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1 The OAF program information guide and ticket order form.

25.01 Concept of the Festival

25.01.1 Historical concept

The union of art and athletics in the Olympic movement began in 1906 when Baron Pierre de Coubertin, founder of the modern Olympic Games, organized a conference in Paris to study the extent to which art and literature could be incorporated into the celebration of the modern Olympiad. Coubertin believed that the Olympic ideal should celebrate the complete individual, not just athletic ability.

The Stockholm Games of 1912 were the first to fulfill this association, awarding medals in five competitions; architecture, sculpture, painting, music and literature.

During the next ten Olympiads, the arts competitions suffered not only from their own problems, but also in comparison to the athletic competitions. There were difficulties in mustering large orchestras to play new works, troubles with transporting exhibits and, foremost, difficulties in attracting first-class competitors—prospective artists who already enjoyed prominence in their fields, preferred to judge rather than be judged. Additionally, few prizes were awarded because judges often felt that the entries did not merit Olympic-class recognition.

Therefore, at the conclusion of the 1948 London Games, the International Olympic Committee (IOC) eliminated the competitive concept of the arts program. Beginning with the Helsinki Games of 1952, the Olympic cultural programs assumed the character of an exhibition or festival.

This decision to create an Olympic arts festival resulted in the addition of a rule to the Olympic charter which directed the organizing committee for each Olympic Games to arrange exhibitions and demonstrations of art, which the Charter defined as “architecture, literature, music, painting, sculpture, photography and sports philately.” The Charter allowed *“theatrical, ballet, opera performances or symphony concerts”* and specified that the arts component of the Games *“shall be on an equal standard. . .as the sports events.”*

Each organizing committee has had the option of choosing the type of arts festival it would present and the length of time it would encompass. Montreal in 1976 and Moscow in 1980 preferred to present only native artists. Mexico City in 1968 and Munich in 1972 had international festivals. The 1972 Festival lasted six weeks; 1976 lasted four weeks and 1980 lasted five. The 1968 program ran for a one-year time period.

25.01.2 Concept for 1984

For the Games of the XXIIIrd Olympiad, the Los Angeles Olympic Organizing Committee (LAOOC) honored the Charter mandate by creating a ten-week festival, most of which would precede the Games rather than compete with them. The first seven weeks, from 1 June to 20 July, featured programs that were international in flavor, thus reflecting the character of the Games and the host city of Los Angeles where more than 80 languages and cultures coexist. The final three weeks, from 20 July to 12 August, showcased the unique cultural richness of Los Angeles and the United States.

A significant parallel can be drawn between the organization of the Olympic Arts Festival and the Olympic Games. Both drew on the resources of the city of Los Angeles. The OAF reached out to the city’s arts community to enlist the support of its museums and galleries, its theatre and dance companies, its cultural and community centers. These organizations became co-producers of the Festival and were instrumental in its planning and implementation. Financial assistance from the Times Mirror Company, the official corporate sponsor of the cultural program, provided the Festival with sufficient resources and freedom to enable the organizers to be bold in their artistic selections.

The goals of the 1984 Olympic Arts Festival were:

- To be the year’s major international arts festival
- To serve as an elegant prelude and joyful accompaniment to the 1984 Olympic Games
- To celebrate the international brotherhood of the artist as the Games celebrate the international brotherhood of the athlete
- To showcase cultural diversity and excellence
- To present artists and works that have been seen infrequently by Los Angeles audiences

- To make a lasting contribution to Los Angeles and its artistic and cultural growth
- To provide a cross-cultural forum for world artists and audiences
- To create an atmosphere of festival and celebration throughout the greater Los Angeles area

The 1984 Olympic Arts Festival was a single, grand-scale celebration. Its program represented the traditions of world culture in a diversity of mediums. It challenged traditional artistic boundaries and united emerging young talent with more established artists—the essence of the Olympic Movement.

25.01.3 Cultural Affairs Department

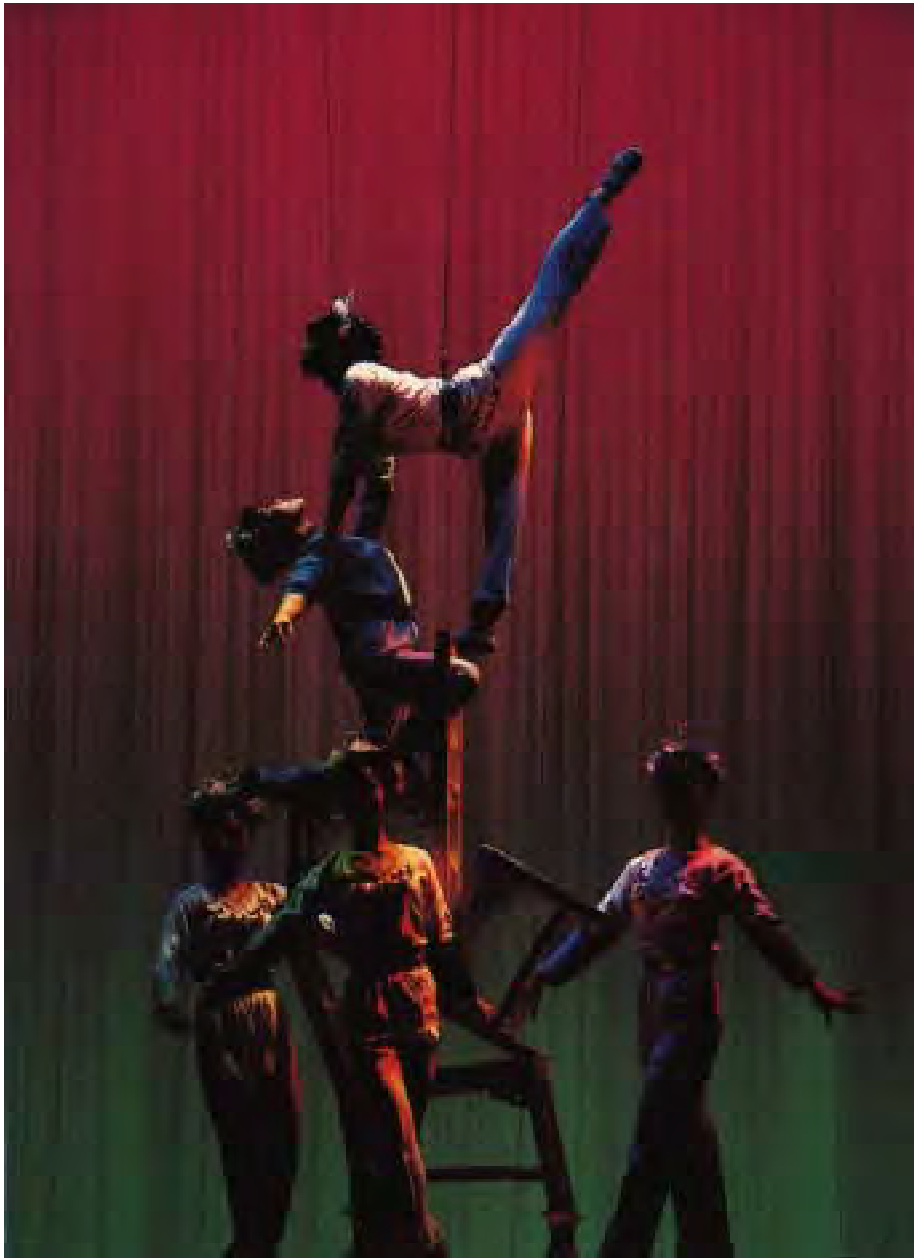
Within the Los Angeles Olympic Organizing Committee, the Cultural Affairs Department, later called simply the Olympic Arts Festival, was designed to serve as the executive producer for all Festival events. The department was responsible for all artistic and managerial decisions relating to the Festival production. These included:

- Developing and implementing a comprehensive artist selection policy
- Selecting and managing the co-producing partners
- Overseeing the final selection of the performing arts companies, as well as selecting the artists commissioned for projects commemorating the 1984 Olympic Games
- Developing and implementing a comprehensive Festival marketing program
- Overseeing ticket sales and distribution
- Developing and overseeing a press and public relations program as it related to the Festival
- Coordinating Festival logistics from point of entry to exit of all visiting artists
- Ensuring the smooth technical production of all events

In order to avoid establishing a large staff of curators and impresarios for a one-time event of this scope and magnitude, the OAF entered into various agreements with existing Los Angeles arts organizations that had proven expertise and abilities in line-production. These organizations came



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2 Community artists paint a mural along one of Los Angeles' freeways.

3 The Chengdu Acrobatic Troupe from the People's Republic of China makes its American debut.

4 The Olympic Arts Festival logo dresses up the stage of the Hollywood Bowl.



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5 The People's Republic of China's Chengdu Acrobatic Troupe performs at the Ralph Freud Playhouse in Macgowan Hall at UCLA.

6 Sankaijuku, a dance troupe from Japan, in performance.



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to be known as the Festival co-producers. The OAF executive personnel based within the LAOOC, together with the co-producers and their staff and short-term Festival employees hired in May and June 1984, planned and implemented all aspects of the Festival. The OAF executive production staff was headed by the LAOOC vice president for Cultural Affairs/Director of the Olympic Arts Festival and two associate directors.

The Cultural Affairs Department avoided duplication of resources as well as increased staff numbers by incorporating and utilizing existing support services and personnel from other LAOOC departments. Accommodations, Architecture and Construction, Finance, Government Relations, Language Services, Material Logistics, Public Relations, Press Operations, Security, Transportation, Ticketing, and the Legal Department were among those LAOOC departments that either assigned one of their personnel exclusively to the Festival project or lent occasional expertise in specific areas of need.

Although this organizational design ultimately proved successful, it was not without some trial and error, as the support service personnel were in the difficult position of reporting to two departments with differing goals and objectives.

The co-producers

In early 1982, the Festival organizers entered into consulting agreements in the performing arts with three primary co-producing organizations: the Center Theatre Group/Mark Taper Forum in theatre, the Dance Gallery of the Bella Lewitzky Dance Company in dance, and radio station KUSC-FM in chamber music. Acting under the supervision and direction of the Festival director and in concert with the Festival staff, the co-producers' contractual responsibilities were:

- To advise on the selection of the performing arts companies to be included in the Festival

- To serve as the primary liaison with the selected companies
- To assist with the negotiations on the performance agreements with these companies
- To prepare the master schedule of the performances
- To serve as the primary liaison with the performance venues
- To assist with the negotiations for the lease agreements
- To assist in developing the implementation plan and resource assessment for the performing arts component of the Festival

The co-producing partners incurred neither financial risk nor legal responsibilities for performance contracts with invited companies. The OAF was signatory and had all the legal, financial and performance obligations as defined in the agreements. Ultimately, the OAF was the executive producer/presenter and the co-producer was the artistic advisor and source of production personnel and was paid a consulting fee for these services.

Several observations should be made regarding the nature of the relationship between the OAF and its co-producers in the performing arts. Accurate and effective communication was imperative to the success of the Festival and this objective was not always met by the OAF and the respective co-producers. While the success of the 1984 Olympic Arts Festival cannot be questioned, the co-producing model should be analyzed closely to determine if the overall operations would be better served with a more centralized staff.

Festival staffing

In collaboration with OAF co-producers, the LAOOC Human Resources and Finance Departments developed a corollary to the LAOOC Games Staffing plan which better met the needs of OAF. It was called Festival Staffing.

This hiring process was used for the 600 Festival staff beginning after 1 May 1984 and included technical crews, front-of-house personnel, drivers, press assistants and venue finance personnel.

The LAOOC Finance Department established a separate company designation for Festival staffing in its payroll system. The venue finance managers used established forms and procedures and audited the process at all venues.

The co-producers were responsible for identifying positions (with OAF approval), recruiting applicants and interviewing and hiring. The prospective employees did not sign the LAOOC staff Terms and Conditions letter, but rather a special terms and conditions letter for the OAF and the necessary tax forms.

The primary variance between Games Staffing and Festival Staffing was with regard to security. It was recognized that OAF venues did not require a high level of security control, and as a result, OAF used a simple non-accreditation identification system with no need for security clearance. The only exception was for finance personnel who were cleared prior to hiring.

The Olympic Arts Festival was the result of efforts given by numerous artists and organizations that make up the arts community of Los Angeles. The success of this collaboration was apparent to all who took part in the Festival. Legacies to the city of Los Angeles were both visible and non-visible. Among the less tangible gifts was a new spirit of cooperation among the leading arts organizations within the city and a new sense of what is possible within a community of artists who have already begun to test the outer limits of convention.



7

25.02 Development of the Festival program

25.02.1 Artist selection

The basic premise in the selection of companies participating in the 1984 Olympic Arts Festival was one of excellence: to honor the true Olympians in the field of performing and visual arts. It also was important to the organizers that the program be multi-national, multi-cultural and multi-lingual and show diversity in medium and approach.

In the context of the Olympic Games—the foremost international sporting event—the cultural component could not live up to the mandate of “equal standard” if it were a festival of local or national character. It was decided that the Festival must be an international celebration of arts from around the

world. Therefore, those countries which had previously hosted an Olympic Games were invited to send performing arts companies and exhibitions. To increase continental representation, South America and Africa were added to the invitation list. To commemorate its first appearance in an Olympiad since the Los Angeles Games of 1932, the People’s Republic of China was invited to send a representative. Finally, looking to the future and the 1988 Games in Seoul, Korea, the Republic of Korea sent its national dance company.

In that international Olympic context, as the host city and country of the 1984 Olympic Games, it was appropriate to present many of the artistic treasures of the United States, as well as provide a program to share Los Angeles’ cultural resources.

The Olympic Arts Festival celebrated artistic excellence in both the performing and visual arts. Within each of those mediums, there was a forum for the contemporary, avant-garde artist as well as the more classical, traditional artist. The Festival selection list united emerging young talent with more established representatives of their fields and presented new works, new artists, new companies and new exhibitions that previously had not been seen in Los Angeles.

