium Gift Shoppe, lobby, and rest room area are lined with large golden-framed photographic portraits of select lead characters from nearly every USF Shakespearean production since the very beginning. Among this collection is the classic portrait of the Festival director, Howard Jensen (then a college student) outfitted handsomely in black and gold, as he appeared in the USF 1963 premiere of Hamlet. Each frame has affixed to it a golden engraved inscription bearing the actors name and character, the year, and the name of the production. The basement restroom lobby walls are adorned with black and white production photos from nearly every CSU/SUSC/SUU theatre production since Adams joined the faculty in 1959. Further displays in this subterranean area are attractive porcelain dolls in Elizabethan regalia and large posters delineating the history of the English monarchy.

Browsing among these items is good sport for those who find themselves a captive of long restroom lines. The restrooms themselves are aging, unattractive, and limited in the number of fixtures available. Auditorium restroom accommodations are one Festival feature that will never be missed when the Adams Theatre is relocated to its new home. While dressing room and restroom spaces at the Adams/Auditorium can be termed "adequate," the USF would do a service to its audiences and the acting company by expanding and renovating these areas prior to the creation of the USF Centre for the Performing Arts. According to Ace Pilkington:

"One actress said she was asked: 'What are they going to do with those dressing rooms and everything over there when they move across the street?' And she said: 'I hope they burn them!'" (Ace Pilkington Interview p. 12)

The Auditorium Theatre is, by virtue of its daily summer use by the USF and its location, perceived as tantamount to an extension of the Adams Memorial Theatre during the summer. Witness the USF logo emblazoned in grand scale at the top of the building during the summer season, coupled with large banners bearing production photos and USF sponsors titles and their logos.

The Auditorium lobby within is concave, relatively narrow, and features glass doors with stairs to the balcony at each end of the room. As is the case with many facilities built prior to 1980, this lobby is none-too-spacious. This office was, at one time, the primary ticket office for all of the University's entertainment activities.

As a result of the purchase, planning, and development of land for the future USF Centre for the Performing Arts, the USF's administrative and production offices, studios, and production facilities are proliferated throughout the blocks between 100 and 300 West. These facilities, many of them old homes, dot both sides of Center Street and 200 West. The Festival, through donations to Cedar City and the University, today owns all of the remaining houses on the two blocks south of Center Street. These houses were purchased beginning in the late 1980's, during the period in which the Randall L. Jones Theatre was being readied. The University, in need of space for expansion projects of its own, is a burgeoning place of growth and activity. A byproduct of this parallel growth is that the Festival routinely experiences untimely interruptions from a myriad of SUU and community summer activities. This happenstance has contributed to the mutual understanding that, eventually, the Festival will have to be moved entirely off of the campus, to its own theatrical, educational, retail, administrative, and residential environs.

As a result of its growth, SUU also experienced a severe shortage of office space for its' own departments, faculty, and services. It was a logical decision to send the entire USF staff and administration packing. The USF moved across 300 West to new offices in the recently purchased chain of houses surrounding the two square-block area. These doomed houses have been allocated for the USF expansion below Center Street. The Festival became responsible for

all maintenance and utilities related to these structures, many of which have now been, or will soon be destroyed in order to make room for planned USF facilities and infrastructure developments now on the drawing board.

The possible survivor among all of these properties may be the Stage Management House on the north side of Center Street. This small outpost is the central base of operation for the Festival Stage Manager, Carey Lawless, and her eleven associates that comprise the USF stage management team. The old house has been retrofitted with multiple telephone and Internet connections, and is a wellspring of energy and activity during the production season. Stage management shares a small parking lot with the adjacent Alumni House, located on the northeast corner of Center and 300 West.

From the time of their departure from the main campus until 2001, most of the USF staff offices were located in one of the three houses on the south side of Center Street. Today, year-round staff members are centralized, and can all be found in the former medical building on the southeast corner of 300 West and Center Street, now entitled the Utah Shakespearean Festival Administration Center. The clinic was recently acquired and remodeled by the USF staff. While some may have preferred their quarters to remain in the tiny old houses, this author could not find anyone that did not appreciate the new situation. The houses are now the summer workspaces for most of the USF music staff, as well as scenic, lighting, and costume design professionals and their assistants. The USF costume crafts operation is also located in one of these former residences.

Some of the USF facilities are located in property it has purchased on the block between 100 and 200 West, situated between Center Street and College Avenue. The USF Child Care facility is located in a small brick house across the street (43 SO. 200 W.) from the Randall L. Jones Theatre's small parking lot. The Festival has relocated its Costume Shop to another old medical building, this one being on the northeast corner of that block. This facility has two floors (one below ground level), and one portable unit has been added to the rear parking area that has given the Revels Company crew its own wardrobe shop. After trying alternative arrangements within split facilities (including two theatre basements and an old residential duplex off-campus),



USF Costume Director, Jeff Lieder feels that he now has the room needed for his massive operation to function at a high level of efficiency. This current physical plant will more than adequately suffice until his staff can assume occupancy of new state-of-the-art costume facilities within the proposed USF Centre for the Performing Arts.

Located on that same block are the College Avenue Apartments, which has been newly re-titled "Windsor Court," a moniker that clearly identifies its new ownership. The student dwellings have been purchased by the USF, the transaction enabled by an anonymous gift of \$2 million. These donated funds were funneled into Festival coffers through the Cedar City Festival Foundation.<sup>45</sup> The USF was the primary summer renter of these student apartments for many years prior to its' ownership, at which time they were vacated in summertime by college students leaving for home or summer employment. There are thirty-six partially furnished units contained in the three circa-1960 buildings, mostly triplexes. These residences accommodate approximately one-third of the USF non-Equity actors, technicians, musicians, and seasonal staff members (although there are eight tenants who do live there throughout the year). The good news here is that the Festival is no longer at the mercy of the "College Ave" landlords. The flip side of the new arrangement is that (of course), all maintenance issues for the old apartments are now saddled squarely on top of the USF Operations and Technology Department. These units are, without a doubt, added stress factors for the Festival, and can be a drain on time and human resources. Still, the cost savings realized from the previous allocation for rented summer housing for the company has been most beneficial.

The newly remodeled Administration Center has been a blessing for the staff, providing the organization with a more attractive and efficient central office solution. The space is divided into four basic units. The first of these is the primary Festival administrative office complex located on the Northeastern half of the main floor. This facility continues to house all of the USF's producers, its administrative aids, a mail/fax/copy center, and a spacious conference room. This section also houses the USF's Departments of Development and Education. The North quadrant is separated from the less private adjoining section by a security door. The southern section houses Company Management, Business Management, and the office of the Production

Manager. This section is the place to which most members of the USF's company tend to gravitate toward, and are often left unlocked after normal business hours have ended. It is secured during the late evening and on weekend nights. Antique mailboxes for all USF Company members are located in the corridor, next to the Company Management office door. Call boards line the hallway of this top floor area, and these boards are typically chock full of notices, inter-company communications, and memoranda from Administration/Stage Management/Production to segments, or to all members of the company. Needless to say, the southern hallway and its entry are a vital hub, often filled with constant activity, providing a common meeting place for seasonal employees during the summer and fall. Once the Centre for Performing Arts is established, it is foreseeable that more areas will be provided for communal gathering, conferences, and nourishment.

The basement level of the USF Administrative Center is the source of most of the creative and day-to-day operational activity for the Festival. Both entrances are accessible from short flights of hedge-lined stairwells. The north basement entrance leads the visitor into the Marketing and Publications suite of offices. The west basement entry accesses the somewhat smaller Operations and Technology wing.

All of the aforementioned areas have reception desks and are open (officially) from Monday through Friday, 8:00 a.m. to 5:00 p.m., although it is not at all uncommon to find USF managers and producers there on Saturdays, especially during the height of the production seasons. All spaces have the USF logo overlaid in white over clear glass entry doors.

The newest USF Facility, installed early in June of 2001, is actually rented and fabricated for temporary use. Called the "King's Pavilion," the enormous white tent was visible from the streets throughout the 2001 Summer Season. It was established to re-locate one of the USF's most popular pre-play Festival attractions, the Royal Feaste. This new arrangement became necessary when SUU decided to demolish a series of condemned Iron County School District facilities located on acquired grounds, beginning on the northwest corner of 300 West and Center Street. These were old middle school gymnasium and classroom facilities that the USF had been using for Randall L. Jones Theatre rehearsals, and for their Feaste Hall. With these spaces

poised to become the site of a new SUU teacher education facility and expanded parking space for the campus, the USF has had to find new areas on which to relocate these activities. It should be noted that Festival actors were relieved upon learning that they would no longer be asked to endure the abysmal acoustics and stifling summer atmosphere of the old gymnasium.<sup>46</sup> Randall rehearsals currently occupy the fourth floor of the General Classroom Building, which is (not coincidentally) the administrative home of SUU's College of Visual and Performing Arts and its department faculty offices.

The news of the Feaste's displacement was more difficult to manage than the simpler rehearsal relocation. Fortunately, the event is an important revenue generator for both the USF and the operators of SUU's Food Service. Both parties were eager to ensure that the Feaste would be re-staged in a fitting and comfortable environment, and in a manner that would not disrupt the traditionally strong ticket sales benefiting both parties. Cooperatively, SUU officials agreed to split the relocation costs for the Feaste with the USF.

The cost of the enormous white tent was not inexpensive, and the USF has reserved an option to buy it. In addition to this outlay, electrical costs for generators and air-conditioning compressors were also costly. The layout of the tent as drawn for the March 2001 meetings, depicted table seating for 272 guests. Most of the initial reaction to the temporary venue has been positive, which is understandable when one considers that tents were not uncommon sites for gatherings in medieval England, and the new scheme has provided the Feaste event with a much more pastoral setting than the old school building provided. Particularly improvements were the beautiful new lawns and attractive landscaping installed by SUU on sites where the first of the old houses were demolished in early 2001. The Feaste lawns and tent are in close proximity to the exterior of the Randall L. Jones Theatre, with a short stroll down a gently curved walkway. After the season, the tent area was paved for additional parking during the off-season. Recently added to this block were new graveled parking spaces, located off of the College Avenue loading dock entrance to the Randall Theatre.

The final building deserving mention is the Utah Shakespearean Festival Properties and Scenic Studio, also known as the Gower Building. This versatile facility serves as offices, a shop

for property construction, and as a warehouse for the USF Properties Department. Named for the local construction firm that formerly owned it, Blackburn and Gower, the building became the property of the USF when the owners found themselves in dire financial straits, selling it to the USF for \$88,000. Blackburn and Gower were forced to declare bankruptcy two-and-a-half years subsequent to the construction of the Randall L. Jones Theatre.<sup>47</sup> The facility is also of value to the USF as the de facto scene shop for the fall seasons, since it is necessary to begin fall scenic construction in early August, a period when both the Randall and Auditorium stages are in perpetual use for the summer seasons. "Gower" is the only USF facility that currently sits completely away from the SUU/USF Center Street corridor, residing in an older bedroom area at the corner of 800 West and 400 North.

While the previous section describes the property currently owned by the Festival, new construction and property acquisitions are always being contemplated and examined by the USF administration. Negotiations to purchase the property adjacent to the Gower facility were finalized in December of 2001. On this site, the USF will construct a new storage facility, or "butler" building, to alleviate storage facilities such as Gower, and allow the Festival to spend less money on rented spaces.

By summer's end in 2002, the Festival hopes to close on another old pioneer home directly south of the Windsor Court apartments. The home, unfortunately, is decaying and can not be saved. The Festival will use the property as a parking area to relieve the cramped arrangements at the Festival's residence complex. Additional purchases are being examined near the future Centre complex site, as well as in Downtown Cedar City.

## CHAPTER V

### ORGANIZATIONAL STRUCTURE AND TASK DIVISION

#### Administration and Artistic Production

It has been noted by several persons interviewed for this dissertation that the Utah Shakespearean Festival is "personality-driven." Special care will be taken in this chapter to examine not only the USF's management structure and individual supervisory positions (and tasks they perform), but also the essences of the personalities behind them, through their own statements and to testimony of their colleagues. These individuals have been of utmost importance to the success of the USF. Also examined will be many of the positions that report to these supervisors and the specific functions they are responsible to carry out. The interaction between the four inveterate principals that have steered the USF cannot be underestimated when attempting to put the success of the Festival into perspective. A description of their special relationship is beautifully stated by Music Director, Dr. Christine Frezza:

"As I said to Fred (Adams): 'I hope it doesn't lose the feeling of family,' because theatre is a family. You work intensely together, and you go through major relationship bonding stuff, and then you split apart. But when you come back together you remember the intense relationship you had working before. The people that are coming up through the ranks have the same feeling for the Festival as the ones who started it. Scott, for instance, feels the same way as Fred does. Cam feels, with some distinctions, the same way that Doug does. They have this desire to collaborate rather than to accuse someone: Instead of 'Hands off!' for taking something from 'my' area they say: 'How can I help?' Really, it's unusual, and that's where it's innovative. There are no 'turf wars.' There's not competition: 'My light is going to be better than yours!'" (Christine Frezza Interview p. 15)

#### Fred Adams: The Patriarch

Every organization germinates with an individual, or a team of individuals, that determine conceptually what the new organization will become. In the case of the Utah Shakespearean Festival, that individual was Fred C. Adams. Doug Cook explains why, in his opinion, Adams was successful:

"He was a man with the right talents and ambitions in a place where his dreams could be developed. He was able to acquire good people to work with him, and he grew as the Festival grew." (Doug Cook Interview p. 15)

The origins of the concept that would allow Adams to establish his own summer theatre festival can be traced to his days as a graduate student at BYU. In 1958, while visiting friends in Ashland and working at the established Oregon Shakespeare Festival, his mind envisaged a conceptual framework for such an operation. In Southern Oregon, he found inescapable evidence of how a major arts event could transform a quaint, yet attractive, college town with a strategic location into a tourist Mecca for those who appreciate culture. Ashland of the 1930's was situated in a region with a less than affluent agro-mining economy. Through the vision of Angus Bowmer, that city was metamorphosed into an internationally recognized haven for artistic enrichment and intellectually influenced recreation. In establishing his festival, Bowmer also helped to re-established the town's economic vitality. Adams shares many of the personality traits Angus Bowmer possessed, but also he has a distinct flair and exuberance all his own.

Appreciating the entrepreneur, the showman, and the pragmatist within Fred Adams is the key to understanding his success. According to USF Seminar Director, Jerry Crawford:

"He is an entrepreneurial genius. He had the foresight to look at the area he was in and determine what it could serve. He has entrepreneurial genius in that he knows how to raise money. I once said: 'In my career in theatre, I've met two men who lived in the flame of their own vision. Fred Adams and Davey Marlin-Jones.' They're both kind of...a little eccentric and a little crazy, but they live in the flame of a vision and a passion for the theatre, and they love it. Fred loves 'showbiz.' He has sound artistic talent, but he loves to put on a show. He's a showman. He's in the tradition of Barnum and Bailey." (Jerry L. Crawford Interview p. 2)

Upon inspection, Adams is certainly the product of strong and exceptional parents. Both were unique individuals: His mother, Louise Cruikshank Adams, was a passionate educator and a teacher of English, Speech and Drama; His father, Paul Monroe Adams, was keenly analytical and businesslike, a pharmacist whose higher education came during the Great Depression years, after he already had a family to support.

As a result, Adams' business and fiscal vision is powerfully tinted by the experiences of his Depression-era childhood. He was deeply influenced by the hardships and poverty he saw as a youngster. His father, at one point, was forced to vacate his home and property following a bank foreclosure for back taxes owed. Still, Paul Adams never gave in to the despair of the times.

The residual effect of these experiences has produced in Adams a practice from which he has very rarely strayed: he will never spend money that he does not already possess. To this day, the USF does not spend more than it yielded in the previous year. In Adams' mind, the Festival will never finance new facilities or operational expansions that existing funds cannot support.

Despite his watermark image as the jovial, ceaselessly witty, and indelibly gregarious "face of the Festival," beneath that perception, Adams is a deeply spiritual and philosophic individual. He once felt the attraction and opportunistic lure of the Manhattan theatrical life. He still treasures his annual visits to such urbane destinations as London, Paris, Rome, Athens, Edinburgh, New York City, and Los Angeles. And yet Fred Adams never found a way to turn his back on the small town Mormon roots firmly embedded within. His heart has always remained with his people and in the Mountain West. Born in Southwestern Utah and raised in heavily Mormon Southeastern Idaho, Adams shares in the strong love of community and religion intrinsic to those areas and the area that stretches between them. While he may at times downplay his basic allegiances to the soul and to religion while the outside world is watching, privately he would never deny that his primary duty is to God and to his Church, followed closely by family and community:

"(The success of the USF) is because of the founding Artistic Director, Fred Adams. That is the reason it functions the way it does. Fred's own 'position.' Fred's is deeply rooted in his Mormon faith...L.D.S. philosophy. This Festival is based...grounded on that whole philosophy. Not playing on Sundays, treating people as human beings, and so he has built this tremendous functioning organization." (Charles Metten Interview p. 4)

When faced with difficult decisions, Adams prefers never to make hasty or immediate judgements. He has always deferred the formulation of major decisions, allowing him to factor in his extensive consultations with trusted individuals and friends: a reliance on compact committees and brain trusts, whose skills and instincts he knows he can depend upon. When he began to produce theatre in Cedar City, his future wife Barbara was (and continues to be) a primary "sounding board" and a valuable grounding mechanism for Adams, who has a tendency to spend ample amounts of time conjuring future projects. That constant process of give and take with Barbara Gaddie soon evolved into intensive consultation with a select group of professionals with whom Adams has chosen to work closely. Together, Adams and this tightly knit group of

colleagues hone all major artistic and financial decisions concerning the USF. Although the Festival's inner circle has changed through the years, it has consisted primarily of the following people (listed in the order of their arrival): Gary McLain (Mac) McIntyre; Michael Addison; Tom Markus; Douglas Cook; Cameron Harvey; and R. Scott Phillips. Final decisions are usually to be made by this primary committee, although the Festival's professional staff is consulted frequently on important Festival matters. Indeed, the USF's senior administration (Adams, Cook, Harvey, and Phillips) have been together for so long that they are sometimes called "the Four Elderly Gentlemen."

Although Adams seems always to have known what he wanted for the USF, he realized that there should always be friends and colleagues on his radar screen, individuals close to him with far-reaching experiences and talents that, in many cases, exceed his own. Jerry Crawford expounds on this virtue:

"This is unique because of Fred. It's unique because of this father figure who is a true entrepreneurial genius, and has the sense to put his ego aside. He said: 'I've got to get people better than I am around me.' Now, they aren't always better than he is, but that was his approach. 'I need to have the best people around me I can get. I don't give a damn if they are better than I am.' That's good...smart man: hires Cook in theatre architecture, directors, and design; Cam handles organization, production management, and lighting." (Jerry L. Crawford Interview p. 3)

Adams is mindful of his desire to never disturb the delicate balance that he has created. He remains vigilant in his efforts to restrain his quiet, yet formidable authority, fearing it could disrupt the harmonious relationships that he and the keystones of his organization have carefully crafted throughout decades of assembly. The essence of Adams' quality of restraint is spoken of with admiration by co-Producing Artistic Director, Cameron Harvey:

"Most of the time he knows that it's much wiser to keep working on a problem until we all feel better about it than to start 'wielding a scepter.' And it is precisely because there is very little scepter wielding that the organization is as successful as it is." (Cameron Harvey Interview p. 10)

Today, Adams and his inner circle continue to participate in a rational, yet exhaustive series of debates that are seemingly non-ending. They are generally held behind closed-doors. When they cannot arrive upon a consensus within a reasonable amount of time, the issue of the day is generally tabled until those in the room can reconvene with renewed vigor to tackle the problem with finality.



Adams also has the ability to contemplate, employing personal prayer and meditation often as a device to clear mental impasses. His spirituality has long influenced his role as the primary decision-maker, or the "bottom line" of the USF. Despite the fact that virtually all of the major decisions and new ideas for the Festival are developed or approved by the primary administrators through coalition decision-making, it is nonetheless understood that, when an impasse is reached, the "tie-breaker" will come from Fred Adams.

And yet there have been many occasions on which Fred Adams admits that he has been uncertain as to what the proper solution to a pressing issue might be. To clear these mental roadblocks, he has wisely learned to retreat to the solace of his bed at night to pray for an answer. Whatever ones' religious beliefs may be, few would deny that personal meditation is an excellent way to find solutions when one is embroiled by conflict. Adams confides privately that, from the first Festival through to the present day, this technique has never failed to yield the right answer. Although the answer to a problem may not arrive immediately, it usually appears within days of contemplating it, and in various forms. In Adams' own words:

"I don't usually say it in public...but I believe that prayers are answered. And I believe that talents are God-given. Now, if God gave us the talents that it took to put this season on, and I believe that firmly, then I believe that I have a right, or at least I have an opportunity to go to God and say: 'Help!' But I also have a responsibility to make sure that with the talents that I'm allowed to work with that I'm not subverting them, and that I'm not using them in a bad manner. I wouldn't pray at night without thanking God for the success and the talent, but I'm always asking: 'Help us to know that what we're doing is right,' and 'Help us to do it the right way.' And I keep myself open for inspiration. Now, you can say it's taste, and I don't think it is taste. I think that it's inspiration. I think that I've asked God: 'Is this the way we should be going?' And occasionally, I get a very strong: 'No, It isn't.'" (Fred Adams Interview p. 23)

Adams is always attentive to the wants and opinions of others, and is unfailing in his promise to hear the compliments, complaints, helpful suggestions, and criticisms of co-workers and patrons. He genuinely cares about each one of his employees and patrons, and this is exhibited daily in the offices, lobbies, and patio areas of his Festival. On the day or night of any given performance (short of his being drawn away to Las Vegas or Salt Lake City on business) you will always see Fred Adams in the continual process of shaking hands, remembering faces, and making new friends for the USF. This has always carried over into the fundraising and

"friendraising" that Adams and company carry out in both the public and private sectors. Charles Metten exemplifies this for us:

"The first year where this really came home was when they invited me along on one of their trips. He and Scott were going up at Christmas time to Salt Lake to visit their Board of Directors members, and the people who had given money to the Festival. They had wrapped boxes of chocolates that they gave personally to Lisa Eccles, and to these fundraisers. They would go personally and wish them Merry Christmas! And the lawyers, foundation people, and grantwriters, we visited all of them for one whole day! And Fred was right there thanking them and telling them how much he appreciated them." (Charles Metten Interview p. 20)

In terms of administrative style, Adams is a man of strong principal who still heeds advice given him by his father many years ago:

"My father taught me my management style: 'If you work for someone else, don't ever take money for time you're not expending on his behalf.' And I have followed that most all of my life. When I became a manager of other people, my father said: 'Hire the best people you can find, and stay out of their way.' And that's primarily what I do. I have hired people that do marketing, education, design, and management, and I stay out of their way. I constantly am keeping myself updated...we have a weekly staff meeting, in which I hear where every project is along the way. But I don't meddle in them." (Fred Adams Interview p. 1)

Other old-fashioned practical wisdom concerning respect for persons other than oneself was imparted to Adams by his parents. The concern for the respect and esteem of others is readily apparent in the operation of his Festival today:

"I treat everybody like they're family. And you treat your audience like they're your family." (Fred Adams Interview p. 23)

"My father inculcated in me when I was a child: 'Never call a man who signs your check by his first name.' And I never have. It was never 'Royden.' It was never 'Gerry.' And it's not 'Steve.' When Steve Bennion retires I'll call him Steve. I call Sherratt 'Gerry' now, but I would never have done it when he was President, never anything but President Sherratt." (Fred Adams Interview p. 26-27)

Although Adams is slightly beyond the seventy-year plateau in his life span, he sees no end to his career at the helm of his brainchild. Although he has experienced some of the health problems associated with males of his age, he has, in his own way, battled through them with the help of loved ones. He cannot imagine life away from Cedar City or the USF:

"Well, there's no reason to retire when you're enjoying what you're doing! I look forward to coming to work in the morning. I love the people I work with, and I love the subject matter." (Fred Adams Interview p. 26)

Capping the Fred Adams story are the thoughts of veteran USF and Ashland, Oregon

Actor and Director James Edmondson:

"I think that something extraordinary must be going on here if the same group is administering it after forty years. Fred has empowered them, and they've empowered him. Fred is pretty remarkable. No burnout after forty years." (Jim Edmondson Interview, taken from notes dictated while off tape)

### Douglas Cook: The Passion

Doug Cook is a man of extreme passion, who loves his craft and the craftspeople he works with. On the verge of a second "retirement," he remains the tireless worker and relentless perfectionist whose credo is to never except anything less than the best that can be done in a given situation, with given resources. The author observed several important USF business and production meetings and was fascinated by Cook's behavior throughout.

While Cook may at first seem the silent and keen observer, his attention is inevitably drawn to what he sees as a "weak link" in whatever plan is being considered by the group. This is the moment of metamorphosis for Cook. One can almost feel the fiery passion he is about to unleash on the unsuspecting in the room. With succinct fury and a robust eloquence, all of those present are privileged to hear Cook's brutally succinct, intelligent, direct, and astonishingly practical analyses of whatever issue has been gnawing at his brain during his period of silence. Often slightly stunned, listeners are subject to rapid immersion into Cook's most concise vision of how the situation that is currently on the table ought to be handled.

Cook came to the USF as a young scenic designer out of Stanford University in the early 1960's. Already making a name for himself as a lead member of the technical and design faculty at the University of California, Riverside, Cook was introduced to a more-than-impressed Fred Adams in 1965 by director, friend, and confidante Michael Addison. Cook saw in Cedar City a summer sanctuary for his young family, and felt that the USF showed great potential. As he always does, Cook had an immediate impact on the Festival in every aspect of design and production. He also was responsible for a marked improvement in the quality of USF graphics standards during the early years, and this was quickly reflected in the quality of design and materials adorning Festival programs, brochures, and advertising. Without question, Cook's greatest contribution during the first decade of the USF was the architectural and theatrical design of the Adams Memorial Shakespearean Theatre, still a marvel today to Utah Shakespearean Festival-goers.

Cook has remained principally involved in the USF, most notably in the selection of Directors. Although the final selection is a communal one for the principal foursome, Cook initiates and directs the selection process, and most often makes the initial offer to USF stage directors:

"I usually pick the directors. Or rather, I don't pick them, I do the recruiting, and then we discuss the potential. We always go in to that the same way that we deal with many of the other decisions. It's never an individual decision that's made. I may bring them in and say: 'Here is a list of potential directors. This person will be good for this reason, this person would be good for that reason. If we don't like that, this one would be good. We could make this switch.' And we usually all look at it together. I don't make the selection. All I do is suggest, and usually there are one or two options. If it's a hard suggestion and nobody has an objection, then we'll go with that." (Doug Cook Interview p. 20)

Cook and his close partner, co-Producing Artistic Director Cameron Harvey share the responsibility for monitoring rehearsals, with an emphasis on the technical phase of rehearsals, which is normally a tightly regulated process. Cook further describes his USF duties:

"That's what we work on. We see the artists through their work. That's what we are assigned to do. That's our job. Let me read this to you: 'The Producing Artistic Director shall be responsible to support the organizational mission and ongoing programs of the Utah Shakespearean Festival. Represent the Festival when appropriate at all national and international conferences relating to theatre and theatre production. Assist in the recruitment and hiring of all lead artistic and production staff. Assist in the analysis and preparation of the expenditure budget. Assist in appropriate fundraising and revenue activities. Attend all conceptual and design production conferences. Maintain residency in Cedar City during the construction period and performances (generally May through August). In addition, work in consultation with the Executive Producer and Managing Director to assemble a professional staff of artisans for the preparation and mounting of eight (now nine) productions plus three Greenshows, a Royal Feaste, a Fest of Fools, a new play series, and all other auxiliary programs related to the Utah Shakespearean Festival.'" (Doug Cook Interview p. 22)

Cook sees himself not only as a theatre architect, but also as a performance architect. He takes tremendous satisfaction in the final results of all aspects of USF production, despite the long hours and studious work it takes to get the shows to that point. Cook underscores this:

"I guess the one thing that I look forward to the most is seeing the final product after all of our efforts. That's the one time when you can assess and say: 'Damn, that's good. This is it! This is going to be a fine show. It has all of the qualities that we wanted.' Until that time, it's an unfinished piece of work. Whether it's getting the people together, getting the rehearsals done, getting the music right, getting it to look right, getting it to sound right, and getting the feeling that Marketing has done a good job in promoting this. I think that that's the one thing you look for. You look to see the finished product." (Doug Cook Interview p. 21)

Longtime Costume Supervisor Jeffrey Lieder shared his thoughts on facing the prospect of Doug Cook's retirement from the USF, at least as a principal pursuit:

"We're losing an incredible amount of wisdom, insight, and historical perspective that can't be replaced. We just can't replace him. And I'm excited for him to have some time away, but I know it's going to be a huge hole in his life too. He's always going to be an important part of this place, but as far as the day to day operations are concerned, I know that we'll miss him. The history of things that he knows about what works, and what doesn't work, and how to make things that don't work...that will be missed. He's the most patient, most tolerant, and most generous guy I've ever met. And I don't know anybody else like that. He's never reactionary. He's always responsive, and his ego is so firmly in place, and it is so not a part of any decisions he has to make about this place." (Jeffrey Lieder Interview p. 14)

### Cameron Harvey: The Planner

Cameron Harvey came to the Utah Shakespearean Festival in 1969 as a college student. He was, in those days, the gifted young lighting designer. Few could have realized then that Harvey would develop into one of the cornerstones of the USF family. In the mid-1970's, Harvey began a retreat from his lighting design work (which is today nationally and internationally recognized) in order to help fill a gaping hole for the Festival as Production Coordinator. Realizing that Festival production work was not running anywhere near as efficiently as he would have liked, when asked to handle this area by Adams and Cook he decided to step in and try his hand at it. Harvey's trial season of 1975 was a runaway success in terms of increased efficiency, demonstrating to all that Harvey's gifts as a manager and planning strategist were equal to those as an artisan. With characteristic dry humor, "Cam" explains the reason for his change in emphasis at the USF:

"I said: 'That's a...That's a lot of work!' you know? But when it was presented to me, no better alternative was presented. So anyone who has ever been a lighting designer knows that if the production management doesn't happen well, then you absolutely don't get your work done, because you're the last one in line. Everyone else gets to do their work first, and you do your work last. And if things are behind, everyone's after your hide! So I figured better to be in charge of it than let it go to naught. So I took it on." (Cameron Harvey Interview p. 15)

In succeeding years, Harvey progressed with surety as a production management specialist. His lighting work for the USF was delegated to others. In 1978, he was named Production Manager. In 1979, he was named Production Director. By 1990, Harvey found himself in the role of Associate Producer (now re-titled Producing Artistic Director), alongside his mentor Doug Cook. As early as 1979, Harvey was depicted in the USF Souvenir Program as one of the Rushmore-like "Four Heads," the others at the time being Adams, Cook, and Gary McIntyre. Harvey expounds on this:

"At that point I was getting very little sleep and I thought that something needed to go off the plate of stuff that I was doing. So about that time I said: 'Okay, I have all these ideas about what we can do to this place, and so my title is changing from Production Manager to Production Director,' which was a slightly more elevated version of that. Because I wanted to start affecting things like how we schedule things, and I wanted to start effecting how we sequence them. Things were not being managed as well as I thought that they might be, so I said: 'Well, okay. I light shows the rest of the year. I'll take this little hiatus and look at the management of this place,' working so that it makes it more pleasant, frankly, to get your work done. The work is hard, work is long, and why do it three or four times? Why not just do it once and do it correctly? So I became the Production Director, and then from that I evolved into becoming more of a Producing Artistic Director." (Cameron Harvey Interview p. 15-16)

Harvey's considerable production management skills were put to the test with the advent of the first Randall L. Jones Theatre productions during the 1989 season. Suddenly the USF's programming, workload, and workforce was about to double. The Festival's tradition of opening the entire repertory on successive nights, while at the same time doubling the number of rehearsals and performances was about to be put to severe test. The job of how to best accomplish all of this while staying within Actors Equity regulations fell squarely on the shoulders of Harvey, who was equal to the challenge.

Harvey's approach to the problem was that he felt that an "algorithm" for planning anything could be deduced if proper time, thought, and care were taken to do so. He proved himself correct and, despite the addition of a second primary venue, the Festival opened their pivotal 27<sup>th</sup> season on six successive nights, in line with the longstanding tradition. Those "in the know" about the USF give full credit and praise for these crucial scheduling innovations to Harvey. According to Fred Adams:

"He became, really, our calendar. He became the one that said: 'Wait a minute, we're going to burn people out. We've got to work this better. We've got to clean up and find a better use of our time.' And Cam is the one that took the blueprint, the original blueprint, and refined it. The original blueprint was: 'Play A rehearses in the morning, Play B rehearses during the afternoon, and Play C rehearses at night.' That works really well, until you start bringing in Unions. And both Doug and Cam, and Scott, who, by this time, was our Marketing Director, said: 'Whoa! It would be nice to have some union (presence) here, but do you realize what that does to your A-B-C Theory? You can't do it anymore.' Cam figured out how to do it." (Fred Adams Interview p. 14)

Jerry Crawford, himself a veteran of the theatre production wars, shares his opinion on the magnitude and impact of Harvey's accomplishment:

"It's his genius that makes the process work! When I heard that we were going to open six shows in six days I said: 'IM-POSSIBLE. You're insane!' Cam Harvey got it done. Monday we open at Adams, Tuesday at Adams, Wednesday at Adams, Thursday at

Randall, Friday at Randall, and Saturday at Randall. We're previewing on some of the same days, too! I said: 'You guys are out of your minds. You can't do that!' And Harvey did it!" (Jerry L.Crawford Interview p. 9-10)

Oregon Shakespeare Festival Associate Artist, James Edmondson, a frequent director at the USF, complimented Harvey's perseverance, strong work ethic, and impressive communication skills:

"I would be leaving late, because I would stay and do my notes after working on Romeo and Juliet. And as I would be leaving, over there in the other theatre building, Cam Harvey would always be in there working. He was just making sure that everybody knew what was coming next. The communication of this company is one of its great strengths, although they probably go through more wood in the form of paper than any company going!" (Jim Edmondson Interview p. 5)

Festival Production Stage Manager, Carey Lawless recalls her first impression of Harvey in 1983:

"I still have it. I wrote a diary that year. It was about Cam Harvey and about how quiet he was! The quiet authority! It was amazing, but that's what my diary says: 'Cam Harvey has a quiet authority.' They weren't under any kind of Equity rules at that time. It was just us with the schedule saying: 'We stick to that schedule and we don't change it.' There had to be a bottom line to that. And Cam was it." (Carey Lawless Interview p. 2-3)

As Doug Cook can claim responsibility for the design of the Adams Memorial Theatre, Cameron Harvey also lent similar input to a new USF venue in his role as the principal theatrical design consultant for the Randall L. Jones Theatre project. Today, Harvey, together with Cook, monitors and oversees the production process for the USF as co-Producing Artistic Director, a title he has held since 1991. Although the scheduling "torch" is being passed down to new Production Manager Ray Inkel, there will always be a strong reflection of Cam Harvey in the USF production process. Doug Cook comments on the nature of his relationship with Harvey, and why the two men complement one another so seamlessly:

"He and I are very close. We don't always agree, but we do agree. We agree on the big things, and we disagree on small things. Our goals are the same. Our values are the same. We don't always like the same plays, but we like the same qualities in plays. That's what we work on. We see the artists through their work." (Doug Cook Interview p. 21-22)

#### Scott Phillips: The Manager

A successful organization needs a skilled manager: someone that can keep the dreamers in the organization slightly grounded, somewhere in the close vicinity of previously delineated fiscal boundaries. Another person that a customer-based organization needs is a representative who pushes for the strongest amount of consumer advocacy within the upper ranks of

administration. Since the late 1970's, the USF has been lucky to have both of these in the person of Robert Scott Phillips. Phillips' constancy, tenacity and dedication to his organization are nothing short of astounding. The odds of dragging Phillips out of USF offices to enjoy some personal time are always slim. He has a genuine love for the Festival he first joined in 1974 as an SUSC Theatre student. In that same year, he won the Theatre Department's Achievement Award.

Phillips, a native of tiny Caliente, Nevada, began his administrative career with the USF as Public Relations Assistant to longtime P.R. Director, Bessie Dover. The following year, immediately after graduation, he was named Public Relations Director. He continued to work summers for the USF, while attending to graduate studies in the Theatre Management Program at Idaho State University. Fred Adams was delighted with Phillips' aggressive approach to public relations and marketing, as well as with his unmatched work ethic. Up to that time, no employee had ever secured full-time employment with the fifteen-year old Festival. However, Adams did an immediate turnaround when he learned that Phillips, now with his newly conferred Masters degree, was close to signing on with Salt Lake's Pioneer Theatre as their Marketing Director. Adams interceded with haste, meeting his charge in Salt Lake, and tendering the offer to become his first USF full-time staff member. Phillips accepted, soon establishing himself as the living and breathing precedent for USF staff performance henceforth.

Phillips was Adams' first choice to begin a permanent resident staff because the two had developed a close kinship, almost a father-and-son relationship. They think similarly, and share a supreme affinity for anything that brings pleasure to audiences. They also have in common a similar philosophy of how to troubleshoot problems. According to Fred Adams:

"I'd rather solve a problem before it has become a problem, than after the problem has evolved. So I do a lot of preventative medicine, rather than 'shock therapy.' And I think Scott Phillips has that same kind of feeling, and because of that, we work so comfortably together. It's because we both feel: 'Before it becomes a problem, let's address it.' Now there are still times when that doesn't happen. There are things that just happen and we don't know about them. Even with all of the communication in the world you're going to have surprises. But those are rare now. They're really rare." (Fred Adams Interview p. 1)

Continuing to explain Phillips' background with the Festival, Adams says:

"He was quite undistinguished as an actor, but, wow! As a director he was as good as any of the directors we were bringing in. And I discovered that he had a marvelous sense for administration and marketing. And he could put himself into a patron's shoes and say: 'Something's missing. I need more.' And he could do that better than Doug or Cam, and



certainly better than Mac. Scott did it better than any of us. And so we put him in, as a young man, into marketing, and it wasn't long before he became the (full-time) Marketing Director. Three years." (Fred Adams Interview p. 14)

Phillips became one of the brightest lights at the Festival, taking the USF through its teen years and beyond. Phillips has always thrived upon new challenges, becoming a principal advisor and confidante to Fred Adams, as well as the Utah Shakespearean Festival's Board of Governors.