7 *The National Theatre of Greece makes its United States debut with five performances of “Oedipus Rex.”*



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8 *Dance and theatre receive heavy emphasis in the Olympic Arts Festival, showcasing performing companies from both the United States and abroad.*

The ultimate responsibility for artistic decision making rested with the OAF director. However, mounting an arts festival of this scope resembles a jigsaw puzzle whose pieces are continually changing shape. It requires more than one person to select and place the pieces in their proper positions. The co-producers of the Festival were central to the process of artistic selection, serving as the key artistic advisors to the Festival director.

Four years went into the organization and implementation of the program. This period of time was roughly divided into four phases:

- Evaluation of past Olympic cultural programs and formulation of Festival philosophy, character and general format: August 1980 through March 1981
- Program building and analysis: March 1981 through September 1982
- Logistical planning and contract negotiations: September 1982 through May 1984
- Implementation: May through August 1984

It was the goal of the organizers not to vary from their original program concept once the logistical planning and contract negotiations were underway. Although they were prepared to deal with any realistic obstacles, the Festival was produced with very little deviation from the originally conceived plans.

Contract negotiations

Two standardized contracts were used by the OAF in finalizing the performing arts companies and exhibitions presented: a performance agreement and a cultural services agreement.

The performance agreement outlined the type, location and number of performances to be given by the performing company. It also stated financial arrangements and responsibilities for artistic fee, accommodations, per diem, transportation and freight. These points were negotiable and differed from company to company. The Olympic Arts Festival personnel were accountable for providing adequate technical, rehearsal and performance facilities and supplying a stage crew.

The performance agreement was used for all of the dance companies, most of the theatre companies and the chamber music ensembles.

The cultural services agreement, more simply known as a grant, was the contractual instrument signed with the

museums, the Music Center Opera Association for the Royal Opera of Covent Garden, the Los Angeles theatre groups, the California Institute of the Arts for the production of the Contemporary Music Festival, the Los Angeles Dance Alliance for the California Dance Festival and the Los Angeles Philharmonic Orchestra Association.

The OAF gave each organization a grant of money to cover all or part of the anticipated expenses. These groups, using the funds supplied by the LAOOC, then entered personal agreements with the various artists to be presented and paid all direct artistic and production expenses.

There were two levels of financial and technical responsibility within the cultural services contract. On one level, the OAF provided sufficient funds to cover all anticipated expenses and was the primary, if not sole operator of the ticketing function, and received all the box office revenues. This model was used by the California Institute of the Arts, the Los Angeles Philharmonic Orchestra Association and the Los Angeles Area Dance Alliance. On the second level, as entered with the Los Angeles-based theatres and the Music Center Opera Association, the co-producer received a smaller grant of money but presented its Festival productions in its own facility or base of operation. In this model the LAOOC received no share of the ticket revenue, but provided ticketing services to enhance the sense of a comprehensive and unified festival and to assist the organization in marketing efforts.

Dance

The Dance Gallery, under the artistic direction of Bella Lewitzky, served as the co-producer of the dance events. Under its agreement with the LAOOC, the Dance Gallery served as the principal artistic advisor to the Festival director, and made the initial selection of dance companies to be invited to participate. Once the companies received the formal letter of invitation from the LAOOC, it was the responsibility of the Dance Gallery to negotiate the performance agreement within the parameters set by the OAF management.

Companies and artists involved in the California Dance Festival auditioned for a place on the program. Selections were made by a co-producing committee of the Los Angeles Area Dance Alliance and the Dance Gallery.

The dance contracts were the least difficult of the performing arts contracts to negotiate. Dance companies are accustomed to the logistics of touring and of having to use different facilities and crews. In addition, they have standard fees and are familiar with touring contracts.

When an agreement was reached and contracts signed between the OAF and company representatives, the Dance Gallery assumed the role of primary artistic liaison, gathering and disseminating information for housing, transportation and furnishing technical support for rehearsals and performances. Finally, the Dance Gallery staff served as the manager for the visiting companies while they were in Los Angeles and as the line-producer/technical director at the dance venues.

Theatre

The Center Theatre Group/Mark Taper Forum served as the co-producer for the international and national theatre events in the Festival. The contractual responsibilities of the Center Theatre Group were much like those of the Dance Gallery, except that there were many more complex contracts negotiated for theatre. Only one contract in dance required personal attention and lengthy negotiation by the Festival director. Many of the theatre performance agreements necessitated the director's involvement, plus numerous trips to personally visit the companies.

Theatre companies do not normally tour, therefore the presentation of their productions are inherently more difficult. Additionally, many productions were presented in a language other than English, and it was imperative to make early decisions on whether the work would reach a predominantly English-speaking audience. Finally, many of the companies needed secondary subsidizing by their home governments, thus requiring additional negotiations by the OAF with governmental authorities from several nations.

Once the contracts were negotiated, the co-producers returned to the process and served as the liaison to the theatre companies.

The 16 United States theatre companies were selected by a different format. Any major regional theatre interested in participating in the Festival was required to submit a



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proposal outlining its production and a tentative operating budget. The OAF staff and the theatre co-producer examined all proposals and made selections based on how each company would complement the international slate of companies and fit within the framework of the total program.

For Los Angeles representation, 30 proposals were reviewed by a selection committee of four prominent Los Angeles theatre producers and a local theatre critic. Nine companies were chosen to participate and were included within the group of national organizations. They operated under a cultural services agreement awarding a grant of money to cover a portion of their production expenses, using their own facilities and receiving all ticket revenues.

Music and Opera

There were multiple co-producers for the musical events of the Olympic Arts Festival: KUSC-FM for chamber music; California Institute of the Arts for contemporary music; Festival Music, Inc., for jazz; the Music Center Opera

Association for the Royal Opera of Covent Garden and the Los Angeles Philharmonic for the performances at the Hollywood Bowl.

The Chamber Music Festival was presented under the same co-producing model as were dance and theatre and used the same performance agreement for each of the seven ensembles.

There was virtually no recruitment of performers within the chamber music program. All but two of the groups presented were winners of major international chamber music competitions. Two established ensembles were invited to represent the United States and the Southern California area.

Although the OAF "presented" the other musical events—Contemporary Music Festival, Royal Opera of Covent Garden, Hollywood Bowl events—they were also produced under a cultural services agreement with the various co-producers.

Visual Arts; exhibitions

In selecting the visual arts exhibitions for the Olympic Arts Festival, there was no one overriding criterion for selection other than meeting the general goals established for the overall artistic standard.

9 *Les Ballets Africains in performance at the Pasadena Civic Auditorium.*



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10 LAOOC Olympic Arts Festival Director Robert J. Fitzpatrick (left) and Los Angeles Mayor Tom Bradley (right) inspect the LAOOC poster series.

Southern California museums in those cities and communities where athletic venue sites were located were approached as early as 1981 to ascertain their interest in participating in the Festival. Over the next 12 months, museum directors met with the Festival staff and presented proposals for special Olympic exhibitions.

The character of the exhibition proposals were as diverse as the museums themselves, ranging from exhibitions on the history of the 1932 Olympic Games to Southern California's contribution to the ceramic arts.

If the proposal was deemed to be in keeping with the spirit of the Festival and met the OAF's standard of excellence, it was included in the program and a cultural services agreement was entered into between the OAF and the museum. The museum was responsible for securing additional funds, if necessary, either from additional sponsors or by charging admission fees.

In several instances, the OAF staff developed an exhibition idea which was then offered to an appropriate museum with an option to mount the display in its institution. In these cases, the Festival served as a broker for many important artistic projects, such as the exhibitions of ancient Greek artifacts and French impressionist paintings.

The exhibitions were scheduled to open at staggered times throughout the Festival's ten weeks, with an eye to ensuring that a maximum number of exhibits be open during the two weeks of the Games.

Visual arts; commissions

The Festival had a series of ambitious art projects commissioned for the 1984 Olympic Games which included photography, sculpture, fine arts posters and murals. In general, the

commissioning programs shared common guidelines. They were for a cross section of American artists representing a broad spectrum of styles and treatments. Emerging artists and the well-established were included in the final selection and attention was given to providing representatives of the cultural diversity among the arts in the United States.

The initial project was the Olympic Fine Arts Poster series. A selection panel comprised of the OAF director, associate director and experts from the Los Angeles Museum of Contemporary Art and the Los Angeles County Museum of Arts invited 16 artists to participate in the program. Knapp Communications served as the commercial publishers of the series.

The second Festival project commissioned was a major piece of sculpture for Exposition Park, the site of the Los Angeles Memorial Coliseum. This sculpture was planned as a permanent testament to the 1984 Olympic Games. When reviewing the work of various artists under consideration for the project, the selection committee looked for an artist who could work within the architectural context of the Coliseum, creating a work of appropriate scale and impact. When a finalist was selected, the artist was invited to create a maquette for final consideration before entering a commissioning agreement. This maquette and the proposed site plan were presented for review to the LAOOC president, executive vice president/general manager and the Olympic Arts Festival director for approval. Once approved, it was necessary to secure site approval from the owner of the land, the Museum of Science and Industry, and from the Los Angeles Coliseum Commission.

Subsequently, ten murals were commissioned to enhance the freeways in the downtown corridor approaching the Los Angeles Memorial Coliseum. The OAF was assisted in the program by Brockman Gallery Productions, which served as a co-producer. The artists were invited to participate in the program in recognition of their contributions to public art in Los Angeles as evidenced by the murals they had created throughout greater Southern California.

Finally, the OAF commissioned ten photographers to document the Games from an artistic, rather than photo-journalistic perspective. Co-producers for this project were the Los Angeles Center for Photographic

Studies and the Museum of Contemporary Art. Sixty photographers were invited to send portfolios and a proposal for the project and from this group ten were commissioned.

Festivals and film

In a city that is best known for Hollywood and the movies, the art of film making could not be ignored. Neither could multi-cultural festivals because of Los Angeles' varied mix of nationalities.

The structuring of the festivals and film portion of the Arts Festival was much the same as the visual arts exhibitions. The OAF organizing personnel approached the Los Angeles arts organizations that had ongoing projects in film or festivals. Each was asked to submit a proposal for a Festival project that would enhance its own program while adding special Olympic character.

The American Film Institute mounted a film festival exploring the new artistic frontiers of video, while the Los Angeles Film Exposition presented a series featuring the best international films of 1984, and the Academy of Motion Picture Arts and Sciences celebrated the art of animation.

An arts festival in Los Angeles would not be complete without a public celebration of the city's cultural and artistic diversity allowing for participation by Los Angeles' community of artists. The programs were co-produced by the Craft and Folk Art Museum (Festival of Masks), Plaza de la Raza (Folklife Festival), Huntington Library (Japanese Festival), and TOPSail '84 (a festival of tall ships).

The Olympic Arts Festival embraced all the arts. It demanded that audiences broaden their definitions of art and sharpen their powers of perception and discretion. Although the presentations were diverse, they were united by one common attribute: the pursuit and realization of excellence.

25.02.2

Venue acquisition

A total of 48 venues encompassing theatres, museums, an outdoor amphitheatre, a sound stage, several parks and a swimming pool, were sites for the 72 performing arts productions and the more than 30 visual arts exhibitions that were part of the 1984 Olympic Arts Festival.

Twenty-four of the total venues utilized were sites for theatre and dance productions, 11 of which fell within the technical and operational jurisdiction of the Olympic Arts Festival management. The use of the remaining 13 were incorporated into cultural services contracts negotiated with the Los Angeles area theatres, Music Center Opera Association, the Los Angeles Philharmonic Association, California Institute for the Arts and the Los Angeles Dance Alliance and were the responsibility of those sponsoring organizations.



Olympic Arts Festival sites

Key Sites	Key Sites	Key Sites	Key Sites
1 Santa Barbara Museum of Art, Santa Barbara	13 Huntington Library, Art Gallery, Botanical Gardens, San Marino	Samuel Goldwyn Theatre, Beverly Hills	34 The Temporary Contemporary Museum of Contemporary Art, Los Angeles
2 University Art Museum, University of California, Santa Barbara,	14 Groundling Theatre, Los Angeles	23 Pan Pacific Park, Los Angeles	35 ARCO Center for Visual Art, Los Angeles
3 Social Arts and Public Arts Resource Center	15 Odyssey Theatre, Los Angeles	24 Los Angeles Institute of Contemporary Art, Los Angeles	36 Ensemble Studio Theatre, Los Angeles
The Great Wall of Los Angeles	16 Television Center, Studio 9, Hollywood	25 Beverly Hills High School, Beverly Hills	37 Shrine Auditorium, Los Angeles
The Tujunga Wash Flood Control Channel, North Hollywood	17 Matrix Theatre, Los Angeles	26 Craft and Folk Art Museum, Los Angeles	38 Fisher Gallery, Los Angeles
4 Victory Theatre, Burbank	18 The Cast Theatre, Hollywood	27 Los Angeles County Museum of Art, Los Angeles	39 Los Angeles Memorial Coliseum, Los Angeles
5 Room for Theatre, Studio City	19 Plaza de la Raza	28 Los Angeles Actors' Theatre, Los Angeles	40 California Museum of Afro-American History and Culture, Los Angeles
6 Hollywood Bowl, Los Angeles	20 University of California, Los Angeles	29 Dorothy Chandler Pavilion, Los Angeles	41 Los Angeles County Museum of Natural History, Los Angeles
7 John Anson Ford Theatre, Los Angeles	Macgowan Hall: The Ralph Freud Playhouse	30 Mark Taper Forum, Los Angeles	Los Angeles International Film Exposition (FILMEX)
8 Los Angeles Municipal Art Gallery, Los Angeles	The Little Theater	31 Central Library/City of Los Angeles, Los Angeles	Nuart Theatre, Los Angeles
9 American Film Institute, Los Angeles	Royce Hall	32 City Hall Rotunda and Bridge Gallery, Los Angeles	4 Star Theatre, Los Angeles
10 Los Angeles International Airport	Royce Rehearsal Hall	33 Japanese-American Cultural and Community Center, Japan-America Theatre, Los Angeles	Picwood Theatre, Los Angeles
11 Pasadena Center Conference Building/Pasadena Civic Auditorium	Schoenberg Hall		Newport Harbor Art Museum, Newport Beach
12 Pacific Asia Museum, Pasadena	21 Frederick S. Wight Art Gallery, University of California, Los Angeles		
	22 Academy of Motion Pictures Arts and Sciences		

■ Principal performing arts sites

Olympic Arts Festival

The Festival organizers were looking to accomplish three things in acquiring performance and exhibition venues:

- To centralize the Festival as much as possible
- To create a sense of physical identity for the Festival
- To provide each company with a location suitable for its technical production requirements

Dance

Following the prescribed guidelines, venue acquisition for the dance portion of the Festival was a straightforward procedure. The requirements for an adequate facility in which to stage the dance performances included a wide and deep proscenium stage and a large audience capacity.