As the Nineties progressed, Adams' partners Cook and Harvey, together with the rest of the USF staff were becoming increasingly frustrated with Managing and Finance Director Mac McIntyre, also Chair of the SUU Theatre Department. McIntyre was experiencing difficulty keeping up with the demands of his triple role of academic/business manager/company manager. The burgeoning Festival was in need of a full-time financial manager. By 1991, it was decided that McIntyre needed to be replaced. Phillips, chosen to succeed him as Managing Director, had clearly become the leader of a growing professional staff at the Festival. It was decided that McIntyre could take off one hat, and would stay on as the Finance Director. Fred Adams describes the unfortunate situation that followed in the ensuing years:

"The problem with Mac was that, by the time all of this had started, we had put him in as Chair for the Theatre Department, which means that he didn't have as much time for the Festival. And, slowly, he just gave all of his (Festival) responsibilities to Suzanne Morris, who was the Secretary. And then Suzanne was doing the books, Suzanne was doing the ledgers, Suzanne was doing the accounting, and Suzanne was paying the bills. Mac was doing less and less and less.

And then, after a while Mac had a bad accident; a car hit him, and it did a lot of scrambling "up there," and all of the sudden he couldn't focus on a problem any longer, and now Suzanne was picking up even more. We hired Becky, and when Becky Stucker started, she was picking up more and more and more...she started building fences, where Mac had actually started chiseling away at foundations. We moved Scott over, and the position that we gave Scott, as Managing Director, is the position that Mac felt he should have had, and it caused a lot of grief...probably about 1990, or 1991. He had really withdrawn everything but just...he was drawing a salary." (Fred Adams Interview p. 18)

The accident occurred at night on 300 West, a State highway and at a dangerous crossing area in which students, faculty, and USF patrons and staff are routinely forced to cross to get to the Randall L. Jones Theatre. His hospitalization and recovery only made matters worse for McIntyre. Additionally, the strain of SUU campus politics during the Sherratt era also became increasingly difficult for McIntyre. Although it pained Adams to confront such a close friend and employee of the Festival since its inception, by the late Nineties, Adams was ready to heed the

wishes of his staff. He sat down to discuss the situation with Mac, only to learn that McIntyre had already come to the decision that it might be best if he were to concentrate on his Theatre Department chores. McIntyre's decision to retire as Finance Manager of the USF came in 1997.

Today, Scott Phillips has the unenviable task of representing the needs and input of the USF staff to his fellow producers. He may want to take on new challenges and reinforce the desires of his colleagues. Yet he may also prefer to recognize and agree with points made by members of his staff pertaining to why a new idea or program cannot, or should not, be implemented immediately; or that it might perhaps be best undertaken in a different way. This can place Phillips in the position of arbiter between the staff and the other producers. From this position, he also needs the ability to keep his partners focused on the realistic obstacles that stand in the way of expanded achievement. Phillips' role has to be somewhat pragmatic, serving to help the others to choose the right time and place to make changes and innovations, increasing the odds for success. In the opinion of SUU Dean, Charles Metten:

"As great as Fred is, and he's the beacon, the one who really has kept things going is Scott. Scott's family values that he received from his mom and dad have grounded him to the point where he really is the 'leveler' of the Festival. And I'm objective, or I try to be, as much as I'm involved. Scott is the anchor to the Festival." (Charles Metten Interview p. 15 and 19)

Doug Cook builds upon Metten's point:

"Scott has grown in every direction of management. He is at the heart of the Festival's progress and achievement. He is the glue that helps us all to hang together." (Doug Cook Interview p. 40)

Phillips also tends to be something of an unofficial USF historian, often displaying astonishing recall of the names, dates, and incidents that have impacted the Festival during his long tenure there.

Phillips takes considerable time out of the office to spend within the community, meeting regularly with local and regional businesspersons and leaders. He knows the importance of creating, cultivating, and maintaining important relationships for the Festival. This is another role of incalculable importance that Phillips plays for the USF.

Phillips also strongly exemplifies the USF's ability to form a group of theatre artists in to a working unit. He does this by putting forward an image of himself as a family member, not just as

an employer. Although he can be as businesslike as any good leader, his demeanor is always friendly and his treatment of employees is one full of respect and concern for their welfare. To Phillips, the USF really is a family unit. USF Actress and Associate Artist, Mary Dolson describes her recent experience as the winner of the USF's coveted Jan and Michael Finlayson Award for her outstanding acting in the 2000 and 2001 seasons:

"It wasn't like other awards. It was more like I was accepted in to the family. That's what it made me feel like. And Scott came up and found me that night in rehearsal and gave me this big hug and kiss and said: 'We're so proud of you.' And it was kind of like mom and dad saying: 'We're so proud of you.' That's what it means to me to be here. It has made me feel like a million bucks." (Mary Dolson Interview p. 22)

Phillips is a man of deep respect and compassion for his artists and employees at all levels of the Festival. Unquestionably, he demands a great deal from them all, but he is usually the first in line to fight for any one of them when a situation warrants his intervention. Probably his greatest source of inner turmoil stems from the USF's constant struggle to pay employees adequately. Phillips does his best to improve pay levels for his workers, but is not always successful to the degree he would like. It is not unusual for Phillips to grant pay raises to others at his own expense:

"I have a very difficult time, and maybe it's my own fault, but I cannot say: 'I deserve a \$25,000 raise because I'm so wonderful,' when I'm over here paying somebody else \$200 a week. I can't do that. I won't do that. It's not right." (Scott Phillips Interview p. 35)

Business Manager Becky Stucker shared her experiences with this problem:

"I've watched Scott, especially in the last two years. And I've seen how important it is for him to find more money. Yes, we have great sets, and everything like that, and the Equity organization stipulates that we have to pay an actor this much money, or a stage manager that much money. But with him it's: 'What about the technician? What about the stage crew person? What about the wardrobe person?' So it's been a real heartache to Scott to try to raise the salaries on a limited increase in budget that we're allowed every year...and it kills him." (Becky Stucker Interview p. 18)

As the USF nears a time when it will have to learn to grow and thrive without the other three people who can rightfully claim the most responsibility for shaping it (Adams, Cook, and Harvey), the organization will probably look to Phillips, the youngest member of the inner circle. In fact, many individuals that work with him at the Festival already see Scott Phillips as their future leader. Ace Pilkington expresses his thoughts about Phillips:

"If Scott stays on and is in a managerial position, that will be very good for us, because Scott has been part of the whole operation. If not quite forever, then pretty close to it. So,

we should have some of that continuity. And if we use our new opportunities effectively, we should be okay. In fact, we should be able to grow and get better." (Ace Pilkington interview p. 14)

Doug Cook is much more emphatic when he talks about Phillips' future at the Festival:

"It is our feeling that the mantle should be passed on to Scott. Scott knows the situation. Scott knows the Festival. He has a vision. He substitutes for Fred in hundreds of cases and he carries the mantle already." (Doug Cook Interview p. 6)

#### Administrative Support

Pamela Redington is the Festival's chief Administrative Assistant. Although she is closest to Founder and Executive Producer Adams and Managing Director Phillips (due to their year-round presence in the USF offices), she also assists Producing Artistic Directors, Cook and Harvey. A crucial area of responsibility for Redington is precision and accuracy in the routing of inquiries to the correct person or office. Most of the general public (the author not excluded) has a shared natural inclination to take their every request and concern directly to Fred Adams. It is Pam Redington's job to handle all such direct approaches, as she does with dexterity and finesse. Redington really is the "gatekeeper" of the USF Administration Center. According to Cam Harvey:

"We try to work according to our organizational structure. We try not to 'leapfrog.' In other words, there is a great tendency for people to try to rush into Fred's office and not go through channels. And if (Pam) is doing her job...then she'll send them to the right office, and not let them get to Fred, unless it is an emergency. She does a very good job. That doesn't mean people won't try." (Cameron Harvey Interview p. 12)

Redington is assisted capably by receptionist Krista Bulloch. Bulloch is also available to assist USF Education Director, Michael Don Bahr. Redington is the most recent in a long lineage of trusted and versatile assistants to Fred Adams. These include long associations with Kathy McIntyre and Suzanne Morris. Hired in the late 1980's, Redington replaced Morris in the mid-Nineties, when the latter moved into the position of Associate Finance Director in support of Mac McIntyre. Redington knew Adams and Phillips for many years prior to her employment with the Festival. As a result, she has an intuitive sense of what their wants and needs tend to be.

#### Artistic Staff

USF artistic staff persons are primarily under the care and supervision of Producing Artistic Directors Doug Cook and Cameron Harvey, although virtually all of the final contracts are

reviewed and signed by Managing Director, Scott Phillips. Phillips works closely with Business Manager, Becky Stucker, Production Manager, Ray Inkel, and Company Manager, Mitzi McKay in contract administration. Although most personnel discussions involve all four members of the USF inner circle, the annual process of hiring directors is one of the most comprehensive discussions in which the principals participate. These discussions ordinarily span several months. In some instances, the matter of whether or not a particular director is ready for the USF, or is the correct person for a specific production, can be carried forward over a span of years.

Once the producing committee agrees upon a directorial choice, Cook generally calls the selected professional with an offer of contract. An extensive packet of Festival policies and information is mailed to all hires, attached to their contract. Cook discusses the importance to the USF of hires paying close attention to all enclosed policy directives:

"It's also a design problem, because they get ideas. I mean, we all have times when you sort of think: 'Well, if we could only have such and such.' Well, that runs against policy, and I'm sure you've seen that list of how the shows are to be done in each one of the theatres, haven't you? Our policies were developed primarily to help directors and designers know what they're getting into if they're going to work for the Festival, and how we expect them to approach the plays, the theatres, and the productions. They learn and discuss the policies before the contract. It is important that we are all in agreement before we agree to work together. We send them information about Utah, and about the town.

We do tell them that they are to follow and support the policies of the Festival. We treat them like intelligent people. If they don't read it and don't understand it, they're in trouble. We've had several times when things were developing in a show that we had to sort of say: 'This is wrong. This is working against what we want to do, and we're not going to do that.' The policies are available to everyone, but they are mostly for the directors and designers.

The amount of written material and schedules that we have is about that thick (gesturing to depict approximately 1/4"). If people don't read it, they're going to have problems in terms of how rehearsals are run, and in terms of what time people are supposed to be where, et cetera. Of course our policies are very clearly shared with each company. We only have so much time to produce these plays and we don't have the time to explore aesthetic or philosophical questions." (Doug Cook Interview p. 12-13)

Nearly all of the artists who direct for the USF are members of the Society of Stage Directors and Choreographers (SSDC). Each is selected to direct one USF production per season, which total nine per season, inclusive of the Greenshow. The director of the Greenshow is also contracted to direct the Royal Feaste. It is not uncommon for a summer season Director to be invited back during the same year for a fall production. For example, in 2001 Paul Barnes and

Russell Treyz both directed in the summer and fall seasons, Treyz having been asked to pinch-hit for Around the World in 80 Days' slated Director Tom Markus.

Although it was once commonplace for Fred Adams to both direct and administrate within the same season, the only such "double duty" recently has been reserved for Casting Director, Kathleen Conlin, who has annually directed one summer production along with her company selection and personnel duties since 1991:

"She's Dean of the School of Arts and Humanities at the University of Illinois. She has been a major director for the Festival for many years (note: for 2002 Conlin has been appointed Assistant Artistic Director)." (Doug Cook Interview p. 10)

Directors for the Plays-in-Progress Series (or P.I.P., i.e. new and "cutting edge" works performed in a "readers theatre" environment) are hired separately by the program's head man, George Judy, who is also a member of the Theatre faculty at Florida State University. Judy works on this established experimental theatre series as the head of a committee, which is filled out by Producer Doug Cook and Seminar Director, Jerry L. Crawford. Crawford is an established American dramatist in his own right. The P.I.P. series was first presented during the 1991 season, with an opening "trial" performance. The play was Jerry Crawford's The Last President, featuring George Judy in the lead role as Lyndon Baines Johnson. Despite the tough language inherent to that work, the USF received highly positive responses to the experiment. As a result, the series was launched officially as part of the next season.

Nominally, taking the lead in the selection process for stage directors is the responsibility of Doug Cook. Cameron Harvey's congruent responsibility is the selection of scenic, costume, and lighting designers. While these areas are delineated officially, the reality is that these two men work so closely together that it is most difficult to distinguish where one's projects begin and those of the other end. Despite the fact that Cook does much of the legwork in directorial selection, including conducting selection meetings, Adams, Phillips, and Harvey all have an equal vote and much to say about these choices in the final analysis. Deadlocks are rare and, if reached, are to be broken by Fred Adams. If one thing is certain in this area, it is that no one (and

that means NO ONE!) designs, directs, or works in any capacity for the Utah Shakespearean Festival without a strong degree of compatibility and familiarity on the part of both employer and employee. The successful candidate MUST have attended the Festival on at least one occasion, and more likely than not, one (or more) USF producer will have a strong familiarity with the individual's portfolio of work.

For the summer season, a single scenic, lighting, and sound designer are selected for each primary venue. The division of responsibility is as follows: one artist designs all three of the productions in the Adams repertory; another designing the three shows at the Randall; and a third to design the Greenshow and Royal Feaste. USF Electrics Director, Todd Ross performs double duty as lighting and sound designer for the Feaste/Greenshow pairing. This practice of tripling production assignments on the main stages has proven to be cost effective, and allows for relatively conflict-free designing, rigging, hanging and focusing of lighting plots within the venues. In the area of costume design, one designer is generally selected and dedicated to each of the six main stage productions, as well as a seventh to design the Greenshow/Feaste.

The fall season of two plays is designed by a single scenic designer and also by a single lighting designer. The fall lineup has two costume designers, one per production. In 2002, the fall season will expand to three productions, but it is very likely that the designer per theatre ratio for scenic and lighting will hold for the foreseeable future, while a third costume designer will likely be added. Each lighting and scenic designer is allowed a single design assistant, one is assigned to Adams productions and one to those of the Randall. Two costume design assistants are hired, on an assistant-per-designer basis.

Hair and Makeup Design at the USF is anchored by Festival perennial Amanda French. An independent artist from the Salt Lake area, French not only designs all of the wigs, natural hair styling, and makeup for all Shakespeare productions in the Adams, she is also the designer for the Greenshow/Feaste. Hair and makeup designs for Randall L. Jones Theatre productions are handled currently by a second designer, New Yorker, Ruth Carsch.

Since 1985, the USF has enjoyed working with a fine musician, Dr. Christine Frezza, as Composer-in-Residence and overall Festival Music Director. Dr. Frezza is also an SUU assistant

professor of Theatre (formerly with Pittsburgh's Three Rivers Shakespeare Festival) who writes all of the extraordinary and enchanting original music heard during both Adams and Randall Theatre productions. She also selects music from other composers as appropriate for the individual play title. A Doctor of Music Composition from the University of Victoria in British Columbia, Frezza prefers to go by the title of "Music Designer." It is her responsibility to hire and supervise the other musical artists that work seasonally for the Festival. Since the mid-1990's, both USF summer and fall seasons have included one musical theatre or operetta production each. Dr. Frezza is also responsible for the hire of a Music Director (usually SUU alumnus Brian Baker) to rehearse and conduct these musicals. Another musician is hired annually to direct the Greenshow/Royal Feaste (SUU Music Assistant Professor, Virginia Stitt). A third Music Director handles both live and recorded music for the Adams Theatre Shakespeare productions and the non-musical performances in the Randall L. Jones Theatre (UNLV alum and SUU faculty member Darin Wadley).

Two choreographers are hired for the summer season. One is specifically hired to choreograph Randall musicals (talented Salt Lake area choreographer Daryl Yeager in 2001). Another is brought in for the Greenshow/Royal Feaste (this year Gwen Grimes). Other specialty directors and coaches are also hired on a seasonal basis when warranted by production needs. Obviously, it would be a virtual impossibility to program a balanced season of Shakespeare without employing a Fight Director, who is currently Robin McFarquhar, professor of movement at the University of Illinois. McFarquhar is also a member of the Society of American Fight Directors. Equally difficult to envision would be a Shakespearean repertory company sans vocal, speech, and dialect coach. Last year's USF hire in that category was Tyne Turner of Minneapolis' Guthrie Theatre B.F.A. program. A second voice coach is signed on to coach Randall Theatre productions (Phillip Thompson of Ohio State University).

In summary, the USF makes it a point to hire and retain the strongest artistic talent it can locate. The quality found in each production is only as good as those people can help make it, and the producers of the Festival know that making the best directing and artistic production hires (to the extent of what can be afforded) is crucial to their continued success.



### Business

The business component of the USF reports directly to Managing Director Scott Phillips. Despite the fact that it has the responsibility for handling an annual budget in excess of \$5.5 million, it is a two-person department consisting of Business and Finance Manager Becky Stucker and Business Assistant, Leanne Gower. Stucker, a former Business major from SUU, began her professional career in the office of Vaughn McDonald, SUU Vice-President for Advancement. She joined the USF for the 1993 Season as an assistant to Development Director, Jyl Shuler, transferring to the Finance Department after the 1995 Season when predecessor Suzanne Morris left to serve an L.D.S. Mission in Russia. It was a "baptism by fire" for Stucker, who fortunately possesses an obvious gift for number crunching, and freely professes that she loves what she does for a living. When Gary McIntyre retired in 1997, Stucker took over full control of USF Business and Finance. She ran the Department essentially on her own until just the prior to the 2000 Season when Gower was hired, primarily to assist Stucker in the management of massive amounts of paperwork that is generated by the entire USF operation.

Aside from her dexterity in dealing with numbers and accounts, Stucker has provided a valuable bridge to the University administration. Following her transfer to the USF, Stucker retained (and continues to develop) solid relationships with key SUU staff persons, not the least of which is Director of Purchasing, Pete Heilgeist. Due to the diverse needs and time crunches inherent to the business of theatre, it is not at all uncommon to find raised eyebrows, misinterpretations, and incompatibilities between the needs of the Festival and the inflexibility of the State of Utah's Finance and Purchasing systems. Stucker's bright and personable style, coupled with the willingness of the current SUU administration to find new ways to assist the USF, has made for a winning combination. The purchasing process has been streamlined for the Festival in certain important areas, such as travel planning and reimbursement.

Stucker has assisted the USF with other important SUU systems transitions, such as the conversion from paper to online ledgers, and the campus' switch from NCR-style quadruplicate purchase orders to a credit card system, which can now be used for most USF transactions.

Indeed, Stucker and Company Manager Mitzi McKay are the only SUU employees that are allowed to purchase travel tickets direct from the airlines.

Stucker works closely with Managing Director, Scott Phillips in personnel, payroll, and financial accounting situations. She handles all individual employment documentation, including standard and Union labor contracts. Phillips is in constant need of quick answers to both financial and human resources questions, and for these he will generally turn to Stucker. She maintains regular periodic computer reports, keeping all departments updated on their budget status on a routine basis.

Another category handled by Stucker is that of travel and per diem. She works alongside Company Management in this area, tracking all purchases and reimbursements. This is an area of great importance to the USF, who are the annual presenters of two large planning conferences (one held locally, and one in the Los Angeles area). The USF imports artists from all over the United States and Canada. Proper logistical and financial coordination of travel, lodging, hospitality, and meal reimbursements are essential to the Festival, who want to keep the minds of their professionals on creative work, and off of potential travel and comfort difficulties. In addition to all of these aforementioned duties, Stucker works side-by-side with the Company Management Office to track all purchasing expenditures related to local company and guest artist accommodations once it is time for the big move to Cedar City for the summer.

In the course of her working routine, Stucker responsibly monitors and balances literally hundreds of accounts via the SUU's online financial accounting system. She has earned the respect of her peers and has become one of the constants on which the Festival can always rely. Stucker loves her job with the USF and displays obvious enthusiasm when asked to discuss it. She was hindered briefly by the recent intrusion of cancer into her life, but, as fortune would have it, Stucker missed only six weeks of work during the successful treatment of her illness. She made the decision to set up an office in her home where she could manage at least a partial USF workload during her recovery. For Stucker, work helped to fulfill her need to maintain a semblance of normalcy during a serious personal crisis.

### Child Care

The excellent USF Child Care Service consistently provides quality care to the children ages six and older belonging to parent-patrons. This program is unique to this Festival. The Festival's reasonably inexpensive service (at a mere \$9.00 per child per evening) is managed by schoolteacher Kris Cooley and two Assistant Managers, Cathy Riesen and Cherene Heap (who are also teachers). The Childcare operation reports directly to Managing Director Phillips. Most of the Festival's childcare workers are SUU students. Due to the USF's affiliation with SUU, this operation does not have to be licensed by a government agency. The operation is housed in a former residential property immediately across 200 West from the Randall L. Jones Theatre.

The childcare house is loaded with amenities for young children, including play gyms, books, toys, and a wide collection of videocassettes. The house averages twenty to twenty-five children per performance, however it has accommodated as many as sixty-five kids in one night.

Fred Adams first decided that the USF needed to add this service in the late 1960's, following a trip that he and Barbara made to Ashland. The couple was unable to attend a single performance together, because of the presence of the rest of their young family. Adams began to provide care service by bringing a pair of cribs into his office, and things simply escalated from that point on.

### Company Management

The strength of USF Company Management lies in the dedication of its personnel, and in the human form of its management team, Personnel and Company Management Director, Mitzi McKay and her Assistant Director, Lise Mills. Together this tandem executes contracts, procures and allocates living quarters, calculates and submits expense reimbursements, and arranges travel, lodging, and medical logistics for the USF artistic staff, acting company, and production staff. McKay reports directly to the Managing Director.

Well-organized and efficient company management is essential for any regional theatre company, and especially for one that resides in a semi-rural environment and offers season-long living quarters as a benefit to its resident artists, craftspeople, and seasonal employees. The larger the company and smaller the town, the more difficult this job would seem. Despite these

impediments, the USF maintains a company management operation that is responsive, caring, and efficient. It is unfortunate that the size of the task, especially during the summer season, tends to be disproportionate to staff size and budget. Assisting in the management of close to three hundred lives for up to sixteen hours a day over a span of four months is an enormous task for only five people (two full-time and three seasonal Assistant Company Managers. During the school year the department is also allotted a ten hour-per-week student employee). According to McKay, during the summer season "7:30 a.m. to 8:00 p.m. is a good day," and it is not uncommon for her to be on duty for at least some part of the seventh day.<sup>48</sup>

One of the primary obstacles inherent in the mission of USF Company Management is the SUU Academic Calendar. McKay and Mills must work around college semesters in order to assemble adequate housing for a large and diverse group of seasonal hires. During periods when the Festival is in rehearsal or performance following the arrivals/departures of the SUU student body, the USF are forced to rely on problematic "hit-and-miss" apartment rental situations and local motels vacancies, which is very difficult in a tourist-oriented environment. The USF's summer season company disbands on Labor Day weekend, after classes have started, while the late-spring company arrival date generally falls at the end of the first week in May, with most employees reporting immediately after Spring Commencement ceremonies. According to McKay: "There is no formula for housing. Every year the situation is different, and you have to start over. And the problem may get worse before it gets better."<sup>49</sup>

Stamina plays a large role in the lives of those in company management during the summer production season, which operates on a six-days-per-week basis, fulfilling the needs of the company both six and seven days per week. This proves to be the most strenuous time of the year for the company management team, who can, despite best efforts, find themselves under fire from both labor and management. Although McKay says that she "almost quit in five different languages last year," she continues to strive to provide quality service for all of her constituents, sometimes exploring new boundaries for human endurance with the hours she logged during peak season. McKay and Mills are both former employees of the SUU Dance Department, and each knows what it means to live the life of an artist and performer. Of course, it isn't all about

stress for McKay: during the 2001 season, she also appeared onstage as an austere Queen Victoria in the USF's madcap production of The Pirates of Penzance.

Company Management is responsible for the distribution of the mail and inter-company memoranda for all staff and employees of the USF, as well as for their payroll checks. In addition to this, they help to maintain and organize call boards and function as the USF's primary information terminal during the seasons. Of key importance to the department is the comprehensive scheduling and coordination of transportation, lodging, and per diem logistics for the USF's resident staff and seasonal arrivals and departures. Of major concern are the planning and organization of important annual production conferences in early January and mid-March. If all of the aforementioned isn't enough to keep her occupied during winter and spring off-seasons, McKay serves as Casting Manager. In this role she reports to Casting Director, Kathleen Conlin. It is certainly a logical connection for the department, and McKay often accompanies Conlin on the USF's pre-season audition stops to major cities and theatre centers.

Company recreation is another function of Company Management at the USF. McKay's office plans several communal recreational activities for the company during the summer. Although USF companies do not appear to need much help in creating their own social activities, these planned gatherings are appreciated by Festival artists, cast members, and stage crews. Social activities are especially helpful early in the rehearsal process when a company begins to bond and take on its own distinctive personality. The activities can include midnight bowling tournaments, movies, barbecues, brunches, entertainment and shopping trips to Las Vegas, and scenic mountain hikes.

One of the constant challenges for McKay continues to be finding quality temporary-hire labor in a small town labor market. Company Management moves rented and borrowed furniture in and out of unfurnished apartments, and needs supplemental staff in order to clean recently vacated apartments.

#### Concessions and Merchandise Sales

Audiences in need of temporary refreshment are well served by the USF, which offers a pleasing variety of treats and snacks available at performances in both USF venues. The origins

of the Concessions operation can be traced all the way back to the earliest days of planning, when representatives of the Stratford Shakespeare Festival in Connecticut advised Fred Adams to make sure he installed a diversification of revenue streams within his new operation. Included in their recommendation was the advice to "sell popcorn."<sup>50</sup> From the earliest days of the Festival, Fred Adams always did his level best to ensure that those attending performances did not leave hungry or with a thirst. Volunteers gathered in support of the early Festival to bake the tarts for sale at USF performances, with beverages plentifully supplied.

Carrying on this tradition in a much more modern and sophisticated way is Concessions Manager Alice Sproul. Sproul hires, trains, and schedules a seasonal staff of twenty-five. Her prescribed mission is to serve light food items, deserts, and soft beverages to audiences at all USF performances. She has also taken on the USF's merchandising operation, which sells loads of official USF Souvenir Programs, tee-shirts and apparel, and an vast array of Festival merchandise, including high-end consigned art items. In 2002, Sproul's merchandising duties will be handed over to former Education Assistant Anne Marie Gardner, in order to allow Sproul to focus on expanding the concessions operation.

As is typical with many of the management personnel at the Festival, Sproul started with the organization at an entry level, selling tarts in character and costume during her days as an SUU undergraduate student in 1985. She returned to Cedar City in the early 1990's as an Administrative Aid in the USF's Personnel Department. When Scott Phillips needed someone to take over the concessions operation, Sproul was an obvious choice.

Today, her staff has nearly doubled in size as compared to the year in which she was hired on a part time basis (1991). Sproul's responsibilities include purchasing (bids, proposals, and ordering), budgets, inventory, cash deposits, vendor relations, and the cleaning and maintenance of concession facilities (although she also receives maintenance assistance from the USF Operations Department).

Sproul works closely with the USF's Greenshow directors to ensure that roving tart and ice cream sellers are always in character and appropriately costumed. Prior to the opening of the season, all concessionaires and merchandisers undergo an intensive training period of one full

week. Although she does not do so exclusively, Sproul hires (primarily) students, preferring to use those with a background in stage management:

"If I hire stage managers to be my assistants, they're very, very organized people. They're very good at telling people what to do, and they're very good at keeping track of things, because that's what they are trained to do." (Alice Sproul Interview p. 11)

Sproul's Assistant Concessions and Retail Manager, Marcine Lake, is herself a former student and tart seller, with a stage management background. In addition, Sproul also hires an Assistant Retail Manager, a pair of Assistant Concessions Managers (one for each primary venue), and an Assistant Window Manager for the Adams. In 2001 this management structure handled a concessions and retail crew of twenty sellers and hawkers.

Items sold by Sproul and her concessionaires include delicious baked tarts, pretzels, meat and cheese pies, pasties, toffees, mints, clusters, bagels, oranges, pickles, potatoes, ice cream, soft drinks, espresso, and Chocolates by Puck (a Festival favorite manufactured by USF acting alumnus Walter Price of Draper, Utah).

The USF Merchandising side of the operation features a wide variety of logo apparel and novelty items, including shirts, baseball caps, vests, mugs, posters, key chains, tote bags, coins, buttons, playing cards, quill pens, and, of course, the USF's deluxe Souvenir Program. In addition, guests can purchase a number of videos, books, compact discs, canvases, prints, and holiday ornaments based on the Festival, William Shakespeare's life and works, and the works of visual artist James Christensen. Other available items include porcelain and bronze statuettes, as well as souvenir plates depicting "faeries" and other mythological figures.

Again, it is noted that Southern Utah University's Bookstore continues to operate the popular (and lucrative) Adams/Auditorium Theatre Gift Shoppe, a situation that will change only when the old Adams Theatre on campus becomes the new Adams at the slightly off-campus USF Centre for the Performing Arts.

#### Development

Development is an area that, while already critically important, will mean even more to the USF in the coming decade. The Festival's key administrators are quick to admit that, traditionally, the fortunes of the organization have relied heavily on its ability to generate earned

income. All admit that they believe the future stead and well being of their operation will, out of necessity, depend on steady infusions of cash from a diversified array of monetary and in-kind donations. In search of funds to meet this goal, the USF will look to its development operation.

According to Producing Artistic Director, Doug Cook:

"What I'm afraid of...and this is not just me. We all realize that at the same time that we are raising money for the Centre we should be raising money for the Foundation that's going to support the Centre. And that's a formula I'm sure our Board is totally cognizant of." (Doug Cook Interview p. 24)

USF's first official efforts to establish a development office can be traced back to the part-time hire of retired faculty member Wesley P. Larson in the late 1970's. Larson had experience as a grantwriter, having been the Chair of Life Sciences at SUSC since the time of Adams' arrival. After Larsen's three years of part-time fundraising, popular USF performer Patrick Page asked to help in this area for two years during the off-season. When the time came to invest in a permanent development position, Scott Phillips recommended former student and box office employee, Jyl Shuler. Shuler was then working in the somewhat related field of audience development for the Salt Lake area's Ballet West. There were obvious advantages for the USF in the hiring of Shuler. Working at Northern Utah's famed regional dance company, Shuler knew, (and was well known by), most of the major philanthropists and foundation directors across the lucrative Wasatch Front area.

Shuler has a bright and affable personality, the use of which enhances her style. Popular among USF contacts, personality has played a big part in her success in fundraising. She meshes perfectly with Adams and Phillips in terms of her ability to find potential donors. There were years when Shuler felt that her efforts were hindered by the lack of help, having been a one-woman department since her arrival in 1990. She was given an assistant in 1992, only to lose any consistency in that support position in the several years after original assistant Becky Stucker was called on to anchor USF business operations in 1995. Following Stucker was a succession of temporary assistants, providing little relief to Shuler. She is optimistic about the future especially since, after a hiatus, she regained an assistant in 2001 when Matthew Tenney (a former summer intern for the Festival) was hired as USF Development Manager after completing graduate studies in Cincinnati. Possessing both M.F.A. and M.B.A. degrees, Tenney is handling more of



the day-to-day logistics of the annual fund efforts, giving Shuler additional space in which to formulate the new programs within development that the USF will need to ensure future financial stability. Tenney is currently pursuing a large playwriting grant for the Festival's Plays-in-Progress program, which, if successfully acquired, could help the P.I.P. program to take a significant leap forward.

Shuler oversees many development projects (including yearly direct mail giving campaigns, annual giving, and long term giving). Her ultimate challenge has been the task of producing the guidelines and materials with which to coordinate the Utah Shakespearean Festival Centre for the Performing Arts fundraising campaign, still in the midst of the initial, or "silent giving," phase. Shuler worked closely with consultants to formulate this strategy.

She attends all USF Board of Governors meetings, and accompanies Adams and Phillips to all major fundraising solicitation visits. When calling the USF offices to speak with Shuler, Adams, Phillips, or Marketing and Public Relations Director Donna Law, odds are that at any given time you will find that two to four of these individuals are travelling together as ambassadors for the USF. This core group represents the organization on an endless series of development, personal contact, and public relations appointments, primarily in the Salt Lake and Las Vegas areas, which are the Festival's "meat and potatoes" markets. Shuler, not unlike other USF producers, directors, and managers, also finds her position prone to habitual overtime work.

In contrast to Fred Adams, Shuler effectively had no contacts in Southern Nevada when she first joined the USF, she has worked hard to make development inroads in Southern Nevada. To date, the USF has enlisted the support and dedication of many prominent Las Vegans, such as the prominent and affluent Tiberti, Thomas, and Tompkins families.

Shuler has also aided Scott Phillips in his past efforts to encourage Iron County to adopt the Z-A-P tax (Zoo-Arts-Parks), which would furnish a .01 sales tax yield devoted exclusively to Iron County recreation and cultural facilities. The model for this tax plan was popularized by the Denver, Colorado seven-county area, and has already been successful in several counties in Utah. To date, organizations in Iron County have failed to rally behind the effort in alliance with the USF, but a re-escalation of the campaign is planned for a future election cycle (possibly in

2004). The strategy for the tax's adoption will be revamped to include a heavy percentage of local "soccer moms" and families on the recreation side of the table.

Shuler is also the prime mover in the planning and execution of the USF's annual European fundraising vacations, which give Festival donors the opportunity to tour many of the foreign countries influential to the works of Shakespeare, and other great playwrights. This is a longstanding USF tradition, beginning with Fred Adams' ambitious student tours to New York and London in the 1960's. Past tours have included excursions to England, Scotland, Ireland, France, Italy, Spain, and Greece. Shuler works closely with tour agencies, and they in turn donate a percentage of their tour fee back to the Festival. Typically, the USF travels with an entourage of anywhere between thirty and fifty persons, including three complimentary staff chaperone slots per each forty tours purchased. The tours normally depart after the conclusion of the March Production and Design Conference. Currently, the price of a tour with Adams and company for a USF patron runs close to \$3,700.00 per person. Approximately 17% of that outlay is returned by the tour agency as a tax deductible donation to the Festival.

#### Education

It is not surprising that a Dramatic Festival started by a college professor would also be one that was quick to develop a sizeable educational component. Ostensibly, the USF started its education program by offering nightly play orientations during the mid-1960's. In the 1970's, the Festival added daily Literary Seminars on the mornings following evening performances. As matinees and the Randall L. Jones performances were added, equivalent numbers of pre-show orientations were also included. As patron interest in attending daytime activities grew, daily performance seminars in music, costuming, and acting were added to follow the morning play seminars, each of those classes having been offered on a two days-per-week rotation. By the late 1980's, the USF hired an Education Coordinator, which was the title Diana Major Spencer held. Spencer split the education chores with her part-time duties as Assistant Publications Manager.

At today's Festival, more than a dozen individual for-credit and non-credit classes are offered for many age groups during the summer. These include Actor Training, Tech Camp, Camp Shakespeare, and The Art of Theatrical Review. The recent addition of the Wooden O

Symposium has added a "cross-disciplinary literary conference that explores the vast areas of Medieval and Renaissance studies through the text and performance of Shakespeare" to the USF education arsenal. Not content to rest on previous laurels, the USF also plans to add "Shakespearience," in the fall of 2002. High school and middle school classes will be able to purchase a Tuesday half (or full-day) package for their students, which will include facility tours, classes, workshops, and a full-length matinee performance of one of Shakespeare's greatest comedies, Twelfth Night.

The USF Shakespeare Competition, now in its twenty-fourth year, is hosted annually on the SUU campus in late September or early-October. The Festival invites high school and junior high theatre groups from a five-state region to compete in duo, trio and ensemble scenes, as well as in soliloquy. Schools are placed within three divisions, and are coached by USF professionals as they participate. The top three entrants in each category (per division) are presented with special awards. The USF honors all non-finalists with certificates and complimentary group photos. In the next phase of the competition, the division winners compete for the grand prize trophy. For elementary education students, the Festival also offers the Elementary Shakespeare Showcase in late July, which features the plays of Shakespeare performed by pre-teens, followed by commentary and interaction with Festival actors.

The USF also presents touring educational events. The annual winter touring production for high school and junior high students has proven enormously successful. The predecessor of this tour was the popular Costume Cavalcade, which was a weeklong tour of stops throughout Utah that featured fine costumes from past Festival productions. First presented in 1967, Cavalcade delineated the development of clothing and fashion from the Dark Ages through the Elizabethan period.

The thirteen-week educational tour, which features casting and direction by Education Director, Michael Don Bahr, is routed through the States of Arizona, Idaho, Nevada, Utah and Wyoming. The tour offers impressionable students the chance to attend non-Equity USF productions on a smaller scale than the Cedar City presentations. Recent tour selections have included such classics as Macbeth, Julius Caesar, and 2002's uproariously funny version of A

Midsummer Night's Dream, which included a most-surprised audience participant in the role of "the Wall."

Information about the performances is advanced to teachers in an extensive USF study guide, prepared by Music Director, Dr. Christine Frezza. USF Study Guides cover the text, subtext, language, plot, characterization, and historical background of the play. Each performance is followed by an interactive quarter-hour performer "talk back" session following the show, during which students are invited to ask performers and company staff about any aspect of the performance they have just seen, or about the performers lives in the theatre. Bahr is careful to attune the edited productions to the age group of his audiences. The students are entertained, but more importantly, they are allowed to experience Shakespeare and the theatre, empowering them to become the future audiences, and possibly, in some cases, the theatrical talent of the future.

The list of former education directors for the Festival includes Diana Major Spencer, Barbara Barrett, and Gary Armagnac. Barrett was a Phoenix, Arizona theatre teacher and a fan of the Festival. Barrett loved to attend the USF, and offered to help Fred Adams begin the transformation of his Education Department toward what it has become today, taking a two-year sabbatical in order to work for the USF during the 1985 and 1986 seasons. Many of the Festival's most popular classes and programs, such as as Camp Shakespeare, were initiated under Barrett's tutelage. She was also the mentor of Festival favorite Brian Vaughn, recommending the youth to SUU's Doug Baker during the actor's senior year of high school. Sadly, Barbara Barrett passed away in the summer of 2001. Gary Armagnac, a popular Equity performer for the Festival, left Utah in 1998 to pursue other opportunities in California.

While incumbent Michael Bahr may not have been the first Education Director for the USF, one would be hard pressed to say that he is not the best yet. The lively Bahr, a former SUU Theatre student, rejoined the Festival in 1999. Following his high school years in agricultural Richfield, Utah, Bahr attended SUU, also working summers for the Festival. Ironically, Bahr was once a participant in the USF High School Shakespeare Competition, a program he now directs!<sup>51</sup>

Following a stint as a High School drama instructor in Bakersfield, California and Tremonton, Utah, he re-joined the USF as its full-time Director of Education, following a suggestion to Fred Adams by one of his daughters. Witty, intelligent, quick on his feet, and hopelessly energetic, Bahr is also a family man who is often referred to by colleagues as a "younger version of Fred Adams," or "Fred in training." Not surprisingly, the affable Bahr has been designated as the presenter for all of the Randall L. Jones Theatre daily play orientations. Although the Education Department has had the benefit of an Education Associate (Assistant) since the early 1990's (Anne Marie Gardner, since 1998), it is obvious from Bahr's often frenetic pace that the department could use an additional staff person or two, at least during periods of peak workload.

Bahr's department also collaborates with the USF Publications Office to produce Insights, the official educational magazine of the Festival, published annually as a Guide to each play planned for the current USF season. Insights is now available exclusively through the USF website. Bahr, whose favorite slogan is "the World is Our Classroom," explains how he prefers to subdivide his program at the USF:

"We have a five-plank program here that I've put together. There is, obviously, the Academic: there's the Elementary School kids we reach out to, and that has two things. I think we need to start a six and under program. And then, of course, we have the Elementary. So that's the first plank. And then there is the Secondary, which is junior high and high school. Then there is what I call the Academic, or the Scholarly Outreach, because I think we need to have the "Wooden O Symposiums," and we need to have different scholars presenting papers, and all of that type of thing. So that's number three. And then, on top of that, we have what I call the Lifelong Learners. And number five is Community Outreach." (Michael Don Bahr Interview p. 6)

Another educational feature worthy of mention is the Education section of USF's fine internet site ([www.bard.org](http://www.bard.org)), which features synopses, character listings, history, articles, and criticism, not only for every play in the Shakespearean canon, but for each play the USF has produced in the Randall Theatre since its opening. In addition, this website features biographies on every playwright whose works have been presented at the Festival. Additional features include hypertext links to thirty-six other Shakespearean Festivals, as well as dozens of other Shakespeare and theatre sites.

For all of the Festival's vitality in educational programming, the crown jewels of the USF Education program continue to be its Literary Seminar presenters, Jerry Crawford and Ace Pilkington. Their daily sessions are always delivered with a style and panache found in the most seasoned talk-show hosts. Even the most mundane daily announcement rolls off of the tip of Crawford's tongue melodiously. In tag-team fashion, the two pundits introduce each other, offering exposition and the historical background of the play du jour. Each gives the other the freedom to interject comments into the other's discourse. Following their introductory and expository remarks, the duo invites enthused audiences to join them in an open question and answer forum. Someone in the audience invariably sports an "Ace 'n Jerry" tee-shirt. It is not hard to find a number of patrons who insist that they would not attend the Festival each year were it not for the opportunity to hear and interact with these two bright personalities. Doug Cook discusses a producers view of the dynamics that make the "Ace and Jerry Show" such a runaway hit with USF fans:

"It has all of the qualities of any one of the talk shows on TV. It has all of the qualities of 60 Minutes. It has all of the qualities of any of the interviews or the people talking on National Public Radio. And on top of that, it has a personal quirk to it, because both Jerry and Ace TRY to be objective. They are really too opinionated to be totally objective, and their own opinion comes shining through even when they're trying to be very non-specific. But people like that, and they expect that. They appreciate that. They know that. And I think there is another thing that makes their Literary Seminar so attractive, so compelling, and so valuable. I don't know that there is a single Seminar all summer long that doesn't have between three and twelve people who have been there before. There are always returning people, and there are always new people. There are always people who have just discovered us, and there are always people who have gone to the show and hated the play. There is always someone who disagrees with whatever we're doing! It's an open forum." (Doug Cook Interview p. 4)

#### Marketing and Public Relations

The roots of Marketing and Public Relations for the USF can be traced back to the Festival's earliest days, when Fred Adams recruited CSU's Bessie Dover to write press releases, design brochures, and help spread the word about the new Festival. Harold Hendrickson was the Festival's first official Marketing person, working there from 1973-1976. Scott Phillips became involved on a seasonal basis in the mid-1970's, first as an assistant, and then by taking over publicity in 1976 when Dover retired. Although the words "marketing" and "public relations" were

never a part of Fred Adams' position title, he was the earliest of the USF marketing and public relations directors on a de facto basis.

In the 1980's, Phillips' responsibilities mushroomed well beyond the point of the ability to be handled by one individual, no matter how competent that individual was. As a result, a succession of part-time public relations assistants carried the balance of the increasing level of the marketing workload. The next full-time marketing director at the USF was Roger Bean, taking over following Phillips' promotion to the position of Managing Director. Wendy Bowers Armagnac, wife of the Equity actor who was also the USF's Education Director, succeeded Bean. When the Armagnacs left Cedar City for California in 1998, the USF needed a replacement for her position *post haste*. Not always happy with post-Phillips marketing directors, the producers nonetheless decided to act quickly, looking in-house for a solution. Gregarious Audience Development Director, Donna Law was selected to fill the post shortly thereafter. It was a wise choice, for Law possesses all of the qualities necessary for the position: she is intrinsically people-friendly; skilled in negotiations; and a champion of patron services.

Law's relationship with (then Marketing Director) Phillips began in the late 1980's while she worked in the Marketing Department at SkyWest Airlines, a Utah subsidiary of Delta and a longtime USF sponsor. After the company downsized at the end of 1992, Law left St. George, Utah and moved with her family to Cedar City. At that time, she petitioned Phillips for employment, but nothing was available. He instead recruited her as a volunteer to work in Guest Relations. When an opening finally appeared, Law was hired as Audience Development Director within the Marketing Department in 1995. When the Marketing Director position opened up, the pairing was a natural one for the Festival. Law, having been on the opposing end of a marketing/advertiser partnership with the USF for several years, understood both sides of the equation perfectly.

In many ways, Law has inherited the customer advocacy torch from Scott Phillips, and she possesses the same degree of vigilance and consumer empathy. In meetings with the producers, she always tries to ensure that Festival patrons have a strong representation in USF

programming. Law does not approach the issue merely from a standpoint of responsibility for ticket sales:

"Again, I'm coming not from the 'create theatre' experience, but being a theatergoer...I always hope that my perspective is very much representative of the audiences. And I try to protect them." (Donna Law Interview p. 10)

Law and Publications Director, Bruce Lee, genuinely feel that the ticket-holding audience is where they came from, and that one of their principal duties is to give USF fans a voice in those decisions:

"We come from the world of an audience person and we try to...remind ourselves. And they remind us: 'Well, you know, you're not (from) theatre!' Well, you know what? That's right! We're just like the audience, and quite frankly, that's how I got my job. So, we try to always remember that." (Donna Law Interview p. 17)

Law is responsible for a comprehensive annual USF Marketing Plan (see Appendix C), encompassing a wide range of areas. "The Plan" is tailored for the individual season that is to be sold currently, factoring in budget changes, economic conditions, and the specific season of productions that are being placed on the market. Areas of emphasis include broadcast, electronic and print media, program advertising, direct mail, specialty campaigns, and sponsor/media relations. The mission statement of the Marketing Department is as follows:

"The mission of the Utah Shakespearean Festival's Marketing Department is to increase audience attendance and earned revenue through effective, targeted marketing, advertising, promotional and public relations programs. The marketing department will enhance and enrich the guest experience through enlightening communications and personal and friendly customer service." (see Appendix A)

Season brochures and the souvenir programs are made of high quality materials at the USF, from the graphics and text, all the way down to the print quality. Each year the annual USF Souvenir Program (or "yearbook" if you will) receives a good deal of attention from the marketing and publications staff, as well as from the producers. These full-color keepsake items sell for eight dollars a copy, and are the collaborative product of Law's shop and the USF Publications Office, which for many years functioned as part of the USF marketing department. Sharing a suite of offices directly opposite one another, Law and Lee are part of a Marketing and Publications team relationship. The group is highly informal and a close alliance has formed between Law, Lee, Art Director, Phil Hermanson, and Publications Assistant, Steve Yates, who is also the



official Festival photographer (although other photographers and videographers are hired as necessary).

Although nearly all photos and graphics for USF advertising and promotion are fabricated by Hermanson and Yates, Donna Law is the person responsible for determining advertising and publicity placements, and has a great deal of input in the ideas behind the materials. Together with Publications, Law tries her best to capture the essence of each play for media and publicity distribution. Each spring, there is much discussion of the always-tender subject of which costumes, sets, and props will be made available by the production departments for pre-season photo calls. These items are the work of the USF designers and craftspeople, asked every year to capture as much of the actual accoutrements of the play as can reasonably be delivered by these early dates, often at the end of less than a week of rehearsal. Donna Law gives the reason why she and Bruce Lee feel that it is necessary to push hard for as much of the actual production dressing as they can get for the photo calls:

"Those pictures? The minute I've got those we're able to tell the story in pictures instead of just words. And when you're flipping through a newspaper, people are going to look at the picture. And it helps a lot. When we do those big posters...up on the front of the theatre, hopefully we're able to capture a scene that will tell that story and make it familiar...make it accessible. And then it's tough to get the people who are building the costumes and scenery to get enough done early on for the shoot, and it's my impression that they just want to be able to protect themselves so that they have truly everything that they've promised. They always succeed, and they always have something ready that we weren't expecting." (Donna Law Interview p. 21)

Exemplifying Law's remarkable "people skills" is the obvious fact that most of the employees and volunteers who have initial contact with the Festival's audiences report to her, in part due to her natural personality skills, but also attributable to her experience in the airline industry. These areas of responsibility include the care and feeding of the USF/SUU Box Office, House Management/Guest Relations, and Volunteer Services. Equally remarkable is the lack of artificiality apparent in Law's interactions with customers and colleagues alike. Law explains why she is glad that all of these important services report to her:

"If the Box Office is answering well, and selling the tickets and up-selling the guests...pitching the experience, then that is the fruit of my labor. Then when the people actually get here and have a great time, and I get to read that in a House Report, or hear that from the volunteers or Guest Relations, then it's whole for me. So, in my mind this is the right place for it." (Donna Law Interview p. 6)

The USF operates the box office that sells all USF and SUU performing arts event tickets. Staffing and ticketing operations are the responsibility of Box Office Manager, Dan Slobig and his assistant, Glen Hardy, both of whom report to the administration through Donna Law. The USF Box Office employs approximately fifteen ticket sellers, a staff that consists primarily of student labor. It operates on a twelve-month basis, closing only on Sundays and select holidays, with evening "walk-up" sales for SUU events staffed only by the part-time assistants. Daily hours of operation for the Box Office during the off-season consist of Monday through Friday, from 10:00 a.m. until 5:00 p.m., with telephone service available beginning at 9:00 a.m. daily throughout the year. Sales during the off-season are primarily transacted through the mail and by phone, fax, and Internet service. Starting a week-and-a-half prior to season opening, the USF extend their sales hours to Monday through Saturday, from 10:00 a.m. to 8:30 p.m. Shortened hours resume for the brief one to two-week hiatus at the end of the Summer Season (normally immediately following the Labor Day Weekend). Fall Season hours are Tuesday to Saturday, from 10:00 a.m. until 7:30 p.m. daily.

SUU and the Festival use a computerized ticketing system manufactured and maintained by a national contractor, ArtSoft, which was a joint purchase with the costs shared by the USF and the college. The technical and software elements of the system are supported by an annual fee maintenance agreement, which is renewable each year, and paid out of funds from allocated from the Festival's annual budget.

The USF also facilitates the Guild of the USF's volunteer-staffed Courtesy Booths, located in the Auditorium Lobby, with an equivalent Courtesy Desk that is located in the foyer of the Randall L. Jones facility. Here patrons can return their extra and unused tickets to those staffing the counters for a tax-deductible contribution. The tickets are in turn re-sold by members of the Guild to those in need of additional (or more desirable) seats for in-demand performances.

For house management services, Law relies on part-time supervisor Melissa Skinner, formerly a Company Manager at the USF. Skinner hires a seasonal staff of ten to twelve Guest Relations/House Managers and their Assistants. These student managers, often from SUU, are given the responsibility for comfort and security of both indoor and outdoor house operations,

including A.D.A. seating and patron safety. Most of these managers are theatre students who work for intern-level wages. Many are would-be performers looking for a way to cement future associations with this prestigious summer Festival. Law's first duties at the Festival fell under the guest relations area, and she still stresses the highest level of courtesy and respect as the first responsibility of all house staff persons, whether paid or volunteer. Included in these duties is the task of ensuring all SUU sidewalks near the Adams Theatre remain cleared and noise-free once the lengthy evening performances (often three hours or more) have begun.

Anne Judd is one of two USF Volunteer Coordination staff persons (together with Assistant Coordinator Ronda Munford). These have long been vital positions to the operation, in that they are responsible to recruit and schedule volunteers, as well as coordinate extracurricular social activities for a non-profit workforce that approaches three hundred men and women annually. Judd works directly with the USF volunteer hosts and hostesses. Until January 2002, she was assisted by part-timer Louise Jones (USF Data Processing Manager). With the help of an assistant, Jones' job was to help Law maintain her databases, as well as to direct the USF "Mailing Maniacs" (as members of the direct mail crew are known).

Volunteers provide the Festival with an ample corps of ushers, ticket takers, program distributors, decorating, direct mail, and promotional support staff. Seminar Director, Jerry Crawford simply glows when discussing the volunteer service area of the Festival and the homespun atmosphere that it helps to create:

"The positive thing is that he (Fred Adams) genuinely built the Festival on a family volunteer premise, and it still holds. To go and work there is like going home, actually like I'm going home! It's like I'm going to see Mom and Dad!" (Jerry Crawford Interview p. 3)

According to Law:

"It's a big job. What my hope is, as you mentioned earlier, that the bulk of their job is to make the customer, the guest, our patron, feel special, warm, welcome, and invited." (Donna Law Interview p. 6)

As is the case with most of the USF senior staff, Law reports directly to Managing Director Phillips. Assisted in the marketing offices by her Office Manager Ann Goddard, Law also works with seasonal Marketing and Publications Assistants Josie Beth Baxter and Ken Fudge. A new arrival, Marketing Manager, Kami Terry, a recent marketing graduate from Weber State

University, replaces previous Law sidekick Desiree Butterfield, who is now pursuing graduate studies at Flagstaff's Northern Arizona University. Terry's position also involves responsibility for being the staff liaison for the Guild of the Utah Shakespearean Festival. Law explains why supervision of the Guild is such an important task to the USF:

"They (the Guild of the USF) do try to function somewhat autonomously but everything they do still has our name on it so we try to make sure that it's done well and looks right." (Donna Law Interview p. 4)

Ken Fudge schedules and coordinates several highly popular and informative USF extracurricular activities, including the extensive facility tours that are offered throughout both production seasons. These tours run daily in season and are personally guided by off-duty USF actors, stage managers, and technicians, all of which are paid a stipend of \$20 per tour. The USF sells a maximum of 125 tour tickets daily for a \$7 fee in summer season, and for \$5 during the fall season. The maximum size for these tours is limited to twenty per tour guide. Fudge also coordinates talent for the Education Department's Actor Seminars. Performing these services also pays each performer/instructor \$20 per session.

### Operations

The Operations Department is an essential cog in the ever-moving wheel of daily Festival activity. Although it was never expressed to the author explicitly, there was in all likelihood a time during the massive USF growth spurt of the 1980's when the Festival began to occasionally hear the word "no" in response to requests for services from Southern Utah University providers. This would most likely have been around 1988, because it is during that period that the title of Operations Manager begins to appear on USF staff lists. SUU also experienced overwhelming growth in the 1980's, and more and more of the responsibility for maintenance and repairs for Festival areas began to default to the USF.

The Operations and Technology Department at the USF covers three important operational areas for the Festival: computer installation/repairs/networks; telecommunications; and building maintenance and repairs for the Festival's non-SUU maintained facilities. To say that the Operations Department has been a vital addition to the USF since the Festival began to accumulate physical property of its own would be a gross understatement.

Initially, Operations Manager was fifty percent of former Associate Casting Director, Rick Van Noy's job title, which seems to have been an odd pairing of responsibilities to say the least. In the early 1990's, operations became the full time job of Chris Nelson, who is now Production Manager for the Bally's and Paris Hotels in Las Vegas. Today, the full-time Operations Manager for the USF is Lew Haslam, a man born into a life of technical theatre.

Haslam grew up in Ephraim, Utah, where his father was the Technical Director at arts-oriented Snow College. From their father, Haslam and his elder brother Phillip (also employed at USF as Randall Theatre Technical Director) inherited "hands-on" maintenance skills, not only for theatrical equipment, but also in home repair. These skills enabled Lew to consider the USF Operations opening when his brother, who was already working for both the Festival and SUU Theatre Department phoned him mentioning the opportunity was available after Lew finished his graduate work at the Utah State University in Logan. Although actually looking for employment in the area of technical production, the younger Haslam welcomed the chance to move closer to his family, with his retired parents also having relocated to Southern Utah.<sup>52</sup>

Both Haslam brothers enjoy a repair challenge, and this trait has stood them well during their careers at USF. On a given day, Haslam might be called upon to lay a new section of carpeting, patch up a chunk of broken concrete, unclog several uncooperative toilets, and repair an air conditioning unit. While Operations also has an Office Manager to assist with the transmission of work calls, the responsibility for prioritization of calls (work orders) normally falls to Haslam. Haslam maintains and upgrades a large Macintosh personal computer network for the full time USF staff, as well as for the seasonal hires, with assistance from his companion, Operations and Technology Assistant, Michael Kartchner, who is a computer network specialist. On the day prior to the author's visit to USF Operations, Haslam had successfully resuscitated the Box Office's electronic credit card processing system, the failure of which could easily reduce daily sales by as much as two-thirds of normal levels.

Haslam has benefited the USF by cultivating and cementing strong interpersonal relationships with SUU operations and maintenance workers. Despite the operating overhead fees that the USF pay to the University, it is impossible for campus workers to respond to every

Festival emergency within the response time needed by the USF. As a result, Haslam often receives permission from SUU department heads to work on maintenance in areas that the college may still be primarily responsible for, receiving as much help and advice as the college can afford to give him over the telephone at a given moment.

Haslam employs a part-time groundskeeper to keep up with any mowing, gardening, and irrigation work not handled by SUU on the 200-300 block of Center Street as well as other off-campus USF property. During the summer season, Haslam hires up to two part-time maintenance workers to help with a workload that increases drastically with the arrival of the company for the summer. Nonetheless, there are precious few times during the year when both Haslam and Michael Kartchner are granted permission to leave Cedar City simultaneously without specific dispensation from the Managing Director.

The Randall L. Jones Theatre was the last USF facility that SUU officials agreed to support. Subsequently, as old houses, apartment buildings, and other physical facilities and grounds were acquired by the USF, its operations personnel were charged with taking the lead on keeping the properties in good running condition. Within the area of physical facilities, Haslam is charged with the care and feeding of the following properties: the Windsor Court apartment units; all USF studio and management houses; the new USF Administration Center; both Costume Shops (including the Revels Company mobile unit); Kings Pavilion; and the Gower shop facility. Haslam also deals with pest control and certain other maintenance issues related to the outdoor Adams Memorial Shakespearean Theatre.

Telecommunications is another key support area for the USF, which is constantly dealing with performers, directors, designers, labor officials, vendors, and future associates all over North America. Currently, the Nextel two-way radio/cellular telephone service contract for the USF covers a list of twenty-two units, a number that is still growing. When combined, a large staff and today's emphasis on oft-fragile wireless phone and fax communication dictates that Haslam and company could conceivably be asked to deal with as many as twenty telecom issues per week during periods of peak demand.

Computer network support operations can be taxing in any place of business, especially when one considers the rapid pace at which innovations and upgrades for hardware and software have proliferated. The USF is no exception to this rule, and Haslam carefully handles these matters. Ever in the role of the diplomat, Haslam keeps the fact that USF network remains a dependant of SUU Network Services for its Internet and the campus network access in perspective. Another challenge for Haslam has been the task of growing USF's network into old technology unfriendly buildings, such as the USF Stage Management House. This facility sits across a busy thoroughfare from access the USF's main hub, requiring a difficult series of connections.

The areas of facilities scheduling, rental operations, and safety and emergency preparedness had long been an area associated with Lew Haslam's office. However, in 2001, subsequent to the hire of full-time Production Manager, Ray Inkel and the transitioning of Audio Supervisor, Scott Palfreyman to a full-time USF contract, those designations have been passed on to the USF Production Department. This has enabled Haslam to concentrate further on the principal areas he oversees today.

Also reporting to Haslam is a small custodial department, consisting of two building supervisors (one each for the Adams and the Randall Theatres) who supervise an eight-member student cleanup crew that is responsible for most pre and post show cleaning services.

Haslam often finds some irony in seeing the word "manager" in his job title, knowing that he could accomplish a great deal more for the USF if most of his time weren't spent performing basic work calls all over the USF physical plant. That happenstance will change out of necessity when the USF Centre for the Performing Arts becomes a reality. Once the new complex is ready to open, every ounce of Haslam's time and managerial resources will be required, as well that of other managers that will need to be hired in order to supervise the sizeable operations crews envisioned by the USF today. Haslam and Scott Phillips are projecting that this workforce will exceed thirty in number. Added to the operations workload will be the full support of all custodial, shipping, receiving, and groundskeeper services for the impressive complex.

### Performers

The USF hires its performers from a variety of sources. Festival actors and dancers typically come from the following sources: the Actors Equity Association; non-union and post-graduate Associate Artists; non-Equity regional theatre performers; university faculty; M.F.A. acting interns; and undergraduate students. Occasionally, as was the case with the 2001 Season, it is also necessary to employ children or non-human performers. USF Musicians and Dancers are primarily college students who are also hired by audition.

Acting auditions for the USF in 2001 were held in eleven American cities during the months of January through March. These locations included: Ashland, Oregon; Chicago; Dallas; Los Angeles; Milwaukee; New York; San Francisco; Seattle; Spring Green (near Madison, Wisconsin); and Wilmington (Delaware). The final audition was held at the SUU Auditorium Theatre in March, during the four-day marathon of production meetings. With some very limited exceptions, all performers new to the USF are required to audition. Those who are not formally auditioned are in fact auditioned, as they are evaluated based on performance attendance by one, or more, of the producers, as well as by reputation. The USF does not blind hire performers. Doug Cook talks about the casting process for a repertory company:

"Remember, we are casting a repertory company where each actor will play two, and sometimes three roles. All the actors must be able to play multiple roles of the season. This requires a compromising perspective on casting. Only the Casting Director makes the final choice. An actor might be good for one role, but not for another." (Doug Cook Interview p. 9)

The number of Equity performers working at the USF numbered sixteen in 2001, and has risen steadily since the first introduction of a union actor during the 1980 season (Tony Del Fonte). Striving to stay within budget constraints, the Festival nonetheless seeks to maximize the number of Equity they can afford to cast each year. In the words of Scott Phillips:

"I push the envelope every year. Let's see...last year (in 2000) I think we had fifty-seven in the performing company and we had about twenty-four Equity actors (including fall). So actually it's about 40%, but no more than that." (Scott Phillips Interview p. 14)

It is the feeling of the USF producers that Equity casting has vastly improved the level of onstage talent presented at the Festival, and they would like to see that trend continue.



Although there are salary minimums, Equity actors are paid at varying rates by the USF, depending on their experience, prestige, and availability. Additional Equity benefits offered by the USF include travel, relocation costs, housing, health benefits, unemployment compensation, and vacation pay. The USF works under a LORT B-plus letter of agreement, which allows them the freedom to cast the other various non-union categories of performers. A new agreement is negotiated and signed by Managing Director, Scott Phillips on an annual basis. Certain items within the contract can change from year-to-year. By rule, the USF's Equity deal also covers the terms of hire for the USF's stage management team.

The next-to-highest level of actor at the USF is that of Associate Artist. These are principal actors that have not yet attained Equity status (or those whom for other reasons have not chosen to do so). Associate Artists at the USF are primarily actors from the U.S. regional theatre circuit which the USF feel are deserving, not only in terms of annual retention, but of special recognition. Associate Artists are given upgraded housing and salaries beyond the level of the other non-Union cast members. Equity cast members and Associate Artists are used almost exclusively in principal and upper-level support roles by the USF, appearing only as lesser characters due to placement in tertiary repertory roles.

The acting intern designation refers principally to collegiate level actors, normally M.F.A. candidates at their respective schools. These performers are usually building resumes and seeking experience by working in a quasi-Equity environment. It would be unusual to see an intern actor in anything greater than a supernumerary or a walk-on role. Undergraduate level collegiate actors at the USF are primarily used in the Royal Feaste and the Greenshow/Feste of Fools, or as costumed character novelty/refreshment sellers. Only a few at this level will be placed in main stage roles. Notable past exceptions to this trend have included highly popular perennial Brian Vaughn, who excelled in main stage productions at the USF in his undergraduate years. Another lesser exception was Hollywood's Benjamin Bratt, who came to the USF from San Francisco's American Conservatory Theatre. Another noted actor that once appeared at the Festival in lesser roles is Brad Whitford of television's The West Wing (Jerry Crawford Interview quote p. 11). Pay levels for these performers are nearly always at entry-level flat summer fees.

.

One special recognition offered by the producers is that of the Jan and Michael Finlayson Award, presented each summer to with endowment monies given to the USF by the Finlayson Estate. The purpose of the Award is to acknowledge and encourage young professional actors and actresses. A small stipend (added to the individual contract) and a plaque are granted annually, given to that year's winner by Doug Cook.

Casting for non-human and juvenile roles is done on an as-needed basis. These roles are subject to explicit owner/parental consent. As an example, during the 2001 season casting required a placement for the canine role of "Crab," the focal point of certain scenes in The Two Gentlemen of Verona. "Crab" was really Wesley, the adorable pet of a local owner. It should be noted that Wesley, a plump and hairy canine with an unusually expressive face and trained ears, proved to be a performer that was oft praised by Festival attendees. In tribute, his visage currently graces the USF 2002 season brochure and world-wide-web site.

USF musicians consist primarily of students who are hired for the summer after auditioning for the individual music directors. Darin Wadley, for instance, auditions and hires his own recording session musicians. Revels Company musicians audition for Virginia Stitt. The musicians for the musicals are each approved by the Director and Conductor of the musical.

It should be noted that the popularity of the USF with all classifications of actors and performers is now at an all-time high as a result of receiving the 2000 Tony Award. The Festival has no shortage of audition talent, and that may be a gross understatement.

#### Production

One essential department in any theatre operation is the one that deals with the physical production, for reasons obvious. A troupe can have the finest casting and all of the customer service amenities imaginable. And yet, when performances are not cohesive or coherent, and do not look and sound good, that company will eventually experience a customer revolt. Therefore, it behooves any theatre company to ensure that they hire the best technical and production personnel that it can afford. Although the Utah Shakespearean Festival has never equaled the wages paid by the "high-end" operations, they seem to have been able to find a highly competent level of technician for less-than-premium dollar. This is in part due to the quality of supervisors it

has retained, and, as stated previously, in part made possible by the "family" atmosphere that has always been fostered by Adams and the other producers. Unfortunately, this is getting increasingly difficult to achieve with each passing year:

"There is no specific answer for it because it's all money. It's all about money, but it's also interest. You know the old idea of young people interested in the theatre coming and working for a summer theatre, and learning the trade? It's just about gone. Well, they want it right now, because they have to have it. By the time they graduate from school, they have the bills they pick up from their student loans. They are sitting there with money that's due, and somehow they've got to make the money to make those payments. And you don't make that kind of money working in Regional Theatre.

Apprenticeship is essential for professional growth. In the professional theatre you can make that kind of money, but you've got to be a professional to do that. And what a lot of them are doing, because they are very quick to make this decision, is that theme parks, movies, and television pay the kind of wages that answer this. Theatres just can't keep up with those industries unless they have more money. And in New York, or even in the other big major cities where there are for-profit theatres, they can raise the cost of tickets to a hundred dollars a ticket. You can't do that in regional theatre, because your audience is different." (Doug Cook Interview p.26)

The responsibility for looking after the USF's veritable army of production is no small one. The appointed caretaker for this enormous segment of the USF population is its new Production Manager, Ray Inkel, a Yale School of Drama Technical Design and Production graduate. Inkel is the first twelve-month employee to hold this position at the USF. Inkel's position was formerly held by a seasonal hire. The most recent of these was longtime Production Manager Kelly Allison, who is the head of Design and Technical Theatre at the University of Alabama, Birmingham. Allison had to relinquish the position due to his faculty commitments at UAB. Inkel was courted by the USF after five years as Production Manager at Pacific Conservatory for the Performing Arts (P.C.P.A.) in Santa Maria, California, a company with which the USF has a long, and close relationship.

Inkel is a firm believer that it is best to stay on top of the work progression of each of his shops on a daily basis. If you are looking for him, chances are that you'll have to catch up to Ray while he's "making the rounds" to any of the three construction and property staging areas, two costume shops, three production stages, and three (or more) rehearsal locations. It is quite likely that the perpetual motion of today's busy USF staff and administrators may actually do less walking once the new Centre for the Performing Arts becomes a reality, despite its size.

There is a long list of Festival departments that report to the Production Manager. First there is Stage Management, supervised by USF veteran Carey Lawless, a native of Washington D.C. Lawless essentially grew up in the theatre, coming from a family with theatrical inclinations. Having studied at Webster University in St. Louis, Illinois State University, and at the University of California at Irvine, Lawless has an impressive list of professional and academic credits to her name. Included in these titles are Production Manager and Theatre Director at Columbia University, and Weekend Company Manager at the Manhattan Theatre Club.

Lawless first joined the USF in 1982 as a Production Stage Manager. Today, she is the full-time Production Manager for the Milwaukee Rep Company, a ten-month full Equity regional theatre, which places heavy demands on her time. More than one USF principal has noted the indispensability of Lawless to the staff. Here are the testimonials to that effect:

"Carey Lawless, who has been our Production Stage Manager for years and years, has been invaluable. The quality of the Stage Management that we have here is excellent, and it's because of her recruitment and the way in which she guides her Stage Managers. Practically every single Stage Manager that has come to work for us has become a professional Stage Manager, and is working someplace else now. And that is largely due to having worked with Carey Lawless." (Doug Cook Interview p. 39-40)

"He (Cam Harvey) also has a genius working with him, a woman named Carey Lawless, who he helped to train. Carey is the overall Festival Stage Manager. She's been at U.C. Irvine and Columbia. We're talking about two heavyweight people in terms of organization and planning." (Jerry L. Crawford Interview p. 10)

Working hard for Lawless are her two Assistant Stage Managers, Terry Alexander and Karen Wegner. The team also has two Production Stage Managers (Trevor LW Long and Tanya Searle), three Stage Managers, and three Production Assistants (one for the Adams Theatre, one for Randall performances, and one for the Greenshow/Feaste). Lawless explains the organization of responsibility within her department:

"We have two people that both do the Greenshow and Feaste. Each stage manager has two responsibilities. No, they don't shadow each other. They each have two responsibilities. I would say there is no backup for Stage Managers. If a PSM gets sick then what happens is the Deck Manager would go in to do it for the PSM because they would be closest to knowing the show, and then there would be somebody to go in for them. As soon as we open they'll all start learning shows and taking over different responsibilities to get ready for the people who are going into fall season that leave their shows.

Four stay for the fall season...I have to go back (to Milwaukee), but I did the inaugural fall season so we would know what it is. I set all of that up and became the first stage manager.

They'll learn all of the shows so that those four can be relieved of their summer season duties to go into the fall season duties. So, naturally, I have backups, because if something happens you can always run a rehearsal with one stage manager, and the other people who know that show can always go back and do that show in an emergency. Because of what we do, there's really no time. We tried one year to teach backups, and there's no time for them to do it.

We've always had a two-person crew, plus there is always a Production Assistant in each of the theatres. One team per show is the only way you could really and truly increase it. You would have to take such a huge step. And it depends on their performance, because we can't have Equity stage managers go over eight performances a week, or do more than five performances in three days, et cetera, et cetera. So the more Equity I get, the more I'll have to increase my non-Equity so that they're not paying overtime or penalties. (Carey Lawless Interview p. 19)

Lawless also finds the time to share Adams Theatre Orientation duties with colleagues Adams and Crawford, which she enjoys as a change of pace.

Lawless, who has a great deal of responsibility in Milwaukee, dreads the day when her full-time career at that urban regional theatre center may finally make it impossible for her to return to the USF. She has a genuine affinity for Cedar City and the people she works with, many of whom she thinks of as family:

"Yes, this is the center, probably, of my life, as much as I can have one. I love this area, I love the people, and I love the ability to do the work I want to do. It's all in a good package. That doesn't mean it's not frustrating, or that it's not hard, or I don't ever disagree. I do disagree. We all have our own priorities on what we think theatre should do, or what organizations should do. But that has never yet, in seventeen years, has not once outweighed not making the decision to come back. Basically, it's my family. It is as close as I have to one." (Carey Lawless Interview p. 11)

The next department found under Inkel is the enormous corps of workers that constitute the USF Costume Department, including its related subdivisions. These are: Costume Crafts; and Hair and Makeup Design. Included in the costuming staff for the 2001 Season was a draper and first hand for each production (this includes Greenshow/Feaste). The Festival also employs a dozen stitchers, and twenty-five technician/wardrobe assistants.

The supervisor for this department is inveterate Costume Director Jeffrey Lieder, who is now in his fifteenth year and (more or less) an institution at the USF. Under Lieder's tutelage are Assistant Director, Lori Hartenhoff, a Costume Design Supervisor, Kelly Fitzpatrick, a Shop Supervisor, Bonnie Cherrie, a Shop Assistant, Jessica Cowden-Neel, and a Front-of-House Wardrobe Supervisor, Mary Butler. Jeff has an enormous amount of responsibility, which he handles with an apparent ease (which can be deceptive). Deserving special mention from this

Department is the late Sandra Stiglinski, a SUSC and SUU staff member who served in many capacities at the USF costume department over the course of two decades. Unfortunately, Stiglinski passed away immediately prior to the 2001 Season.

Also reporting to Lieder is the Costume Crafts Division, which is supervised by Tim Dial. This division also consists of Assistant Director, Julia Powell, one milliner, one painter-dyer, one dye assistant, and nine technicians.

In the Hair and Makeup division, Amanda French has been the Director for several years. Assisted by a staff of twelve hair and makeup artisans, this department creates stunning and realistic wigs, facial, and body makeup. French replaced a Festival treasure, Larry Pennington, who passed away in 1998. Pennington had worked for the Festival since 1977.

The Scenery and Stage Crew Department was, until this year, supervised by Scenery Director, Jerry Genochio, who left the Festival in 2002 to become the Production Manager of the Alabama Shakespeare Festival (the ASF is located much closer to the North Carolina campus where Genochio teaches). Genochio's replacement is Kerry Kripe of the University of Southern Indiana at Evansville. The Scenery Department has two technical directors (with the non-traditional title of "Scenery Supervisors"), and each one supervises work in each theatre. For the Randall L. Jones Theatre, this is a full-time USF staff member, Phil Haslam (who coincidentally was Genochio's graduate instructor at Northwest Missouri State University). Prior to July 2001, the terms of Haslam's service contract stipulated there must be shared duties for both the SUU Theatre Department and the USF. Phil handles all of the technical production work inside the Randall L. Jones Theatre, including the construction and installation of the fall season and the scenic construction of the annual educational tour. The Scenery Supervisor for the Adams Theatre in 2001 was Grant Hilgenkamp. Each Supervisor is given an Assistant Scenery Supervisor to help with construction for the season.

This year (2001) the Scenery Department employed a total of six Master Carpenters (presumably three for each theatre), eight regular staff carpenters, a stage supervisor (Ben Alexander), and a sculptor (Corey Shieler). The USF also hires a pair of charge scenic artists each season to supervise a paint crew of five. For performance running crews, the Festival

recruits three stage crew heads, twenty-two (primarily undergraduate) student running crew persons, and four stage crew interns.

The Property Construction department has two supervisors. Properties Supervisor, Ben Hohman (from Actors Theatre of Louisville) oversees the props operation for the Adams Theatre, while Alex Hilgenkamp is in charge of this area in the Randall L. Jones. Hohman is now in his eighth year with the Festival. He and his counterpart are well assisted by Properties Shop Supervisor, Dan Giedeman, eight prop artisans, and two prop interns.