After studying the general technical requirements of each company, OAF personnel, along with the dance co-producer, investigated all theatre complexes in the area.

The site that came closest to meeting the prescribed needs and was available at the time of the Festival was the 3,000-seat Pasadena Civic Auditorium.

Negotiations with the Pasadena Civic Auditorium followed a standardized procedure since the auditorium was accustomed to frequent rental agreements. Cost of the rental was the main issue. Once that was resolved, the lease agreement was signed. It stated the length of time the building would be used, the rental cost and the areas of responsibility for each party.

Within the Pasadena lease agreement, the auditorium was responsible for premise upkeep and supplying an event supervisor—someone with thorough knowledge of the facility—who would be paid by the OAF. The OAF agreed to use the Pasadena box office staff and ushers, and, in accordance with union rules, to use union crew members backstage. The auditorium had a long-standing contract with a food and beverage concessionaire and the OAF agreed to work with it and to give the house management a percentage of the revenue. The OAF obtained complete control of all souvenir concessions, including using OAF staff and products. Additionally, television rights sales were reserved for the OAF alone and the OAF agreed to pay for excess utility usage.

Not all the companies presented were well-suited to performing in a large house; therefore the Festival organizers acquired the BOO-seat Japan America Theatre as a second theatre for dance. The Japan America Theatre lease was a standard contract, similar to the one negotiated with the Pasadena Civic Auditorium. The major exceptions were that the OAF augmented the box office staff and brought in additional technical backstage crew.

Theatre

Venue acquisition and artist selection were in progress simultaneously, creating difficulties in both areas. The OAF organizing personnel were handicapped in looking for adequate facilities without full knowledge of the productions to be staged. On the other hand, companies were hesitant to sign contracts without knowledge of the availability of suitable theatres.

In the most complex example, after inspecting the highly specific technical requirements of Le Theatre du Soleil which necessitated a stage area of 120 feet by 60 feet and 50 feet high, it was determined that a theatre of those proportions did not exist in Los Angeles. A sound stage was the only solution—Television Center, Studio 9. It was a large empty area that was infinitely flexible and could be constructed to fit any setting. The OAF theatre technical director and crew duplicated Le Theatre du Soleil's studio in Paris while at the same time allowing for later remodification for the two productions that followed.

The lease agreement for Studio 9 was straightforward. The OAF supplied everything from construction needs to front-of-house and backstage crews.

The four theatres at the University of California, Los Angeles (UCLA) were centrally located and prestigious, and many theatre-goers were acquainted with the location. In addition, the physical location and layout made it possible to produce a mini-theatre festival at UCLA.

Although the positive aspects of UCLA were strong, there were several problems encountered. Renovation was in progress in the main theatre—the Royce Hall Auditorium—at the time of the negotiations and there were no solid assurances of a completion date. Therefore, tickets were sold to the performances in this theatre without an accurate seat count or knowledge of row configurations. Also, as a result of the construction, it was not possible to test the acoustics and their appropriateness for theatre productions prior to taking occupancy.

The completed contract resembled that of the Pasadena contract, but had many more complex points. One of the important issues was backstage jurisdiction. The sites were property of the university, but the OAF was technically responsible to the companies and their productions. In the end, UCLA assigned an event supervisor to work hand-in-hand with OAF staff and also supplied the front-of-house staff. Backstage personnel were hired by the OAF technical director with UCLA reserving the right to review all employees.

Visual arts

Venue acquisition in the visual arts was a problem that directly affected the character of the exhibitions. Since it was not possible to rent a museum, the types of exhibitions were constricted by the wishes of the museums, even though OAF provided financial assistance.

The OAF contacted the museums in the Southern California area and asked if they were interested in hosting an Olympic exhibition. Generally, the museum was either willing to mount an exhibition with financial and brokering help from the OAF or already had a project in mind and asked for approval

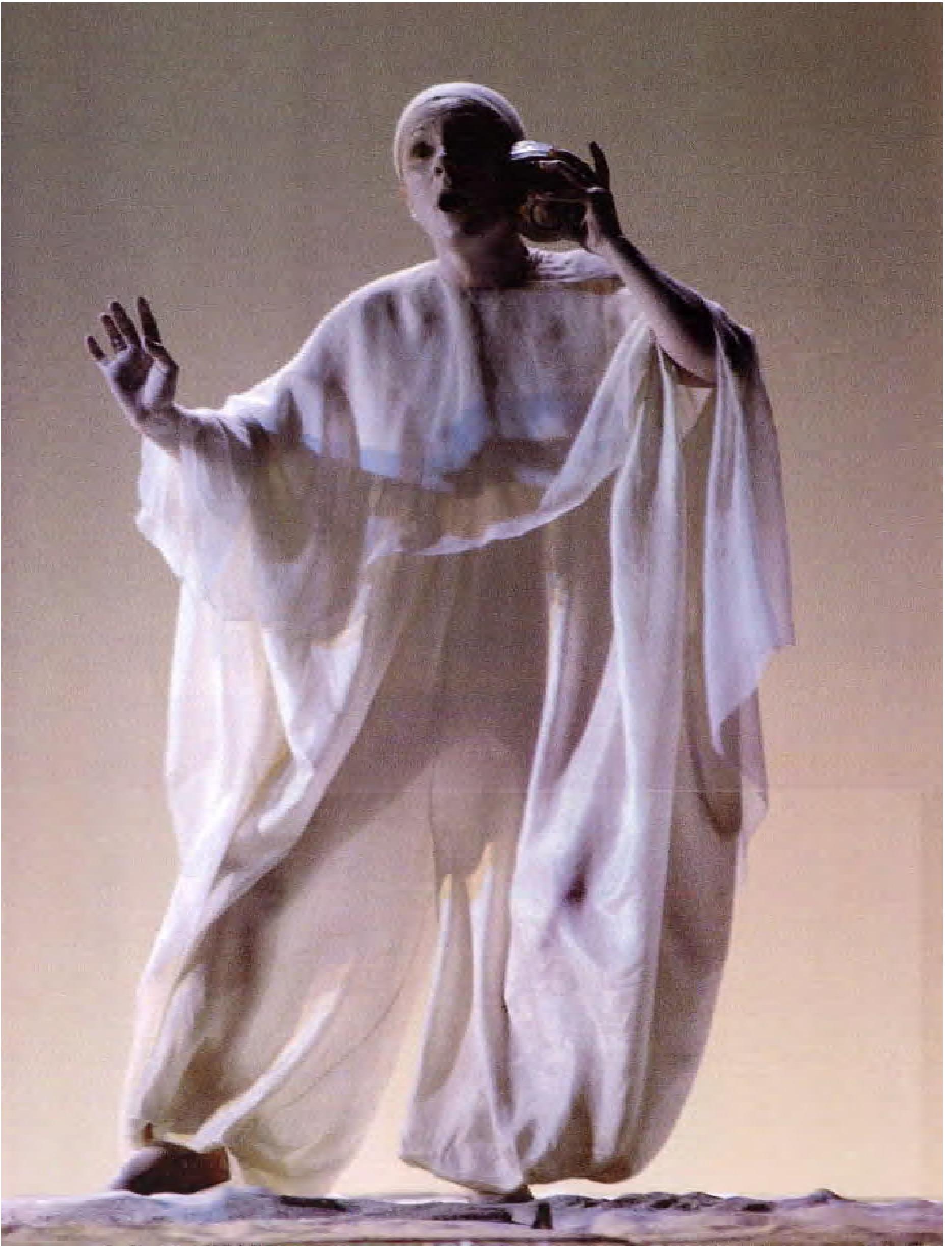
and financial assistance for it. Some noted museums—the J. Paul Getty (Malibu) and the Norton Simon (Pasadena)—had in-house policies that precluded mounting special exhibitions and therefore could not become part of the Festival project.

The OAF did not negotiate any museum sites, as it did for the dance and the theatre venues. All exhibitions mounted were the responsibility of the museum itself in association with OAF and, as such, cultural service agreements were made for the exhibit rather than for the space.

OAF performing sites and specifications

Name	Stage configuration	Size of house
Dance Venues		
Pasadena Center Conference Building and Pasadena Civic Auditorium/Theatre	Proscenium	2,965
Japan-America Theatre	Proscenium	841
Theatre Venues		
Television Center, Studio 9	Flexible	550
University of California, Los Angeles (UCLA):		
Macgowan Hall		
The Little Theater	Proscenium	200
Ralph Freud Playhouse	Proscenium	589
Royce Hall	Proscenium	1,842
Royce Rehearsal Hall	Flexible	20
Schoenberg Hall	Proscenium	528
Beverly Hills High School	Swimming Pool	1,114
The Cast Theatre	Proscenium	99
Ensemble Studio Theatre	Proscenium	99
Groundling Theatre	Proscenium	99
Los Angeles Actors' Theatre	Proscenium	166
Mark Taper Forum	Thrust	737
Matrix Theatre	Proscenium	97
Odyssey Theatre	Proscenium	99
Room for Theatre	Proscenium	59
Victory Theatre	Proscenium	82
Music and Opera Venues		
Japan-America Theatre	Proscenium	841
Dorothy Chandler Pavilion	Proscenium	3,250
Hollywood Bowl	Amphitheatre	17,459
John Anson Ford Theatre	Amphitheatre	1,200
Veterans Memorial Park	Park	800

11 *Piccolo Teatro di Milano* performs "The Tempest" at Royce Hall at the University of California, Los Angeles.





12

12 *Le Theatre du Soleil* presents *Shakespeare in French* at Television Center, Studio 9.

13 *The Royal Shakespeare Company* gives of its 11 presentations of "Much Ado About Nothing" at UCLA's Royce Hall.



13

Visual Arts venues

ARCO Center for Visual Art
California Museum of Afro-American History & Culture
Central Library/City of Los Angeles
City Hall Rotunda & Bridge Gallery
Craft & Folk Art Museum
Fisher Gallery
Frederick S. Wight Art Gallery, UCLA
Huntington Library/Art Gallery/
Botanical Gallery
Los Angeles County Museum of Art
Los Angeles County Museum
of Natural History
Los Angeles Institute of
Contemporary Art
Los Angeles Memorial Coliseum
Los Angeles Municipal Art Gallery/
Museum of Contemporary Art
Newport Harbor Art Museum
Pacific Asia Museum
Santa Barbara Museum of Art
Tujunga Wash
University Art Museum

Festivals and Films venues

Academy of Motion Pictures
Arts & Sciences
American Film Institute
Los Angeles International Film
Exposition: 4 Star Theatre/Nuart
Theatre/Picwood Theatre
Pan Pacific Park
Plaza de la Raza

Field offices

Production offices were established for dance, theatre and music to serve as the base of operations for each Festival component. The Pasadena Holiday Inn served as the base for dance operations, the Westin Bonaventure for theatre and the New Otani Hotel for music. These production offices operated autonomously, but remained in contact with the Festival command center at the LAOOC's administrative headquarters. From these offices the co-producers and their staff monitored the scheduling and logistics of arriving companies, as well as housing, transportation, general hospitality and press relations.

The dance production office was established in two adjoining rooms at the Pasadena Holiday Inn from 16 May through 14 August 1984 and was immediately accessible to the Pasadena Civic Auditorium which was the primary dance venue. With the first dance production on 1 June and the last on 11 August, it was operational longer than any other venue office.

In the original projection, one room was designated for office operations, the other for hospitality. Equipment for the office area consisted of a word processor, personal computer, photo-

copier and telecopier, telephones, four desks, four 8-foot tables and the necessary chairs. For the hospitality room, a full-size refrigerator, a microwave oven and large cooler were made available, although space had not been allocated. It became necessary, due to space and staff numbers, to add a third room which evolved into the hospitality room, leaving the original two as working offices.

Satellite field offices were maintained in the Green Room of the Japan - America Theatre and the basement of the Pasadena Civic Auditorium. Office equipment consisted of a desk, file cabinet, typewriter, chairs and a telephone.

The theatre production office was established on the fifth floor of the Bonaventure Hotel and was operational from 18 May through 27 July. Theatre performances opened 7 June and closed 22 July.

Six satellite field offices were operated on site at Beverly Hills High School, Television Center/Studio 9 and UCLA's Royce Hall, The Little Theater, Schoenberg Hall and Ralph Freud Playhouse.

The music production office at the New Otani Hotel opened on 4 June. It shared a satellite office with dance production at the Japan-America Theatre (JAT). The original plan included a private field office for music at the JAT, but was eliminated under the assumption that the music co-producers could operate from their home institutions or from the music production office at the New Otani. The field office was reinstated on a share-basis when further investigation showed the home institutions were too far away and that the New Otani production office had limited space.

Equipment allocation for the theatre and music offices were on the same level as for dance; differences were found in the amount allocated according to the space available.