Another key technical division reporting to Inkel is the Electrics Department, which is supervised by veteran USF staff member Todd Ross. Under the direction of Ross are both the areas of lighting and sound production. Ross oversees Audio Supervisor, Scott Palfreyman, and seasonal Lighting Supervisors, Eric Chiu and Kristene Hain. The remainder of the Electrics crew is comprised of six audio technicians, five lighting technicians, two followspot operators (both for the Randall), and a single electrics intern. Ross also designs lighting and sound for the Greenshow and for the Royal Feaste.

Scott Palfreyman, formerly a part of the SUU Theatre Department, has additional duties as well, which include responsibility for the "Roadhouse" operation for the Randall L. Jones Theatre, which oversees all non-USF and SUU rental customers at that facility. The Roadhouse responsibilities were transferred to the USF last year, having formerly been a part of the SUU Theatre Department. The revenues from these rental events are earmarked to underwrite approximately half of Palfreyman's contract cost for the Festival.<sup>53</sup>

The USF Music Department, directed by Dr. Christine Frezza, also reports to Inkel, although it could be said that Music has a direct line of communication to the two Producing Artistic Directors as well. Inkel explains Dr. Frezza's dual reporting structure:

"Officially, Christine is hired by the producers. She in turn hires the other music directors (Revels, Production, and the director/conductor of the musical). These directors in turn hire the musicians. Things have been 'morphing' and the budgets of these positions are controlled ultimately by the production manager. Since I've been here, I have been treating it as though Christine is a department head on the same level as the Scenery and Electrics Departments, or the Costume Director. This seems to work for all the technical involvement for music in the shows.

Christine's job is also artistic in overseeing all music and compositions, so that artistic area is overseen by the producers. Just like the directors that are hired by the producers.

But when it comes to production matters, I actually oversee the work and have final say-yet the producers can 'trump me' if they feel artistically the decision is sound." (Ray Inkel, 1/16/02).

For the foreseeable future, the responsibility for scheduling all rehearsals, performances, auxiliary events, and issues of space will be handled by Ray Inkel. Inkel is also spearheading coordination of the design process for the Utah Shakespearean Festival Centre for the Performing Arts, and he has been directly involved in most of the design discussions with the project's design firm, Eaton Mahoney Architects of Salt Lake City.

### Publications

Publishing has been a part of the USF from the very beginning. This is an essential part of almost any theatrical production organization. It would a considerable stretch to conceptualize any form of performance attendance that isn't introduced, promoted, or enhanced by posters, flyers, brochures, programs, press releases, magazines, tabloids, billboards, or Internet sites.

The earliest USF publications were put together by Fred Adams, with capable assistance from volunteers and part-time staff such as Bessie Dover and Gwen Sandberg, a part-time English Instructor. The USF had access to CSU printing services during the early years. Doug Cook soon advanced the quality of graphics and logo design in the early days, before Scott Phillips became involved in this area as a student in the 1970's. It is during the Phillips era that one notices the graphics and presentation of USF publications beginning to take leaps forward. Phillips and the producers hired Art Director, Peter Simpson Cook, and at that point in time, ambitious full-color, large-scale publications became the rule, not the exception. The Festival's graphic materials were truly becoming works of art, which, today, they quite literally are. The work of renowned Utah artist James Christensen ("All the World's a Stage"), translated into cover art for the 2001 Souvenir Program, has established a new benchmark for artwork at the USF.

Current Director of Publications Bruce Lee began working with the USF in the 1980's while still the owner of Tuesday Publications, a regional printing house. First and foremost, Lee is a fan of the USF, having seen most of the productions at the Festival since the mid-1970's. Bruce gives at initial meeting the impression of a deceptively uncomplicated and easygoing man. Those



newly introduced to him might not guess that Lee has a well-rounded background as an English scholar (BYU), journalist, editor, copywriter, and publisher.

Bruce was formerly the Editor of the Iron County Record, Southern Utah's weekly newspaper (ancestor of its current daily The Spectrum). He worked for that paper prior to its purchase by the Gannett News Corporation (USA Today). Lee also owned the firm that printed the Festival's Midsummer Magazine and other USF publications, which he edited on a for-hire basis beginning in 1983.<sup>54</sup> When managing the business became too cumbersome, Lee approached Scott Phillips about bringing his wealth of press and publications experience directly to the Festival. To date it has been a most happy marriage of talents. Lee now oversees an in-house publishing workload of more than two hundred individual publications annually for the USF, twenty-one of which he considers to be major productions (see appendix D).

Even a portion of this list of major works gives the appearance of being unmanageable, and yet Lee and his staff get it all done without burnout. Everyone in the USF Publications Department exudes a casual air of competence and workmanship. A partial list of works they produce annually includes: season and pre-season brochures (over 350,000 printed); Insights, the USF's educational publication (now exclusively on the USF website converted into Adobe Acrobat Reader form); the fan-friendly (and free) sixty-four page Midsummer Magazine; the large quarterly tabloid newsletter Shakespeare's Globe; the beautiful sixty-eight page annual Souvenir Program (always in vivid color); and all other education, development, marketing, and programming brochures for the Festival.

Lee is also the USF's official webmaster. Bruce has trained himself to perform these duties, using SoftPress Systems' Freeway web editing software. Starting simply and cultivating "www.bard.org" at a steadfast pace, Lee has elevated the site to an enormous volume of web pages (over seven hundred in total). Sections of the USF site range from online press releases and production photos to education, also including a newly revamped online merchandise store. Lee worked with an off-campus HTML systems developer to implement an online ticketing database system for the USF, which has enabled the USF to handle its online ticketing in-house, eliminating the need for a contracted outside ticketing vendor. Online sales for the USF have now

risen above fourteen percent of the USF's total ticket volume, much to the astonishment of Lee, Law, and Phillips. The next step in this process will be to give patrons the ability to select their actual seats online.

The USF publishing operation reports directly to Scott Phillips, which Lee finds more to his liking than the original arrangement (Publications once reported directly to Marketing and Public Relations). The Publications Office continues to work closely with that office, and the relationship has manifested itself, if unofficially, as a partnership. Lee explains the rationale behind the splitting of the two departments:

"What I wanted to change is this: what I do here, I don't want to be marketing and P.R. driven. Now sometimes what I do is driven by that. When we do an ad or a news release, or something similar, it definitely is. And the Season Brochure definitely is. But we also do an educational brochure and development brochures, as well as 'just for audience' brochures. And I don't think those are 100% marketing, so I don't want to be totally driven that way, and the producers agree. We made that change and it has worked out very well. Like you've seen, we're kind of joined at the hip, but she (Donna Law) is not my boss. This isn't all about marketing. It's a collaboration, and it works very well." (Bruce Lee Interview p. 7)

Lee's Art Director is graphic artist Phil Hermansen, formerly of Cedar City's Rollo Graphics, a private firm. Hermansen meshes Law and Lee's ideas, and his own, almost routinely to produce a full array of beautiful color graphics and artwork, in both electronic and traditional forms. Direct access to this kind of creative work has eliminated the USF's need to outsource to an advertising or creative agency. Seeing Hermansen at a USF meeting or function is to see a creative mind that just doesn't seem to quit. Phil is regularly caught with a sketchpad in hand.

Publications Assistant Steve Yates assists Lee and Hermansen with both camera and computer. Yates is the official staff photographer for the Festival, and also does other creative work for the department. The Publications staff use Macintosh machines to produce camera ready copy for the news and other media, print advertising, smaller posters, and mailers. The digital artwork for these large banners and displays is transmitted electronically by Lee and his staff to Exposure Graphics in Northern Utah.

To assist with the hanging of banners and assemble Lobby displays and other specialty exhibits, the USF Marketing and Publications staffs have worked with seasonal hire Patrick Walsh (who will be replaced in 2002 by Ben Hohman of the Property Department). He and a small part-

time crew whose job it is to adorn theatre buildings (both interior and exterior), windows, lobbies, and walkways with colorful promotional banners and sponsor acknowledgements, such as those seen in 2001.

Another job handled by the USF Publications Office is the annual ritual of the identification badge photo shoot and tag production for all members of the company, commencing the day all summer season employees first arrive in May. For security purposes, the USF has required all employees on their job sites to wear laminated photo identification badges attached to a neck lanyard. This precaution stems from an incident that took place several years ago, when a thief masqueraded as a staff member, absconding with expensive audio equipment before anyone realized he hadn't belonged at the Festival to begin with!

The USF and its professional staff has grown enormously from the days when it employed a lone full-time person (1977), to present day conditions where in excess of twenty-five people are employed year-round. The growth of the Festival is projected to continue. Presently, the shadow of specific financial problems looming as the result of problems within the U.S. and regional travel and tourism economies has all Festival officials concerned. On the heels of the March 2001 recession, the "9/11" disaster undeniably took a toll on the USF's third annual fall season. Jerry Crawford discusses the effects of the economic downturn, and other relevant factors that could potentially wreak havoc on the Festival:

"Well, anything that nosedives summer economy in the country. In other words, a prolonged recession would be deadly to us. Bush scares us. The Olympics might help us. Because a lot of people will be coming into Utah, right? Yet the road construction they've been doing in Salt Lake has hurt us. Some people have said: 'I don't want to fight two hours getting through Salt Lake to come down, so I'm not coming this year.' Anything that happens, like natural disasters, anything that effects roads, transportation, and money can effect us. We're not as expensive as some things, but we do now charge a higher ticket price." (Jerry L. Crawford Interview p. 15)

Despite tough economic times, the USF remains upbeat in its attitude toward the future. As some at the Festival are quick to point out, history favors the Festival. Marketing and P.R. Director Donna Law gives this encouraging perspective:

"There are studies, however, that indicate when all those factors take place, people get back to some core values and attendance in theatre goes up. That introspection and that look at core values has taken people back to the theatre." (Donna Law Interview p. 15)

Emeritus Finance official Gary McIntyre adds further proof to this point:

"In the Seventies, when there was a tourist shutdown, the average loss in Utah tourism was 30%. In Cedar City, they gained 15% of that back, and 50% of the tourism business here is during Shakespeare, and it all went away as soon as Shakespeare was finished for the season. So that's the power we had. When the economy dropped, when tourism slowed down, we brought it back to that level. During the Great Depression, Vaudeville grew like crazy, and the people who made money were the performers and the salespeople. Because when life gets that bad you need a diversion, and you'll spend whatever it takes to get you there." (Gary McIntyre Interview p.30)

Although there was some discussion of possible staff downsizing at the USF during the winter of 2001-2002, the Festival has, thus far, maintained the current staff size and has no current plans for layoffs.

## CHAPTER VI

### THE MAKING OF A SEASON

#### Season Selection

It is difficult for an observer to pinpoint exactly when the season selection process begins for the USF. There are also times when it is difficult to decipher which of the producers is the advocate for the selection of a certain work. On occasion, play suggestions that are adopted have also come from key members of the resident and productions staffs, some of whom are invited to select meetings in order to voice their own thoughts, suggestions, and alternatives. When the time for official selection meetings arrives, Adams, Cook, Harvey, and Phillips will have already debated a litany of titles since late in the previous summer. Official selections are, normally, finalized during the marathon March Production and Design Conference, officially introduced to an expanded (albeit non-voting) selection committee. Those meetings come under the direction of Fred Adams, and yet Adams is by no means a commandeering force in the discussion.

Officially speaking, the initial discussions for USF seasons usually begin in earnest during the January Conceptual Meetings for the season imminent:

"Discussion about the 2001-2002 Season began in January. And there's kind of, almost a regular rotation. You (kind of) 'fill-in-the blanks' where we are on the Shakespeare side of things. But then it's the plays that take place in the Randall and trying to provide an experience that will challenge the regular theatergoer, but not intimidate the heck out of someone who has not been really been to the theatre but might like to try to come. And so, you've got something very challenging up here, and something very accessible here, and hopefully something in between, so that there really truly is something for everybody out of the six plays that we offer. So we've been preparing for that next meeting (mid-March)." (Donna Law Interview p. 9)

While the following is not a rigid model, the typical Shakespearean "rotation" consists of one each of the following styles: the first slot will be filled by a Comedy; the second with a Tragedy; and the third will (most often) consist of a Romance, a Problem Play, or one of the Bard's Histories. Historically, it is not uncommon that an additional Shakespearean play has been selected for the

Randall L. Jones Theatre summer lineup. Since the mid-Nineties, the Randall season has generally contained at least one musical production.

Once staff input has been obtained, Festival producers retire to discuss the season possibilities in seclusion. The time away from the larger group (during the remainder of January and throughout February) are used for personal and group contemplation of titles discussed during the Los Angeles meetings. Cam Harvey explains the process of play selection as seen through his eyes:

"Ah, Wilderness!" has been on the table for along time. It's just been waiting for the right season, the right slot, the right director and the right things to line up. And finally we feel it happened. A lot of time when we're starting to put a season together, it's not like we're starting from scratch. We're starting from what I call: a long list of 'hopes, wants, and desires.' We're trying to say: 'Is this the right time? Is this the right year?' And we all pull from our lists. Fred's got his list, Doug's got his list, and I have my list. Sometimes there's commonality between the lists, and sometimes there's not. So our most vigorous discussions are always around Season selection." (Cameron Harvey Interview p. 8)

Subsequently, the producers are ready for their selections to be discussed again with the larger group at the March conference. They come together during the first days of the meetings to form their own consensus, which will then be shared with the rest of the consortium. The selections suggested by the producers are listed on a white board in the USF Conference Room, so that the staff can get an advance "peek" at some of the proposed scenarios that will be discussed during the first group session. This schedule may (or may not) bear resemblance to the one that will be adopted at the end of the long weekend.

When the full group is convened, Adams addresses them, explaining the reasons behind the selections he and his colleagues want to produce. For example, in 2001 Adams announced that a Shakespeare work would be added to the fall season for the first time, and that they very much wished to present a new musical version of The Rivals. Concurrently, the thought process of the producers is disclosed, along with any apprehensions they might also have. The floor is then opened for debate. For the record, a list of persons present at the Saturday, March 17, 2001 meeting (for the 2002 season) included: Casting Director Kathleen Conlin; Production Manager Inkel; Costume Director Lieder; Festival Stage Manager Lawless; Marketing Director Law; Company Manager McKay; Business Manager Stucker; Barbara Adams; and invited guests Alan and Eileen Anes of Las Vegas (also members of the USF's Board of Governors).

Following the infusion of group opinion into the gestalt of the repertory, the producers will dedicate further time to season selection in closed discussion; this time considering some of the more popular or mainstream suggestions, and, hopefully, not losing sight of their own artistic vision for the season. The final announcement will come at the end of the weekend of meetings.

In an offer of proof that the USF producers really do pay attention to the input of their team members, witness the example of how the comedy Harvey came to be included on the 2002 summer season. This title was a suggestion from a member of the professional staff, and was a late insertion into the season lineup; displacing the initially slated musical version of the greater artistic challenge, The Rivals, which had been highly touted by the producers. While The Rivals was also reconsidered due to fears that it could be too demanding for the company vocally (especially when performed back-to-back against another musical production), it was nonetheless a concession that favored the likelihood of its popularity with mainstream and family audiences.

While the season selection process normally proceeds in the time period described previously, the selection of the 2003 summer and fall seasons proved to be the exception. The titles for the following season were decided in full at the January 2002 Concept Meetings, and then altered in March after reconsideration. The 2003 USF Season is slated to include: Richard III; Much Ado About Nothing; Measure for Measure; 1776; Born Yesterday; The Servant of Two Masters; A Comedy of Errors (Fall); Little Shop of Horrors (Fall); and The Importance of Being Earnest (Fall).

Determination of dates and times for each performance are not normally a part of the March selection meetings. Donna Law elaborates on this part of the scheduling and selection process:

"Yes, there is (a scheduling template), and there are actually about 14 different combinations that we go through. I don't think we'll have those at this juncture (in March). Scott Phillips will put that template together and do all of the scrambling, and then we'll go and figure out the ones we think will be the most effective." (Donna Law Interview p. 10)

The weekly schedule for the season is always manufactured in such a way as to create a

predictable schedule for company and audience members alike. For example, if Man of La Mancha is performed on Tuesday night and followed by a Thursday matinee, that cycle will (with a few exceptions) continue to repeat itself each week during the remainder of the season.

#### Marketing and Promoting the Season

Once the lineup for the next season is firm, the publications and marketing staffs begin to collaborate on the creation of a USF "pre-season" brochure, a smaller-scale hex-fold "preview" version of what will become the season brochure. This pre-season version features the play offerings for the season that will open in a little over one year from date of distribution. The intention of this piece is to present the titles to Festival patrons early on through USF and SUU kiosk distributions. This is attempted primarily to get the patron and the public thinking about long-range Festival attendance and travel accommodations. This first season brochure is timed for release in late June in preparation for the ticket release date (always concurrent with the start of the USF summer season). Many regular customers (as high as twelve to sixteen percent annually) purchase seats and plan their travel reservations for Cedar City as soon as these titles, dates, and seats are made available to them. This happens despite the fact that it is still a year or more until the actual premieres. A season press release for the ensuing production season is also prepared, dispatched to the media, and posted to the USF web site prior to the next season's ticketing release. During the summer months, these preliminary dates and titles are also displayed to current season attendees in print via the USF Playbill, USF Souvenir Program, and through depiction on signage affixed to USF/SUU property.

The comprehensive USF Season Brochure is normally prepared and printed by late December and mailed to customers just prior to New Year's Day. This major Festival publication is time released to hit the customer just as all of the pleasant hangovers from the recently concluded summer and fall seasons are beginning to fade. To boost holiday sales, USF Gift Certificates are made available and publicized in the Shakespeare's Globe newsletter, which hits mailboxes in early December. This piece is the primary source of information on the USF for most of its patrons, and it is the largest single annual print item that the Festival produces. It is literally



crammed full of the information that most prospective Festival attendees could possibly need to plan and enjoy an exciting Shakespearean vacation to Cedar City.

The USF season brochure includes (but certainly isn't limited to) the following features: numerous attractive color performance photos featuring highlights from the previous season's events; calendar layouts for all performance and free-seminar related activities for the upcoming season; a "Visitors Guide" with extensive notes on local accommodations/dining/travel; venue seating maps and maps featuring the SUU grounds (and the Cedar City area); full ticketing information for all events; a full listing of education classes that are offered during the season; and (of course!) the perfunctory order form which is stapled into the center of the 4" x 9" piece.

Individual play synopses for the Adams, Randall, and the Fall Season shows are each overlaid on their own distinctly colored background. The USF Box Office telephone number (1-800-PLAYTIX) and the web address are displayed in prominent reverse-type on the lower right-hand corner of odd numbered pages. Slogans for each season (recent examples have been Let's Play! and Just Imagine), are developed through the imaginative efforts and collaboration of the marketing and publications staffs. USF brochures are all approved ultimately by Fred Adams and Scott Phillips in consultation with their fellow producers. Traditionally, most major Festival publications sport the smiling visage of (and a greeting from) the venerable Fred C. Adams. The season brochure is no exception to that premise.

Not all publications related to the USF are prepared and packaged entirely by Bruce Lee and his staff in Publications. Print advertising for the USF appears primarily in the form of common Playbill advertising, and can also be seen in the programs at other Utah arts centers such as Salt Lake's Pioneer Theatre Company, Tuacahn, and the Utah Festival Opera. It also appears in ads placed in other Southern Nevada and Northern Utah publications such as Las Vegas Life, the Las Vegas Review-Journal, the Las Vegas Sun, Las Vegas' City Life, the Salt Lake Tribune, Spectrum, and the Deseret News. The playbill-formatted programs are assembled and printed for many Utah organizations through the efforts of a Northern Utah contractor, Mills Publishing. Mills is a Wasatch front company that produces playbills for most of the major theatre, opera, and dance companies within the state of Utah. Although budgets for newspaper and

television ads are very limited, Donna Law works hard to arrange and coordinate a great deal of trade-out advertising in exchange for airtime with radio, television, and other media.

Personal appearances also play a featured role in USF promotional efforts. Fred Adams, Scott Phillips, and other Festival representatives are often asked to make television and radio appearances, especially along Utah's Wasatch Front and the Las Vegas metro area. It should be noted that the Wasatch population represents approximately sixty-five percent of the USF's annual patron audience. It is natural to expect that a disproportionate allotment of promotional time, money, and effort would be expended there. Adams and Phillips make every effort to cover as many of these appearance invitations as they possibly can, given the constraints of their already hectic schedule. This is important exposure for the USF, with Salt Lake and Provo television stations seen via cable throughout the state of Utah, as well as in parts of Arizona, Colorado, Idaho, Nevada, and Wyoming. Adams is asked by his marketing department to be available for as many local (Southern Utah) promotional appearances for the USF as possible each year, often appearing on Cedar City/St. George radio and television.

In 2001, Adams also represented the Festival atop a parade float, appearing in the annual Salt Lake July 24<sup>th</sup> celebration the Days of '47 Parade, waving to parade watchers from atop the Mid-Valley Stake's "Pioneers of Performing Arts" parade entry. Production Manager Ray Inkel assisted with technical arrangements for the public exhibition. In another example, Adams, at the age seventy-one years, ran with the Olympic Torch down Cedar City's Main Street on the eve of the 2002 Salt Lake Winter Olympic Games. The USF also actively seeks representation on national and international travel films and programs, working with the national and international travel industry, as well as with local and state convention and visitors bureaus and travel agencies.

#### Selection of Directors and Designers

When the final play selections are revealed and approved, the producers begin to devote a great deal of thought to their potential choices for stage directors. The question becomes which of the deserving prospects from within the pool of available artists would make the best fit for individual productions. Many of these directors are among a select group of pros that return to the

USF semi-annually. Among those in this elite directing corps are Paul Barnes of P.C.P.A., Jim Edmondson of the Oregon Shakespeare Festival, USF's own Kathleen Conlin, Jim O'Connor, and J.R. Sullivan. In the winter of 2000, the USF producers bestowed the ultimate honor upon Conlin and Sullivan: the pair has been invited to join the producers' inner circle, having been named Associate Artistic Directors. These are permanent positions within the inner circle, bearing all rights and privileges enjoyed previously by Doug Cook, whom they have been designated to replace.

Cook, while spending much less time in Cedar City, will not retire his position completely, at least not in the traditional sense of the word. Cook will always remain a part of the USF as a consultant and a sort of "Producer Emeritus." Conlin, naturally, will continue to function in her longstanding role as Casting Director. Both Conlin and Sullivan will continue to direct for the Festival once their new duties have commenced officially. The summer of 2002 will be a period of internment for the new co-producers, who will shadow Cook until they are comfortable in their new roles with the Festival.

Exactly who will or won't direct productions for the USF is always the source of extended producer discussion, with the debate concluding at some point during the mid-to-late summer. Once a consensus is reached, the list can be assembled. Most of the offers are relayed to prospective directors by Cook, and these calls are generally made during the months of July, August, or early in September. Cook is careful to emphasize to the chosen ones the nature of the production and the intention of the producers in his communications with the hire. There are no false pretenses about what kind of mission the directors are about to inherit:

"We try to tell the Directors: 'This is what we'd like you to do,' and that we've chosen them for that purpose. Whenever we haven't done that, we have to eventually do it!" (Doug Cook Interview p. 8)

Contracts for stage directors are to be signed prior to a deadline of October 1, giving them the opportunity to devote ample thought to their conceptualization of the look, feel, and sound the production is to have prior to the initial period of designer collaboration in December. During this late autumn planning phase, the producers and directors communicate through means of paper, telephone, and other electronic correspondence, preparing their thoughts for the

next phase in which the ensuing work will be done with the collaborative team. These are both periods that will further define the ultimate direction and form into which a given play will evolve:

"The sequence is: they are invited, and their conceptual notes for the plays are supposed to be written and distributed to the designers and producers by December 1<sup>st</sup>. In the first week (or so) in January we all meet again and go over those notes to see how that's going to be, and that is to either strengthen them, adjust them, add new material to them, or add a new slant." (Doug Cook Interview p. 8)

Note that the fall season also employs this basic conceptual process, on a schedule that is paced to begin roughly two-and-a-half months behind the equivalent dates for the summer season.

The scenic, costume, and lighting designers are chosen during the fall months, with their contract deadline being December 1. This allows the Company Manager time to arrange travel for all directors and designers whose attendance is mandatory at the winter conceptual conference. As it is with the choice of directors, each of the producers have their say about designer selection, but (principally) Cameron Harvey and Doug Cook share the lead responsibility for initial recommendations and conducting the selection process. Again, no hire is even so much as contemplated without a strong familiarity with the individual(s) and their having made at least one prior visit to the USF. Sound design hires for the Festival are a primary responsibility of USF Music Director, Dr. Christine Frezza. She conducts these searches following the January Conceptual Conference, finishing them prior to March 15. Also following this same general timetable are Festival musician hires.

With all of the contractual ink for directors and designers dried, the month of December is a time of preparation and pre-conference communications between directors, designers, and the producers. Subsequently, the USF creative process hits high gear beginning with the second week in January.

#### January Conceptual Conference

One of the more exciting times during the year for the USF is the "gearing up" phase between early January and mid-March. Early January is the time when all of the parties who make USF productions live and breath are first assembled "face to face." These parties include the directors, designers, partial stage management, all design construction supervisors, and the producers. The annual three-day meeting is held in Los Angeles at the Doubletree Club Hotel, a

venue close in proximity to the Los Angeles International Airport. L.A. has long been the chosen site for this conference due to its warm winter weather and bountiful flight accessibility. January Conference travel, meal, lodging, and meeting expenses are budgeted to cover each of the participants.

It is during this first liaison of the artists that (hopefully) all parties working at the USF begin to accelerate into alignment, resulting in a unified vision of how the individual productions will be embodied. Producing Artistic Director Doug Cook describes the meeting process:

"Utah has two business meetings a year with the group. We have a conceptual meeting in January, and then we have a final production meeting in March. And the ideas that come out of the January meetings have been spawned by the directors notes and producers notes. In the January meeting, this is all brought together with the designers adding their input, and from that comes a development of how that show is going to be produced with sketches and drawings, and so forth in March." (Doug Cook Interview p. 9)

The USF also requires the attendance of its lead professional staff persons from some of its key departments during these important first meetings. Staff representation at the January meetings includes senior members from the departments of Casting and Company Management, Marketing, Publications, Production, and Business. Publications Director Bruce Lee sees his attendance as providing him with a distinct advantage in getting a promotional jump on the season:

"In January when we go down to Los Angeles we interview them all. I do it, along with Donna Law. We do it mainly for public relations purposes so that we can get background and start writing stories and The Shakespeare Globe newsletter. I do interviews with almost all of the Directors in there at some time in the course of the year." (Bruce Lee Interview p. 5)

Director Jim Edmondson speaks from personal experience as to the advantages that the January meetings provide Festival directors:

"In January, all Designers for all shows, all Directors for all shows, and all Administration meet in L.A. for a concept meeting. And it's wonderful. You learn a lot. You are required to send notes earlier...way earlier, sometimes to (Casting Director) Kathleen Conlin, saying: 'This is what I'm looking for.' Because she will be out auditioning people in November, December, January, and February." (Jim Edmondson Interview p. 6)

Following the January conference, directors and designers disband to pursue their other winter and spring projects. At this point, the Festival enters a more vigorous phase of preparation, leading up to the all-important March Production and Design Conference, held annually on the USF's home ground in Cedar City. During this hiatus, Kathleen Conlin completes her USF

audition tour, which culminates in one final audition stop in Cedar City during the March conference:

"The casting is completed by our casting director after consulting with the directors, only after auditions. The casting director meets with the directors in January, and they go over all of the roles to be cast. They go over actors that they think they would like to see used, actors that might potentially be available, and they specify the kind of actor that they want. He or she can explain the kind of actor wanted for each role. He or she can suggest possible actors and alternates." (Doug Cook Interview p. 9)

### March Production and Design Conference

The March Production and Design Conference is a four-day blitzkrieg of verbal and visual production planning. At these meetings, design concepts are displayed and described, and summer season production budgets are honed. Once all are on site in Cedar City, their ideas are previewed, finalized and approved, and costs are refined into line-item form. The budgeting refinement and cost analysis process is conducted by the same production supervisors who will bring these now-rendered designs to life; a scant seven weeks after the conclusion of these meetings. The March conference also doubles as the conceptual meeting process for the upcoming USF fall season. Cam Harvey further defines the USF 's March objectives:

"January is the conceptual meeting. Everyone is supposed to leave that meeting with pretty firm ideas of where they are headed, and then in March they're supposed to bring back something that is pretty finished in it's artistic point of view, and also something that can be 'costed' out. So, even in March we don't necessarily put a stamp on it and say: 'We're going to do this for sure.' That's because it has to go through a cost analysis - a 'value engineering' session." (Cameron Harvey Interview p. 3)

The March Meetings are most often purposely aligned with Spring Break at SUU (although this timing was derailed in 2002 by the Salt Lake Winter Olympic Games). They begin early on the Thursday morning, continuing (nearly) around the clock, until early Sunday evening. As with the January conference, all seasonal travel expenses are paid for by the USF, making it an extremely busy four days for Company and Casting Manager, Mitzi McKay.

These meetings are nearly always the first time that the full collaborative team will have met on the production site. This gives everyone involved the opportunity to scrutinize the venues physical and the production facilities, and, in the process, troubleshoot potential problems in advance. Doug Cook sheds light on the benefits that can be reaped from the March conference:

"At that time also, the company has usually been selected, so they can see what actors are coming. By the time they finish that March Meeting, all of the materials, all of the

plans, all of the 'to do's,' and all of the 'we've done,' are laid out and ready to go." (Doug Cook Interview p. 9)

Although all of the Producers are present and speak up at these sessions, Cam Harvey acts as the master of ceremonies, skillfully introducing each issue and transitioning the meeting masterfully, adding levity when appropriate. It is during this second (and final) production conference that a true ensemble feeling among the artistic, production, and professional staff begins to develop. The newcomers are welcomed by the veterans, and are in turn are made to feel as if they had been a part of the Festival for many years previous. The non-artificiality and warmth purveyed here is intended, and those who are familiar with the Festival say (universally) that this is truly a major part of the USF's lure to those in the very wide world of professional theatre.

In addition to the producers, directors, designers, music artists, and representatives from stage management, the annual March meetings are attended by key staff persons representing the departments of Business, Casting and Company Management, Development, Education, Marketing and Public Relations, Production, Operations, and Publications, as well as other invited guests. In March, each summer season production will undergo the following series of five sessions:

- a) Production Approach Presentation (thirty minutes to include Producers/Staff/Visitors)
- b) Production Conference (working session two to three hours minimum—not to include Producers/Staff/Visitors)
- c) Production Presentation (thirty minutes, to include Producers/Staff/Visitors)
- d) Producer Review (response of producers, thirty minutes to one hour)
- e) Design Estimates (meeting to include all production supervisors).

All main stage productions (with the exception of Feaste/Greenshow and Plays-in-Progress) are also allotted a one hour Casting Conference during their day of presentation. This gives Conlin, McKay, and each director the opportunity to "fine tune" the lineup of performers slated for each new show the Festival produces.

During each production presentation the Producers listen carefully to their directors and designers. They are listening for any clues that will identify design flaws, logistical ramifications,

characteristics, incompatibilities with the physical facilities, or segments within a play (whether contextual or having to do with the physical production) that might prove problematic or costly in terms of time, mechanics, or budget down the road. Each producer will offer suggestions to the artistic team during the final review segment of each play, simply entitled the Producer Review. By listening to the collective presentations of the directors, design staff persons, and individuals responsible for assembling the production, staff helping to produce and promote the USF season can gain a true feeling for what they will be funding, building, coordinating, and selling. Another crucial piece of business to the producers and the marketing and publications departments which is always discussed at these meetings is the number, configuration, and characterization used in photos taken for artwork, promotion, and souvenir program books. These choices are determined for each production in March, and sometimes painstakingly so.

Once the March meetings have reached their conclusion, the expectation is that nearly all of the planning and preparation work has been completed. Materials can now be requisitioned, and detailed construction schedules can be developed and submitted in order to facilitate a strong initial burst of crew work "out of the gate." The idea is to make it possible for the staffs of the production department to "hit the ground running," upon their return at the beginning of May. The fall season also has its own design and production conference, which is held in Cedar City in mid-late May.

#### Company Arrival

For the Company Management staff, arrival actually comes on the Monday two weeks prior to the date of arrival for the full company. This period is needed for Mitzi McKay, Lise Mills, and the seasonal management staff to prepare themselves for the full onslaught of three hundred persons, all of whom will need to complete remaining hire paperwork, identification, housing, an information dissemination network, and dependable mail service.

On Thursday of that same week, all seasonal production supervisors are required to report for work. These include the scenery director, scenery supervisors and assistants, assistant production manager, and the props supervisors and assistants. Although Electrics Director Todd Ross is a member of the full-time staff, he is also listed among the preceding group.



The beginning of the following May week marks the first solid week of production and artistic staff mobilization. Monday marks the day of arrival for the Festival stage manager and her two chief assistants, all carpentry crews, remaining property artisans, all costuming and costume crafts supervisory staff, and all design assistants.

On Tuesday, individual production stage managers report for work, together with their stage management interns. Wednesday signals the date of first appearance of the hair and makeup director, along with all costume designers, drapers, and first hands working for the costume department. Thursday is the initial day for charge scenic artists to report. Friday's arrivals are the hair and makeup designers, as well as the two producing artistic directors, who are both non-residents (although it should be noted that Cam Harvey will maintain a commuter presence until mid-June, returning occasionally to California to tend to academic commitments).

The next day, Saturday, is another major arrival day for the Festival. Making their initial appearances are the directors, the dramaturg, all scenic and lighting designers, Festival music director/composer and Revels music director, audio and lighting supervisors, vocal and dialect coaches, together with the choreographers and dance captains.

Acting Company arrival day is one of the most colorful and invigorating days on the USF calendar. On this day the remainder of the USF Summer Season Company begins to pour in. This mass influx is purposefully timed to immediately follow Commencement exercises at SUU which, incidentally, are held in both the Randall Jones and Auditorium Theatres. The grand arrival synchronously coincides with the day after most of the student housing in town has been vacated for the summer.

On Monday morning, after the 8:30 a.m. check-in, the full group gathers for a Company Orientation Meeting. They are welcomed into the Randall L. Jones Theatre by producers Adams, Cook, Harvey, and Phillips. The session is continued after the group is addressed by Festival Stage Manager Carey Lawless, who has conducted these welcoming meetings since the mid-1980's. Joining Lawless in addressing the company are Production Manager Ray Inkel, Casting Director Kathleen Conlin, and Company Manager Mitzi McKay.

Following the meeting, the rest of the day is reserved for registration, the shooting of I.D. photos (taken in shifts and grouped by department), read-through rehearsals, design presentations to the company, wardrobe fittings, housing move-ins, and the Welcome Barbecue. Each individual shop also holds its own orientation session, where policies and procedures are discussed, and familiarization tours of the USF's physical spaces are held. Read-through rehearsals and design presentations continue at midday the following day, which are followed by a day of "text-table" rehearsals. Blocking rehearsals begin in earnest on the fourth day following arrival.

To make it easier for employees to retain the information, each employee is given a USF Company Handbook, which is published annually and updated each year. The Handbook not only outlines USF performer and company member policies and helpful advice, but also helps to familiarize new company or staff members with their new surroundings, lending advice that helps to ease the initial period of adjustment.

Soon after arrival, two additional orientation meetings are held. The first of these is a Safety and First Aid Meeting, which is required attendance for all company members. For those who will be asked to operate USF motor vehicles in the line of duty there is also a second session for Driving Certification. Those arriving either early or late are likely to receive an individual orientation from their supervisor. At the end of the initial orientation period, a welcome barbecue for the entire company is held. Funds for this event are allocated by the producers and organized by the Office of Company Management. The primarily student stage crews (running crews) are scheduled for arrival on a much later date than the construction staffs. They too, will undergo an orientation process, albeit an abbreviated one. Photo call sessions are conducted during the final week of May. The company will not enter the run-through phase of the rehearsal process until the second week in June.

Further training sessions are conducted throughout the summer for the benefit of the production staff. CPR and First Aid classes are mandatory for all stage managers and supervisors. USF Emergency and Safety Procedures manuals are accessible in all production spaces, located in the Stage Managers work areas. The Festival is also developing a new crisis

management policy document entitled the USF Crisis Communication Plan, which is still in the draft phase.

In order to assist USF Company members and make them more comfortable, the USF's Guild maintains and operates a company store where all company members can check out low or no cost appliance and furniture items for the duration of their stay. Most of these items are available in exchange for a small deposit, which is refunded to them at the end of the summer when the items are returned. Some seasonal production hires are allowed to report for duty subsequent to the first weekend in May. For these special cases, permission to arrive late is granted by the producers based on familiarity with the individual and taking in to consideration the estimated completion date of the prior employment or teaching commitment that is in conflict with the required date of arrival.

Musicians that are not a part of the orchestra for the Randall Theatre musical production arrive slightly more than one week following the acting company, accompanied by other artists such as Sound Designers and the Fight Choreographer. These scheduled arrivals, and others, can also vary from year to year depending on the employment schedules that these individuals have committed to elsewhere. Pit orchestra musicians for the musical are not required until the second Monday in June.

House management staff and running crew persons do not report to the Festival until the first week in June (one month after the day of the main company arrival). This works well in part due to cost savings and also due to the fact that most employees in these departments are college students who are unavailable during most or all of the month of May.

#### Production Processes

For USF designers, full designs for property and scenic construction are due for delivery to the Festival's scenery director and supervisors in early April. Two weeks subsequent to that date, those individuals are responsible to deliver full working construction drawings back to the designers for approval. Lighting plots are not required for delivery by the lighting designers until the third week in May. Fall season designers follow a similar design and drawings delivery

schedule, which takes place beginning early in the month of July, approximately one week after the opening of the summer season of shows.