The main press operations office was also located on the fifth floor of the Westin Bonaventure Hotel, with satellite offices located at the Pasadena Holiday Inn and UCLA's Royce Hall. All three offices were operational by the last week in May.

The LAOOC Material Logistics Department coordinated production and field office installation working in conjunction with the logistics managers for dance, theatre and music. A comprehensive list of all office equipment and hospitality needs were submitted to the appropriate LAOOC departments between February and April 1984. The OAF logistics manager monitored installation, operation and removal of all equipment. Of the requested office equipment, the most underestimated

need at every venue was that of telephones. There were not enough telephone lines installed to handle incoming calls and, at the same time, make outgoing business calls. Additionally, most telephones were limited to local area calls only. This was meant to monitor and control long distance use. Both situations served only to complicate routine office procedures.

25.02.3 Sponsorship and funding

The varied components that were involved in the financial aspects of the Olympic Arts Festival make a concise recap difficult.

The Festival was not produced by a single entity with one accounting center, but by many co-producing organizations working in concert with the Los Angeles Olympic Organizing Committee.

The Festival's arrangements with many of its 37 co-producers under the cultural services agreement gave the co-producing organization responsibility and liability for their productions, both technical and financial. In the event additional funds were required, the co-producers had authority to bring in additional sponsors for their programs. As such, they were their own fiscal centers and did not report financially to the OAF management. Profits as well as losses were theirs.

Further, many of the performing arts companies presented in the Festival received financial support from their governments, thus significantly reducing costs to the LAOOC.

Finally, certain Festival costs were assumed by the operating budgets of other LAOOC departments: the Festive Federalism Look of the sites by Architecture and Construction, the design of the ticketing system by the Ticketing Department, legal services by the Legal Department, transportation by Transportation, and media centers by Press Operations. Other departments that partially assumed OAF costs included Government Relations, Accommodations and Material Logistics.

Nonetheless, the identified direct expenses of the Festival incurred by the LAOOC amounted to approximately \$11,500,000.

The revenue side of the Festival budget shared similar accounting difficulties. The total ticket revenue received for all performing arts events presented as part of the Festival came close to \$5,000,000. Total ticket sales for the performing arts:

Total ticket sales	
Direct Mail/ 186,000 tickets	\$2,838,000
TicketMaster/ 40,000 tickets	548,000
Box Office/ 58,000 tickets	1,544,000
Press/Artists/ 22,000 tickets	Complimentary
Total/ 306,000 tickets	\$4,930,000

Two million of this total was paid to, or collected directly by, the co-producers in the performing arts to help defray some of their expenditures. Therefore, revenues received by the LAOOC from ticket sales to offset direct expenditures amounted to \$3,000,000.

It should be noted that the LAOOC collected no revenues for any of the visual arts exhibitions presented. Admission revenues, if any, for these exhibitions went directly to the hosting co-producers to further assist in the defrayal of costs incurred in mounting the exhibitions.

Sources of funds for direct expenditures by LAOOC:

Sources of funds	
Times Mirror Company	\$5,000,000
LAOOC General Fund	3,000,000
OAF Ticket Sales	3,000,000
Other	500,000
Total	\$11,500,000

The category of "other" included concessions, sales of posters, programs, records, T-shirts and miscellaneous souvenirs.

The Times Mirror Company became the corporate sponsor of the cultural program of the 1984 Olympic Games in May 1982. Its sponsorship of \$5,000,000 provided the means by which OAF organizers could take artistic risks in presenting productions whose content was unique, non-traditional and, in some instances, controversial. The sum was paid in seven installments and designated to be used strictly by the Cultural Affairs Department. Additionally, in December 1983, Times Mirror provided funding for 20,000 official OAF posters and 13,000 press kit folders.

Olympic Arts Festival

The financial responsibility of the Olympic Arts Festival was a multi-level partnership shared by the LAOOC, the Times Mirror Company, the primary co-producers and their sponsors, as well as auxiliary supporters. Through this partnership, not only were the financial risks of the Festival shared, but also the rewards of producing and sponsoring one of the largest arts festivals ever mounted in the United States.

25.03 Festival program elements and review

25.03.1 Dance

From 1 June through 11 August 1984, Los Angeles became the dance capital of the world. From classical to contemporary, from folkloric to tap, the dance program of the Olympic Arts Festival explored a wide range of expression and movement.

The productions emphasized the diversity and individuality of dance as it is known today. Dance was the only medium to run the length of the Festival, indicating the parallels that can be drawn between the dancer and the athlete. The discipline, training and performance practices were of equal standard.

The dance program was initially conceived in three broad categories: folkloric, contemporary and classical. But with the boundaries vague, special attention was given to those companies that cut across disciplines. From the 94 participating companies representing nine countries, it was possible to explore dance from its

earliest ethnic roots to the cutting edge of performing art, dance theatre and beyond, to those artists who were creating new rules. In the 72 dance performances, there were 13 world, American or Los Angeles premieres.

Four foreign companies made their American debut as they showcased the depth and versatility of international dance. Two of the European companies were influenced by American choreographers and each added its own personality and concepts to the program.

Ballet was well represented at the Festival by the oldest companies in the United States and Canada. Added to that roster was America's first black classical dance company to establish an international reputation.

Modern dance, with its origin deeply rooted in the United States, was highlighted by American choreographers who have set standards by which much contemporary dance is measured. Many presentations crossed a variety of artistic frontiers, freely mixing dance, theatre and design within a single production.

Others, particularly the folkloric dance companies, faithfully recreated the dances that originated up to 1,000 years ago.

Special evenings were devoted to the California Dance Festival, where dancers and choreographers from northern and southern California presented programs highlighting a variety of dance styles and reflecting the multi-cultural heritage of the city of Los Angeles.

As the curtain dropped on the final Festival dance production, it was clear that two Arts Festival dance goals were realized: to take programming risks and to encourage a varied audience response from ecstasy to outrage, but never disinterest.

Dance facts and figures

Opening date/performance:

1 June/United States premiere
Pina Bausch's *"The Rite of Spring"*

Closing date/performance:

11 August/Dance Theatre of Harlem—*"Four Temperaments"*,
"Fall River Legend", and *"Stars and Stripes"*

Co-producer:

The Dance Gallery, Bella Lewitzky, founder and director; Darlene Neel, project director; Andrew Milhan, production manager/coordinator

Number of performances: 72

Number of companies:

19 (eight international, 11 national), plus the 75 California companies represented in the California Dance Festival

Number of artists:

460 dancers, plus the approximately 500 involved in the California Dance Festival

Countries represented: 9

Federal Republic of Germany;
Pina Bausch Wuppertaler
Tanztheatre

Japan

Bugaku, Kodo, Sankaijuku

Korea

Korean National Dance Company

Canada

Royal Winnipeg Ballet

Guinea

Les Ballets Africains

Great Britain

London Contemporary Dance
Theatre

Mexico

Ballet Folclorico de
Guadalajara

France

Groupe Emile Dubois

United States

Aman Folk Ensemble, Merce
Cunningham Dance Theatre,
Dance Theatre of Harlem, The Feld
Ballet, Lewitzky Dance Company,
Nikolais Dance Theatre,
San Francisco Ballet,
Twyla Tharp Dance, American
Jazz Tap, California Festival (75
California companies)

Locations:

Pasadena Civic Auditorium; Seven
foreign and eight American



14 Visual exhibits play a major role in the Olympic Arts Festival

Attendance figures

	Theatre capacity*	Total attendance**	Percentage
Pasadena Civic Auditorium			
Sankaijuku	5,930	5,934	100.1%
Les Ballets Africains	11,860	11,837	99.8%
Twyla Tharp Dance	5,930	5,921	99.8%
Korean National Dance Company	5,930	5,441	91.8%
Royal Winnipeg Ballet	5,930	5,606	94.5%
Dance Theatre of Harlem	20,755	18,552	89.4%
Ballet Folclorico	5,930	5,252	88.6%
Aman Folk Ensemble	5,930	4,179	70.5%
Lewitzky Dance Company	5,930	3,930	66.3%
The Feld Ballet	5,930	3,796	64.0%
Pina Bausch	17,926	11,290	63.0%
Nikolais Dance Theatre	5,930	3,250	59.4%
Merce Cunningham	5,930	2,992	50.5%
London Contemporary Dance	5,930	2,936	49.5%
Total Pasadena	115,771	91,186	78.8%
Japan America Theatre			
Kodo	2,523	2,528	100.2%
American Jazz Tap	4,205	4,093	97.3%
Groupe Emile Dubois	1,682	1,430	85.0%
California Dance Festival	7,569	4,843	64.0%
Total JAT	15,979	12,894	80.7%
Total Dance	131,750	104,080	79.0%

*All performances combined
**Paid and unpaid

companies performed 41 concerts, plus four children's and one seniors' concert

Japan America Theatre; Three foreign companies, 75 California companies, and one original historical presentation totaled 23 concerts, two children's and one seniors' concert

Number of performances sold-out:

- American Jazz Tap, four of five performances
- Ballet Folclorico de Guadalajara, one of two performances
- California Dance Festival, one of nine performances
- Dance Theatre of Harlem, four of seven performances
- Kodo, three of three performances
- Korean National Dance Company, one of two performances
- Les Ballets Africains, four of four performances
- Pina Bausch, one of six performances
- Royal Winnipeg Ballet, one of two performances
- Sankaijuku, two of two performances
- Twyla Tharp, two of two performances

Dance companies

Opening date/performance:

- 1 June/United States premiere
- Pina Bausch's "The Rite of Spring"
- Aman Folk Ensemble (USA)
- Pasadena Civic Auditorium
- "Folk Dances of 8 Nations" two performances: 29 June
- "California Heritage Suite" two performances: 30 June

Authenticity, precision and skill characterize dances of the Aman Folk Ensemble which celebrated its 20th anniversary in 1984. Based in Los Angeles, the internationally recognized folk ensemble takes its name from the Middle East variant of "amen", the universal word for blessing or affirmation. The "California Heritage Suite" program, choreographed by Robin Evanchuk, was a world premiere created specially for the Olympic Arts Festival. "Folk Dances of 8 Nations" showcased authentic costumes and dances from Hungary, Iran, Mexico, Romania, Tunisia, USSR, Yugoslavia and United States.

American Jazz Tap (USA)
Japan America Theatre
"Original Show"
six performances: 30 July-3 August
This "Original Show" was specially created for the Festival, bringing together many of the greatest tap dancers of all time to give an exuberant musical history of tap-one of America's indigenous art forms. Charles (Honi) Coles, Tony award winner for "My One and Only" and the founder and chairman of the New York dancer's club, the Copasetics, was among the

featured performers who demonstrated various tap styles from jazz to modern, from musical theatre to pop.

Ballet Folclorico de Guadalajara (MEX)
Pasadena Civic Auditorium
"Folk Dances of Mexico"
three performances: 13, 14 July
The Games of the XXIIIrd Olympiad represented the third Olympic gathering in which the Ballet Folclorico de Guadalajara has taken part. They received honors at the World Folklore Festival during the 1968 Mexico City Games and appeared as the official representative of Mexico in the ceremonies of the Munich Games in 1972. Based at the University of Guadalajara, Ballet Folclorico is one of the most authentic of all Mexican dance corps and has faithfully researched and recreated the country's colorful and intricate folk dances.

Bugaku (JPN)
Japan America Theatre
"Bugaku"
four performances: 19-22 July
The Arts Festival performance of "Bugaku" (Dance) from the Nara Kasuga Shrine marked what is believed to be the first time since World War II that a Japanese cultural group has performed at an Olympic cultural program at the invitation of the Organizing Committee. Having survived more than 1,000 years of cultural change, Bugaku remains a highly ceremonial form of dance/drama rarely seen outside the Imperial Palace and was seen for the first time in Los Angeles.

California Dance Festival (USA)
Japan America Theatre
L.A. Asian-Pacific Dance Festival
one performance: 8 June
L.A. Hispanic Dance Festival
one performance: 10 June
L.A. San Francisco/Los Angeles
Dance four performances: 13, 15 June, 5, 6 July
1984 Olympic Black Dance Festival
one performance: 16 June

Kinetikos Choreographers Showcase
two performances: 24, 25 July
California is the second largest center of dance in America and boasts over 200 companies. For the Festival, northern California joined southern California for four performances by artists from the Los Angeles Area Dance Alliance and the San Francisco Bay Area Dance Coalition to present member companies and soloists in dances encompassing various styles-ballet, ethnic, jazz, modern, the avant garde. For five evenings, four Los Angeles dance groups staged a series of diverse programs reflecting the rich multi-cultural heritage of the city: Asian, Hispanic and Black. Kinetikos completed this portion of the Festival by

showcasing the rising new stars in dance choreography.

Dance Theatre of Harlem (USA)
Pasadena Civic Auditorium
"Serenade", "Streetcar Named Desire", "Firebird"
three performances: 8, 10, 11 August
"Four Temperaments", "Fall River Legend", "Stars and Stripes"
two performances: 7, 11 August
"Concerto Barocco", "Le Corsaire", "Agon", "Troy Game"
two performances: 9, 10 August
Guided by the principles of George Balanchine and the New York City Ballet, Arthur Mitchell founded the Dance Theatre of Harlem in 1968 after the assassination of Martin Luther King, Jr. It is America's first black classical dance company to establish an international reputation.

The Feld Ballet (USA)-Pasadena Civic Auditorium
"Straw Hearts", "Intermezzo", "The Jig Is Up"
two performances: 15, 16 June
Eliot Feld, a Brooklyn-born choreographer for numerous national and international companies, formed the Feld Ballet in 1974. His list of choreographing credits has grown to 40 including his Festival offerings "Straw Hearts" and "The Jig Is Up", both Los Angeles premieres.

Groupe Emile Dubois (FRA)
Japan America Theatre
"Ulysse"
two performances: 11, 12 July
Founded in 1979, Groupe Emile Dubois made its United States' debut at the Olympic Arts Festival. A contemporary French group influenced by the Merce Cunningham style, it has emerged as one of the young energizers of contemporary French dance.

Kodo (JPN)
Japan America Theatre
"Selections"
eight performances: 26-27, 29-30 June, 1-2 July
Spoken, "kodo" means "heartbeat". Written, its characters say "drumming children". These Japanese demon-drummer/dancer-musicians from Sado Island began daily practices in 1971 using drums ranging from the size of a hand, to the O-daiko, weighing close to 1,000 pounds and requiring drumsticks the size of small logs. They are as visually arresting as they are musical virtuosi, and were presented in the Festival primarily as dancers.



15

15 An artist adds detail to an Olympic mural.

Korean National Dance Company (KOR)
Pasadena Civic Auditorium

"Selections"
three performances: 6,7 July

Founded in 1962, the Korean National Dance Company's performance at the 1984 Arts Festival marked its third Olympic Games appearance. Previously, it was part of the cultural celebrations at the Mexico City Games in 1968 and at the Munich Games in 1972. Its performance in Los Angeles was in honor of the 1988 Games of the XXIVth Olympiad in Seoul, Korea. A part of the National Theatre of Korea in Seoul, the company specializes in re-creation of traditional Korean dances and dance drama.

Les Ballets Africains (GUI)
Pasadena Civic Auditorium

"Selections"
five performances: 19–22 July

In their first United States appearance in 13 years, Les Ballets Africains, recognized as one of the world's leading dance companies, brought Africa's history, legends and traditions to life through dancing, poetry and music. The artists are drawn from a series of local, regional and national competitions. Many were selected as a result of notable activity in dance companies associated with trade unions or civic and social organizations.

Lewitzky Dance Company (USA)
Pasadena Civic Auditorium

"Confines", "Spaces Between", "Nos Duraturi"
one performance: 19 June

"Inscape", "Continuum", "Nos Duraturi"
one performance: 20 June

Bella Lewitzky, founder, artistic director and principal choreographer of the Lewitzky Dance Company, has been a Southern California contemporary dance leader for 40 years. Since its inception in 1951, the Lewitzky

Dance Company has been noted for its innovative sets and costumes, as well as for the superb training of its dancers. *"Nos Duraturi"* was specially created by Lewitzky for its world premiere during the Olympic Arts Festival to the music of Igor Stravinsky's *"Symphony of Palms"*.

London Contemporary Dance Theatre (GBR)

Pasadena Civic Auditorium
"New Galileo", "Forest", "Class"
one performance: 26 June

"Stabat Mater", "The Dancing Department", "Run Like Thunder"
one performance: 27 June

The London Contemporary Dance Theatre was the brainchild of Robin Howard, a London hotelier who established the Contemporary Dance Trust in 1966 and invited Robert Cohan, then co-director of the Martha Graham company to be Artistic Director. The company's performances in the Festival marked its first appearance on the west coast of the United States.

Merce Cunningham Dance Company (USA)

Pasadena Civic Auditorium
"Channels/Inserts", "Duets", "Pictures"

one performance: 2 July

"Locale", "Quartet", "Roadrunners"
one performance: 3 July

For some 40 years, Merce Cunningham has been a maverick of modern dance. Cunningham's work has become, for many, the standard by which most modern dance is measured. All six works presented at the Arts Festival were choreographed by Cunningham.

Nikolais Dance Theatre (USA)

Pasadena Civic Auditorium
"Pond", "Tensile Involvement", "Liturgies", "The Mechanical Organ"

two performances: 16, 17 July

Alwin Nikolais has been an innovator since he began choreographing in 1948. His use of lighting, masks and props, has resulted in choreographic effects often as evocative of theatre as dance. A new work, *"Mechanical Organ"*, presented in its entirety, was an Arts Festival world premiere, while *"Liturgies"*, commissioned by the Venezuelan National Cultural Council for the Simon Bolivar Bicentennial, was performed for the first time ever in Los Angeles.

Pina Bausch Wuppertaler Tanztheatre (FRG)

Pasadena Civic Auditorium
"Cafe Muller", "Rite of Spring"
two performances: 1, 2 June
"1980—A piece of Pina Bausch"
two performances: 4, 5 June
"Bluebeard"
2 performances: 7, 8 June

Bausch purposely was selected to open the Festival. Her reputation, style and approach has branded her as one of the premiere avant-garde companies in the world. She outraged some who walked out of the performances, enthralled others, and presented ideas that had never been seen in the United States before. The four pieces that Bausch's company presented were United States premieres and revealed the range and diversity of the choreographer/director's personal artistic vision.

Royal Winnipeg Ballet (CAN)
Pasadena Civic Auditorium

"L'estro Armonico", "Family Scenes", "Lento", "A Tempo E Appassionata", "Les Patineurs"
one performance: 22 June

"Our Waltzes", "Translucent Tones", "Giselle" pas de deux, "5 Tangos"

one performance: 23 June

Founded in 1939, Canada's oldest ballet company became fully professional in 1949 and received a Royal Charter grant from Queen Elizabeth II in 1953. Noted for versatility of repertoire and its dancers' technical excellence, the company has earned numerous gold medals in international ballet competitions.

San Francisco Ballet (USA)
Pasadena Civic Auditorium

"Selections"
two performances: 25, 26 July

America's first ballet company, now 50 years old and under the direction of Michael Smuin and Lew Christensen, brought to the Festival selections from the company repertory featuring highlights from the 50th Anniversary Gala: Opening movement from *"Serenade"* (G. Balanchine), pas de deux from *"Filling Station"* (L. Christiansen), *"Mobile"* (T. Ruud), excerpts from *"The Tempest"* (M. Smuin), *"The Beatles—Work in Progress"* (M. Smuin), and Fifth Campaign from *"Stars and Stripes"* (G. Balanchine).

Sankaijuku (JPN)
Pasadena Civic Auditorium

"Jomon Sho"
two performances: 9, 10 July

The group Sankaijuku originated in 1975 by Ushio Amagatsu, a participant in the development of "Butoh", a dance style distinguished by its preoccupation with irregular bodies, an

atmosphere of sublimated eroticism, and a rigid, mechanistic movement that becomes ceremony—slow, powerful, intense. In addition to the American debut performances of *"Jomon Sho"* (Homage to Pre-history), these five white-ashed, nearly naked Japanese dancers presented their interpretation of Butoh and scaled down the front of the 110-foot high Dorothy Chandler Pavilion, hanging by their ankles.

Twyla Tharp Dance (USA)
Pasadena Civic Auditorium
"Nine Sinatra Songs"
one performance: 4 August
"Fait Accompli"
one performance: 5 August

Always an innovator in her use of music, ranging from the Beach Boys to Frank Sinatra to Jelly Roll Morton, Twyla Tharp has choreographed well over 50 works for a variety of settings: outdoor spaces, museums, gymnasia, stage, film and television.

25.03.2 Theatre

The theatrical portion of the Olympic Arts Festival explored a broad spectrum of language, culture, staging and acting styles.

Emphasis was given to presenting companies which had not previously performed in the United States: six organizations made their United States debut. Ultimately, companies representing 14 different countries and five continents, along with 16 United States troupes, presented 324 productions in nine different languages.

Language was a particular risk with theatre. A non-English language performance would speak to only a limited number in the audience. Consequently, two principles were used in selecting companies and their repertoires. First, they had to be highly visual—not dependent on language, and second, the stories had to be familiar enough to an audience that language would not be a significant factor.

It quickly became evident that one playwright fulfilled both these criteria: William Shakespeare. During the Festival, four companies presented six different Shakespeare productions in three languages—English, French and Italian—each with its own unique style ranging from French Kabuki to street theatre with a stage full of jugglers, magicians and acrobats.

Although no overall themes were specifically planned, several sub-themes subsequently emerged. One of the most prominent was the presence of strong directors, artists who had founded their own companies and whose vision permeated all aspects of their productions.

Several companies broadened the concept of theatre beyond its traditional boundaries. Within the Festival there were Chinese acrobats, an Australian circus with satire and without animal smells, a world premiere performance in a swimming pool, Italian slapstick comedy, Belgian street theatre featuring anthropomorphic power tools and participatory theatre.

American and Los Angeles theatre companies were selected with the same rigorous standards as the international companies. All six of the American regional companies had established national reputations for their unique approach to their work, while the nine Los Angeles companies were chosen by a panel after examining more than 30 proposals.

In keeping with the rest of the Festival, the theatre programs attempted to reach beyond the established arts audiences. While it presented several productions that were intellectually and emotionally challenging, there were numerous programs that appealed to families and children. There was a concerted effort to demystify the theatre-going experience and to encourage people to take a chance and to be a part of the Olympic experience.

In retrospect, the Olympic Arts Festival theatre components took risks—some were successful, other were important failures and a few were flops. Each, however, contributed a valuable ingredient to the overall Festival.

Theatre facts and figures

Opening date/performance:
7 June/Royal Shakespeare Company's
"Much Ado About Nothing"

Closing date/performance:
22 July/performance by:
Los Angeles Actors' Theatre;
Piccolo Teatro di Milano; Theatre Sans Fil of Montreal, Quebec;
Antenna Theatre; De Mexicaanse Hond; Goodman Theatre/Flying Karamazov Brothers.

Co-producer:
The Mark Taper Forum
Gordon Davidson, Artistic Director
Kathleen Gavin, Project Coordinator
Brian Wyatt, Associate Coordinator
John de Sentis, Production Manager
Pam Marsden, Company Manager

Attendance figures*

	Theatre capacity**	Total attendance***	Percentage
Royce Hall, UCLA			
Royal Shakespeare	29,189	28,886	99.0%
Piccolo	19,742	11,662	59.1%
Total Royce Hall	48,931	40,548	82.9%
Schoenberg Hall, UCLA			
Theatre Sans Fil	4,128	4,063	98.4%
Negro Ensemble Company	2,580	2,505	97.1%
National Theatre of the Deaf	2,580	2,444	94.7%
Macunaima	3,096	2,672	86.3%
Alberta/Carlo Colombaioni	4,128	3,439	83.3%
Total Schoenberg	16,512	15,123	91.6%
The Little Theater, UCLA			
Radeis International	1,164	1,173	100.8%
De Mexicaanse Hond	1,164	1,079	92.7%
Teatro Taller Epico	970	758	78.1%
Total Little Theater	3,298	3,010	91.3%
The Ralph Freud Playhouse, UCLA			
China Performing Arts	3,498	3,492	99.8%
American Repertory Theatre	3,498	3,480	99.5%
Goodman Theatre	3,288	3,272	99.5%
Circus Oz	3,288	3,266	99.3%
Waseda Sho-Gekijo	2,964	2,473	83.4%
Total Ralph Freud	16,536	15,983	96.7%
Television Center, Studio 9			
National Theatre of Greece	2,470	2,483	100.5%
Theatre du Soleil	6,050	6,068	100.3%
Cricot 2	4,843	4,825	99.6%
Total TV Center	100.1%	13,363	13,376
Beverly Hills High School			
Nightfire	8,912	4,337	48.7%
Total theatre	85.9%	107,552	92,377

*Does not include Los Angeles theatre groups. Under the Cultural Services Contract these companies operated in their own facilities and maintained their own box offices.

**All performances combined

***Paid and unpaid

Number of performances: 324
Number of companies:
30 (14 international, 16 national)
Number of artists: 464
Countries represented: 14
Australia; Circus Oz
Belgium; Radeis International Brazil,
Grupo de Teatro Macunaima
Canada; Theatre Sans Fil of
Montreal, Quebec
China; The China Performing
Arts Company
France; Le Theatre du Soleil

Great Britain; Royal Shakespeare Company
Greece; An Epidauras Festival Production
Italy; Carlo and Alberto Colombaioni, Piccolo Teatro di Milano
Japan; Waseda Sho-Gekijo
Mexico; Teatro Taller Epico de la UNAM
Netherlands; De Mexicaanse Hond
Poland; Cricot 2
United States; Actors for Themselves, American Repertory Theatre, Antenna Theatre, The Cast Theatre, Center Theatre Group/Mark Taper Forum, Ensemble Studio Theatre, Goodman Theatre/Flying Karamozov Brothers, The Groundlings, Los Angeles Actors' Theatre, L.A. Theatre Works, National Theatre of the Deaf, Negro Ensemble Company, Nightfire, Odyssey Theatre Ensemble, Room for Theatre, Victory Theatre

Olympic Arts Festival

Locations:

Ralph Freud Playhouse, Macgowan Hall, UCLA:
 Waseda Sho-Gekijo (six performances), American Repertory Theatre (six performances), Circus Oz (six performances), The China Performing Arts Company (six performances), The Goodman Theatre/Flying Karamozov Brothers (six performances)
 Schoenberg Hall, UCLA:
 Carlo and Alberto Colombaioni (eight performances), Negro Ensemble Company (five performances), National Theatre of the Deaf (five performances), Grupo de Teatro Macunaima (eight performances), Le Theatre Sans Fil of Montreal, Quebec (eight performances)
 Little Theatre, Macgowan Hall, UCLA:
 L.A. Theatre Works (15 performances), Radeis International (six performances), Teatro Taller Epico de la UNAM (five performances), De Mexicaanse Hond (six performances)
 Royce Hall, UCLA:
 Piccolo Teatro di Milano (12 performances) Royal Shakespeare Company (17 performances)
 Royce Rehearsal Hall, UCLA:
 Antenna Theatre (28 performances)
 Television Center/Studio 9:
 Le Theatre du Soleil (11 performances) An Epidaurus Festival Production (five performances), Cricot 2 (nine performances)
 Beverly Hills High School Swimming Pool;
 Nightfire (eight performances)
 Ensemble Studio Theatre:
 The Ensemble Studio Theatre Los Angeles (14 performances)
 The Groundling Theatre:
 The Groundlings (eight performances)
 Los Angeles Actors' Theatre;
 Los Angeles Actors' Theatre (17 performances)
 The Matrix Theatre;
 Actors for Themselves (12 performances)
 Mark Taper Forum;
 Center Theatre Group/Mark Taper Forum (24 performances)

Odyssey Theatre Ensemble;
 Odyssey Theatre Ensemble (16 performances)
 Room for Theatre;
 Room for Theatre (12 performances)
 Victory Theatre;
 Victory Theatre (19 performances)

Number of performances sold-out: 100

American Repertory Theatre, six of six performances
 Carlo and Alberto Colombaioni, four of eight performances
 Circus Oz, six of six performances
 China Performing Arts Company, six of six performances
 Cricot 2, eight of nine performances
 De Mexicaanse Hond, four of six performances
 Goodman Theatre/Flying Karamazov Brothers, six of six performances
 Negro Ensemble Company, five of five performances
 National Theatre of Greece Production, five of five performances
 National Theatre of the Deaf, three of five performances
 Piccolo Teatro di Milano, one of 12 performances
 Royal Shakespeare, 17 of 17 performances
 Theatre Sans Fil of Montreal, eight of eight performances
 Radeis International, six of six performances
 Teatro Taller Epico, one of five performances
 Theatre du Soleil, eight of 11 performances
 Waseda Sho-Gekijo, three of six performances

Theatre companies

Actors For Themselves (USA)
 Matrix Theatre
"Homesteaders"
 15 performances: 24 June–8 July
"Homesteaders", a West Coast premiere, was a two-act comedy-drama set on an island fishing community in southeastern Alaska that pitted the idealistic rebellion of the 1960s against the realities of the 1980s. The director was Sam Weisman.
 Formed in the early-1970s. Actors for Themselves was conceived as a theatre for actors to pursue their craft, as well as develop additional skills such as writing, directing and producing.