For actors, directors, and stage managers, rehearsals begin soon after orientation, on the Monday morning following the weekend of arrival. Many performers have, by this point, familiarized themselves with their new roles, and committed some of their parts to memory and are primed and ready to receive direction and blocking instructions. Each Adams Theatre production is allotted 82.5 hours of pre-technical rehearsal time, nearly all of which is used on the main stage. These are divided in to four sessions of four hours each per week. Sets are worked into productions gradually as pieces are made available. A single five-hour session is devoted to the "cue-to-cue" integration of scene shifts and music in to the mix, although Adams Theatre Lighting Designer Donna Ruzika and the sound designer normally begins the programming of their lighting and audio cues during earlier rehearsals. These are known as "light through," or "lightover" rehearsals. And it is only because the designers have been allowed to work during "pre-tech" rehearsals that a lone three and one-half hour tech. rehearsal suffices.

Following this is the first of two five-hour "work-notes" rehearsal, followed immediately by the only dress rehearsal that the actors will be given. Next in the Adams process is a rain stage rehearsal in the Auditorium, which allows the artistic staff to re-stage the production for entrances and exits should the show have to be moved indoors. At this point the plays are presumed ready for Previews, in which the working design, technical, and stage management staffs are still allowed to work in the auditorium in seats that the USF reserves for their use only. The next day a second "work-notes" rehearsal takes place, after which the production is deemed ready for Opening Night. Whichever title is produced as a matinee in the air-conditioned Auditorium Theatre is given one additional rehearsal period of five hours following its' Adams Theatre Opening performance. In this session, the play is adapted to an indoor set designed especially for the Auditorium.

Randall L. Jones Theatre productions work from a different set of chronological rules. These directors, stage managers, and casts rehearse for a total of 74.5 hours prior to the time when they can practice onstage. All of these nineteen sessions are conducted within the

confinement of SUU classrooms. Once the sets are ready to be used, the cast for a Randall show will rehearse on them only twice before the technical rehearsal, for a total of twenty-three hours, divided into two segments. These include the scenery shift and props/effects working rehearsals. During the second of these long days, the lighting and sound designers have the opportunity to work throughout. Following the three-and-one-half hour technical rehearsal, Randall shows are allotted two five-hour "work notes" rehearsals, separated by a three-and-a-half-hour dress rehearsal. The two remaining "on set" rehearsals are three-hour non-costume working sessions, one prior to the preview performance, and one following. Following the second of these rehearsals, the show is ready to appear in front of the opening matinee audience.

Shop construction also begins on the third day after May arrival, a sure sign that the Randall Jones, the Auditorium, and (in mornings only) the Adams Memorial Theatre stages are crammed full of materials, tools, and the beginnings of sets by the end of the first week. Scenic and property construction will continue throughout most of the day until technical rehearsals arrive in mid-June.

Lighting work begins in earnest on the stages at the beginning of June with the hanging, circuiting, coloring, patching, and focusing of lighting instruments in all of the theatres. Beginning with the first week of Adams Theatre run-through rehearsals, lighting and sound designers begin to set and run their hundreds of cues, mostly during rehearsals. This is especially useful now that the USF has begun to start its outdoor performances one half-hour earlier, at 8:00 p.m., enabling the lighting designer to get a feeling for the amount of daylight that will be present during the first hour of the performance.

From the early days in May, rehearsals and technical work always proceed on a six-days-per-week basis. Previews for all performances, including the Greenshow, occur approximately ten days prior to the end of June, followed by the first of the official opening performances, which are held roughly four days later.

## CHAPTER VII

### SCHEDULING

#### Production and Rehearsal Scheduling

The Rehearsal and Performance scheduling system for the USF as it is practiced today is a streamlined version of its ancestor, which was the system that Fred Adams and Doug Cook used for many years. It has been tempered by extensive experimentation, and transmuted by the scheduling theories of Cameron Harvey, who built into them conformity to the rules and regulations of the Actors Equity Association. The schedule is so tight in some places that it leaves little "wiggle room" for any kind of variances. Some would agree that the USF's rationing of time is the only way to get the job done. Others agree in principle, but feel that the present system can be constricting to the creative process. Whatever the viewpoint one has, there is no doubt that the present system conforms perfectly to several "given" situations that are probably unchangeable. Some of these are: the SUU Academic Calendar; union rules; the ritualistic opening of six plays in six days (a USF trademark); and the onset of Labor Day, which signals the end of the summer season. Doug Cook describes the evolution of the USF Production schedule:

"The point is the high achievement of that, of our organizational chart, in terms of scheduling, in terms of task, in terms of completions et cetera wasn't spun out of a night time dream. It's come out of season after season after season of finding out what works and what doesn't work. And it's a refining. It's a cutting of five minutes off of here. It's a 'this has got to be done three days before this.' Every single bit of our schedule and plan has been tested before it became practice, and it's something that's evolved. And, you're right, the chef of that dish is Cam Harvey. He's the one that has kept track of it all. He's the one that's suggested new moves, but at the same time when things don't work we change them." (Doug Cook Interview p. 2)

Cam Harvey accepts responsibility for the state of scheduling at the Festival, and discusses the shifting of that role toward its new Production Manager, Ray Inkel:

"I've evolved a certain culture with scheduling. And a lot of people think: 'It's Cam's schedule, you know. He'll never let it go.' But that's not true. It's only been Cam's schedule because I've been able to provide it with a kind of continuity and care and attention that I think it needs. That tradition has been established. It's everybody's

schedule and I don't think that I'm the only one that can do the schedule. But it does need to be somebody who is permanently attached to and permanently committed to full-time consideration of the Shakespeare Festival. And this is the first time we've had a Production Manager that's been hired that way." (Cameron Harvey Interview p. 20)

The basic schedule for the USF is assembled a little over a year in advance, and is set through an evolution of numbered drafts called "Planning Editions." Month-by-month calendar block-formatted pages are coded through the use of a modestly elaborate system employing different colors of paper for the different stages. All Planning Editions of the USF schedule are accompanied by a prudent disclaimer at the bottom of the front page stating: "Planning Editions of Daily Schedules represent management's best estimation at the time of generation and are subject to change."

The "Daily Schedules," which are list-format versions of the calendars, are also produced for distribution, as well as the "Weekly Schedule" format. Ray Inkel explains the processes used to keep all of the departments at the USF in synchronization with one another:

"From the beginning we start out with our Monthly Calendar, which I have already ready for the summer of 2002 (in June 2001). This is a month, and each day has just the basic breakdown of what shows are going to be rehearsing in the afternoon and in the evening, and so on.

There are no times in here, this is just basic listing of: 'What's on that day?' Basically this is in the afternoon, so you know that this is going to be somewhere between one p.m. and six p.m., and in the evening it's going to be somewhere between six p.m. and eleven p.m. It just gives you the basic outline of things, and tells you when the shows will open, and when we go into Tech. Rehearsals.

Spaces are denoted on this calendar, "Adams" and "Randall," so it's Adams on this side and Randall on that side. Again, this is very general and is just a listing of: 'What are we going to rehearse?' This doesn't denote any spaces because at that time we may not know where our rehearsal space will be. So, really, it's our basic layout of events, broken down in to Morning, Afternoon, and Evening.

From there we go to the Planning Edition, and here's the Fall Season version of that. This is a daily schedule, and it breaks down by each day in to: 'What's happening at what time, and in what place.'

Blue is Fall Season, green is for Summer Season, and green means that it's the Planning Edition and not the "Final Edition." When it comes out in Ivory, then it is the Final Edition. Again, this is a system that's been put together here over the years. Salmon is the final color for the Fall Season. So, in the Summer Season you go from green to ivory, and for the Fall Season you go from blue to salmon. The drafts are white.

The Daily Schedule, or the "Planning Edition" comes out and gives you more of a breakdown. This whole book (the Planning Edition) goes out to our Lead Staff, to all of our Designers, and to the Directors, so they can have a better idea of when we are doing what. Before each week, I go through and make any changes that might be necessary,

and I've just done that today (Friday). Going out today will be the Final Edition for next week, Monday, June 11<sup>th</sup> through Saturday, June 16<sup>th</sup>. I've gone through it and made the changes already. But I've just done a draft form of June 18<sup>th</sup> through June 23<sup>rd</sup>, which goes to Cam Harvey, to Carey Lawless in Stage Management, and to Lew Haslam in Operations. They will take that and double check for all times and spaces.

As things change, we can change them as the week comes up. I usually don't do the specific daily changes once the weekly version has gone out. We always tell the Actors: 'Refer to the Daily Rehearsal Calls.' The technical things do not have to be delineated quite so much. So that's how I develop the Calendar in terms of what's going on." (Ray Inkel Interview p. 9-10)

Other detailed scheduling documents produced by the USF are too numerous to describe in detail. These include Season Preparation Chronologies, Arrival Schedules, Work Initiation Schedules, Simplified Rehearsal Chronologies, and several others.

The USF has achieved an exceedingly high level of precision in timing as its schedule has evolved. True enough, Doug Cook's statement on the necessity of this calendar is correct, given the parameters of the USF's schedule: "It's not matter of if this is the best way, it's a matter of this is the only way."<sup>55</sup> However, there are certain detriments inherent to this system, and this is observed by Jerry Crawford:

"To date we have to operate by formula. It's a tight process and it works. But, I think it's going to have to become more flexible as we expand. You know, we've got a Fall Season now, and we eventually may go year-round. Our schedules are more inflexible than most professional schedules. That is, our system works, but, as we expand, we should gain a bit more freedom and flexibility in every aspect of production." (Jerry L. Crawford Interview p. 10)

From the viewpoint of the actor, the USF schedule can be grueling. Festival Associate Artist Mary Dolson comments on this from her perspective as a non-Equity performer:

"We have something called secondary calls during the rehearsal process. Each show rehearses four hours a day, give or take. You basically rehearse on the same schedule as you perform, except for the two Shakespeare shows that only perform twice a week. They still get four rehearsals a week. But that's not very much time. It really comes down to about eighty hours per show. So what the Director can do is, if any given actor is not called for a certain amount of hours, either in the morning, or in whatever slot, they can call you for a secondary rehearsal.

But if you're Equity, they can only call you up to eight hours a day. If you're non-Equity, they can only call you for four. So there were a couple of days of rehearsal where I was called for eight hours for both shows, and I would have a morning call for something else. There were one or two days that were extremely long. Very hard." (Mary Dolson Interview p. 8)

From the perspective of a director, there never seems to be enough rehearsal time allotted. Festival directors understand the reasons for the schedules being as tight as they are, but hope that the future will bring changes. Jim Edmondson shares his feelings:



"That's great, and it will be interesting when all of this is developed in to the Festival Centre, and the new theatre is built over here and everything is off the college campus. It will have a different feeling, partly because they will not be totally at the mercy of a college calendar any longer.

And I hope...and I don't know if this is true...but I hope that one of the big gains is that there will be more rehearsal time, because they will be able to not have to worry about interfering with the campus schedules.

We need more time, and I think every director here this year would say that, for every play. You know, in most straight-run theatres you would work eight hours a day, and probably put it up in eight weeks. But the cast is experiencing doing it and living within the script. We'll get to every scene, usually, within a twenty-four hour period. We'll get to do it, and re-do it, and that's how you grow. That's the best kind of rehearsal.

Here, again, you don't get quite enough time to get it all in, so some people don't get to rehearse it on every day. And you can force it. I think we work miracles here, but some times it pushes you into performing a piece before you really get to the 'heart of the moment.' So, you get performances rather than really good acting. Anybody can perform with skills. I mean, you can get it out there big and shape the moment, but the work will always be slightly hollow, no matter what the form of the piece, if you haven't really had time to dig and experience it." (Jim Edmondson Interview p. 8)

Still, Edmondson also concedes that he understands what added time would mean to the Festival in terms of its budget and scheduling concerns. Increased rehearsal time could be a financial drain, and could increase hardship for some cast members if changes were to be made indiscriminately:

"More rehearsals would equate financially to more salaries for stage management and actors, at least. So if you could start a week earlier, or open a week later, or just go ahead and pay the overtime for five-hour slots. Or, if you moved to larger slots you might have to have a bigger company, because you can only work an actor so many hours a day, at least if they are a Union actor.

Lots of people here are involved in all three of the outdoor shows, and they're dragging. I can see that in my rehearsals, and I go out of my way not to call them sometimes, because I can see they're just...they're called all the time, you know? And every director has the right to expect everything from them. And they're good people." (Jim Edmondson Interview p. 8)

### Performance Scheduling

The USF performance schedule has to conform to a number of factors. First of all, Actors Equity regulations dictate that a union actor can not appear in more than eight performances in one week:

"There are actually about 14 different combinations that we go through. It's the exact same thing each week. Every Tuesday night it's 'this show.' Every Wednesday night it's 'that show.' And whichever show is the matinee on Wednesday will be the evening show on Monday. And that's just a formula that Cam (Harvey) put together some years ago

that we just don't really mess with. We just try to plug it in and figure out which way really works the best." (Donna Law Interview p. 10)

The tight performance schedule has an obvious effect on casting. Casting Director Conlin has to be extremely careful not to overextend individual performers. This is better today than in the early years of the Randall L. Jones Theatre, when there were a few actors that played as many as three lead roles. Doug Cook explains the situation today, after years of evolution:

"No actor can do more than eight performances a week under the Equity ruling, and since each one of the shows in the Randall plays four times during the week, with two matinees and two evenings, they can only be in two shows at the Randall. But they could be in two shows at the Randall, that's four, and two of the shows in the Adams only perform twice a week, so they could be in both of those. But our experience after this last summer was that's a great, great mistake. They can do it, but it wears everybody out and it's not worth it. They're exhausted. In other words, if they're are a secondary actor, and not one of the leading actors, they could do a series of small roles in the three shows at the Adams. Or, they could do two shows. Anybody could do two shows in the Randall Theatre. But, part of the determination is: 'How large a role it is?' Because the original idea was that you played one large role, and one small role. And we try to make that as diversified as possible, and not two major roles. That doesn't always work that way, but we will never cast anybody in more than two shows unless they're playing just secondary roles, and they won't have all that line-learning and so on, and so forth." (Doug Cook Interview p. 23)

The Festival has never performed on Sundays. This is partially out of respect for the state of Utah's predominate religious tradition. However, it is also due to the express wishes of a majority of its patrons, who appreciate the opportunity to have breakfast, attend the Sunday morning literary seminar, and get an early start on their journey home. Some at the Festival have lobbied for Sunday matinee performances, and, traditionally, most theatre companies schedule Mondays and/or Tuesdays as their dark days. At the USF, patron surveys have proven that customer opinion dictates a preference for dark days on Sunday.<sup>56</sup>

As they did in the 1970's when matinees were introduced, the USF is starting its non-summer main stage productions at a moderate pace. The fall season was introduced three years ago, offering two (now three) new titles in the effort to expand the programming season toward one that offers performances throughout much of the year. Doug Cook specifies the goals:

"We added the Fall Season two years ago, and we're increasing that run by an extra two weeks this coming season. Our long-range goal is to have performances year-round. That doesn't mean a whole year. There will always be an 'off period.'" (Doug Cook Interview p. 35)

The Fall Season opens no more than two weeks after the close of the summer season. In 2001, the USF opened its afternoon productions only one week after Labor Day. It was the feeling of management that too much momentum was being lost by waiting two weeks to open. As predicted by key members of the technical staff, this proved to be highly arduous for the production crew. With a third production added for 2002, it was simply unrealistic to expect that the USF's technical supervisors and crews could accomplish it all in the span of two weeks. Randall L. Jones Theatre Scenery Supervisor and Technical Director Phil Haslam explains the problem:

"We're on a much smaller crew for the Fall Season. I've only got two Carpenters, which are just a Master Carpenter and a Carpenter, as opposed to the Summer Season, when I have an Assistant plus three Master Carpenters and six regular Carpenters (for the Randall). I think we've got three weeks before we move in. We load in the day after Summer Season strike. We strike on Sunday, before Labor Day, and we load-in the Fall Season on Labor Day. We begin to tech. on Thursday of that week, for one week, and then we open. It's very difficult to try and load in two shows in three days (in reference to 2001).

And it's going to be even more difficult to load-in next year (2002). It will be more difficult because we'll load-in three shows in three days. We're not just talking about loading in scenery for the three shows. We've got to hang the lighting instruments and get sound ready. And we've got to make sure the flies are clear, and then rig all of that." (Phil Haslam Interview p. 18)

As a result, the 2002 fall season of shows will run for four weeks, opening three weeks after Labor Day, on Thursday, September 19, with closing day set for Saturday October 19. Hopefully, the USF will find the gap in seasons provides a slight break for patrons, which they may well appreciate. With "back-to-school" and other fall distractions this hiatus may well prove beneficial. The fall season has added Tuesday evening performances for 2002. The Tuesday matinee slot has been tabbed for the school age audiences targeted as part of the new "Shakespeareance."

The 2000 and 2001 fall plays suffered from lapses in attendance as compared to the 1999 premiere season, with 2001 sales showing a slight increase over the sophomore season (2000). The untimely and disaster and terror that occurred in New York City on 9/11/01 certainly did nothing to help the USF's autumn house tallies. Many Americans refused to travel for several months afterward. While 2001's Around the World in 80 Days and The Fantasticks were both commendable productions, a third strong production has always helped round out the appeal of the summer seasons. This could prove to be an ingredient that has been missing in previous fall

seasons. Although the decision to add the two drawing cards that should certainly appeal to the Festival's Shakespeare-hungry audiences was made long prior to 9/11/01, the 2002 fall play selection should greatly enhance fall box office numbers. An all-new production of Twelfth Night has been scheduled as part of the fall season, as well as Paul Rudnick's comedy on a related theme, I Hate Hamlet. Rounding out the fall season will be the USF premiere of the popular musical You're a Good Man Charlie Brown, which has been a Broadway hit on more than one occasion. This time it will feature an added twist, which should appeal to older audiences: all of the popular Charles M. Schulz characters will be played by senior citizens!

The Festival appears to be totally committed to elevating its fall seasons up to the level of success enjoyed by its summer seasons, as it once did with the early Randall L. Jones Theatre programming for the summer seasons. The future viability of the Festival is, to a great degree, dependant on these efforts, and it is of vital importance to both the organization and to Cedar City that new ways be found to expand tourism in what has always been the off-season. Councilman Steve Wood offers his thoughts:

"I think the potential here is great. You know, part of it is 'how do you do keep it busy on a year-round basis?' Skiing can be part of that. If you have a good year it's fine, but if you have a bad year it's terrible. A lot of the issue with the hotels and restaurants is: 'How do you keep them going the year-round?' And that's kind of tough, but I think as the (Festival) Seasons get longer it will help." (Steve Wood Interview p. 10)

## CHAPTER VIII

### FUNDING AND REVENUE SOURCES

#### Overview

The USF has long been an organization adept at finding new ways of earning income and diversifying its revenue sources. The following section will delineate many of the traditional, innovative, and creative ways in which the Festival has reinforced its budgets with earned income. No performing arts company can survive solely with funding from ticket sales. The Festival has done an exemplary job of finding sources of income in every "nook and cranny" that it could, and yet the financial challenges for the USF seem to get steeper with each passing year. The Festival will always need to maintain the process of unearthing new revenue streams if it wishes to continue to improve the artistic and technical upswing that skyrocketed it to prominence in the 1980's. According to Festival Managing Director Scott Phillips, the escalating cost of labor is one of the principal concerns he continues to wrestle with:

"My biggest fear, quite frankly, is how to maintain the financial stability of this organization for the next twenty-five years. I mean, I'm terrified of it, because our budget went up \$250,000 this year. And right now the only way I can do that is to have Jyl Shuler bring in more money, or to raise ticket prices, and I don't want to keep raising ticket prices. We have reached a crisis point. Now, we didn't increase them all across the board, but we increased certain sections, and certain amounts. Some were two dollars, some were one dollar, and some we didn't raise. But next year I want to be able to say to you: 'None. Nada.' But then how do I come up with \$250,000 to give my carpenters, stitchers, and dancers raises?" (Scott Phillips Interview p. 35)

What will follow is an examination, in outline form, of the many ways in which the USF currently funds its artistic, operations, and patron service efforts.

#### Part I - Revenues

##### Ticket Sales generated by full-length performances

The year 2001 was a record year for USF ticket sales revenue. The Festival reported a 5.8% increase in the issuance of tickets, with complimentary tickets up just over 9%. The Festival reported a total gross of \$3,999,504, which was an increase of 431,383 over the previous year.

Marketing also reported a 12% load factor increase in the 2001 summer season, with a 6% load factor decrease for the fall season. Here is the breakdown on those sales numbers:

Adams Memorial Theatre (Summer 2001)

Evening (Tempest/Caesar/Two Gents)	\$1,443,725.00 (45,845 paid)
Matinee (Auditorium-Tempest)	\$ 218,745 (8,542 paid)

Total Adams:	\$1,662,470 (54,387 paid)
--------------	---------------------------

Randall L. Jones Theatre (Summer 2001)

Matinee (Arsenic/Pirates/Wilderness)	\$1,046,349 (31,921 paid)
Evening ( " / " / " )	\$ 783,765 (24,951 paid)

Total Randall Summer:	\$1,830,114 (56,872 paid)
-----------------------	---------------------------

Fall Season 2001 (Randall L. Jones Theatre only)

Matinee (Fantasticks/80 Days)	\$ 116,333 (5,919 paid)
Evening ( " / " )	\$ 126,826 (6,423 paid)

Total Fall Season:	\$ 244,069 (12,872; 189 related to Tour)
--------------------	--

Other Sales Revenues

Royal Feaste

This nightly summer season event offers the patron more than just a meal. Theme entertainment from the Renaissance (in 2001 guests were Falstaff and Henry V) is accompanied by savory roasted meats, vegetables, and desert items. The annual gross yield for the Royal Feaste is \$230,000-232,000.

Backstage Tours

Long a Festival staple, currently grossing approximately \$19,000-21,000 per year.

Child Care

A \$9 per child charge, per evening, Child Care grosses \$17,000-18,000 per annum.

Benefit and Gala Performances

These are two separate events. The USF Board sponsors an annual fundraising "blowout," held at the beginning of each season. This is a reception followed by a private showing of one of the Adams Theatre productions. The Board has raised as much as \$20,000-\$22,000 for the USF at this event. Historically, the Festival has also produced a December benefit performance in the Randall L. Jones Theatre. Although December Duet is in the midst of a hiatus, the Festival is contemplating producing a similar event in 2002. This event can gross up to \$3,000-4,000.

Over and Short (Box Office)

No Box Office, not even one as capable and patron-oriented as the USF's, is perfect when it comes to window transaction accounting. There are often pennies, nickels, and dimes here and there that add up over the course of a year of sales. This cash overage (or shortage) can range anywhere from a \$300 surplus to a \$200 negative balance, depending on the season.

Advertising (banners)

Payment for these photo-logo displays on USF artwork are a part of the USF's annual individual play or "title" sponsorship package, valued at \$19,000-21,000 per season.

Box Office Handling Fees

These are the ticketing service charges generated on a per-order basis. They are attached to all ticket orders not placed directly at the USF's Box Office windows. Included in this category are ticket exchange fees of \$3 per ticket. Total gross on these charges comes to \$90,000-95,000 annually.

Merchandise sales, Randall Theatre

These are revenues from the sale of books, novelties, and artwork, adding up to a gross of \$42,000-44,000 per year.

Gift Shoppe Revenue, Adams Theatre (shared w/ SUU Bookstore)

These are slightly higher figures than those collected at merchandise counters the Randall Jones Theatre. The USF takes in about \$43,000-45,000 from Gift Shoppe sales per annum.

Souvenir Program

The sale of these popular books at \$8 per unit amounts to at least \$30,000-32,000 per annum.

Concessions

USF food and beverage sales are worth anywhere from \$152,000-156,000 per season.

Cushion and Blanket rentals

\$3,600-3,800 per year at \$2 per blanket/cushion (no "combo" purchase yet available).

Plays-in-Progress

Donations to the P.I.P. series are accepted in lieu of an official charged admission fee. These challenging plays are performed downtown in the cinema duplex. They yield anywhere between \$3,500-5,000 per four-week season.

Insights Magazine

\$0.00. There was once a small amount credited to this education publication, which ceased to exist when the publication was limited to distribution on the USF's web site.

Contributions (annual giving)

These funds are divided into categories designated to specific donation plateaus for individuals or groups who wish to contribute annually to the Festival through Jyl Shuler and the Festival Development Office. The monetary ranges and totals given in 2001 are as follows, lowest to highest. Certain stepped premiums and benefits are available to those who join the USF in each category.

## Primary Membership:

Order of the Blackfriars - (\$35-\$149)	\$ 27,647
Order of the Rose - (\$150-\$299)	\$ 23,295
Order of the Swan - (\$300-\$749)	\$ 26,221
Order of Essex - (\$750-\$1,499)	\$ 46,182
Order of Southampton - (\$1,500-\$4,999)	\$ 39,224

## Premium membership:

Lord Chamberlain's Order - (\$5,000-\$14,999)	\$ 104,939
King's Order - (\$15,000-\$24,999)	\$ 525,000
Order of the Globe - (\$25,000 plus)	\$ 210,000

Total Contributions to the USF in 2001: \$1,002,508

Grants

Legislative Line Item (State of Utah) - This is the "hard money" funding Fred Adams was granted in 1974 with the help of Royden Braithwaite. It was intended to cover USF operations and administrative expenses. Originally appropriated at \$10,000, it is valued today at \$13,500 to \$14,000 per year.

#### Utah Arts Council Grant

The U.A.C. allocates \$60,000 per annum to the general support of the Festival's programs, much of it attributable to the State of Utah's support of the "Ace and Jerry Show."

#### Utah State Office of Education Grant

This is a new grant that has Education Director, Michael Don Bahr, most excited. The grant should provide his department with \$45,000 per year, and will help reinforce the escalating cost of education projects at the USF, as well as contribute to a salary appropriation for an Assistant Director of Education.

#### N.F.A.A. (actor intern funding grant program)

This grant of \$9,000 per year is distributed through the USF's Company Management office, and the monies are to help remunerate the M.F.A. intern actors who appear annually in the USF's productions during the summer season.

#### Miscellaneous Grants

The Festival receives a number of smaller grant lines, among them a \$10,000 education grant supported by Phillips 66 Petroleum Corporation. The Phillips 66 grant was written by Jyl Shuler. In addition, the Festival's annual education tour receives support from many local organizations to assist in providing lodging and other support for the USF's touring performers. One such example of a supporting organization is Las Vegas, Nevada's Station Casinos corporation.

#### Investments

Festival City Endowment - \$23-24,000 per year. These are interest-bearing monies given to and held by Cedar City in the Festivals name.

Investment Interest - \$80 to 82,000 per year. These are monies paid to the Festival by banks and other investment organizations in return for substantial sums of money invested by the USF. Examples of this are early ticket sales revenues (\$300-400,000 per year), the USF's reserve account (slightly over \$1,000,000 currently), and the USF's non-civic endowment (\$700,000 presently) which is tended to by Southern Utah University. The latter consists primarily of monies willed to the Festival from private estates.

#### Education Income

##### Education Tour

These revenues come from the artist fees paid by local presenters who contract with and promote the Festival's annual education tour. Of course, these fees are not sufficient to pay for all of the tour's expenses, and are supplemented by grant funding. These revenues range from \$58,000-62,000 gross per tour completed.

##### Shakespeare Competition

Fees totaling \$9-10,000 per year paid by the individual participant schools as entry fees.

##### Reimbursable Items

These revenues represent goods and services that are purchased by the USF on the expense line and eventually paid for by other organizations or employees. These can consist of USF jackets and shirts for the company, USF photo CDs, and meals for tour groups paid for by group event sponsors and tour organizers.

##### Workshops

Summer season class fees paid by patrons and students to attend seminars and other for-credit or continuing education events.



### Revenue Totals

Total 2001 USF Income:	\$78,008
Total 2002 USF Expected Annual Income:	\$58,259 (see Appendix C)

### Part II - Expenditures

The list of annual expenditures for the USF is far more extensive than its list of monies received. Operating and supporting a professional theatre company as large as that of the Utah Shakespearean Festival requires funding and managing a small army of employees and the equipment, materials, infrastructure, and travel support needed to get them where they need to be in order to perform their unique skills. The following segment of this paper will detail where the monies obtained through operating the USF are dispersed in order to produce the seasons and keep the organization running on a daily basis. These individual descriptions are all based on line items that have been fully approved by the USF Board of Governors, SUU, and the Utah Board of Regents.

#### Wages

Employee classifications at the USF consist of the following categories:

##### Student Hourly

These are primarily SUU students hired directly from the campus. These employees include those found working in box office, marketing, custodial, wardrobe, groundskeepers, and operations etc. \$9,000-20,000 per annum (2001 actual \$19,000, 2002 budgeted @ 9,000).

##### Non-Student/Non-Contract Hourly

These are part time non-student employees. The category includes box office and childcare workers, wardrobe help, custodial labor, and other operations employees. \$20,000-35,000 per annum (2001 actual \$21,200, 2002 budget @ \$34,500).

##### Seasonal

This is an enormous employee category at the USF, covering both production seasons and the educational tour. This massive list includes all of the following: production department supervisors; some of USF directors and designers; Equity actors and stage managers; associate artists; actors; revels performers; acting interns; understudy fees; specialty performers (harpist/bagpiper etc...); dance captains; tour guide and acting seminar fees; wardrobe/costume crafts/makeup staff wages; scenic artist wages; scenic construction staff; stage technician wages; merchandising and concessions sales staff; grounds and maintenance; housekeepers for the apartment units; house managers; company management assistants; publications assistants; play reading stipends; seasonal box office assistants; education tour company salaries; courtesy booth stipends; and many others. \$1,200,000-1,400,000 annually (2001 actual \$1,258,540, 2002 budgeted @ \$1,377,107).

##### Independent Contractors

These are the seasonally hired artists and artistic directors who plan, develop, and implement the artistic character and performance quality of all USF events. Included in this group are the non-resident producers, directors, designers, music directors, choreographers, the fight director, the

dramaturg, and the vocal and speech coaches. \$250,000-350,000 per annum (2001 actual \$261,172, 2002 budgeted @ \$341,836).

#### Resident Administrative and Creative Staff

These are the administrative staff positions held by individuals that live and work in Cedar City on a year-round basis. These include Fred Adams, Scott Phillips, and all of the support staff that report directly to them. These salaries are currently valued at \$700,000-810,000 per annum, and none are excessive. The average staff salary at the USF is just over \$32,000 per year. It should also be noted that several of the managers on the executive and resident staff are in need of more full-time assistance, with Managing Director Scott Phillips being the most obvious example of someone in need of a true assistant director (2001 \$736,051, 2002 budgeted @ \$805,129).

#### Benefits

##### Hourly/Seasonal/Resident

Totaling \$470,000 per year to \$490,000 per year (2001 actual \$439,571, 2002 budgeted @ \$480,061. These include health insurance, vacation pay, sick leave allowances, and retirement benefits. Full-time staff positions are all members of the Utah University system, and receive the same benefits (and pay the same premiums and co-payments) as SUU faculty and support staff. Resident staff benefits are budgeted at \$342,354, while the bill for the Seasonal benefits column comes to \$135,707.

#### Current Expenses

##### Production

The USF spends close to a million dollars per year on its production expenses, which allows the realization of high quality scenery, costuming, lighting, effects, properties, and other elements of production design demanded by the USF's producers. \$800,000-950,000 annually (2001 actual \$848,855, 2002 budgeted @ \$922,569).

##### Administrative

It takes a great deal of money to support the ongoing operation of the USF, all of its property holdings, and its administration. Paper goods and office supplies, royalties, utilities, business machinery (computers, copiers, camera equipment) all are a part of this line item, which represents the non-travel budgets of USF Administration (\$146,140), Company Management (\$48,150), Development (\$34,600), Marketing and Public Relations (\$145,100), Publications (\$125,600), Operations (\$157,500), and Miscellaneous expenses (\$2,721). \$625,000-675,000 annually (2001 actual \$644,350, 2002 budgeted @ \$659,811).

##### Contingency

This is money that is transferred into the reserve fund established by the Festival at the urging of President Sherratt in the 1980's. The USF is mandated to carry in this fund an amount equal to or greater than 20% of its overall budget from year to year. Presently \$60,000 is contributed annually, and this can vary depending on incremental profits or losses. This account is also known as the USF's "rainy day fund."

##### Educational Outreach

Costs for supplemental tour and event expenses, brochures, materials, and instructors all add up at the USF. Still, this is a relatively small amount spent in contrast with the benefits received. \$70,000-\$80,000 per annum (2001 actual \$71,700, 2002 budgeted @ \$75,700).

##### Concessions/Merchandising/Child Care

These are overhead expenses needed to purchase food and beverage items, clothing and novelty item manufacturing, book consignments, and trinkets, and equipment and supplies for the USF Child Care Center. For example, the USF today contracts annually with a local vendor to bake those delicious tarts sold at intermissions. The operation has grown much too large to rely

on volunteer bakers. This budget item is bid annually at between \$80,000-85,000 per year (2001 actual \$81,000. 2002 budgeted @ \$82,000).

#### Housing

Giving the benefit of housing a few hundred talented people for several weeks (or months) each year comes at a price. The USF offers room and board to all of its seasonal employees, which is an attractive feature to most that work for the Festival. \$225,000-250,000 each year (2001 actual \$228,000, 2002 budgeted \$244,000).

#### Postage

Budgeted to pay for mailing expenses incurred annually by administration, marketing, box office, education, human resources, development, costume and makeup, lighting and audio, and scenery and props departments. \$110,000-120,000 per annum (2001 actual \$119,300, 2002 budgeted \$114,450).

#### Credit Card Handling Fees

Charges billed to the USF by American Express, Visa, MasterCard, and other electronic credit purchase handlers that assist the USF Box Office and other in-house merchant operations. \$70,000-80,000 annually (2001 actual \$78,000, 2002 budgeted @ 70,000).

#### Telephone

Includes both equipment rental items (including cellular phone/radios) and long distance charges. \$24,000-25,000 per year.

#### Travel

#### Production

Travel expenses for the artistic and productions staffs, primarily related to association and artistic conferences. \$140,000-155,000 each year (2001 actual \$145,400, 2002 budgeted @ \$152,650).

#### Administrative

Travel expenses for the producers, and the resident staff of the Festival. This line item includes travel costs related to annual conferences, fundraising, and marketing trips. \$40,000-50,000 annually (2001 actual \$40,500, 2002 budgeted @ \$48,825).

#### Educational Outreach

This is money allotted for the funding of the USF's annual educational tour. The total of these tour expenses are a slight \$30,000-40,000 per year (2001 actual 32,000, 2002 budgeted @ \$37,000).

#### Capital Outlay

#### Production

These are funds allocated for the purchase of equipment at \$0-10,000 per annum (2001 actual \$0.00, 2002 budgeted @ \$9,600.00).

#### Overhead Billing

These are dollars that the USF pays annually to Southern Utah University for operating overhead expenses incurred by the school. The formula used to determine the overhead billing charge is that SUU will extract .006% of expenditures and seasonal salaries/benefits from USF accounts. Resident salaries are exempt from this charge. This is budgeted at \$26,500 for 2002.

#### Expenditure Totals

Total Expenditures 2001:	\$5,107,619
Total Budgeted Expenditures 2002:	\$5,542,287 (see Appendix B)

### Part III – The USF Budget Process

The budgeting process for the USF undergoes many steps within a fairly brief period of time. It is best to hear it described by the man who is assigned the task of overseeing its preparation, Festival Managing Director, R. Scott Phillips:

"We actually begin working on the budget every year in August. That's when I send basic information out to all of the area supervisors and say: 'Okay, costume director and scenic director, please submit your budget proposals for next year,' and I usually give them a couple of weeks of 'lead time.' So I get the information around the first of September. We amalgamate it all, and put it all in the computer. We digest it. Then, in October we start trying to prioritize and see what we can do as we watch the revenue numbers come in (or not come in, as the case may be).

By about the middle of October we have a pretty good idea of where we stand. That is when we hold the first meeting with Fred Adams, Cameron Harvey, Doug Cook (our Producing Artistic Directors), and myself. The four of us meet and say: 'Here's what the departments need and want. This is where we think we're going to be when we close our fiscal year. 'We've got to cut \$290,000 dollars, or \$600,000,' or whatever the case may be in that year. And that's also when we decide as producers what our priorities are going to be for the coming year. One year it might be the need for lighting equipment. One year it might be a new box office computer system, or whatever else it could be. And that helps 'drive the ship' a little bit as to where we put our priorities.

Quite frankly, the last three years, I have pushed very hard to try and increase compensation for artists. And that will continue to be my 'cry' for the next few years, because it's where I think we are woefully lacking." (Scott Phillips Interview p. 1)

Phillips notes that the USF, unlike many university performing arts operations, are responsible for "paying the freight" on a great deal of their operational overhead:

"We pay for all of the lights, all of the heat, and everything for these buildings on this side of the street (300 West), except for the Randall Theatre. The school takes care of the Randall. But everything else we're responsible for." (Scott Phillips Interview p. 2)

In 2002, Ray Inkel worked with Becky Stucker to re-arrange the organization of the production budget. Budget line items (such as costumes, scenic materials, and prop items) will now appear in a listing which is sorted by production title, instead of being listed as a line item with a breakdown of the expense tagged to the individual production names. The individual departments are all responsible for ordering their own production materials. The USF will now have a "gatekeeper" who is directly familiar with coordination of individual production efforts. Stucker explains why this is important for the Festival:

"Ray is going to be a good asset here, because he can correlate all of the production things and say: 'Well, you know, you really don't need that new sewing machine this year, and they do really need a saw this year. That's really where we need to concentrate our production equipment.' Which is where it should be, because I don't feel like the Producing Artistic Directors, or anybody who is up here pushing papers, really goes into the shops and knows what's going on. And that's why his position is so critical at this

point, because he has to have his hands on all aspects of a production so that it can be a united ask for what production really needs at that time, instead of each department saying: 'Well, I need it!' They can all work together now." (Becky Stucker Interview p. 6)

Stucker and her assistant, LeAnn Gower, maintain the daily budget and accounting systems throughout the year. A monthly report is generated by the Business operation, which is given directly to USF Managing Director Scott Phillips.