American Repertory Theatre (USA)
 Ralph Freud Playhouse, Macgowan Hall, UCLA
"School For Scandal"
 three performances: 25, 26, 30 June
"Six Characters In Search of an Author"
 three performances: 27-29 June
 Richard Brinsley Sheridan's *"School For Scandal"*, directed by Jonathan Miller, was originally produced for the American Repertory Theatre's 1982–1983 season, while Luigi Pirandello's *"Six Characters In Search of an Author"*, directed by the company's founder Robert Brustein, was the final work of the Theatre's 1983–1984 season.
 The ensemble, one of the few still performing in rotating repertory, emphasizes worthy but neglected works from the past, new American plays and innovative classical productions.

Antenna Theatre (USA)
 Royce Rehearsal Hall, UCLA
"Amnesia"
 28 performances: 16–22 July (4 performances daily)
 The production of *"Amnesia"*, directed by Chris Hardman, was an experiment with "walk-through", audience participation theatre. Each person wore a portable cassette player and walked through a designed setting listening to pre-recorded dialogue and interacting with live masked actors.
 Antenna Theatre was founded in November of 1980 by Hardman and bases its works on the idea that a major strength of live theatre and public art comes from the interaction with the community in which it is created and presented.

Carlo and Alberto Colombaioni (ITA)
 Schoenberg Hall, UCLA
"Original Show"
 eight performances: 17–24 June
 Brothers-in-law Carlo Colombaioni and Alberto Vitali are clowns in the age-old Italian theatrical tradition of the "commedia dell'arte" dating back to the Renaissance.

Their performances are divided into several parts: first, a portrayal of traditional commedia dell'art, and then, a more contemporary look at slapstick and parody, including take-offs of Hamlet, William Tell and American westerns. The Italian-spoken production did not need English translation.

The Cast Theatre (USA)
 The Cast Theatre
"Brain Hotel"
 18 performances: 22 June–8 July
"Brain Hotel, A Frontal Revue", was a one-hour, four-person collective monologue that has been compared to Joycean stream-of-consciousness writing on one hand, and to scat singing on the other.
 The Cast Theatre is dedicated to the development of new American playwrights through the production of their original plays.

Center Theatre Group/Mark Taper Forum (USA)
 Mark Taper Forum
"Wild Oats"
 11 performances: 10, 15, 16, 20, 21, 24, 26, 29, 30 June
"The American Clock"
 13 performances: 12–14, 17, 19, 22, 23, 27, 28 June, 1 July
 Arthur Miller's *"The American Clock"* is a play depicting a depression in the 1960s and bears resemblance to a large canvas as it presents an entire society, yet running through it as a counter motif, is the story of a single family. It was directed by Gordon Davidson. The 18th-century comedy *"Wild Oats"* was adapted by James McClure into a play about the American West and directed by Tom Moore.
 The Center Theatre Group/Mark Taper Forum was founded in 1967 as an outgrowth of UCLA's The Theatre Group. Under the leadership of Artistic Director Davidson, the Taper has presented more than 200 productions, ranging from the classics to contemporary European and American plays.

Chengdu Acrobatic Troupe, The Central Ensemble of National Music (CHN), Ralph Freud Playhouse, Macgowan Hall, UCLA
 The Chengdu Acrobatic Troupe and Central Ensemble of National Music/ six performances: 11–15 July
 The Olympic Arts Festival marked the first United States appearance for the Central Ensemble and the Chengdu Acrobatic Troupe. The Troupe, as it is known today, established itself professionally in 1952 and boasts a staff of more than 200 skilled and rigorously trained acrobats, jugglers, tight-rope walkers and clowns.

The Central Ensemble of National Music, founded in 1960, consists of a composition and research center, a wind and string orchestra with national instruments, and a chorus. Its Festival presentation included traditional and contemporary songs and folk melodies from throughout China.

Circus Oz (AUS)
Ralph Freud Playhouse,
Macgowan Hall, UCLA

"Original Show"

six performances: 4–8 July

The Olympic Arts Festival marked the first visit to the United States for Circus Oz. A collection of 11 performers and six technical specialists, Circus Oz was a combination of the Melbourne Soup Box Circus and the New Circus in Adelaide. Almost all members of the group perform a variety of functions, from bookkeeping and program selling to walking the high wire and eating fire.

The acts presented at the Festival involved traditional circus skills, such as clowning, juggling, and balancing, but all had been given a contemporary twist.

Cricot 2 (POL)

Television Center, Studio 9

"The Dead Class"

four performances: 5–8 July

"Wielopole, Wielopole"

five performances: 11–15 July

"The Dead Class" is described as a "dramatic seance." Based on the notes of S.I. Witkiewicz, a leading Polish playwright, this piece explores the fundamental philosophical problems of death.

"Wielopole, Wielopole" is believed to be roughly autobiographical of Cricot 2's founding director, Tadeusz Kantor, and was the name of the village (near Krakow) where Kantor was born in 1915. The production is a nightmare memory play concerning a half century of Polish cultural dislocation. Both plays were directed by Kantor.

Cricot 2 was founded in 1956, but dates back to the days of World War II when Kantor and a group of artists named themselves Cricot—an anagram of the Polish word for circus.

Ensemble Studio Theatre Los Angeles (USA)

Ensemble Studio Theatre

"Sporting Goods"

14 performances: 30 June–15 July

"Sporting Goods" was an evening of nine 10-minute plays based on the theme of sport and was specially created for the Festival. This format of thematically linked short plays has become a hallmark of the Ensemble Studio.

The Ensemble Studio Theatre was founded in New York in 1971. Eight years later, a group of Ensemble members, including William Devane and Jon Voight, formed the Ensemble Studio Theatre, Los Angeles. The company is unique in that all of its plays originate in the theatre workshop and are initiated by one of its members.

An Epidaurus Festival Production (GRE)
Television Center, Studio 9

"Oedipus Rex"

five performances: 28 June–1 July

This production of Sophocles' *"Oedipus Rex"*, directed by Mino Volanakis, marked the United States debut of the National Theatre of Greece. Performed with the stark accuracy of a modern thriller, it departed from the traditional attempts to faithfully reproduce the style of the ancient Greek theatre productions. The production was performed in Greek with an English synopsis available in the performance program.

The Goodman Theatre/Flying Karamazov Brothers (USA)
Ralph Freud Playhouse, Macgowan Hall, UCLA

"A Comedy of Errors"

six performances: 18–22 July

The five Flying Karamazov Brothers teamed with jugglers, musicians, rope-walkers, tap dancers, unicyclists, gymnasts, singers and belly dancers to present a new twist to Shakespeare's first play, *"A Comedy of Errors"*. The director was Robert Woodruff.

The Goodman Theatre is the second oldest continuing resident theatre in the United States, established in 1925 as a gift to the Art Institute of Chicago.

The Groundlings (USA)
Groundling Theatre

"Olympic Trials,

A Chick Hazard Mystery"

eight performances: 11–21 June

"Olympic Trials, A Chick Hazard Mystery" is a semi-improvisational mystery calling upon the skills of one of the Groundlings' most popular characters, Private Investigator Chick Hazard. Set in the context of the 1932 Olympic Games, the play sets Hazard against

such Prohibition-era types as Velocity Gold, Johnny Christmas and Carmen Ghia. Directed by Groundlings Artistic Director Tom Maxwell, this world premiere play was constructed in such a way as to invite the audience to help Hazard solve the case by inventing clues. This who-done-it mystery was specially created for the Festival and was the first event to sell out.

The Groundlings originally began in 1972 as a workshop project. The Groundling School began with 17 students of improvisation in 1979 and has expanded to more than 150 persons today.

Grupo de Teatro Macunaima (BRA)
Schoenberg Hall, UCLA

"Macunaima"

six performances: 9–14 July

The play, *"Macunaima"*, first performed in 1978, was adapted from a 1928 novel by Mario de Andrade. It tells the story of a journey that leads the rogue, Macunaima, from his Amazon jungle home to the streets of Sao Paulo and beyond to the heavens where he becomes a star. The performance, directed by Antunes Filho, was in Portuguese with no translation necessary.

Making its West Coast debut, the Brazilian-based Grupo de Teatro Macunaima receives its inspiration, as well as its name, from the legendary hero of the Taulipangues Indians, Macunaima (the "hero with no character").

Los Angeles Actors' Theatre (USA)
Los Angeles Actors' Theatre

"Sherlock's Last Case"

17 performances: 11–22 July

"Sherlock's Last Case" pits the legendary ace of 221B Baker Street against his arch-rival Professor Moriarity. This mystery is a world premiere written by Charles Marowitz, produced through arrangement with George W. George and directed by Robert Benedetti.

The Los Angeles Actors' Theatre was founded in 1975 as a multi-cultural professional theatre and performance laboratory with a commitment to the development of new plays and new interpretations of the classics.

L.A. Theatre Works (USA)
The Little Theater, Macgowan Hall,
UCLA

"Agamemnon"

15 performances: 17–30 June

The L.A. Theatre Works' production of *"Agamemnon"* represented the group's second major collaborative effort with British playwright/actor/director Steven Berkoff. This American premiere, freely adapted from Aeschylus' Greek classic by Berkoff, was a story about the futility of war and the sacrifices made to wage it.

Formed in 1974, the L. A. Theatre Works has produced 21 plays and conducted more than 80 theatre, writing, dance, music and visual arts workshops in social institutions and in the community.

De Mexicaanse Hond (HOL)
The Little Theater, Macgowan Hall,
UCLA

"Luisman's Law"

six performances: 17–22 July

The world premiere performance of De Mexicaanse Hond's Artistic Director Alex van Warmerdam's *"Luisman's Law"* is indicative of the company's unique style in which each element has achieved equal status: music, sets, dialogue, interpretation.

Broadcasting in the early days was often jammed by a peculiar whining howl caused by atmospheric disturbances. Dutch listeners dubbed this noise "The Mexican Hound" for reasons that remain mysterious. In 1980, a group of young performers from Amsterdam chose this curious expression as its name, having never actually heard this howl themselves.

The National Theatre of the Deaf (USA)
Schoenberg Hall, UCLA

"The Hero With a Thousand Faces"

five performances: 3–7 July

***The Hero With A Thousand Faces"*, adapted from a book by Joseph Campbell and directed by Larry Arrick, is a comedy about the influence that myths and fairy tales exert on man as he tries to come to grips with life's dilemmas and paradoxes. The production was a Los Angeles premiere.

Composed of hearing as well as deaf actors, the National Theatre of the Deaf was formed 16 years ago by Broadway designer David Hays. The company has created a new theatre form by merging spoken English and American sign language.

Olympic Arts Festival

The Negro Ensemble Company (USA)
Schoenberg Hall, UCLA

"A Soldier's Play"

five performances: 26–30 June

"A Soldier's Play", a murder mystery, revolves around an investigation of the fatal shooting of a black sergeant at a predominantly Negro World War II Army base in Fort Neal, Louisiana. The drama won the 1982 Pulitzer Prize for author Charles Fuller.

The Negro Ensemble Company was formed in 1966 after Robert Hooks, Douglas Turner Ward and Gerald Krone determined to create a permanent home in which black theatre artists could oversee, control and promote their own artistic destinies. The company has become America's foremost black professional theatre company.

Nightfire (USA)

Beverly Hills High School

Swimming Pool

"Liquid Distance/Timed Approach"
eight performances: 9, 17 June

"Liquid Distance/Timed Approach" was a world premiere created especially for the Olympic Arts Festival. It was inspired in part by the athletes who competed in the 1932 Olympic Games and featured not only actors, but also college athletes, children, 1932 Olympic swimming and diving champions—and a swimming pool.

Nightfire is an experimental performance art company which creates only original work under the direction of Laura Farabough.

Odyssey Theatre Ensemble (USA)

Odyssey Theatre Ensemble

"Edmond"

16 performances: 24 June–8 July

"Edmond" is the story of a man set morally adrift in a corrupt and violent world, a drama about Edmond's desertion of an unfulfilled marriage, his quest for the meaning of his own existence and the nightmare odyssey he experiences through New York City's underworld. A West Coast premiere, this Obie Award-winning drama was written by David Mamet and directed by Ron Sossi.

The Odyssey Theatre Ensemble was founded in 1969, when Sossi decided to demonstrate that experimental theatre could be widely enjoyed and fiscally solvent without sacrificing artistic quality.

Piccolo Teatro di Milano (ITA)

Royce Hall, UCLA

"The Tempest"

seven performances: 7–14 July

"Harlequin, The Servant of Two Masters"

five performances: 18–22 July

During the two-week engagement at the Olympic Arts Festival, Piccolo Teatro di Milano staged two of the productions for which it is best known: Shakespeare's *"The Tempest"*, presented in a manner that recaptures the Italian roots of the play; and Goldoni's *"Harlequin, The Servant of Two Masters"*, which after 35 years has become the group's signature piece. Both productions were directed by company artistic director Giorgio Strehler in Italian with English translation available in the program.

Strehler and Paolo Grassi ran the Piccolo Teatro di Milano together from the date of its inception in 1947 until 1968 when Strehler left to set up his own company. In 1972, Grassi took up the management of La Scala and Strehler returned to direct the company as he still does today.

Radeis International (BEL)

The Little Theater, Macgowan Hall,
UCLA

"Scaffoldings"

six performances: 2–7 July

"Scaffoldings", a United States debut, focused on three laborers working on a scaffolding struggling through another day. Because the Radeis International ensemble draws from elements of theatre and mime, as well as from the circus and cabaret, it refers to its productions as "new variety theatre."

The group was formed in Brussels in 1977, as the popular street theatre that had been the goal of Jos DePauw and Pat van Hemelrijk.

Room For Theatre (USA)

Room For Theatre

"Skylark"

12 performances: 12–24 June

Samson Raphaelson's 1939 comedy *"Skylark"* is a stylish romance about a hard-working husband, a hard-playing wife and the marriage they pursue together. Directed by Norman Cohen, this three-act play showcased all three of its artistic directors Dolores Mann, Beverly Sanders and Sylvia Walden.

Room for Theatre was founded in 1979 by Mann, Sanders and Walden who wanted to provide Los Angeles audiences with a unique experience by producing plays from the American repertoire of the 1920s, 1930s and 1940s which provide women with strong acting roles.

The Royal Shakespeare Company (GBR)

Royce Hall, UCLA

"Much Ado About Nothing"

11 performances: 7–16 June

"Cyrano de Bergerac"

six performances: 19–23 June

"Much Ado About Nothing" and *"Cyrano de Bergerac"* were

directed by Terry Hands, who became co-Artistic Director with Trevor Nunn in 1978. Both productions starred Derek Jacobi and Sinead Cusack, associate artists with the RSC.

More than 28,000 people viewed the 17 performances of the Royal Shakespeare Company for one of the highest-attended productions of the Olympic Arts Festival. Although the roots of the RSC date back to 1879, it was formed in its present configuration in 1960 under the leadership of (now Sir) Peter Hall.

Teatro Taller Epico de la UNAM (MEX)

The Little Theater, Macgowan Hall,
UCLA

"Novedad de la Patria"

five performances: 10–14 July

One of Mexico's foremost experimental theatre companies, Teatro Taller Epico brought to the Olympic Arts Festival a series of popular sketches assembled under the collective title *"Novedad de la Patria"* (News of the Fatherland). Based on the epic poem *"La Suave Patria"* by the early 20th century Mexican poet Lopez Velard, the play was written and directed by Luis de Tavira. The production was in Spanish with an English synopsis available in the program.

Le Theatre du Soleil (FRA)

Television Center, Studio9

"Richard II"

four performances: 13, 16, 20,
23 June

"Twelfth Night"

four performances: 14, 17, 21,
24 June

"Henry IV, Part I"

three performances: 15, 19, 22 June

Ariane Mnouchkine's company, Le Theatre du Soleil, made its American debut at the Olympic Arts Festival performing its productions of Shakespeare's *"Richard II"*, *"Twelfth Night"*, and *"Henry IV, Part I"*. The group recognizes no "star" as such and each of the 50-plus company members share in the work of producing theatre and are paid equally.

The production of *"Richard II"* relied on sets, costumes and masks drawn from the Italian commedia dell'arte and Japanese Kabuki, while *"Twelfth Night"* relied on conventions borrowed from India's Kathakali tradition. Presented in French and lasting up to five hours, more than half of the 11 performances were sold out.

Le Theatre Sans Fil,
Montreal, Quebec (CAN)

Schoenberg Hall, UCLA

"The Hobbit"

eight performances: 16–22 July

Founded in 1971, Le Theatre Sans Fil, presented Tolkien's *"The Hobbit"*. The production was brought to life by 48 rod puppets ranging from four to 12 feet high and coordinated precisely with lighting, music and narration.

The Olympic Arts Festival marked the West Coast debut of this 11-member company directed by Andre Viens and Claire Ranger. Seven of *"The Hobbit"* performances were in English while the 18 July production was given in French.

Victory Theatre (USA)

Victory Theatre

"Back To Back"

19 performances: 21 June–8 July

The Olympic Arts Festival presentation of Al Brown's *"Back to Back"* was a Los Angeles premiere directed by Tom Ormeny with a cast of two. The production was an acclaimed comedy about two soldiers sharing a foxhole in Vietnam, and the development of their relationship in a survival situation. It attends to the simple moment of time spent in an insane situation.

Dedicated to nurturing new playwrights, this Los Angeles theatre was opened in 1980 by Ormeny and Maria Gobetti.

Waseda Sho-Gekijo (JPN)

Ralph Freud Playhouse,

Macgowan Hall, UCLA

"The Trojan Women"

six performances: 18–23 June

In 1974, Tadashi Suzuki began to rework Euripides' *"The Trojan Women"* following his theme of de-Westernizing Japanese theatre. He recast this Western classic as the recurring nightmare of an old Japanese beggar-woman sifting through the rubble of post-war Japan. Kabuki and Noh were elements that were added to the production to rediscover the ritualistic origins of culture, East and West. The play was presented in Japanese with an English synopsis available in the program.

25.03.3

Music and opera

Musical events at the Olympic Arts Festival ranged from classical to pop, from opera to jazz. There was music under the stars and over the airwaves, string quartets and electronic synthesizers.

More than any other component in the Festival, music programming evolved into many festivals-within-a-festival: a chamber music festival, a contem-

porary music festival, a jazz festival, and gala performances by the Royal Opera of Covent Garden, as well as the Los Angeles Philharmonic Orchestra. Each of these mini-festivals was designed to honor specific feats in the field of music.

The concept of featuring youthful winners of the world's prestigious chamber music competitions was present in the earliest discussions regarding the shape the Festival musical component should take. In the seven concerts presented as part of the Chamber Music Festival, five were performed by chamber music's "gold medalists", still relatively unknown artists at the beginning of their careers and all under the age of 30. The remaining two concerts featured two of the established quartets residing in the United States.

The week-long Contemporary Music Festival focused on the various ways serious composers had been coming to terms with the potential of applied electronic technology. Dedicated audiences who attended every event in the Contemporary Music Festival experienced a broad range of styles from speech-song to computer generated music. Four world premieres and six United States premieres were presented, in addition to radio commissions by six American composers for broadcast by Festival co-producer KUSC-FM.

As one of the truly indigenous American contributions to the arts, jazz was presented by Los Angeles-based musicians in a six-hour marathon and as a mini-festival.

In 1932, the Los Angeles Philharmonic Orchestra mounted a series of gala concerts, "*Concerts in the Stars*", in the Hollywood Bowl. These concerts, honoring the Games of the Xth Olympiad, were the centerpiece of the cultural program. Again, in 1984, the orchestra honored Los Angeles and the Olympic Games with four concerts, including an opening gala which showed the range and diversity of this world class orchestra.

However, for many people, the pinnacle of the Festival was the 11 performances by the Royal Opera of Covent Garden. The three productions which were presented marked the United States' debut of the Royal Opera and the occasion was commemorated by a visit from Great Britain's Princess Anne.

The music programming of the Olympic Arts Festival was designed to present new works, new artists and new productions to both the Los Angeles audiences and the visitors from around the world. Music crosses

all cultural and geographical borders and it was appropriate that this musical diversity be presented at a time of international brotherhood and friendship.

Music and opera facts and figures

Opening date/performance:
4 June/Naumberg Chamber Music Award Winner and Coleman Chamber Award Winner

Closing date/performance:
5 August/Olympic Jazz Festival

Co-producers:
KUSC-FM Radio-Chamber Music Festival
Wallace Smith, General Manager
Mary Ann Bonino, Program Manager
Los Angeles Philharmonic Association
Hollywood Bowl Events
Ernest Fleischman,
Executive Director

Music Center Opera Association
Royal Opera of Covent Garden
California Institute of the Arts
Contemporary Music Festival
Festival Music, Inc.
Olympic Jazz Festival

Number of performances:
33

Total attendance:
92,000

Percentage of capacity:
77%

Range of attendance:
31-100%

Number of sold out performances:
11

Locations: Five

Japan America Theatre;
All chamber and contemporary music

Dorothy Chandler Pavilion;
Royal Opera of Covent Garden
Hollywood Bowl;
Great Olympic Jazz Marathon,
Prelude to the Olympics: A Gala
Concert, Westminster Abbey
Messiah, An Evening of Rodgers,
Hart and Hammerstein

John Anson Ford Theatre;
Olympic Jazz Festival

Veteran's Memorial Park, Sylmar;
One performance, contemporary
music festival

Number of countries: Four

Austria; Hagan Quartet

France; IRCAM

Great Britain;

Royal Opera of Covent Garden

United States; All other performers

Music and opera

Chamber Music Festival

The Lydian String Quartet (USA)

one performance: 4 June

Wilma Smith, violin

Judith Eissenberg, violin

Mary Ruth Ray, viola

Rhonda Rider, cello

The Lydian String Quartet, winner of
the 1984 Naumberg Chamber Music

Attendance figures

	<i>Capacity*</i>	<i>Total attendance**</i>	<i>Percentage</i>
Chamber Music Festival	5,887	3,435	58.3%
Contemporary Music Festival	5,590	2,891	51.7%
Royal Opera	34,078	33,088	97.1%
Hollywood Bowl	53,519	37,575	70.2%
Olympic Jazz Festival	17,717	11,518	65.0%

* All performances combined
** Paid and unpaid attendance

Award, is based at Brandeis University and made its debut in March 1984 at Carnegie Hall, New York City. Concert selections for the Olympic Arts Festival included quartet compositions from Hayden, Mackey and Ravel. Mackey's "*String Quartet*" was a West Coast premiere.

The Evanston Saxophone Quartet (USA)

one performance: 7 June

Kyle Horch, soprano saxophone

Kimberly Brockett, alto saxophone

Edward C. Sabatino, Jr., tenor saxophone

Ronald E. Blake, baritone saxophone

The Evanston Saxophone Quartet, winner of the 1984 Coleman Competition in Pasadena, California, was formed by four students from Northwestern University in 1983. Their Festival program included selections from Scarlatti, Pierne, Pousseur, Glazunov, Desenclos, Bach and Lacour.

Guarneri String Quartet (USA)

one performance: 11 June

Arnold Steinhardt, violin

John Dalley, violin

Michael Tree, viola

David Soyer, cello

The Guarneri String Quartet, one of the world's most prominent chamber music ensembles, celebrated its 20th anniversary season in 1984. Its members, all Professors of Music at the University of Maryland, have remained unchanged since the group's inception in 1964. Their Festival selections were from Beethoven's quartet compositions.

Winners of the 32nd Munich International Music Competition (USA)

one performance: 14 June

Peter Matzka, violin

Teresa Turner-Jones, piano

Winners of the chamber music violin/piano category at the 1983 Munich International Music

Competition, Peter Matzka and Teresa Turner-Jones, are from the United States. Besides concertizing with Turner-Jones, Matzka is a member of the Vienna String Sextet and the Atlantis Trio. Turner-Jones also is a member of the Atlantis Trio as well as the Johann Strauss Damen Kapelle. The three part program included selections from Brahms, Ives and Schubert.

The Hagen String Quartet (AUT)

one performance: 18 June

Lukas Hagen, violin

Annette Bik, violin

Veronika Hagen, viola

Clemens Hagen, cello

Three members of the Hagen String Quartet—first violinist Lukas, cellist Clemens and violist Veronika Hagen—are two brothers and a sister whose father teaches viola at the Mozarteum in Salzburg, Austria. The quartet's fourth member, second violinist Annette Bik, is a fellow student at the Mozarteum. The average age of the group is just over 20. Their recent prizes include first prize at the 1983 Evian International String Quartet Competition and the gold medal at the Bordeaux Festival several months later. Mozart, Kodaly and Schubert were selections on the program which marked the group's United States debut.

Colorado String Quartet (USA)

one performance: 25 June

Julie Rosenfeld, violin

Deborah Redding, violin

Francesca Martin, viola

Sharon Prater, cello

The Colorado String Quartet takes its name from the University of Colorado, where the ensemble was formed by graduate students in 1976. Since then, the quartet (now based at the Julliard School of Music in New York) has won four major international competitions awards: 1983 Naumberg Award; first prizes in the first Banff International String Quartet Competition and the 1980 Coleman Chamber Music Competition; and second prize in the 1981 Evian International String Quartet competition. Program selections included selections from Haydn and a West Coast premiere of Laderman and Beethoven.

Sequoia Quartet (USA)

one performance: 28 June

Olympic Arts Festival

Yoko Matsuda, violin
Miwako Watanabe, violin
James Dunham, viola
Robert Martin, cello

The Sequoia String Quartet, the quartet-in-residence at California Institute of the Arts, first came to national attention after winning the 1976 Naumberg Chamber Music Award. After performing selections from Mozart and Bartok, the group combined with the Colorado String Quartet to present Mendelssohn.