## CHAPTER IX

### BUILDING FOR THE FUTURE

#### The Utah Shakespearean Festival Centre for the Performing Arts

Fred C. Adams penned the following words in June of 1962, when the paragraph was featured in the very first Utah Shakespearean Festival playbill:

"About the future...

...a lovely piece of land has been granted to the Festival by the College of Southern Utah, and on this land eventually will rise a replica of Shakespeare's Old Globe Theatre, complete with ivy covered walls, fluttering flags, and a four-story facade to serve as the background for various plays. On the grounds will be found reflecting ponds set under willow trees, with swans and water sprays. An Old English ale house with its leaded glass windows and cheerful stone fireplaces. Picnic areas under the pines. In a distant corner a Sonnet garden with statues of Shakespeare in the desert, and the Garden will be complete with fragrant herbs mentioned in his plays." (Fred Adams Interview p. 25)

In this short paragraph, Adams described his vision of the future. Indeed, the description sounds eerily similar to the USF's plans for the proposed Centre for the Performing Arts (hereinafter the "Centre"). While it has taken nearly four decades to get the point where the Centre has become more than simple prose or a rendering, the future of the USF has never been so close for Adams and company. Fred Adams has fond reminiscences the origins of the Centre:

"Right from the beginning. I sat in a room with Dr. Braithwaite and said to him: 'This is what I want.' And like Gerry Sherratt, he was a 'dreamer.' He said: 'Absolutely. Here's the land.' And that land was eventually taken away from us, so we bought this land instead. From day one, I knew exactly how I was going to get there. Oh, there's never been a question about how we would get there. The question was only: 'When?' But there has never been a question. We knew that would all come." (Fred Adams Interview p. 25)

The USF Centre Project, while never completely dormant, has experienced a few stops, starts, and stutters over the previous decade. Now, on the momentum of the Tony Award-winning year of 2000 (and after more than a decade of planning), the USF and its Board of Governors have re-dedicated themselves to the renewed effort to see the Centre built during the first decade

of the new millennium. Still, efforts put forth in hopes of the realization of such a complex are anything but new.

Dr. Royden Braithwaite initially dedicated a plot of land to the Festival that lay to the west of the sites of the Adams Memorial Theatre and the Old Main Building. This parcel sat on the lower part of the campus in the direction of Interstate 15. That space was eventually to be re-allocated for academic and administrative uses. With the original piece of land gone, Fred Adams, Mac McIntyre, and Scott Phillips turned their heads in the opposite direction, toward downtown Cedar City. This started the initial drive in the early 1980's to purchase all of the property between 100 and 300 West, and Center and College Avenues.

Today, nearly all of the targeted property is owned by the USF, with the exception being a single pioneer home that is owned by a local woman in her late nineties. This property eventually be sold to the Festival. Many of the old houses were bulldozed in the late 1980's so that the Randall L. Jones Theatre could be constructed. Several more were destroyed early in 2001 to make way for the new Royal Feaste staging and parking areas. Several others remain, and will continue to be useful to the Festival until the construction of the next phase of construction commences (the new Adams Memorial Theatre, and USF Scenic and Costume Studios). Cedar City Councilman Steve Wood is confident that he and his colleagues on the City Council will continue to play a helpful role in the development of the Centre, despite the City's own plans to operate the new downtown Heritage Theatre complex:

"I think that (Cedar City) has always been responsible for helping out in that regard. I think that the other situation that the Shakespearean Festival benefits by is where they eventually want to close off one of the streets and join the two blocks together. They have their Master Plan, which I think is dependant on what happens to some of the homes around there. I think that eventually they'll either buy them. Or, there are some people that have been there for a long time, but probably won't be there forever. The Festival always has to go through the City and the City Planning Commission. So it's always kind of a joint effort to convince one or the other to do it." (Steve Wood Interview p. 3)

In 1992, the USF retained Bob Eaton of Salt Lake's Eaton-Mahoney Architects (EMA) to begin the conceptual work for the Centre. Eaton did this on a pro bono basis. In 1994, Eaton-Mahoney was contracted officially in order to design the Centre. Over the next several years, ground plans, models, and renderings were prepared, as well as a full-color promotional video for the project entitled Walking the Dream, hosted by Fred C. Adams. In this video, a simulated

three-dimensional walking tour of the new Centre was computer-generated and made possible for viewing by patrons and potential donors. The project was sponsored by USF Board members, Tom and Leslie Thomas, and Steve and Linda Casey of Las Vegas. Collectively these drawings and the video gradually created a consisted "buzz" among Festival patrons, the after-effects of which have left Festival producers, artists, staff, and fans equally anxious to see that it the prophecy is fulfilled. While he admits that the Centre is crucial to the continued health of the USF, Scott Phillips allows that he is of a mindset that dictates he would prefer to see the process run on a more gradual course. He hopes that this can be done in order that the project may be done carefully and with precision:

"I definitely think that it is something that we want to do. I would be less than honest to say that I'm not nervous in wanting to make sure that we have the audience base to support the new Centre. And I know that part of one thing depends on another thing, but we've got to continue to move forward, because, any business that doesn't move forward is not going to remain standing. It will fall backward. So, in that regard, I know that we have to continue to extend what we do and challenge, not only ourselves, but our audiences as well. I just want to make sure that we don't grow too fast. Because we've seen businesses and companies all over the country that do that, and pretty soon they're so diversified that they go bankrupt." (Scott Phillips Interview p. 18)

#### Feasibility Studies

In the Spring of 2001, Development Director, Jyl Shuler conducted a USF Needs Assessment Survey for the Centre, with the assistance of Festival staff from every department and from fundraising consultants. This involved the creation of a "wish list" for which a speculative price tag was attached to each one of over ninety line items. Most of these were for physical properties and spaces. At the beginning of this process the total cost of the project was estimated at between \$55,000,000 and \$65,000,000. This included proposed funding for an operations endowment that would support USF's year to year budget to operate the complex. By the time the working list was finished the total cost of the project had mushroomed to over \$100,000,000 (see Appendix L). Items were prioritized and separated into two categories: high and medium. Indeed, no items on the needs list were characterized as being a low priority.

Following this needs and prioritization identification process, EMA worked with Festival staff to scale back on some of the cost items. With these estimated price tags now much more in



focus, Shuler undertook the unenviable task of planning the drive the USF would need to undertake in order to raise the funding needed to see the itself through the project.

In addition to the internal exercise of assessment, the Festival commissioned several economic impact and patron satisfaction surveys, such as the one conducted by Dan Jones and Associates of Salt Lake City during the 1999 season.

### Fundraising

The USF Centre Capital Campaign entered its initial, or "silent giving," phase in January of 2001. Still in the middle of this period of the fundraising effort, Shuler, Fred Adams, and Scott Phillips are working feverishly to identify major donors that are capable of granting sizeable sums of cash as seed money for the project. Cam Harvey explains:

"We're trying to secure major gifts quietly, and that is pretty typical for any fundraising campaign. You go out and you quietly solicit major gifts that then you will ask others more publicly to match. We're close to acquiring all of the land which has had to be bought parcel by parcel And part of that has been trying to be good neighbors without displacing older people." (Cameron Harvey Interview p. 25)

The Festival has created a USF Capital Campaign Brochure. Jyl Shuler and the Festival's Publications staff have created a simple yet elegant twenty-one page 8 and 1/2" x 11" book with a front and back opaque overleaf, beneath which is an artist's conceptual rendering of the Centre. The rear cover has a folder sheath with two biographical inserts profiling the Festival, one of which gives a complete listing of the USF Board of Governors, their occupations, locations, and years of service to the Festival. The front cover features a quote from Shakespeare's Ophelia from Hamlet: "We know what we are, but we know not what we may be." (Hamlet IV: v)

In order to briefly tell the story of the Festival and then segue to their future wants and needs, the following pages, printed on a thick glossy paper stock, divides the phrase into two parts, "What We Are" and "What We May Be." The former traces the Festival for its origins to its current level of success. The latter describes all elements of the Centre project at length.

Beyond these pages are a double gatefold four-page color insert of the Centre ground plan, with descriptions of each component. Before opening the gatefold, the prospective donor sees the words: "... You can be a part of this life-changing project. In fact, it won't happen without

your help." Each campaign brochure has been signed personally by Fred Adams beneath the following gold-leafed italicized inscription:

"...These are exciting times at the Utah Shakespearean Festival, times of growth and vision - times of genuinely understanding 'what we are' and 'what we may be.' Again, I offer my sincere thanks for your love of the work we do here and for your financial help with this important project. Warm regards, Fred C. Adams, Founder and Executive Producer."

Next depicted is a tri-level architectural breakdown of the interior for the primary portion of the Centre, followed by a full breakdown of estimated capital costs. The line items detailed within are: the new Adams Memorial Shakespearean Theatre; the Randall L. Jones facility renovation; the new Playwright's Theatre (P.I.P. program); the Royal Feast Hall; the Gardner Clock Tower; a Costume and Makeup Studio; Scenic and Properties Studio; a plant for Central Maintenance and Operations; Centre Plaza Landscaping and Features; an offsite Child Care Center; and complimentary Shuttle Service. The subtotal for these elements is listed as \$48,720,000.

Separated from the above facilities and equipment (and of equal importance in terms of funding) are the Centre Maintenance and Operations Endowment (\$15,000,000), and Retail Development Investment (\$25,000,000), which indicates that the retail component of the Centre has been designated for private development. Also listed in the Campaign Brochure are individual item contribution levels, such as "Costume Design Suites - \$300,000," or "Adams Theatre Stage - \$1,000,000." A USF three-year revenue summary and a gold coin are used metaphorically, shown as a pie chart depicting the USF expenditure budget. The budget is segmented into six primary categories. Of equal importance, an economic impact statement is also a part of the Centre brochure.

Although the USF would prefer to have full control of all of its retailing components, it has opted to explore the possibility of targeting investors to develop this portion of the complex. Cam Harvey explains the reasoning behind this choice:

"Some of us think you have to own everything. It has to be your nickel. And others of us think it's okay to have lease arrangements, where you don't own everything. Because, my point of view is that what we're good at is playmaking. I think others are better at retailing and things like that. So I could easily see a Festival where a developer would approach us and say: 'In exchange for exclusive rights to market the trinkets on The Square (Centre) and giving you an agreed to percentage of the take, we'll build this

complex for you. But you have to agree to let us do all retail.' Which would mean we wouldn't own everything. They would own it. But we would get the complex built. That's okay with me. It is a viable option, because the only other option is that we get into doing a lot of other things that aren't about making plays.

You just have to decide how many energies are there, and how many different directions can they all spin off into. I wouldn't want to indicate that I think for a minute that others ought to be trusted with what ought to be sold. In other words, I think we need to keep all kinds of controls on the quality of what's sold, what the things looks like, and how it represents us. I'm not suggesting abdicating control. I'm just saying: 'Let someone else run housing complexes. Let somebody else run the retail. Let other people cook chicken and beef.'

I don't personally think that's our specialty. I think we should have a lot to do with what the menu for the Feaste is, what books are in the bookstores, and what the tee-shirts and sweatshirts look like. I'm all for controlling the image, I just don't think that our particular expertise lies in retailing 'stuff.' I think our expertise is in making plays and then surrounding ourselves with 'Shakespeareana,' if you will, that supports what we do, and looks like what we do, and is of the some quality as what we do. If somebody comes for the Royal Feaste, I want to make sure they have good food that's well prepared and that it's a menu that makes sense.

I'm all for maintaining control, but I don't personally believe we need to own it all in order to have what we have. I'm not sure that I think that's even appealing to me. But, we don't all agree on that, and it's not the only way. Obviously, the advantage to a plan like this is that you might do more of it sooner, because in order for there to be any real appeal to someone to be a retailer they would need most of it done in order to retail." (Cameron Harvey Interview p. 24)

All agree that the creation of an equipment, maintenance, and operating endowment is of critical importance to the Festival in order for it to survive and thrive far in to this millennium. Doug Cook talks about how, in his opinion, the USF will have great difficulty surviving, long term, without it:

"That's exactly one of the things that needs to be done. We have got to reduce the percentage of the budget that is earned income. You know, you asked me what things I am concerned about? I think about raising money. I think about establishing a financial base. I mean, we have got to do that if we expect to keep up the quality of production that we have acquired, we've got to start paying people more money than we pay them." (Interview with Doug Cook p.24, p.27)

Jyl Shuler pinpoints one of her major frustrations that she sees as being an inevitable part of this area of the fundraising campaign:

"The challenge for us right now is that the bricks and mortar part is really attractive, you know? It really is. It's kind of exciting, and people don't want to donate money to a salary. That's not what they're doing, but we still need to keep up with that. Ray (Inkel), the new Production Manager is on that horse as well, leading the charge, and I know that our Producers understand the problem and are sympathetic. But they have a lot of places to put the money and there's not enough. That's what the endowment will be for. It will be used to keep all of it going." (Interview with Jyl Shuler p. 10)

### Facilities and Cost

The new Adams Memorial Theatre (or "Adams II") will be a huge leap forward for the Festival in terms of its ability to function at new heights of efficiency in their outdoor space. Plans for the next generation of the Adams include a glass lobby with an indoor garden, rehearsal and recording facilities, and break facilities for performers and crews. The new Adams will also possess state-of-the-art lighting and sound amenities, flexible traps, a motorized slip stage, and innovations for the Festival such as a see-through retractable roof, below-seat heating, and text translation and captioning devices on the seat backs. Despite the high-tech trappings described previously, the producers want it to be understood that the new facility will maintain the authentic look, feel, and antique charm of the classic Adams Theatre. At the same time, audience amenities and conveniences will take a quantum leap forward. The new Adams will offer enormous flexibility, technological advances, and production friendliness for USF designers, casts, stage management, and technical crews. These advances will all prove to be an enormous improvement when compared to the options available for the Festival's current Shakespeare productions. And yet, one important characteristic of the old Adams Theatre will be preserved above all others: "The actor and audience relationship will remain the same." (Interview with Scott Phillips p. 19)

The new version of the Adams Memorial Shakespearean Theatre is budgeted to cost \$9,800,000. The most recent Design meeting with EMA and its electrical contractors, acoustician (Red Weatherhill), and Theatre consultants (Steve Pollack and Tom Neville of Auerbach and Associates) were held on March 18 and 19, 2002 in the Randall L. Jones Theatre. During these marathon sessions, USF producers, supervisors, and production staff members placed a magnifier on every drawing and detail, from electrical and HVAC, all the way to door sizes and cue lights. The prime focuses of the project currently are the USF Scenic and Properties Studios, the new USF Costume Shop, and the new Adams Theatre complex (inclusive of rehearsal and recording areas).

As a part of the Centre project, the Festival will raise money to renovate the Randall L. Jones Theatre. New seating and carpeting will be installed, and other items within the space will

be restored. Included will be the Grand Lobby expansion, air-handling system improvements, and augmented A.D.A. accommodations for the 1989 facility. The cost of the Randall Jones portion of the project will be \$1,700,000.

The new Playwright's Theatre is a vision that dates back to the early part of the 1970's, and has been most often described conceptually as a Black Box Theatre. Most inquiries about the new theatre to the producers and others will retrieve a vague answer, with the inevitable admission that the "New Plays" facility is still in the discussion phase, and that nothing "concrete" has been decided. The Playwright's facility would become the home of the Festival's Plays-in-Progress forum, and, possibly, other experimental or innovative dramatic works. Like the new Adams facility, it will contain a rehearsal space, modern dressing rooms in ample quantity, and will be fully compliant with the Americans with Disabilities Act. The Playwright's Theatre is poised for construction on the Northeast corner of the Centre grounds. While the exact nature of this facility has yet to be refined, the budget needed to make it a reality is listed at \$7,550,000.

Once the Centre project is completed, the USF's Royal Feaste events will finally have a facility worthy of its name. The new Royal Feaste Hall will be larger and more production-friendly. It will also be self-contained in terms of performer dressing spaces and production control. The new Feaste facility will cost an estimated \$2,250,000 to build and equip.

Although many might become momentarily sentimental for the current SUU Seminar Grove, the Festival plans to outfit the central grounds of the Centre with two beautiful new seminar areas. Jerry Crawford says that the new facility will be named after the man most responsible for the USF literary seminar innovation:

"The Michael Finlayson Memorial Seminar Grove. We always joke that someday there will be a memorial bush for Crawford and a memorial bush for Pilkington on the side. But Michael gets the nomenclature." (Interview with Jerry Crawford p. 6)

The new groves and adjacent areas will add another visual element to the seminar aesthetic: H<sub>2</sub>O. Water has been generously included in the landscape architecture, represented in multiple locations. Ponds, brooks, and a large centrally located Central Plaza fountain are all contained within the plans. The grounds will also feature two new Greenshow amphitheater locations, as well as the new USF statuary, which will be the new home for at least eight works of

sculpture commissioned to Northern Utah sculptor Clayton Robbins by the USF. "Juliet," and other life-size versions of limited edition Shakespearean character statuettes sold at the Festival, will attain new life here. In addition to all of the aforementioned plans, the Festival has tried to save many of the trees found on the two-block Centre site, and scores of trees, shrubs, and herbs will also be planted in generous quantity. The total estimated cost for the landscape and grounds elements in the new Centre is \$3,950,000.

Despite the results as seen on its stages, the Festival has never been equipped with adequate facilities in which to construct the wondrous scenic works seen at the USF. One of the most urgent needs that the Centre project is designed to address is the lack of a proper scenic studio in which to build, paint, and repair sets that are used for nearly three months at a time. Festival director Jim Edmondson talks about the problems that lack of facilities routinely creates for the USF artistic and production team:

"I think that it has to do with the labor force that's available, and time available to rebuild something that isn't working. I've seen whole sections of sets, even here, be discarded after First Dress. They're cutting the scene. It's not working. I'm just aware that the time is short for these people. And again, part of it is that I know what they are up against because they have no shop.

When they get a real Scene Shop, then, coming back, I might be able to demand more. And I've seen directors at Ashland throw 'hissy fits.' Guest Directors coming in, and after absolutely approving of a piece of furniture that cost thousands to re-upholster, they'll say: 'This won't work. Build a new one!' And I can't do that here, and I won't do that to people that I know are breaking their backs." (Jim Edmondson Interview p. 16)

Included in the Festival's plans for the Centre are a central Scenic and Properties Studio located between the Randall L. Jones and new Adams Theatres. The USF Scenic Studio will be budgeted at \$7,900,000, and, from all indications, should be the envy of technical and scenery directors nationally. The plans for the studio, at least on paper and in verbal description, are nothing short of "state-of-the-art." The plans call for the inclusion of some new and innovative gear, especially for a shop owned by an agency within a state university system. Randall L. Jones Theatre Technical Director Phil Haslam talks about some of the tedium inherent in processes used to build scenery at the USF. He also samples a few of the new and liberating features he wishes for in the new facility:

"We will have traps in the floor so that if we have a problem with a piece of scenery we don't have to tear it all apart to fix it. We can roll it over one of the traps, pull the traps out

of the floor, roll over a scissors lift that we'll have in the basement so that we can get up on it and work on it.

In the ceiling we'll also have some chain hoists, so that we can pick things up. Right now, we have to use onstage battens when we build a unit that's two-story, like in Arsenic and Old Lace. We build the bottom piece and then we build the uprights on top of it. The easy way would be to build the next story on the floor, lift it up, and then set it up on top. Without a way to lift it up, we can't do that. We have to drag each stick up there, weld it in to place, and then do the next one, and the next one, and so on. We have to have something to hold each one of those up in the air, whereas if we build it on the floor it's just a matter of putting it on the floor, putting our jig blocks around it, and then welding it all together. When it's all done you lift it up and put it on.

When we get into the new shop, we'll be able to do that by tying it to a chain hoist, and (hopefully) the chain hoists will be moveable and move back and forth across the shop. I'm hoping to get at least four. They'll be on rollers. We can have one beam hanging off of two other beams, so that one beam will move this way, and the chain hoist will move back and forth on the beam so that we can put it anywhere we need to.

As far as an assembly line goes, it will start at one end of the shop and we'll have a cutting area that will have a lower ceiling than everything else, because we don't need it there. Then we'll move it in to the next room, which will be the main assembly room. Then it will move in to the next room, which will be the paint room, and then in to the next room, which will be the storage room, or "holding room." And it will stay there until it's time to move it out onstage.

For painting, we've talked about two different things, both in the same space. One of those is a paint frame on the wall, but at the same time we'd have a space on the floor for that people who like to paint downward, because we don't have the same people painting year after year. So you'll be able to paint up in the air, or paint downward, depending on whoever our Charge Scenic Artist is at the time. Right now, when we build a set, trying to build three sets at once, and trying to have the painters work on three sets at once in all in the same space is difficult. It's all we can do to clear a space on the floor.

It's one thing to build a piece like the backdrop in Act II of The Pirates of Penzance. We built that in three pieces, which is fine. We can cut out a small piece in the floor in that space and we can build this piece here. And then when we move that up against the wall and build the next piece here, and then we move that up against the next piece in the same space. But now, we've got those three pieces and we've got to put them together. And now I've got to have three times that much space. We've got to lay it on the floor, we've got to put it together, and then we have to paint it. I figure that we spend at least 25% of our time just shuffling scenery around." (Phil Haslam Interview p. 12-13)

Not only will the new shop give the Festival the ability to build sets and props with an unparalleled efficiency, it will also mean that it can begin the summer construction process during the winter months of January and February. This will give the USF a wealth of new options for staffing their shops, which includes hiring full-time resident technicians. Production Manager Ray Inkel explains this, and indicates that some other changes in the USF's planning system will be necessary in order to make this happen:

"We'll always have a Summer Season emphasis here, which will always necessitate a larger summer transient staff. As we begin to grow and look at our site, we can certainly, with prior planning, begin to have some full-time Carpenters, and some full-time Costume staff. We can hire a couple of full-time people in each area to do all of the Summer Season prep work. But it also means that, as an administration, we need to plan ahead. We'll need to know what we're doing a year, or so, in advance. And not just which shows we're doing, but all of the design plans and what's happening for the next season. That's how you can best use a full-time person.

We'll finish with the summer season, and, if we have the designs for the next year, we can start building them with a three-person crew. If they've got six months to build a couple of shows you can do that, but you've got to have all of that pre-planning done, which means hiring people earlier. It means conceiving shows a lot earlier, and also, in some ways, it locks you into certain conceptions about a show, or needs within a show. You don't have as much freedom when you get to rehearsals for a director, or a designer to do any explorations." (Interview with Ray Inkel p. 5)

Phil Haslam adds:

"We would build a show in January and part of February, and then build another show in February-March. We'd like to do that kind of thing until they're done. If we did that, three or four people to do all of that would be fine. They'll be building all of the time, and they'll just go from one show to the next. And as one show gets built, they'll move on to the next area. It will move down to the painters. They'll paint it, and when they're done we'll either move it back to add things to it, or move it down into the finish area and assemble it." (Phil Haslam Interview p. 14)

This increase in options will not be limited to the Scenery Department. Directors and actors will also benefit greatly from the new Centre's detachment from the main Campus of SUU. Ashland's

Jim Edmondson speculates on the future of the USF:

"It will be interesting when all of this is developed in to the Festival Centre, and the new theatre is built over here and everything is off of the College Campus. It will have a different feeling, partly because they will not be totally at the mercy of a college calendar any longer. It becomes a village." (Jim Edmondson Interview p. 9)

The USF Scenic Studios have been tabbed to become part of the very first wave of construction for the Centre project, alongside the new Adams Memorial Shakespearean Theatre, and the new USF Costume Shop facility. The latter ultra-modern shop will feature several improvements in design and infra-structure, all formulated by EMA in consort with Costume Director Jeff Lieder, who along with Ray Inkel and the other production supervisors continues to participate in extensive semi-annual USF Centre design meetings for the complex. Lieder allows that he welcomes the changes, but knows that it may prove to be a difficult process financially:

"We've had lots of charettes and meetings about what it is we need in the new facility. The first ones were very conceptual, and now we've gotten much more specific to the point where we have rooms drawn on paper, and we have things that we need in each of



those rooms. So we're really getting more and more finely tuned. We're just lacking the funds right now to get going on it.

Knowing Fred, well...it'll happen! The dynamics behind it are quite good, and the timing of the Tony Award and all of those good things can't hurt at all. But we need a lot and we're in the middle of a really isolated area. We're close to Las Vegas, and we're close enough to Salt Lake City. But unlike some of the other major festivals who do have a pretty good cash flow of unearned income, we rely a whole lot on Box Office, and that's, I think, our big decision." (Jeff Lieder Interview p. 10)

The price tag attached to the USF Costume and Makeup Studio is \$5,560,000, and includes full dry cleaning and laundering facilities.

The Festival Centre will also feature greatly improved facilities for "selling popcorn," as Fred Adams phrases it. Along with improvements in its performance concessions facilities, the Centre will eventually introduce a Sandwich Shoppe, Sweet Shoppe, Bakery, an all new Gift Shoppe (with staffing and full share of the profit to the USF), and a British-style pub. The pub's ability to serve mild alcoholic beverages such as ale and wine may spur controversy among the predominantly L.D.S. inhabitants of Cedar City, Utah. Nonetheless, it is undeniable that a market for such beverages exists at the Festival. And, while the City will be watching carefully to see how this plan develops, Mayor Sherratt acknowledges that the licensing of alcoholic beverages on the campus of SUU is a matter for the State of Utah, and not one that will be decided by a local or county government.<sup>57</sup> Fred Adams is most anxious and excited to have more options available for post-performance dining and dessert options, probably a result of his fondness for the afterglow rituals he experienced as a young man in the Theatre District in New York City.

The Gardner Family has already provided the funding for the stunning Nathaniel Gardner Clock Tower that will grace the Centre Street entrance to the USF Centre. Designs for the tower already exist and have been approved by its donors, the Gardner Family. The Gardner Clock Tower will be constructed at the cost of \$2,020,000. It will feature a large glockenspiel and carillon, as well as house the USF's new Box Office, Group Sales, and Guest Services facilities.

One of the most interesting features built in to the new complex will be one that the public won't normally see. In order to ensure operations that are highly efficient, cost-effective, and non-intrusive to patrons, the USF are excavating a connecting tunnel system that will lie beneath the public areas of the Centre. Festival mail services, food and beverage operations, trash removal,

shipping and receiving systems, and telecommunications services will operate underground, enabling staff to drive electric carts and other vehicles below grade and out of the public eye. All of these subterranean pathways will lead the worker to the modern USF Central Maintenance and Operations plant, which is currently valued at \$4,100,000. This facility will be the home of USF technology, telecom, and operations workers and supervisory personnel.

At one time it was thought that the Centre plan would also contain some lodging options for patrons, but it appears that this idea has given way to more food service and retail options, a move which will, most certainly, be appreciated by local motel operators.

As the current USF Administration Center gives way to the construction of the Northwest entrance to the Centre property, the Festival will build a new home for its administrative offices and retail headquarters. This building will occupy the space immediately south of the Playwright's Theatre, a convenient location for company members lodged at the Windsor Court residential facilities. The cost of the new office complex, which will contain abundant meeting rooms and a public lobby, will be close to \$2,800,000.

The USF Child Care Center will be relocated to an existing building not currently on Festival property. After it is remodeled, the new location will accommodate more children than the current facility can hold. The relocation and renovation work will cost approximately \$500,000.

A final customer service feature that most USF patrons will doubtless find appealing is the new shuttle service planned by the Festival to run between the Centre and many of the local motel and restaurant properties. The shuttles will be manufactured in the style of London "double-decker" busses, carrying a price tag of \$500,000.

Until recently, one final feature had long been a part of the planned Centre project. The USF Shakespeare Research Library, or Renaissance Studies Centre, was included in Centre discussions for several years. The Festival envisioned a Shakespearean Library along the lines of the Folger Library in Washington, D.C., where scholars studying everything Elizabethan could enjoy their work within a mountain sanctuary for the arts. While the land on the Northeast corner of the Centre (immediately behind the Playwright's Theatre) is still depicted in the Centre's Campaign literature as the "Qwest Building," it is not a part of the current "ask" for the Centre. In

addition, the Qwest Corporation has shown little interest in donating any of their holdings to the Festival. The USF hopes someday to find a major corporate donor to underwrite a Shakespearean research facility, allowing the USF to put it back on the Centre map. As an alternative, a more diminutive archival space will be included near to, or within, the new Playwright's Theatre space.

As the planning, fundraising, construction, and operation of the Centre progresses, Festival officials are making every effort to be careful not to disrupt the continuity of customer service and care for audiences that has been developed over there over decades of work and patron service:

"I think that after building the Centre, the Festival has to be very careful to not lose the person friendly, audience friendly, close relationship we, the current Festival, have with our patrons. Because in looking at all of the architectural drawings and designs for this Centre, it could easily become non-human. It could easily become another collection of buildings, and buildings don't make a theatre necessarily." (Doug Cook Interview p. 25)

Director Jim Edmondson hopes that the Festival will retain some of the qualities in the new Adams Theatre that, in his view, give the USF some advantages over the facilities he works in at Ashland, Oregon:

"I think that Ashland has lost something that you might have known as a kid. If you've ever watched the ducks fly over in the wide-open space? As the town got larger, and the ambient noise got too huge, it was too much. We were working awfully hard to be heard, and I think we still work very hard. I love the Adams Theatre because the actors don't have to do that 'big voice stuff' that we think we have to do at Ashland. I would tell them that whatever they do with this project to maintain that intimacy that they have now. You can get to the actors faces in the Adams far better than you can at Ashland. Ashland didn't increase their seating numbers, or even the distance from the stage, but it feels like it. When you're up in the balcony I think you feel cheated: 'The people downstairs are seeing the real show, and we're seeing something else.'" (Jim Edmondson Interview p. 9-10)

Ever the optimist, Fred Adams has every confidence that the quality of the USF experience will only be enhanced by the creation of the Centre:

"There'll be no change. There won't be a loss of anything. For the audience there will be nothing noticeably lost. Seminars will continue with all the charm and personality they have now. The theatre will have the same sizes, and the same sized audiences. It's going to be even more beautiful, a much more beautiful setting. And it will be much more thrilling to attend." (Fred Adams Interview p. 24)

Others at the Festival have expressed concerns about the ability of Cedar City's hospitality service industry to support the heightened expectations of the cosmopolitan twenty-

first century tourist. Although Cedar City is home to some fine "bed and breakfasts," the town has struggled to provide the level of hotel and restaurant accommodations that many arts patrons expect to find in a premiere travel destination. Cam Harvey expresses his views on the tourism infrastructure as it exists in Cedar City, and how fundraising efforts may be impacted by it:

"Potentially, that is a lot of money for somebody to make that kind of a commitment to Cedar City. That person would need to ask a lot of hard questions: 'Where are the motels? Where are the hotels? What about a hotel better than a Holiday Inn? Where's your infrastructure? How about restaurant that stays open over fifty percent of the year, and what about quality of food?' So there are infra-structural challenges that go way beyond the Shakespeare Festival that are embedded in Cedar City: 'What is Cedar City?' It's not a city that's known for it's fine dining, or for it's exquisite accommodations. But in order to support the kind of clientele that is going to patronize the Festival they require a decent place to eat, and a decent place to spend the night." (Cameron Harvey Interview p. 24)

Although these concerns are legitimate ones, the Festival has an extremely pro-active ally in Mayor Sherratt. While interviewing the Mayor, the author found himself privy to a number of telephone calls in which the mayor was in aggressive pursuit of upscale restaurateurs and hoteliers. Sherratt is also working feverishly on completion of the downtown complex consisting of the Heritage Theatre, convention center, and parking structure. This includes the need to fill the retail spaces constructed in front of the new Heritage Center with tenants. He is also pursuing another major project that would create a city historical and recreational park.<sup>58</sup> The proposed project, once adopted, creates a natural park and trail system to run on both sides of historic Coal Creek. The Centre project can serve to make the City's community cultural and recreational plans whole. When built, the Centre will complete an arts and recreation district that would not only add momentum to the tourism base, but would provide invaluable enrichment to the lives of Iron County citizens.

In addition to the aforementioned concerns about the Centre expansion, there is a sense of urgency among those at the Festival to see that the project soon becomes a reality, within the lifetime of Fred Adams. This sentiment echoes a discussion between the Author and USF Development Director Jyl Shuler:

Jyl: "I think that our constituency and our patronage, for the most part, want to see him in the middle of it too. They want to see that big Grand Opening photo, with that big welcoming smile, and the hand extended in genuine friendship, pleasure, and thanks. A welcome for 'what you've done for us.'"

Author: "And not as a statue. When you go to Disneyland, look what's there in the middle of the Town Square on Main Street? It's a statue of Walt Disney and Mickey Mouse waving to you."

Jyl: "Saying 'Hello!'"

Author: "And here at the Centre there will, eventually, be a statue of Fred Adams. It would have to be Fred."

Jyl: "Absolutely, and I think that there is a sense in people being able to see him stand there that you didn't do it for him, you did it for yourself. But because of Fred Adams: 'I'm a better person, and this is a better place. We've created something better for the children.'" (Jyl Shuler Interview p. 43-44)

Cedar City Councilman Steve Wood gives his perspective on the future of tourism in Iron County, and how the expansion of the USF is a major component of that plan:

"They come here because of a couple of things; they like the climate, they like small town atmosphere, and we don't have a big crime problem here, or, at least not as big as in other places. I think that all of these things come together and make for a really attractive place. Most communities have certain things, especially when you look at revitalization and redevelopment. I read an article about two years ago in Time Magazine that talked about communities that were successful in the redevelopment of downtown areas. And the communities that have been successful, each one of them, had something that made it a special place, like a Shakespearean Festival, or a University.

And the more I thought about it, the more I thought that the potential for Cedar City is based on three or four different things. We have the parks, we already have a pretty attractive industry base, we have a spectacular University, and we have the Shakespearean Festival. We now have outside of town the new Arena that's going to have rodeo and all of the livestock events. So it's not like we're saying: 'If we can just capitalize on one thing.' It's more along the lines of 'how do we bring these things together?'" (Steve Wood Interview p. 11)

In closing, Councilman Wood pays tribute to the visionary, Fred Adams:

"None of this really surprises me, because I've seen it grow, and I think that what we'll see in the future will be really fantastic in terms of growth. And I also think you can look back and say: 'Whoever would have imagined it?' But I think that Fred Adams has always imagined it. I don't think he will be surprised by it at all." (Steve Wood Interview p. 11-12)

## CHAPTER X

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

When summarizing the Utah Shakespearean Festival, one is reminded of its almost meteoric rise to prominence. The Festival has now become one of the truly special centers of American destination theatre. In 1962, it is a safe to assume, one would have been presumed crazy if they were to prophesize that a small town theatre festival started by a young Mormon associate professor would win a Tony Award. The USF story is indeed miraculous, but it is by no means an "immaculate conception." It took years of vision and hard work to create today's Festival, which is now a nationally recognized entity. The USF phenomenon occurred because one man, the right man, believed that he could make a difference, and gradually others who believed in him came on board, all willing to work for decades in pursuit of that success.

Today, the Utah Shakespearean Festival is in the early stages of its maturity. It is superbly organized, well run, and (in most cases) well staffed. And yet it is that way in the present day simply because a great many individuals were willing to work long and grueling hours for stretches of several years before staff relief was provided. That distinguished list is headed by Fred and Barbara Adams, Doug Cook, Cam Harvey, Mac McIntyre, Scott Phillips, Michael Finlayson, and Royden Braithwaite, but it is only the proverbial "tip of the iceberg." If they, and the others, had not been selflessly devoted to the Festival, it is conceivable that the whole organization could have imploded from infighting, pettiness, and over-taxation of resources. But there are few hints in the USF's written and oral legacy that such possibilities ever existed. It is clear that the most dedicated of people built the Festival, and that many of those people continue to make the difference.

But where does the USF go from here? When this question is asked of Festival professionals and associates, there is no shortage of opinion amongst them. There is a feeling

that, despite its triumphs, the Festival is still short of its full potential. There is also the further suggestion that, depending on how things are handled, the Festival can continue in its growth, or begin to pander to the commercial and the popular, a condition which could cause it to enter a period of artistic stagnation.

Many of these opinions come from those within the USF's creative and artistic camp. These are the people who have created, and continue to create, the onstage magic that helped the Festival to win the 2000 Tony Award. The level of work produced by this group had to be high enough level to persuade national theatre critics, including Sylvie Drake and Nancy Melich,<sup>59</sup> to recommend the USF for the award. In ascertaining a consensus among these professionals, it is clear that many of them are concerned about the Festival's progression toward the USF Centre for the Performing Arts, a whole new retail and vacation world of its own making. The feeling exists that this transition has the potential to allow the Festival to become over-commercialized, whereby it may lose sight of future artistic gains. Popular Festival actor Brian Vaughn agrees and expresses his feelings on the subject:

"I think they need to make sure that they don't grow too big, too fast. I think that they need to preserve the artistic integrity of what they're doing, and that's something that could get diminished because they're thinking about going forward. Sometimes, when you make things too big it suffers artistically. My opinion is: 'Let the work speak for itself. Let the work be the guide.' Yes, that other stuff is great, and it will come. Yes, you should put focus on that, but put it more of it on the plays. That's a great thing, the vision. I think the vision needs to be there. It has to get there, but please don't let the artistic side suffer because you're so focused on it. It's like going for a million dollars, and every day you're just fighting so hard that you're forgetting about your family, you know? You're not paying attention to the growth internally. That to me is one of the main things that I don't want them to forget. The personnel side and the artistic things." (Brian Vaughn Interview p. 23)

Jim Edmondson agrees with Vaughn, and adds a bit about commercialization:

"Well, I think it goes without saying that they must not sacrifice the artistic quality of any production just for the ambience that you walk through to get to it. So, if more energy is going to the sales of tee-shirts than to the show, you know, then I think that's always the tip off. It's a tip off in New York, you know, if you're buying all of the 'shotzky's' outside the theatre, then you really start to worry about it. 'I hope Lion King is as good as the sales out here.' It's the same thing in Vegas. When you go to Cirque du Soleil you think: 'Boy, this had better be as good as all the hype out here in the Lobby!' And, of course, it is. It exceeds the hype. So, I think, that would be one of the things to look out for." (Jim Edmondson Interview p. 8)

To continue its growth, and, in the process, expand the residual benefits to the economies of Cedar City and Iron County, the USF will need a considerable amount of

assistance from Mayor Sherratt, the City Council, and area civic leaders. The Festival will only be able to provide the attraction for tourists, and not the expanded infrastructure needed to fulfill the needs of a higher echelon of tourist. This remains a primary concern of Doug Cook, and other Festival principals:

"The infrastructure of the city is terribly limiting. They're trying to make it grow, but the problem is that there is support for a lot of this infrastructure during the summer, but it fades out during the year and people can't keep open. We lose restaurant after restaurant because they think it's going to be good, and they suddenly hit that 'no man's land' of the time between November and the following July. There's a lovely little restaurant that opened this last summer. And they're smart. They're an auxiliary of a similar restaurant up in Salt Lake, and they open up just for the summer and close down." (Doug Cook Interview p. 36)

Certainly, the Festival must explore and find new and creative ways to expand the USF's revenue generation potential, in order to reduce its currently heavy reliance on generated income from ticket and activity sales. Jerry Crawford allows that he, as a child of the Depression era, can understand the philosophy of not spending a dollar until it has been earned, but that philosophy may someday change:

"I think it's indigenous to that State. Mormons are tithed ten percent. Taxes are also high. It seems to me the Church has always depended heavily on volunteers, right? So, Fred built the Festival that way. These women ushers still don't get paid...they stuff envelopes and do various jobs without compensation. I'm just saying this is all part of that 'Depression mentality,' a semi-poverty mentality always underpinned Utah. It's certainly true of its educational system. The downside is we won't risk capital we don't have. In the world of investment in this century, we seem to have to take some of those risks." (Jerry L. Crawford Interview p. 20, 23)

Nonetheless, in order to continue to grow and benefit the artistic quality of the Festival, as well as the economy of Southern Utah, the USF must be successful in their current efforts to build and endow the Centre for the Performing Arts. It must also find new ways of making money. The adoption of the Zoo-Arts-Parks tax would seem to be an excellent way for the citizens of Iron County to demonstrate their support for the Festival, and the other cultural and recreational organizations in and around Cedar City. No one likes the idea of promoting a new tax. Of course, the beauty of the "Z.A.P." tax is that the vast majority of the revenue generated by this sales tax modification will be paid by visitors and not by the residents.

Another grave concern involves the ability of the USF to continually to attract front line production craftspeople from the nation's best higher learning and regional theatre institutions.



Although the drive to establish an operating endowment for the USF Centre for the Performing Arts is certainly not capable of generating the glamorous fundraising appeal of the edifices the Festival is trying to build, it is equally important, if not more so. The funds generated annually by this endowment would allow the Festival to use more of its annual earned income to support the artistic staff, diverting the endowment dollars into support for operations and management staffs. This would give the USF an increased flexibility to augment pay levels for the key tradesmen and women who might otherwise be forced to seek more lucrative and less gratifying employment options. Entities such as universities, and the many commercial options available to them, such as entertainment, theme park, and travel conglomerates compete successfully for these same skilled workers, tending to pay much more for their services. Production Manager Ray Inkel sees an immediate need for this additional funding support:

"I would hope that, as we grow in to the Centre, I could have the full-time area directors here so that my staff, my full-time staff, would at least consist of my costume and scenery directors, hair and makeup director, electrics director, and stage manager. And I would probably want some other staff in there as well. I would like to really have them to focus on everything else that's happening. But they are also going to have to make that decision (to stay at the USF). We also know that universities sometimes pay a lot more than the regional theatres." (Ray Inkel Interview p. 14)

Jerry Crawford speaks to this same concern, but this time in terms of increasing existing actor salaries:

"Actor salaries are poor everywhere (laughs)! Except on Broadway, or on tour. It's better than it used to be. It must be continually attended to, that's all I'm saying." (Jerry L. Crawford Interview p. 22)

The advancing age of the Festival's leadership is another issue that the USF must continue to grapple with. The additions of associate producers J.R. Sullivan and Kathleen Conlin (the Festival's first female producer) are laudable. However, the loss of Doug Cook on a full-time basis may prove difficult to overcome. And, although Fred Adams has no intention of reducing his day-to-day presence at the Festival, the USF needs to ensure that there will be continuity should his fortunes suddenly take a turn for the worse. Festival Stage Manager Carey Lawless acknowledges that there is a desire on behalf of the current leadership of the USF to implement measures to ensure stability within its management circles no matter what might occur:

"We want to change a structure to deal for the future that will hold and be a structure that will remain strong if that person leaves. Here, this structure is very personality driven. So

I think that when these people go on to do other things, our structure will change. It has to. I mean, you can read the books. You've read all of those books on theory. It's going to change. It will go through crisis and it will come out and be in a different realm. But that's because it is personality-driven. It's that way because of the people that they are.

It will just be a next step for this place, just like when we saw the Randall Theatre open, and we went to an Equity contract, and now we're moving to an 8 o'clock curtain. It'll just be another one of those changes that the Festival is very good at accepting and moving through, and then you'll figure it out. I mean, that's what is great about this place. It moves and flows. And it doesn't say: 'Oh, we've always done it this way, so we can't do it any other way.' Those are Mission Statements. But Mission Statements change too." (Carey Lawless Interview p. 16-17)

Most at the Festival feel that Scott Phillips would be the best eventual choice to succeed Fred Adams, when that day comes. Jerry Crawford is concerned that Southern Utah University may not see things that way:

"Scott is more than just a Business Manager. He's Fred in training. He's the logical heir apparent in an emergency. I think when Fred retires, or whatever, they may be so large now, so nationally recognized with the Tony, that they may not be able to promote Scott. But then again he may not want to move up. They may have to go out and hire a Jerry Turner-type (consultant and former artistic director of the Oregon Shakespeare Festival); I mean, they're out there. Libby Appel is at Ashland, Kent Thompson at Alabama, There's a network of those people, and it may be that they'll have to go to that level. They'll have to give up a lot more money because Fred still doesn't take a large salary or anything." (Jerry L. Crawford Interview p. 3)

There is also a feeling of hope among the artistic staff that the onset of the Centre project will provide increased opportunities for the USF to pursue greater creative freedoms in terms of relaxing the Festival's tightly wound schedules:

"We now do what I would call, 'restricted professional theatre.' Our schedules are more inflexible than most professional schedules. That is, our system works, but, as we expand, we should gain a bit more freedom and flexibility in every aspect of production." (Jerry L. Crawford Interview p. 11)

Director Jim Edmondson agrees with Crawford:

"And I hope...and I don't know if this is true...but I hope that one of the big gains is that there will be more rehearsal time, because they will be able to not have to worry about interfering with the campus schedules." (Jim Edmondson Interview p. 8)

While he acknowledges that the Festival should continue to hire as many Equity actors as possible, Jerry Crawford feels that is also essential for the USF to always maintain the strong educational element of actor training as part of their future mission:

"I think we also have a training responsibility. I think there should be an element of the acting pool that should NOT be Equity. They should be students. They should be recent students. They should be aspiring professionals." (Jerry L. Crawford Interview p. 23)

In conclusion, the Utah Shakespearean Festival of 2001, for all its remarkable successes and its storied past, finds itself at a crucial crossroads. It has long relied on the hard work of a dedicated corps of producers, managers, artists, workers, a family ethic, and the one of a kind personality of Fred Adams to build upon and stake its claims in the field of regional theatre. Jerry Crawford summarizes the keys to a bright future at the USF, and acknowledges that there will be a price to be paid for its realization:

"The key to continued success over the next twenty years is to keep the economy strong, the artistic quality of the work ever-improving, and expand into a year-round operation where the formula system doesn't strangle our artistic achievement. I have this conversation with them all every summer. No one ever disagrees with me. We can't immediately realize these things and it's hard. There are compromises that still have to be made." (Jerry L. Crawford Interview p. 16-17)

Crawford concludes:

"We are a Tony-Award winning theatre! There is a credibility, a responsibility, and a burden that comes with that. We can't just rest on our laurels." (Jerry L. Crawford Interview p. 8)

It is quintessential that the USF now find a way to not only maintain these qualities, but to expand its income sources and funding mechanisms in order to compete successfully in the highly competitive field of cultural tourism in the twenty-first century. Supporters and patrons of the USF, the State of Utah, and the citizens of Cedar City must unite and rally in support of the Festival's expansion efforts in order for this unique organization to continue to thrive. The USF Centre for the Performing Arts is not merely another capital campaign to build new facilities and grounds and renovate old ones. It is the legitimate calling for help by an entity of individuals that has given extraordinarily of themselves for four decades. In order to preserve the USF and see that its aspirations toward even greater possibilities are fulfilled, the Utah Shakespearean Festival now needs an unprecedented level of reinforcement from the municipality, the state government, and, above all, the patrons who need it, and so dearly love it.

## ENDNOTES

- <sup>1</sup> Utah Shakespearean Festival 2001 Sumer Patron Survey Results. Southern Utah University, Cedar City, Utah. Compiled by Marlo Ihler. 1 October, 2001. p. 11
- <sup>2</sup> Mitchell, Albert O. Dramatics in Southern Utah--Parowan, Cedar City, Beaver, St. George--From 1850 to the Coming of the Moving Picture. University of Utah, Salt Lake City. 1935. p. 13, 100
- <sup>3</sup> *Ibid.* p. 11
- <sup>4</sup> Gary McIntyre Interview. p. 17
- <sup>5</sup> Mitchell, Albert O. Dramatics in Southern Utah--Parowan, Cedar City, Beaver, St. George--From 1850 to the Coming of the Moving Picture. University of Utah, Salt Lake City. 1935. p. 121
- <sup>6</sup> Iron County Tourism Profile 2001, Utah Division of Travel Development. p. 1
- <sup>7</sup> Barbara Adams Interview. p. 2
- <sup>8</sup> Fred Adams Interview. p. 7
- <sup>9</sup> Jerry L. Crawford Interview. p. 2
- <sup>10</sup> Eaton, Michael D. A Production History of Faculty Directed Mainstage Theatrical Productions at Southern Utah State College. Brigham Young University, Provo, Utah. 1986. pp. 1-52
- <sup>11</sup> Adams, Fred C. Cedar City, Utah. Interview with Damon Bolli. 2 March 1992. Southern Utah University Library Oral History Program. p. 14
- <sup>12</sup> Barbara Adams Interview. p. 4
- <sup>13</sup> Barbara Adams Interview. p. 8
- <sup>14</sup> Barbara Adams Interview. p. 8
- <sup>15</sup> Barbara Adams Interview. pp. 9-10
- <sup>16</sup> Lewis, Terral Sam, Ph.D. The Utah Shakespearean Festival: twenty-five years in retrospect. 230 pages. U.M.I., Ann Arbor, Michigan. 1991. p. 33
- <sup>17</sup> Fred Adams Interview. p. 27
- <sup>18</sup> Fred Adams Interview, oral, 08/07/00.
- <sup>19</sup> Gary McIntyre Interview. p. 18
- <sup>20</sup> Lewis, Terral Sam, Ph.D. The Utah Shakespearean Festival: twenty-five years in retrospect. 230 pages. U.M.I., Ann Arbor, Michigan. 1991. p. 63
- <sup>21</sup> *Ibid.* p. 96
- <sup>22</sup> *Ibid.* p. 96
- <sup>23</sup> *Ibid.* p. 105
- <sup>24</sup> Doug Baker Interview, oral. 10/06/01

- <sup>25</sup> Fred Adams Interview. p. 17
- <sup>26</sup> State of Utah Feasibility Study: Economic Development through Expansion of the Performing Arts in Southwestern Utah. Department of Community and Economic Development, Division of Economic Development, State of Utah. January 1985. pp. 19-25
- <sup>27</sup> Ibid. p. 68
- <sup>28</sup> Ibid. p. 96-99
- <sup>29</sup> Gerald R. Sherratt Interview, oral. 03/18/02
- <sup>30</sup> Gary McIntyre Interview. p. 18
- <sup>31</sup> Steve Wood Interview. pp. 9-10
- <sup>32</sup> Jerry L. Crawford Interview, original recording. 01/05/02
- <sup>33</sup> Celebrate Tony 2000. Neves, Alan Prod. Video cassette, 27 min. Color. 2000.
- <sup>34</sup> Leavitt, Ann Okerlund. Southern Utah University: The First Hundred Years, a Heritage History. Southern Utah University Press, Cedar City, Utah. 1997. p 3
- <sup>35</sup> Powell, Allan Kent, Ed. Utah History Encyclopedia. University of Utah Press. Salt Lake City. 1996.
- <sup>36</sup> State of Utah Feasibility Study: Economic Development through Expansion of the Performing Arts in Southwestern Utah. Department of Community and Economic Development, Division of Economic Development, State of Utah. January 1985. p. 9
- <sup>37</sup> Ibid. p. 2
- <sup>38</sup> Ibid. pp. 12-13
- <sup>39</sup> Gerald R. Sherratt Interview, oral. 03/18/02
- <sup>40</sup> Leavitt, Ann Okerlund. Southern Utah University: The First Hundred Years, a Heritage History. Southern Utah University Press, Cedar City, Utah. 1997. p. 14
- <sup>41</sup> Ibid. p. 20
- <sup>42</sup> Charles Metten Interview. p. 10
- <sup>43</sup> Brian Vaughn Interview. p. 14
- <sup>44</sup> Lewis, Terral Sam, Ph.D. The Utah Shakespearean Festival: twenty-five years in retrospect. 230 pages. U.M.I., Ann Arbor, Michigan. 1991. p. 86
- <sup>45</sup> Scott Phillips Interview. p. 17
- <sup>46</sup> Mary Dolson Interview. p. 15
- <sup>47</sup> Phil Haslam Interview. p. 1
- <sup>48</sup> Mitzi McKay Interview, oral. 03/15/01

<sup>49</sup> Mitzi McKay Interview, oral. 03/15/01

<sup>50</sup> Fred Adams Interview. p. 28

<sup>51</sup> Michael Don Bahr Interview. p. 3

<sup>52</sup> Lew Haslam Interview. p. 2

<sup>53</sup> Charles Metten Interview. p. 8

<sup>54</sup> Bruce Lee Interview. p. 1

<sup>55</sup> Doug Cook Interview. p. 12

<sup>56</sup> Study conducted for the Utah Shakespearean Festival. Dan Jones and Associates, Salt Lake City, Utah. May to June, 1999. p. 35

<sup>57</sup> Gerald R. Sherratt Interview, oral. 03/18/02

<sup>58</sup> Ibid.

<sup>59</sup> Jerry L. Crawford Interview. p. 24

## APPENDIX A

### USF 2002 UPDATED MARKETING PLAN

April 29, 2002

#### Mission Statements

##### Utah Shakespearean Festival

Founded in 1961 as a destination theatre in partnership with Southern Utah University, the Utah Shakespearean Festival is committed to entertain, enrich, and educate audiences through professional rotating repertory production of Shakespeare and other master dramatists. Performances are enhanced by a variety of activities that enable patrons to better understand and appreciate the richness of the theatrical experience.

##### Marketing Department

The mission of the Utah Shakespearean Festival's marketing department is to increase audience attendance and earned revenue through effective, targeted marketing, advertising, promotional and public relations programs. The marketing department will enhance and enrich the guest experience through enlightening communication and personal and friendly customer service.

##### Objectives:

The Utah Shakespearean Festival Marketing department will increase audience attendance by:

- increasing the number of plays seen by current audience members
- broadening the audience demographically, specifically across age groups
- expanding the audience geographically

##### Situation Analysis:

##### Strengths

- Good people – staff
- Adequate technology
- Good support from management
- Great patron base – loyal customers
- Outstanding patron satisfaction
- Continuing strong sponsors

##### Opportunities

- Capitalize on recent positive press (ABA, Tony, and NGA awards)
- Increased education and implementation
- Generational reach – Gen X & Gen Y
- Incorporate new technologies and media as they become available

##### Weaknesses

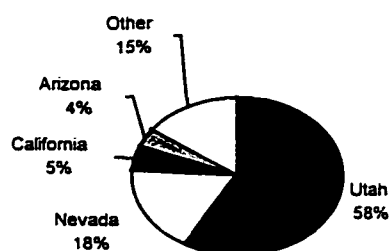
- Database transition
- Planning time not taken
- Minimal research completed prior to launch of programs
- Internal communications processes
- Technologies not fully utilized

##### Threats

- Present economy – decline of leisure dollars
- More competition for leisure time and dollars
- Sponsor needs growing
- Media restrictions increasing

**Audience Profile:**

- 72% Female
- 87% have attended Festival before
- 67% used web site to help plan trip
- 77% have post high school education

**Geographic Location**

Income	
Below \$34,999	17.2%
\$35,000 - \$49,000	18%
\$50,000 - \$74,999	30.8%
\$75,000 - \$84,999	13%
\$85,000 +	21%

From 1995 IRA survey

Age	
5-29 yrs	17.5%
30-37 yrs	10%
38-42 yrs	11.8%
43-48 yrs	18.3%
49-54 yrs	14.1%
55-64 yrs	12.4 %
65 + yrs	15.4%

From 1995 IRA survey

From 2001 ticket purchases

**Marketing Strategy:**

The following nine strategies will help the marketing department achieve its goals as well as the goals of the Utah Shakespearean Festival. The recommendations can be grouped into the following areas: internal communications, external communications, research, market expansion, and community relations. These are recommended in addition to the previous efforts in the areas of sales, marketing, advertising, and public relations.

**1. Employee Training**

Training on the use of all available resources should be a top priority. We need to have several people with the ability to use systems and make information available in a timely manner. Also, we need to continually learn to best utilize our current technologies

**2. External Communication**

- Communication to all target markets will need to be sensitive to the slow economy and the terrorist attacks.
- Promoting the festival as an affordable alternative to longer or more distant vacations may be a good approach.
- Mentioning the Tony award, ABA award, and NGA award will help to reinforce the quality of the Utah Shakespearean Festival.



### 3. Research

Thoroughly researching ideas before decisions are made and carefully planning new programs are tasks that can help utilize the MFA interns. This will help the decision-makers and also give the MFA interns some valuable experience in decision making and planning.

### 4. Expand Markets

Reach each of the following markets with print, broadcast, electronic, and direct mail communications.

#### **Current Patrons:**

Getting current patrons to increase the number of shows that they see while they are here is the first priority. There are three main ways to accomplish that. First, the box office staff can suggest additional plays that will be playing at the time the patrons purchase tickets. Second, sending a notice with tickets that are mailed with that same suggestion could be effective. Third, we should have seminar directors & orientors encourage the audience to attend additional plays. That way the on-site enthusiasm can be turned into increased ticket sales.

#### **Generations:**

- **X (20-35 years) –**
  - Communicate with university students through English and Theatre departments
  - Assist professors in English and Theatre to plan student trips
  - Emphasize the fun of the experience
  - Promote the Shakespearience program to high schools in region
- **Baby Boomers (35-55 years) –**
  - Communicate through alumni newsletters, UT & NV media.
  - Promote as an enriching family activity that is close to home as well as many other attractions
  - Focus on women in this age group, emphasize family, close proximity, and experience. Also important to them: escape, 'safe' adventure, & history. This group will bring generation Y with them.
- **Mature Market (55+ years) –**
  - Currently comprises large part of audience
  - Communicate through alumni newsletters, Senior Travel Tips, Summer Citizens program (USU).
  - Promote as a fun, educational opportunity

#### **Geographic Markets:**

Contact tour operators from Colorado to California and provide information about USF. In this communication, we can stress our award-winning theatre, close proximity (to these states and to many other attractions, and affordability for groups.

#### **Other Markets:**

Corporations, seniors, educators, students, groups, AAA, and local community members all receive discounts. These are all markets that can continue to be pursued and expanded.

### 5. Community Relations

The Utah Shakespearean Festival needs to present a personal face to the local community. USF representatives need to be on community boards and committees. Community events, like the December 'Light the Season' will also help foster the image of the Utah Shakespearean Festival as a community member rather than a faceless entity.

- Iron County Lodging Association
- On-property distribution
- Packaging programs
- Other locally targeted discount programs and sponsorship opportunities
- Coordinate speaking opportunities with civic clubs
- Sell season brochure visitors guide
- Sell and coordinate community banner program

## **6. Sales**

- **Target Markets:** individual visitors, tour groups, corporate employees, educational (middle schools, high schools, and universities), regional and local residents
- **Brochure distribution**
  - Patrons
  - Groups: Travel & Tour (continuing communication), secondary schools, universities, libraries, English departments, theatre departments, Cedar City, St. George, SLC CVB (letter).
  - AAA campaign (Feb. & April)
  - Certified distribution – Dec.
  - Local Restaurants - ongoing
  - Visitors Centers
  - Clark County Libraries
  - Utah Libraries
  - Phoenix and Flagstaff library systems
  - Education tour
  - Local cooperative distribution with Zion Cinemax
  - Other regional distribution
  - Staff trunks
  - Area Reps
  - Retail outlets
  - Conferences – communicate with conference planners (SUU, St. George, Brian Head, and SLC) and get USF info to them. They could incorporate either before, during, or after their conferences.
- **Conferences to attend –**
  - Rocky Mountain Festival and Events Association - March
  - Rocky Mountain Theatre Association
  - Festinvention – March 13-16, 2002, Price, Utah
  - Nevada Governor's Conference
  - Utah Governor's Conference - May
  - Nevada Rural Round-up – April 11-12, Ely, NV
- **Travel & trade shows – make contacts with tour operators. Try to get them to plan USF into their trips as a scheduled stop or an option.**
  - Prestige Travel Fair – January 12, 2002, Las Vegas
  - Morris Travel Expo – January 11-12, 2002, SLC
  - SL Travel Show – Feb. 21-24, South Towne Expo
  - National Tour Association – Nov. 8-13, 2002, Los Angeles
  - Frontier Travel Show - summer
  - AAA- Las Vegas & California – visits TBD
  - Summer Citizens orientation – June 4, 2002, Logan
  - Utah Symphony Co-op - Display with costumes & Fred- April 18-20, Ogden, SLC
- **Familiarization tours – Bring tour operators, educators, or other group leaders to USF. Let them experience the Utah Shakespearean Festival with the idea that they will promote the festival and bring their groups to the festival.**
  - Tour Operators – Fall
  - AAA – ongoing, expand into California (Garfield County)
  - Nevada & travel media – summer opening
  - Grand Circle Association
  - Brian Head/ Iron County Co-op
- **Corporate employees discount program – replace Getaway card, and get companies to promote program better**
  - March/April contact (direct mail/broadcast fax)
  - Utilize partners' corporate connections

- Communicate with box office about eligibility and restrictions
- Educational Groups – Continuing Education departments , English and Theatre departments, Alumni communications.

## 7. Marketing

### Direct marketing –

- Ensure accurate database development and maintenance with the assistance of Dan Slobig, Glen Hardy, Lew Haslam, and Troy Adams.
- Use database resources to develop lists for direct mail campaigns, target media, and other marketing partnerships and sponsorships.
- Incorporate use of email with database communication

### Direct Mail –

- March/ April mailing period
- Coordinate list buy with agency
- Arts organization co-op mailing, other segmented lists
- 100,000 piece mailer with postcard follow up
- Female emphasis/demographic that matches audience profile
- Continue box office tracking and conversion rates

### Sponsorships –

- Media Sponsorships have been contacted much earlier this year.
- Offer on-site hospitality at the sponsor's expense – set dates early!
- Increase sponsorships by two for upcoming season

## 8. Advertising

### Print –

- PTC and other theatre playbills with Mills Publishing
- Salt Lake Tribune, Deseret News, Las Vegas RJ/Sun/Neon
- Las Vegas Life Coop campaign with other Iron County or entertainment partners
- Research possibility of more free listings.

### Broadcast: television & radio –

- Use KSL footage to create new PSA with agency
- Utilize media sponsors as much as possible for free production, etc.
- Both TV and radio will use USF original music, fanfare, etc.
- Radio will be recorded on site

### Outdoor/onsite –

- On site signage (banners)

### Electronic –

- Investigate all the opportunities presented by the synergies of the Artsoft system and the web, including online ticketing
- Provide webmaster with ideas that will strengthen our positioning
- Secure links with all sponsors and partners for maximum exposure
- Evaluate electronic advertising opportunities
- Send a monthly e-newsletter

## 9. Public Relations

### News releases -

- Develop story list (also used for *Shakespeare Globe* stories) for continual mass distribution to three media lists; basic, broader, theatre colleagues, and trade

### Education –

- Educational offerings press releases
- Advance release, tour overview
- Tour casting release
- Fill-in-the-blank release to be included in all confirmation packets

- Photo shoot – dupes and photo CD
- Advance publicity calendar that will cover major media and rural press

#### Media tours –

- Maintain accurate press lists
- Work media relationships
- Increase sponsorship pool by two additional partners

Publicity tour with Fred - One pre-season, one mid-season for both the summer and fall seasons in both Salt Lake and Las Vegas.

#### Local media relations –

- Continued front page daily calendar in Spectrum/Daily News
- Dixie Days, Iron Clad Deal
- local media sponsorship
- Develop and maintain other local partnerships

#### Opening nights and PR events –

- Include Family trips
- Get as many reviewers here as possible

#### Miscellaneous

- Be a key part of providing outstanding customer service to our patrons
- Provide Box Office and Guest Relations with ideas, support, information, and any other tools they may need to provide the best service over the phone, by mail, via fax, and other electronic communication.
- Clearly communicate marketing needs and objectives to customer service staff
- Assist with immediate and proactive service repair
- Interface positively with the house management and volunteer staff

#### Timeline

##### January 2002

11-12 Morris Travel Expo - SLC  
11 – Prestige Travel Show – LV  
Tour promotion

##### February 2002

AAA Campaign  
Tour Promotion

##### March 2002

Corporate Discount Program  
Direct Mail  
13-16 Festinvention - Price  
Tour Promotion

##### April 2002

Nevada Rural Roundup  
AAA Campaign

##### May 2002

Preseason PR

##### June 2002

Openings

##### July 2002

AAA Campaign  
Gala July 12

##### August 2002

##### September 2002

Fall openings

##### October 2002

##### November 2002

8-13 NTA – L.A.  
Holiday event promotion

##### December 2002

NV Governor's Conference

##### January 2003

Tour promotion

##### February 2003

Tour promotion

##### Ongoing efforts

Local businesses

# APPENDIX B

## 2002 UTAH SHAKESPEAREAN FESTIVAL PROPOSED REVENUE BUDGET (ESTIMATED)

(3/17/02)	1	2	3	4	5
Prepared by: Becky Stucker	2002	2001	2001	Over/Under	Over/Under
	Guideline	Actual	Guideline	01 Actual	02 Guideline
	Budget	Revenue	Budget	01 Guideline	01 Actual
<b>REVENUE:</b>					
<b>Adams Ticket Sales</b>					
Adams Evening Receipts	1,504,914	1,443,892	1,437,068	6,824	61,022
Adams Matinee Receipts	226,802	218,745	274,468	-55,723	8,057
<b>Total Adams Ticket Sales</b>	<b>1,731,716</b>	<b>1,662,637</b>	<b>1,711,536</b>	<b>-48,899</b>	<b>69,079</b>
<b>Randall Ticket Sales</b>					
Randall Evening Receipts	709,926	784,017	600,198	183,319	-23,091
Randall Matinee Receipts	1,030,882	1,044,969	1,031,649	13,320	-14,087
Randall Evening Receipts (Fall)	152,372	126,826	133,800	-6,974	25,546
Randall Matinee Receipts (Fall)	133,085	116,334	140,600	-24,266	16,751
<b>Total Randall Ticket Sales</b>	<b>2,077,265</b>	<b>2,072,146</b>	<b>1,906,247</b>	<b>165,899</b>	<b>5,119</b>
<b>TOTAL TICKET SALES</b>	<b>3,808,981</b>	<b>3,734,783</b>	<b>3,617,783</b>	<b>117,000</b>	<b>74,198</b>
<b>Other Sales</b>					
0270 Plays/Benefit	4,000	3,588	6,000	-2,412	412
0370 Advertising (banners)	19,000	17,351	19,000	-1,649	1,649
0425 Fees-Handling	95,000	92,574	95,000	-2,426	2,426
0566 Child Care	18,000	17,209	16,000	1,209	791
0599 Over/Short	300	-188	300	-488	488
0515 Royal Feaste Tickets	230,000	230,988	205,000	25,988	-988
0520 Backstage Tour Tickets	19,000	19,557	19,000	557	-557
0641 Merchandise	45,000	37,329	45,000	-7,671	7,671
0642 Concessions	156,000	154,480	160,500	-6,020	1,520
0796 Gift Shoppe (bookstore)	44,000	44,131	42,000	2,131	-131
<b>TOTAL OTHER SALES</b>	<b>630,300</b>	<b>617,019</b>	<b>607,800</b>	<b>9,219</b>	<b>13,281</b>
<b>Contributions</b>					
0250 Contributions	563,000	539,484*	536,500	2,984	24,016
<b>TOTAL CONTRIBUTIONS</b>	<b>563,500</b>	<b>539,484</b>	<b>536,500</b>	<b>2,984</b>	<b>24,016</b>
<b>Grants</b>					
0190 State Grants	13,200	12,900	13,200	-300	300
0220 Grants	69,000	112,850	109,000	3,850	-43,850
<b>TOTAL GRANTS</b>	<b>82,200</b>	<b>125,750</b>	<b>122,200</b>	<b>3,550</b>	<b>-43,850</b>
<b>Investments</b>					
0020 Endowment Income	25,000	27,400*	22,000	5,400	-2,400
0285 Investment Interest	70,000	72,800*	78,000	-5,200	-2,800
<b>TOTAL INVESTMENTS</b>	<b>95,000</b>	<b>100,200</b>	<b>100,000</b>	<b>200</b>	<b>-5,200</b>
<b>Misc. Income</b>					
0356 Misc. (Education) Income	378,278	160,772	161,000	-228	217,506
<b>TOTAL MISC. INCOME</b>	<b>378,278</b>	<b>160,772</b>	<b>161,000</b>	<b>-228</b>	<b>217,506</b>
<b>TOTAL REVENUE</b>	<b>5,558,259</b>	<b>5,278,008</b>	<b>5,145,283</b>	<b>132,725</b>	<b>280,251</b>
<b>TOTAL EXPENDITURES</b>	<b>5,542,287</b>	<b>5,107,619</b>	<b>5,107,619</b>	<b>0</b>	<b>434,668</b>
<b>TO RESERVE</b>	<b>15,972</b>	<b>170,389</b>	<b>37,664</b>	<b>132,725</b>	<b>-154,417</b>

# APPENDIX C

## 2002 UTAH SHAKESPEAREAN FESTIVAL EXPENDITURE BUDGET (3/17/02)

	1 Fiscal Year 02 Subtotal	2 Fiscal Year 02 Total	3 Fiscal Year 01 Subtotal	4 Fiscal Year 01 Total
<b>Wages</b>				
Student Hourly	9,000		19,000	(10,000)
Non-Student/Non-Contract Hourly	34,500		21,200	13,300
Seasonal	1,377,107		1,258,540	118,567
Independent Contractor	335,886		261,172	74,714
Resident	805,129		735,051	70,078
<b>TOTAL WAGES</b>		<b>2,561,622</b>		<b>2,294,963 266,659</b>
<b>Benefits</b>				
Hourly/Seasonal/Resident	480,061		439,571	40,490
<b>TOTAL BENEFITS</b>		<b>480,061</b>		<b>439,571 40,490</b>
<b>Current Expense</b>				
Production	922,569		848,885	73,684
Administrative	659,811		644,350	15,461
Contingency	60,000		60,000	
Educational Outreach	75,700		71,700	4,000
Concessions/Merchandise/Child Care	82,000		81,000	1,000
Housing	244,000		228,000	16,000
Postage	114,450		119,300	(4,850)
Credit Card Handling Fee	70,000		78,000	(8,000)
Telephone	24,000		24,000	
<b>TOTAL CURRENT EXPENSE</b>		<b>2,252,530</b>		<b>2,155,235 97,295</b>
<b>Travel Expense</b>				
Production	152,650		145,400	7,250
Administrative	48,825		40,450	8,375
Educational Outreach	37,000		32,000	5,000
<b>TOTAL TRAVEL EXPENSE</b>		<b>238,475</b>		<b>217,850 20,625</b>
<b>Capital Outlay</b>				
Production	9,600			9,600
<b>TOTAL CAPITAL OUTLAY</b>		<b>9,600</b>		<b>9,600</b>
<b>TOTAL EXPENDITURES</b>		<b>5,542,287</b>		<b>5,107,619 434,668</b>

Prepared by: Becky Stucker, USF

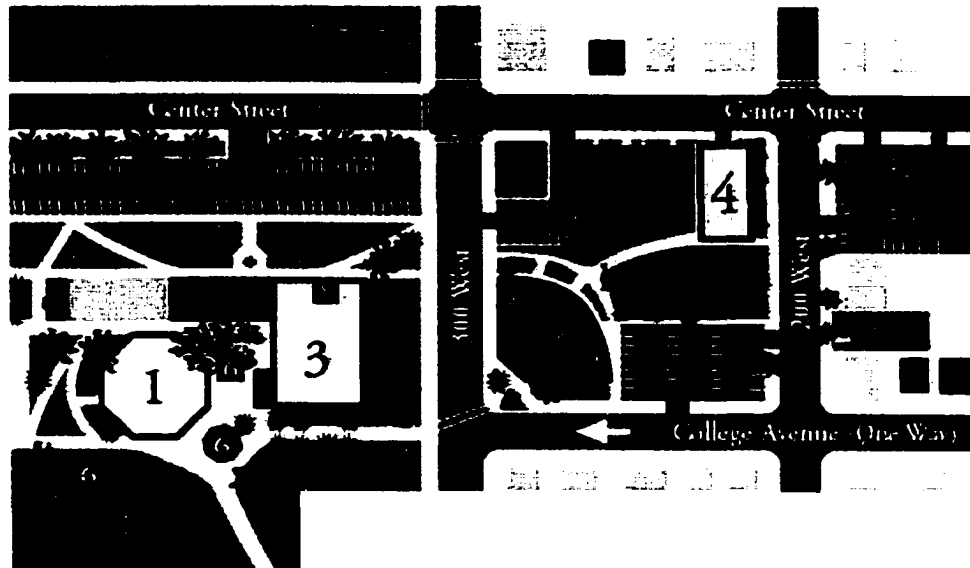
# APPENDIX D

## 2001 UTAH SHAKESPEREAREAN FESTIVAL MAJOR PUBLICATIONS

Publication	Admin. Review	Copy/Art to Publications	To Printer	Delivery	Mailed
Recruitment Posters		Sept. 28	Sept. 29	Oct. 11	Oct. 13
Shakespeare Globe (autumn)		Oct. 9	Oct. 13	Oct. 24	Oct. 27
Development Brochure (autumn)		Oct. 16	Oct. 23	Nov. 7	Nov. 10
Season Brochure	Oct. 14-15	Oct. 26	Nov. 3	Nov. 17	Nov. 10
Education Brochure		Nov. 6	Nov. 10	Nov. 21	Dec. 1
Direct Mail Piece		Nov. 17	Dec. 1	Dec. 15	Jan/Mar.
Insights		Dec. 14	Jan. 10	Jan. 19	-----
Shakespeare Globe (winter)		Jan. 25	Jan. 31	Feb. 13	Feb. 16
Development Brochure (winter)		Feb. 7	Feb. 15	Feb. 27	Mar. 2
The Tour 2002 Brochure		Mar. 20	Mar. 27	Apr. 10	Apr. 13
Midsummer Magazine		Mar. 2	Apr. 20	May 4	May 18
Souvenir Program (summer)	Mar. 15	Dir. Notes 3/17 Staff Bios 3/17 General 4/3 Actor Bios 4/24 Friends 5/18 Final 5/19	June 7	June 20	-----
Costume Note cards		Apr. 3	Apr. 5	Apr. 19	-----
Shakespeare Globe (spring)		Apr. 4	Apr. 11	Apr. 24	Apr. 27
2001 Pre-Season Brochure	May 8	May 10	May 17	May 30	-----
Spectrum Tabloid		May TBA	June TBA	June TBA	-----
Playbill		May 24-31	June 6	June 20	-----
Production Postcards/Poster		June 4	June 11	June 19	-----
Shakespeare Globe (summer)		July 2	July 5	July 17	July 20
Fall Season Brochure		July 10	July 17	July 31	Aug. 3
Souvenir Program (fall)	July 5	Aug. 15	Sep. 5	Sep. 13	-----

## APPENDIX E

### MAP OF THE UTAH SHAKESPEAREAN FESTIVAL



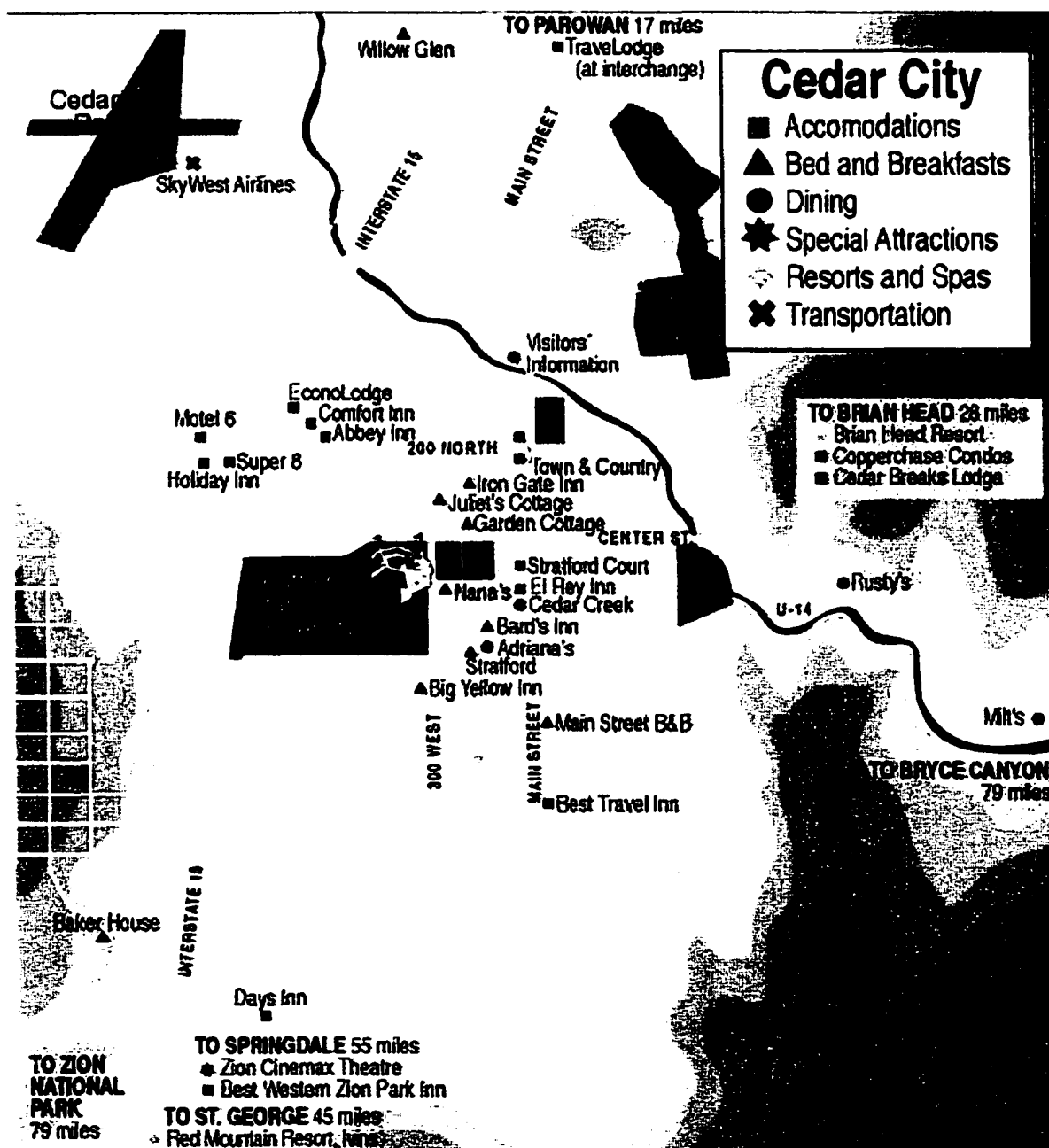
1. Adams Shakespearean Theatre
2. Randall L. Jones Theatre
3. Auditorium Theatre
4. The King's Pavilion (Royal Feaste)
5. The Seminar Grove
6. Greenshow Stages

7. The Sweet Shoppe
8. Box Offices
9. Gift Shoppe
10. Child Care
11. Festival Administration
12. Festival Offices



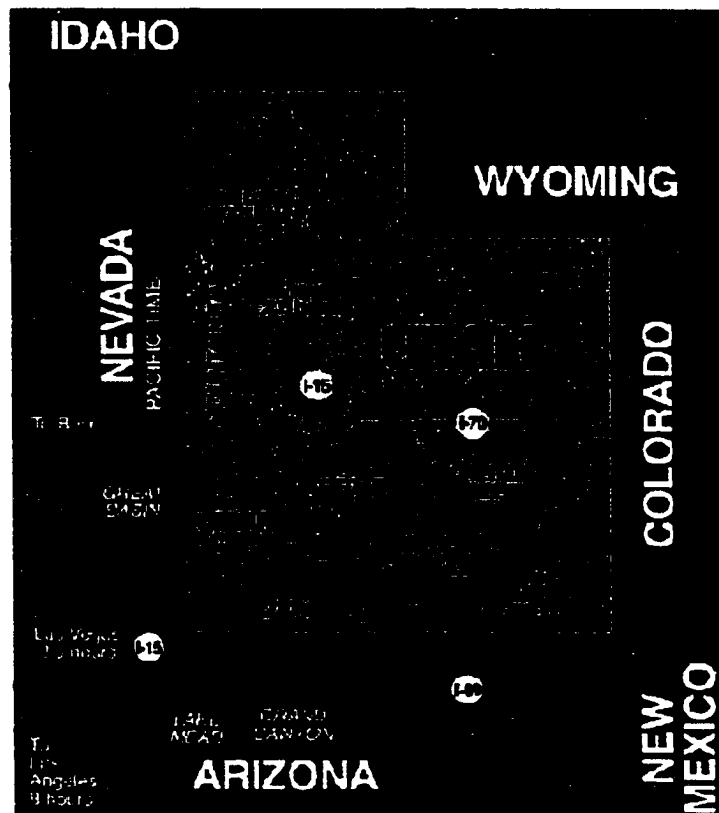
# APPENDIX F

## MAP OF CEDAR CITY, UTAH



## APPENDIX G

### MAP OF UTAH AND SURROUNDING AREAS



## APPENDIX H

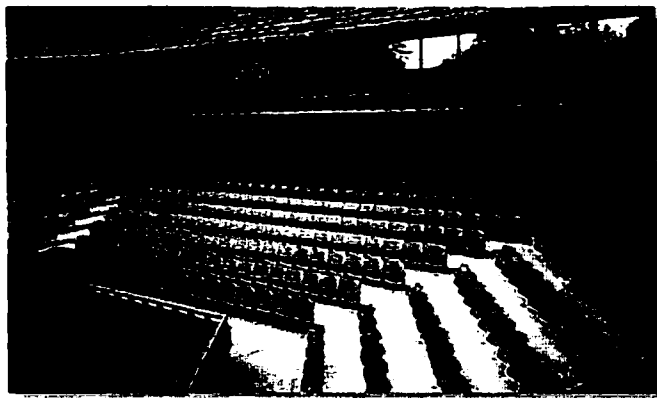
### PHOTOS OF THE UTAH SHAKESPEAREAN FESTIVAL



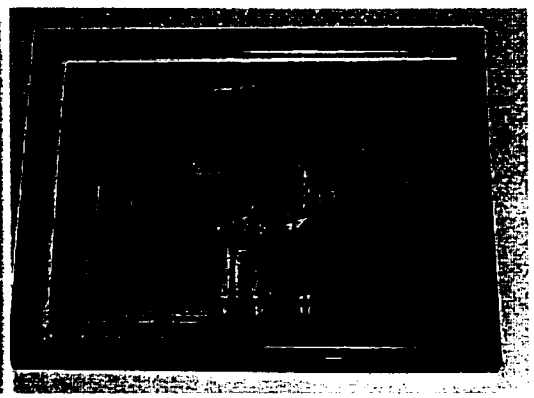
The Adams Memorial Shakespearean Theatre stage.



Brian Vaughn and Fred C. Adams in the 2001 production of The Pirates of Penzance.



The Adams Theatre seating area.



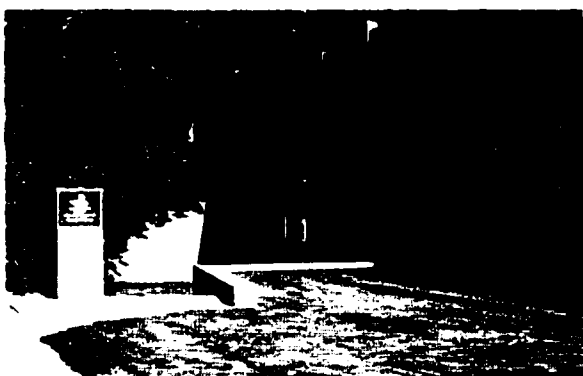
The first USF Elizabethan "tiring house" circa 1962.



The USF Greenshow's primary stage.



The USF Seminar Grove, home of the "Ace and Jerry Show."



The Utah Shakespearean Festival  
Administration Center.



The Randall L. Jones Theatre.



The USF's 2001 production of The Tempest  
featuring Michael Kevin as Prospero.



The Royal Feaste's Kings Pavillion



The "Juliet" statue in the Randall L. Jones  
Theatre Courtyard.



Leslie Brott, Laurie Birmingham, Mary Dolson  
and Brian Vaughn in the 2001 production of  
Arsenic and Old Lace.

## APPENDIX I

### UTAH SHAKESPEAREAN FESTIVAL EDUCATIONAL OFFERINGS 2001

#### CLASSES

Actor Training I  
July 6-July 16 or July 23-July 30  
Three Semester Credits, \$650.00

Actor Training II  
July 6-July 16  
Three Semester Credits, \$650.00

Shakespeare for Junior Actors  
July 9-July 12  
Two Semester Credits, \$325.00

Backstage at the Festival  
July 9-July 12  
Two Semester Credits, \$325.00

From Page to Stage  
July 26-28 or August 2-4  
Two Semester Credits, \$325.00

Producing a Musical  
July 12-14 or July 19-21

One Semester Credit, \$150.00  
Creative Shakespeare for Teachers  
July 23-25  
One Semester Credit, \$150.00

Shakespeare Plays  
July 2-September 1  
Three Semester Credits for all Six Plays,  
\$250.00

Shakespeare's Forum  
July 2-Sept. 1  
One-half Semester Credit for each play,  
\$50.00

Tech Camp  
July 29-August 2  
Two Semester Credits, \$425.00

The Art of Theatrical Review  
July 30-August 2  
Two Semester Credits, \$375.00

#### SPECIAL EVENTS

Elementary Shakespeare Showcase  
July 23-27

High School Shakespeare Competition  
October 5 and 6  
Registration \$150 per school

Wooden O Symposium  
Medieval and Renaissance Studies  
Conference  
August 6-8

Camp Shakespeare  
July 30-August 3  
Three Semester Credits,  
\$875.00 for new students  
\$865.00 for returning students  
\$675 for commuters

Camp Shakespeare for Seniors  
July 23-27  
Three Semester Credits  
\$875.00 for new students  
\$865.00 for returning students  
\$675.00 for commuters

## APPENDIX J

### UTAH SHAKESPEAREAN FESTIVAL 2002 EDUCATIONAL TOUR ITENERARY

January 17-18 • Cedar City, Utah  
Randall L. Jones Theatre, 10:30 a.m.  
School performances only

January 18-19 • Cedar City, Utah  
Randall L. Jones Theatre, 7:30 p.m.  
Public performances

January 22 • Beaver, Utah  
Beaver High School, 9 a.m.

January 22 • Richfield, Utah  
Richfield High School, 7 p.m.

January 23 • Tropic, Utah  
Bryce Valley High School, 10:45 a.m.

January 24 • St. George, Utah  
Snow Canyon High School, 8 a.m.  
Snow Canyon Middle School, 12:30 p.m.

January 25 • St. George, Utah  
Pine View High School, 10:30 a.m.

January 26 • St. George, Utah  
Dixie College, 9 a.m.  
Utah Theatre Association

January 28 • Page, Arizona  
Page High School, 7 p.m.

January 29 • Heber, Arizona  
Mogollon High School, 1 p.m.  
Public Show, 7:30 p.m.

January 30 • Tucson, Arizona  
Live Theatre Workshop, 12 noon  
School performance  
Live Theatre Workshop, 7:30 p.m.  
Public performance

January 31 • Tucson, Arizona  
Desert Christian High School, 1 p.m.

February 1 • Tucson, Arizona  
Santa Rita High School, 9 a.m.  
February 5 • Phoenix, Arizona  
Independence High School, 8 a.m.

February 6 • Peoria, Arizona  
Sunrise Mountain High School, 7:20 a.m.

February 8 • Las Vegas, Nevada  
Clark County Family and Youth Services  
Two shows: morning and afternoon

February 11-15; 19-22 • Las Vegas, Nevada  
Community College of Southern Nevada,  
9:30 a.m.

February 13 • Las Vegas, Nevada  
West Las Vegas Children's Theatre, 1:30  
p.m.

February 14 • Las Vegas, Nevada  
Bonanza High School, 1:30 p.m.

February 15-16 • Las Vegas, Nevada  
Community College of Southern Nevada, 8  
p.m.

February 20 • Las Vegas, Nevada  
Staton Elementary School, 2 p.m.

February 21 • Las Vegas, Nevada  
Gilbert Magnet School, 1:30 p.m.

February 22 • Pahrump, Nevada  
Pahrump High School, 7:30 p.m.

February 23 • Las Vegas, Nevada  
Foothill High School, 7 p.m.

February 25 • Logandale, Nevada  
Moapa Valley Arts, 7:30 p.m.

February 26 • Mesquite, Nevada  
Virgin Valley High School, 8:45 a.m.

February 27 • Kingman, Arizona

Kingman High School, 9 a.m. and 7:30 p.m.

February 28 • Tuba City, Arizona

TBA

March 1 • Flagstaff, Arizona

Flagstaff High School

March 5 • Hawthorne, Nevada

TBA

March 6 • Yerrington, Nevada

Smith Valley High School, 9:30 a.m.

March 7 • Yerrington, Nevada

SilverStage Middle School

March 8 • Yerrington, Nevada

Yerrington High School

Morning and evening performances

March 9 • Yerrington, Nevada

Yerrington Cultural Center, 2 p.m. and 7:30 p.m.

March 11 • Heber City, Utah

Wasatch High School, 12:30 p.m.

Public performance, 7:30 p.m.

March 13 • Brigham City, Utah

Box Elder Middle School

March 14-15 • Salt Lake City, Utah

Hale Center Theatre, 9:30 a.m. and 12:30 p.m.

March 16 • Salt Lake City, Utah

South Salt Lake Arts Council

March 18 • Salt Lake City, Utah

Roland Hall/St. Marks, 9:30 a.m.

March 19 • Salt Lake City, Utah

Cottonwood High School, 9:30 a.m.

March 20 • Ogden, Utah

Ogden High School, 9:30 a.m. and 7:30 p.m.

March 21 • Ogden, Utah

Roy High School, 8:20 a.m.

March 22 • Midvale, Utah

Midvale Elementary, 9 a.m.

March 25 • Salt Lake City, Utah

Granite Elementary School

March 26 • Salt Lake City, Utah

Jordan High School, 9:30 a.m.

March 27 • Bountiful, Utah

Viewmont High School, 8:45 a.m.

March 28 • Salt Lake City, Utah

Granger High School

April 1 • Roosevelt, Utah

Union High School

April 2 • Duchesne, Utah

Duchesne High School

April 3 • Vernal, Utah

Unita High School

April 5 • Sun Valley, Idaho

Sun Valley Community School

April 8 • Wood River, Idaho

Wood River Middle School

April 10 • Wendover, Nevada

Wendover High School

April 11 • Ely, Nevada

White Pine High School, 1 p.m.

April 12 • Eureka, Nevada

Eureka Opera House

## APPENDIX K

### UTAH SHAKESPEAREAN FESTIVAL NEEDS ASSESSMENT

(from a Festival-wide exercise performed on 5/12/01)

1. Utah Shakespearean Festival Center for the Performing Arts .....	\$15,000,000
2. Scenic Studio .....	\$ 3,500,000
- Construction area...includes area below .....	\$ 500,000
Paint Studio	
Finishing & staging studios	
- Production & Stage Management office .....	\$ 250,000
- Design Offices...including areas below .....	\$ 750,000
Scenic Design Suite	
Lighting Design Suite	
Sound Design Suite	
CADD Design Suite	
- Artisans Break & Locker Room.....	\$ 100,000
Subtotal.....	\$5,100,000
3. Properties Studio .....	\$1,500,000
- Construction area...includes below .....	\$500,000
Paint Studio	
Finishing & staging studios	
- Properties design suite .....	\$ 100,000
Subtotal.....	\$2,100,000
4. Adams Memorial Theatre.....	\$4,000,000
- Main stage .....	\$1,000,000
- Auditorium seating (upper & lower levels) .....	\$1,000,000
- Founders Hall .....	\$ 750,000
- Actor Rehearsal Studios (2) \$250,000 ea.....	\$ 500,000
- Multi-Purpose meeting & rehearsal hall .....	\$ 250,000
- Music rehearsal & recording studio .....	\$ 200,000
- Grand Lobby (main level) .....	\$1,000,000
- Atrium Lobby (upper level).....	\$ 500,000
- Volunteer Wardrobe Suite .....	\$ 50,000
- Lighting Studio.....	\$ 100,000
- Production Control Room .....	\$ 50,000
- Artist Green Room .....	\$ 100,000
- Artist Dressing Rooms (9).....	\$ 450,000
- Company Dressing Rooms (4) .....	\$ 140,000
- Makeup & Hair Studio.....	\$ 100,000
- A.D.A. systems; infra-red hearing impaired system, signing.....	\$ 00,000
- Roof.....	?
- Stage Lighting & Control Systems .....	\$ 250,000
Subtotal.....	\$10,540,000



5. Costume & Make-up Studios .....	\$3,500,000
- Costume Design Studios .....	\$ 750,000
- Costume Construction Area...includes below.....	\$ 500,000
Costume Cutting & Draping Rooms	
Stitching Department	
- Fitting Rooms .....	\$100,000
- Fabric dye & Modification studio .....	\$100,000
- Dry cleaning & Laundry Facility .....	\$250,000
- Costumers Break Room .....	\$100,000
- Costume Specialty Suites .....	\$250,000
Jewelry & accessories	
Millinery & accessories	
Armor & accessories	
Leather & Cobbler & accessories	
Wigs & Makeup	
- Costume archive vault .....	\$ 100,000
Subtotal.....	\$5,650,000
6. Administration Building .....	\$2,000,000
- Reception & Greeting area .....	\$ 500,000
- Executive Office Suites & Conference Room .....	\$1,000,000
- Administrative Offices & Conference Room.....	\$ 750,000
- Multi-media & Festival archive suites .....	\$ 250,000
- Board Room w/ Kitchen .....	\$ 500,000
- Administrative Break Room .....	\$ 100,000
- Members Club lounge .....	\$ 500,000
Subtotal.....	\$5,600,000
7. Nathaniel Gardner Clock Tower	
- Glockenspiel .....	\$1,000,000
- Carillon .....	\$ 750,000
- Box Office .....	\$ 750,000
- Group Services Reception.....	\$ 100,000
- Guest Services Center.....	\$ 100,000
Subtotal.....	\$2,700,000
8. Playwright's Theatre.....	\$2,000,000
- Main Stage .....	\$1,000,000
- Auditorium Seating .....	\$ 750,000
- Grand Lobby (main level) .....	\$1,000,000
- Mezzanine Level.....	\$ 500,000
- Artist Dressing Rooms .....	\$ 300,000
- Company Dressing Rooms.....	\$ 200,000
- Artist Green Room .....	\$ 250,000
- Rehearsal Studios .....	\$ 250,000
- Costume Maintenance Studio.....	\$ 100,000
- Makeup & Hair Studio .....	\$ 250,000
- Production, Lighting, and Audio Control Room.....	\$ 250,000
- Refreshment Bar & Terrace.....	\$ 100,000
- A.D.A. Systems; infrared hearing impaired system, signing .....	\$ 100,000
Subtotal.....	\$6,900,000
9. Central Maintenance & Operations Building .....	\$1,000,000
10. Centre Site & Landscaping	
- Central Plaza .....	\$1,000,000
- Plaza Fountain.....	\$1,000,000
- Shakespeare Rose Garden & Fountain .....	\$ 250,000
- Elizabethan Herb Garden .....	\$ 100,000
- Plaza Statuary, Benches, Walkways, and Bridges .....	\$ 750,000
- Seminar Amphitheater .....	\$ 750,000
- Greenshow Amphitheater .....	\$ 750,000

- Central Plaza Lighting & Sound Control .....	\$ 250,000
- Ornamental Glass & Fencing .....	\$ 250,000
<b>Subtotal .....</b>	<b>\$5,100,000</b>
<b>11. Childcare Center (off site) .....</b>	<b>\$ 500,000</b>
- Infant Room .....	\$ 50,000
- Toddler Room .....	\$ 50,000
- Outdoor Playground .....	\$ 50,000
- Indoor Playroom .....	\$ 50,000
- Children's Theatre .....	\$ 50,000
<b>Subtotal .....</b>	<b>\$ 750,000</b>
<b>12. The Royal (Feaste) Hall .....</b>	<b>\$1,000,000</b>
- Grand Entry .....	\$ 500,000
- Banqueting Chamber .....	\$ 750,000
- Food Galley .....	\$ 250,000
- Grand Fireplace and Mantle .....	\$ 250,000
- Player's Stage .....	\$ 100,000
- Artist Green Room .....	\$ 100,000
- Artist Dressing Room Chambers .....	\$ 200,000
<b>Subtotal .....</b>	<b>\$3,250,000</b>
<b>13. Patron Amenities</b>	
- London Double-Decker Busses (2) .....	\$ 150,000
- London Black Taxicabs (2) .....	\$ 100,000
- London Bus Shuttle Stop .....	\$ 100,000
- Centre Signposts .....	\$ 50,000
- Plaza Kiosks .....	\$ 100,000
<b>Subtotal .....</b>	<b>\$ 500,000</b>
<b>14. Renaissance Centre &amp; Exhibition Hall .....</b>	<b>\$2,500,000</b>
<b>Facilities Subtotal .....</b>	<b>\$65,690,000</b>
<b>15. Centre Operations and Endowment Fund .....</b>	<b>\$15,000,000</b>
<b>Facilities &amp; Endowment Subtotal .....</b>	<b>\$80,690,000</b>
<b>Centre Cash needs assessment (required equipment) .....</b>	<b>\$ 4,279,000</b>
<b>Facilities, Endowment &amp; Cash Needs Subtotal .....</b>	<b>\$84,969,000</b>
<b>Optional (state of the art equipment upgrades) .....</b>	<b>\$16,379,000</b>
<b>Grand Total .....</b>	<b>\$101,348,000</b>

## APPENDIX L

### UTAH SHAKESPEARIAN FESTIVAL 2001 CONCESSIONS AND MERCHANDISING LISTS

#### Concessions

Tarts.....	\$1.25	Chocolate Toffee.....	\$1.50
Pretzels.....	\$1.50	Clusters.....	\$1.25
Pasties.....	\$4.00	Box 4.....	\$4.00
Cheese Pies.....	\$4.00	Box 16.....	\$12.00
Meat Pies.....	\$4.00	Fruitopia.....	\$1.50
Bagels.....	\$1.25	Water.....	\$1.25
Oranges.....	\$.75	Cups.....	\$.25
Pickles.....	\$1.50	Ice Cream.....	\$1.00
Potatoes.....	\$4.00		
English Toffee.....	\$.25	Espresso:	
Taffy.....	\$1.25	Demi.....	\$1.75
Apple Pop.....	\$.75	8oz.....	\$1.75
S-Pop.....	\$.75	12oz.....	\$2.50
H-Pop.....	\$.75	Water.....	\$1.25
H-Bug.....	\$.75	X Shots.....	\$.50
Horehound.....	\$.75	Flavoring.....	\$.50
Mint.....	\$1.50	G Cups.....	\$2.50

#### Merchandise

Apparel: Blue Golf.....	\$34.00	Souvenir Program.....	\$8.00
Apparel: Gray Golf.....	\$34.00		
Apparel: White Golf.....	\$34.00	Swd/patch.....	\$6.00
Apparel: Green Golf.....	\$34.00	USF Keychain.....	\$6.00
Apparel: Yellow Golf.....	\$34.00	Shakespeare Key chain.....	\$6.00
Apparel: Red Golf.....	\$34.00	Rose pins.....	\$5.00
Apparel: White Womens.....	\$15.00	Poster.....	\$5.00
Apparel: Blue Womens.....	\$15.00	Mugs.....	\$10.00
Apparel: Pink Womens.....	\$15.00	Black Watch.....	\$56.95
Apparel: Tee Light Blue.....	\$15.00	Quill pens.....	\$2.50
Apparel: Tee Buck.....	\$15.00	Ink.....	\$10.00
Apparel: Tee Navy.....	\$15.00	Tote bags.....	\$12.00
Apparel: Tee Khaki.....	\$15.00	Water.....	\$1.25
Apparel: Tee Brick.....	\$15.00		
Apparel: Tee Kings.....	\$15.00	Video: Macbeth.....	\$20.00
Apparel: Tee Cpl't workshirt.....	\$15.00	Music: Pirates.....	\$29.99
Apparel: Denim.....	\$27.00	Music: Fantasticks.....	\$14.99
Apparel: 40 <sup>th</sup> Denim.....	\$27.00	Music:Shakespeare.....	\$10.00
Apparel: Sweatshirt.....	\$40.00		
Apparel: Vests.....	\$40.00	Books: Upty: women.....	\$15.00
Apparel: Hats.....	\$15.00	Books: King/Queen.....	\$12.95
Apparel: 40 <sup>th</sup> Hats.....	\$15.00	Books: Asimov.....	\$19.99
		Books: Shakespeare Love.....	\$8.00

Books: Disc Shakespeare ..... \$15.95

Other: Playing Cards ..... \$5.95

Other: Cook Book ..... \$9.95

Other: Buttons ..... \$1.00

**40<sup>th</sup> Anniversary Coins:**

Silver ..... \$38.95

Bronze w/ box ..... \$11.95

Bronze w/o box ..... \$5.95

**James Christensen Artwork:**

Mirror ..... \$10.00

Cards ..... \$10.00

Puzzle ..... \$15.95

**Christensen Fine Art Books:**

A Journey of the Imagination ..... \$39.95

A Shakespeare Sketchbook ..... \$19.95

**Christensen Limited Edition Prints:**

Rhymes and Reasons ..... \$150.00

Rhymes and Reasons (framed) ..... \$445.00

2 Angels Discussing Botticelli .... \$145.00

2 Angels Botticelli (framed) ..... \$345.00

Evening Angels + CD ..... \$195.00

Evening Angels (framed) ..... \$555.00

Serenade for an Orange Cat .... \$125.00

Serenade for Cat (framed) ..... \$250.00

Piscatorial Percussionist ..... \$125.00

Piscatorial (framed) ..... \$335.00

Fishing ..... \$145.00

Fishing (framed) ..... \$320.00

Balancing Act ..... \$195.00

Balancing Act (framed) ..... \$460.00

One Light ..... \$125.00

One Light (framed) ..... \$260.00

The Believers etching plus bk .... \$840.00

The Believers etching (framed) \$1,530.00

Flight of the Fablemaker ..... \$195.00

Flight of the Fablemaker (frame) \$560.00

Icarus Bound ..... \$135.00

Icarus Bound (framed) ..... \$315.00

Levi Levitates a Stone Fish ..... \$800.00

The Great Garibaldi ..... \$800.00

The Great Garibaldi (framed) . \$1,165.00

The Oath ..... \$160.00

The Oath (framed) ..... \$400.00

Queen Mab in the Ruins ..... \$175.00

Queen Mab in Ruins (framed) ... \$550.00

The Princess and the Puffins .... \$885.00

The Princess and Puffins (frmd) \$885.00

Camouflaged ..... \$135.00

Camouflaged (framed) ..... \$430.00

**Christensen Posters:**

Low Tech ..... \$35.00

Low Tech (framed) ..... \$80.00

Low Tech (custom framing) ..... \$215.00

Shakespeare Fantasy ..... \$35.00

Shakespeare Fantasy (framed) ... \$80.00

Shakes. Fantasy (custom frame) \$215.00

**JC 3D Product, Pearl Bisque Porcelain:**

Celeste the faerie muse ..... 65.00

Grace the faerie muse of dance .. \$85.00

Melody the faerie muse of music . \$75.00

Poesy the faerie muse of poetry .. \$95.00

Adeline (mouse faerie) ..... \$75.00

Cecily (snail faerie) ..... \$75.00

Fiona (turtle faerie) ..... \$75.00

Queen Mab ..... \$135.00

**Holiday Ornaments:**

Christensen Ornament ..... \$15.00

**Christensen Fine Art Porcelain:**

The Ancient Angel ..... \$195.00

Another Fisch Act ..... \$350.00

Fishing ..... \$145.00

The Fish Walker ..... \$350.00

The Fish Wizard ..... \$160.00

Forest Fishrider ..... \$160.00

A Lawyer More Than/Attired ..... \$595.00

The Lute Player ..... \$450.00

The Oath ..... \$595.00

The Pear Balancer ..... \$160.00

The Responsible Man ..... \$450.00

The Responsible Woman ..... \$595.00

Sometimes the Spirit ..... \$275.00

Sometimes the Spirit (framed) ... \$410.00

The Scholar ..... \$375.00

Wetland Bird Hunter ..... \$250.00

Waiting for the Tide ..... \$250.00

**Christensen Bronze:**

A Lawyer More Than/Attired ..... \$6,000

**Christensen's All The World's a Stage:**

Poster ..... \$35.00

Poster (framed) ..... \$125.00

Print ..... \$225.00

Print (framed) ..... \$630.00

Canvas ..... \$795.00

Canvas (framed) ..... \$1,420.00

## BIBLIOGRAPHY

### Books

Eaton, Michael D. A Production History of Faculty Directed Mainstage Theatrical Productions at Southern Utah State College. Brigham Young University, Provo, Utah. 1986.

Leavitt, Ann Okerlund. Southern Utah University: The First Hundred Years, a Heritage History. Southern Utah University Press, Cedar City, Utah. 1997.

Lewis, Terral Sam, Ph. D. The Utah Shakespearean Festival: twenty-five years in retrospect. 230 pages. U.M.I., Ann Arbor, Michigan. 1991.

Mitchell, Albert O. Dramatics in Southern Utah--Parowan, Cedar City, Beaver, St. George--From 1850 to the Coming of the Moving Picture. University of Utah, Salt Lake City. 1935.

Powell, Allan Kent, Ed. Utah History Encyclopedia. University of Utah Press. Salt Lake City. 1996.

Seegmiller, Janet Burton. A History of Iron County: Community above self. Utah State Historical Society, Iron County Commission. 1998.

### Interviews

Adams, Barbara G. Cedar City, Utah. Personal Interview (transcription). 13 August 2001.

Adams, Fred C. Cedar City, Utah. Personal Interview (no transcription). 7 August 2000.

Adams, Fred C. Cedar City, Utah. Personal Interview (transcription). 13 August 2001.

Bahr, Michael Don. Cedar City, Utah. Personal Interview (transcription). 18 March 2001.

Baker, Douglas. Las Vegas, Nevada. Personal Interview (partial transcription). 6 October 2001.

Cook, Douglas. Phoenix, Arizona. Personal Interview (transcription). 19 January 2001.

Crawford, Jerry L. Las Vegas, Nevada. Personal Interview (transcription). 5 January 2001.

Dolson, Mary. Cedar City, Utah. Personal Interview (transcription). 20 July 2001.

Edmondson, James. Cedar City, Utah. Personal Interview (transcription). 9 June 2001.

Frezza, Christine. Cedar City, Utah. Personal Interview (transcription). 8 June 2001.

Harvey, Cameron. Irvine, California. Personal Interview (transcription). 20 February 2001.

Haslam, Lewis. Cedar City, Utah. Personal Interview (transcription). 19 July 2001.

Haslam, Phillip. Cedar City, Utah. Personal Interview (transcription). 14 August 2001.

Inkel, Raymond. Cedar City, Utah. Personal Interview (transcription). 8 June 2001.

Law, Donna. Cedar City, Utah. Personal Interview (transcription). 16 March 2001.

Lawless, Carey. Cedar City, Utah. Personal Interview (transcription). 8 June 2001.

Lee, Bruce. Cedar City, Utah. Personal Interview (transcription). 15 March 2001.

Lieder, Jeffrey. Cedar City, Utah. Personal Interview (transcription). 21 July 2001.

McIntyre, G. McLain. Cedar City, Utah. Personal Interview (transcription). 18 March 2001.

McKay, Mitzi. Cedar City, Utah. Personal Interview. 15 March 2001. (non-transcribed)

Metten, Charles. Cedar City, Utah. Personal Interview (transcription). 7 June 2001.

Phillips, R. Scott. Cedar City, Utah. Personal Interview (transcription). 29 December 2000.

Pilkington, Ace G. Cedar City, Utah. Personal Interview (transcription). 17 March 2001.

Sherratt, Gerald R. Cedar City, Utah. Personal Interview. 18 March 2002. (non-transcribed)

Shuler, Jyl. Cedar City, Utah. Personal Interview (transcription). 08 June 2001.

Sproul, Alice. Cedar City, Utah. Personal Interview (transcription). 13 August 2001.

Stucker, Rebecca. Cedar City, Utah. Personal Interview (transcription). 17 March 2001.

Vaughn, Brian. Cedar City, Utah. Personal Interview (transcription). 15 August 2001.

Wood, Steven. Cedar City, Utah. Personal Interview (transcription). 14 August 2001.

#### Documents

Solicitation for Architect/Engineer Services, Value Based Selection Method: Shakespeare Festival Centre Production Component. Department of Administrative Services, Division of Facilities Construction and Management, State of Utah. DFCM Project No. 01152730. 30 July 2001.

Utah Shakespearean Festival Needs Assessment. Compiled by Jyl Shuler. 12 May 2001.

#### Interviews, by others

Adams, Fred C. Cedar City, Utah. Interview with Damon Bolli. 2 March 1992. Southern Utah University Library Oral History Program, Sherratt Library Special Collections, SUU.

Adams, Fred C. Salt Lake City, Utah. Interview with K.R.E.L. Radio, Don Kennedy: "Going Places" travel program. 11 July 1984. Southern Utah University Oral History Program, Sherratt Library Special Collections, SUU.

Sherratt, Gerald R. Interview with LaDawn Kimball. 28 February 1989. Sherratt Library Special Collections, Southern Utah University.

Whipple, Jack and Audrey. Cedar City, Utah. Interview with Laura Faatz. 27 February 1998. Sherratt Library Special Collections, Southern Utah University.

### Lectures and Oral Histories

Adams, Fred C. Cedar City, Utah. Lecture to the Utah State Historical Society, Iron County Chapter: History of the Utah Shakespearean Festival. 13 January 1987. Sherratt Library Special Collections, Southern Utah University.

Adams, Fred C. Cedar City, Utah. Lecture to the Iron County Historical Society: History of Mormon Drama in Utah. 13 February 1969. Sherratt Library Special Collections, Southern Utah University.

Braithwaite, Royden C. Lecture on the History of the College of Southern Utah and Southern Utah State University. 26 March 1980. Sherratt Library Special Collections, Southern Utah University.

### Publications

Utah Shakespearean Festival Souvenir Programs, 1962 to 2001. Utah Shakespearean Festival, Cedar City, Utah. Sherratt Library Special Collections, Southern Utah University.

### Special Collections

Lunt, Walter Gibson. Walter G. Lunt Collection (1891-1977). Materials relating primarily to Mr. Lunt's participation in local dramatic productions. Sherratt Library Special Collections, Southern Utah University.

### Studies

Economic Development through Expansion of the Performing Arts in Southwestern Utah. Department of Community and Economic Development, Division of Economic Development, State of Utah. January 1985.

Economic and Fiscal Impacts of the Shakespearean Festival. Governor's Office of Planning and Budget Demographic and Economic Analysis, State of Utah. 1 February 1994.

Southern Utah University Evaluation Committee Report. Northwest Association of Schools and Colleges, Commission on Colleges. 4 to 6 October 1993.

Shakespearean Festival Economic Impact Survey. Small Business Institute Program, Southern Utah University, Cedar City, Utah. Prepared by Bonnie R. Klein. 28 April 1991.

Study conducted for the Utah Shakespearean Festival. Dan Jones and Associates, Salt Lake City, Utah. May to June, 1999.

Utah Shakespearean Festival 2001 Summer Patron Survey Results. Southern Utah University, Cedar City, Utah. Compiled by Marlo Ihler, Arts Administration M.F.A. Intern. 1 October, 2001.

### Video Recordings

Celebrate Tony 2000. Neves, Alan Prod. Video cassette, 27 min. Color. Utah Shakespearean Festival.

### World Wide Web Sites

<http://www.bard.org>. Official Web site of the Utah Shakespearean Festival.

<http://www.cedarcity.org>. Official Internet Home of Cedar City, Utah.

<http://www.co.iron.ut.us>. Iron County, Utah Home Page.

<http://www.suu.edu>. Official Web site of Southern Utah University, Cedar City, Utah.

## VITA

Graduate College  
University of Nevada, Las Vegas

Lawrence Douglas Henley

**Local Address:**

UNLV Performing Arts Center  
Box 455005  
4505 Maryland Parkway  
Las Vegas, NV. 89154-5005

**Home Address:**

3571 Autumn Rain Court  
Las Vegas, NV. 89147

**Degrees:**

Bachelor of Arts, Theatre, 1980  
University of Nevada, Las Vegas

**Special Honors and Awards:**

Outstanding Theatre Arts Major, 1980  
Service Award – International Association of Assembly Managers, 2000  
Inducted Phi Kappa Phi, 2001

**Publications:**

20<sup>th</sup>: The Charles Vanda Master Series Story, University of Nevada, Las Vegas, 1995  
Article: Universities Versus Their Communities: Whose Needs Come First?  
International Association of Assembly Managers, Facility Manager Magazine, March  
2002

**Thesis Title:** The Development and Management of the Utah Shakespearean Festival: The Bard's  
Light Shone on Deseret

**Thesis Examination Committee:**

Chairperson, Dr. Jeffrey Koep, Dean.  
Committee Member, Ellis M. Pryce-Jones, M.F.A.  
Committee Member, Brackley Frayer, M.F.A.  
Graduate Faculty Representative, Dr. William Thompson, Ph. D.