Contemporary Music Festival (FRG)
Japan America Theatre
"Sternklang"
two performances: 18, 19 June

The American premiere of Karlheinz Stockhausen's "Sternklang" (Sound of the Stars), originally performed in 1971, was presented at the Veterans Memorial Park in Sylmar. The composition was written for five groups of singers and instrumentalists who are separated during performance as far as possible from each other. The singers and players are individually amplified over loudspeakers. Sound runners transport musical models from one group to another, where they are taken over and integrated. At 10 different moments, a centrally positioned signalman gives common tempi for all, and all the groups are synchronized with each other.

"The Double Life of Amphibians" (USA)
one performance: 20 June

Morton Subotnick's "The Double Life of Amphibians"; a tone poem, is a staged concert in three parts (Amphibians, Beasts, Angels). It is scored for 11 instruments, computer generated sounds, soprano, and two male voices (bass and tenor). A work in progress for four years, this was a world premiere of the completed version.

Sal Martirano, Charles Dodge, Rhys Chatham/Roger Reynolds (USA)
one performance: 21 June

Two world premieres were offered by Roger Reynolds and Sal Martirano. Reynolds's "Transfigured Winds" written for flute solo, 14 musicians and a digital pre-recorded tape. Martirano's "Thrown" has its roots in jazz and digital logic and gets its name from a composing process. Charles Dodge's "The Waves" was a West Coast premiere and is a work for a singer and computer. The final composer in the evening's presentation was Rhys Chatham whose four programs were entitled "Guitar Ring: The Out of Tune Guitar", "Journey I-III", "No. 2", and "Guitar Trio".

John Cage/CCMC Toronto (USA/CAN)
one performance: 22 June

John Cage, long associated with the Merce Cunningham Dance Company, presented "Variations IV". Cage's instructions for the work are that it is for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities.

The Toronto, Canada-based CCMC is a nine-year association of five improvisation musicians who play at least two instruments each, as well as electronics and synthesizer.

Music from IRCAM (FRA)
two performances: 23, 24 June

The two concerts showcased the North American debut of work from Pierre Boulez' Institute de Recherche et Coordination in Paris (Institute for Research and Coordination of Acoustics and Music—IRCAM). This institute is the most advanced new music center in the world and nine of its international electronic composers presented five United States premieres and two West Coast premieres.

The Royal Opera of Covent Garden (GBR)
Dorothy Chandler Pavilion
"Turandot"
four performances: 9, 13, 17, 21 July
"Peter Grimes"
three performances: 11, 16, 19 July
"Die Zauberflote"
four performances: 12, 14, 18, 20 July

The Royal Opera of Covent Garden made its United States debut with its appearance in the Olympic Arts Festival. The announcement was made concurrently in Los Angeles and London on February 28, 1983. The premiere of "Turandot" marked the first time that the Royal Opera had ever premiered a production away from home and the occasion was commemorated by the presence of Great Britain's Princess Anne.

The Great Olympic Jazz Marathon (USA)
Hollywood Bowl
one performance: 23 July

The marathon of jazz encompassed six hours presenting some of the outstanding performers in traditional and contemporary jazz. Included was a special tribute to the late Count Basie.

The Westminster Abbey "Messiah" (USA)
Hollywood Bowl
one performance: 24 July

To commemorate its 200th anniversary, the 1784 Westminster Abbey performance of Handel's "Messiah" was recreated for the Festival. Baroque specialist Christopher Hogwood conducted the 200-member combined Los Angeles Philharmonic and Institute Orchestras and a more than 300-voice chorus.

An Evening of Rodgers, Hart and Hammerstein (USA)
Hollywood Bowl
one performance: 25 June

Five-time Oscar winner John Green conducted music composed by Richard Rodgers, Lorenz Hart and Oscar Hammerstein that saluted classic songs of the American musical theatre and the movies.

Prelude to the Olympics:
A Gala Concert (USA)
Hollywood Bowl
one performance: 27 July

On the night before the Opening Ceremonies of the Games of the XXIIIrd Olympiad, Michael Tilson Thomas conducted this gala world premiere of John Williams' "Olympic Fanfare", specially commissioned by the LAOOC for the Games. Included in the program were selections from Bernstein, Gould, Copland and Beethoven.

Olympic Jazz Festival (USA)
John Anson Ford Theatre
four performances: 2-5 August

Los Angeles-based vocalists and instrumentalists along with an All-Star Olympic Jazz Festival orchestra performed their own hits and new compositions written in celebration of the Games. The orchestra was conducted by arranger-composer Tommy Vig who co-produced the four performances.

25.03.4
Visual arts

Nineteen visual art exhibitions, five mini-festivals, three film programs and four commissioned projects transformed Southern California into an international art gallery during the Olympic Arts Festival. For the ten weeks of the Festival a panoply of artists and styles was presented, from the majesty of French impressionism to the personalized messages of contemporary muralists.

The broad range of exhibitions, festivals and films were devoted to visual arts from around the world, as well as Olympic-related themes. In keeping with the performing arts, many of the exhibitions crossed traditional boundaries, mixed mediums and cultures and defied categorization.

There were national and international collections of photographs, paintings, sculptures, prints, memorabilia and stamps, as well as commissions, and films and video, tracing cultural history from many nations and including a special section commemorating Olympic history. Many paintings and art objects were loaned by museums and governments around the world and have never before been seen outside their home institutions.

"Festivals-within-a-Festival" took place throughout the city of Los Angeles and were designed to encompass a wide variety of activities bringing together elements of many different cultural traditions. Visitors from around the world had the opportunity to explore international customs and art forms they previously might never have encountered.

Because Los Angeles is acknowledged as the movie capital of the world, it was only appropriate that film be prominently presented. As part of the overall event, national and international motion pictures, including documentaries, classics and the avant-garde, animation and short films and a special "Sports Film Festival" were programmed.

Finally, the commissions awarded for the murals, the fine arts poster series, the Olympic photographic essay and the Olympic Gateway featured many California artists, some of whom enjoy international renown and others whose reputations were just emerging. These commissions represent a lasting legacy to the citizens of the city, memories of the exhilaration, spirit and excitement of the Games of the XXIIIrd Olympiad.

Visual arts facts and figures

Number of exhibitions: 19
Number of festival and film events: 8
Number of commissions: 4
Number of locations: 26
Approximate paid attendance: 970,000

Visual arts

"Robert Graham: Studies for the Olympic Gateway"
Location: ARCO Center for Visual Art
Six-week exhibition

Total Attendance: 26,106

The development of the Olympic Gateway from preliminary maquettes to finishing details was the subject of this exhibition, with photographs, models of the Gateway's human figures and a video documentary about the sculptor and his work.

"Los Angeles and the Palm Tree: Image of a City"
Location: ARCO Center for Visual Art
Six-week exhibition

Total Attendance: 800-1,000/day

This exhibition featured the massive tree-planting program that was part of the city's official preparations for the 1932 Olympic Games. Through fine art works, period advertisements, movie stills and vintage photographs, the exhibition illustrated how the palm tree changed the Los Angeles skyline and affected the image of the city.

"California Sculpture Show"
Location: California International Arts Foundation/Fisher Gallery
10-week exhibition

Total Attendance: 10,000

A dozen large-scale sculptures created by 12 California artists were displayed in Los Angeles for the first

time before making a tour of European museums. Many of the works were located outdoors in the area surrounding the gallery and near the Olympic venues within the greater Exposition Park area.

"The Black Olympians: 1904-1984"

Location: California Museum of Afro-American History and Culture
Six-month exhibition

Attendance: 800-1,000 /day

This pictorial exhibit chronicling the history of black participation in the Olympic Games consisted of video tapes, movie clips, photographs, memorabilia, paintings, sculpture, prints and related items. Significant attention was given to early black Olympians.

"Los Angeles: Legacies of the 1932 Olympic Games"

Location: City of Los Angeles City Hall and Central Library
Two-month exhibition

Attendance: 15,000-both locations

Official archival documents, plans, photographs, programs, and other memorabilia of the 1932 Olympiad-many never before publicly displayed-comprised the City's official exhibition honoring the Games of the XXIIIrd Olympiad.

"Olympic Philarelic Exhibition"

Location: Pasadena Center
2½-week exhibition

Attendance: 2,500-3,000

This display, sponsored by Federated Philatelic Clubs of Southern California, brought together some of the most prominent stamp collections of Olympic philately including stamps from the private collection of IOC President Juan Antonio Samaranch. Stamps from 1896 honoring the first Modern Olympic Games to recent issues honoring the 1984 Games were displayed.

"A Day in the Country: Impressionism and the French Landscape"

Location: Los Angeles County Museum of Art
81-day exhibition

Attendance: 200,000+

Forty masterpieces from the Louvre Museum in Paris were included in the display of 125 paintings which enabled one to spend "a day in the country" with such well-known painters as Monet, Pissaro and Cezanne. This international exhibit was divided into nine sections, each devoted to a major landscape or type of landscape motif favored by the artists.

"The Games of the Xth Olympiad"

Location: Los Angeles County Museum of National History
4½-month exhibition



16

Attendance: 171,000+

This historical tribute to the 1932 Olympic Games consisted of three major exhibitions: memorabilia from the 1932 Olympics including flags and banners, photographs and official documents; the 1932 automobile salon displaying the most elegant cars produced in 1932; and USA 1932, a three-dimensional newsreel of American life during the depression.

"Australia: Nine Contemporary Artists"

Location: Los Angeles Institute of Contemporary Art
6½-week exhibition

Attendance: 6,000+

New art seldom seen in major shows and that has few equivalents in Southern California was featured in this presentation of the works of nine Australian artists.

"Art in Clay 1950s-1980s in Southern California"

Location: Los Angeles Municipal Art Gallery, Barnsdall Park
Five-week exhibition

Attendance: 4,423 combined with "The Works of Carlos Almaraz"

This extensive exhibition featured some 200 works spanning three decades of Southern California ceramic art from the 1950s to the present. It showed the evolution, revolution and continuation of expressions in clay by 31 artists chosen for their roles in the development of ceramic art.

"The Works of Carlos Almaraz"

Location: Los Angeles Municipal Art Gallery, Barnsdall Park
Five-week exhibition

Attendance:

4,423 combined with "Art in Clay"

This was a major exhibition of Carlos Almaraz, who first received recognition for his mural work in Los Angeles barrios. The show surveyed Almaraz' work which has earned him an international reputation. His was the only one-man show in the Olympic Arts Festival and he also was one of the commissioned fine arts poster artists.

"Automobile and Culture"

Location: Museum of Contemporary Art
Six-month exhibition

From Henry Ford's Model A to Pina-Farina's sleek Lamborghini, the automobile has transformed the way we live, work and play. This display which included more than 200 paintings, sculptures, drawings, paintings and photographs, as well as 20 classic cars, surveyed the ever changing image of the automobile and how it has reshaped our physical and mental landscape.

16 The Olympic Arts Festival has its own distinctive Look.

Olympic Arts Festival

"In Context"

Location: Museum of Contemporary Art
Three-month exhibition

Attendance: Both shows: 21,100

The exhibition spotlighted nine American artists in major monumental and environmental works whose public showings internationally coincided with the ten weeks of the Olympic Arts Festival.

"Two Exhibitions: Bay Area Paintings/ New Directions in New York"

Location: Newport Harbor Art Museum
Ten-week exhibition and education program

Estimated Attendance: 20,000

These two separate exhibitions were in-depth studies by artists who were honoring the cities of New York and San Francisco.

"Kahurangi: Treasures from New Zealand"

Location: Pacific Asia Museum
Six-month exhibition

Attendance: 6,100+

This exhibition included ancient artifacts of the Maori people, as well as contemporary Maori art such as carved bone, ivory and jade, unusual ceramics and textiles. The work of 22 master artists currently working in New Zealand was highlighted with a slide presentation and photographs.

"Art of the States: American Works After the 60's"

Location: Santa Barbara Museum of Art

Attendance: 18,000+

An exhibition of contemporary painting and sculpture from a private collection in California was featured along with a concurrent, ten-week lecture/performance series.

"Masks in Motion"

Location: Craft & Folk Museum, Pan Pacific Park

Nine-week exhibition

Attendance: 9,400

Held in conjunction with the annual "International Festival of Masks", this special exhibition contained representative masks from many of the countries participating in the 1984 Olympic Games.

"Olympic Rowing: Integrity and Tradition"

Location: University Art Museum, University of California/Santa Barbara

6½-week exhibition

Attendance: 7,000+

The exhibition described the history and techniques of rowing, using actual equipment, photographs, works of art and a video presentation. The exhibit included paintings, sculptures, prints, photographs and a major collection of postage stamps.

"The Mosaic Image: The First 20 Years of the Museum of Cultural History"

Location: Frederick S. Wight Art Gallery, UCLA

4½ week exhibition

Attendance: 3,000

The exhibition featured 300 of the most important pieces from the more than 60 shows in the 20-year history of the Museum of Cultural History. An Olympic gathering of world cultures was represented, drawing on collections of African, Oceanic, Asian and pre-Columbian artifacts.

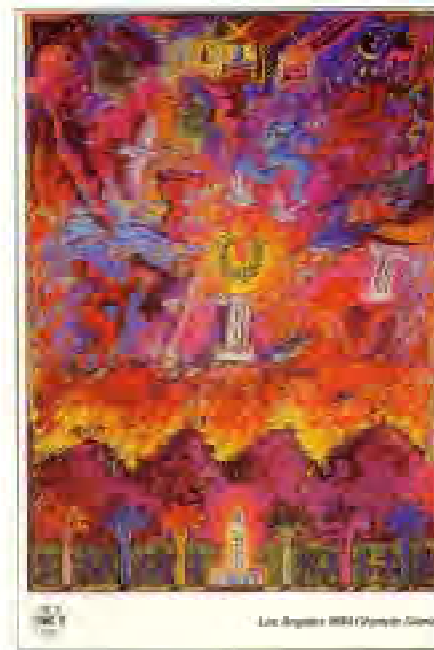
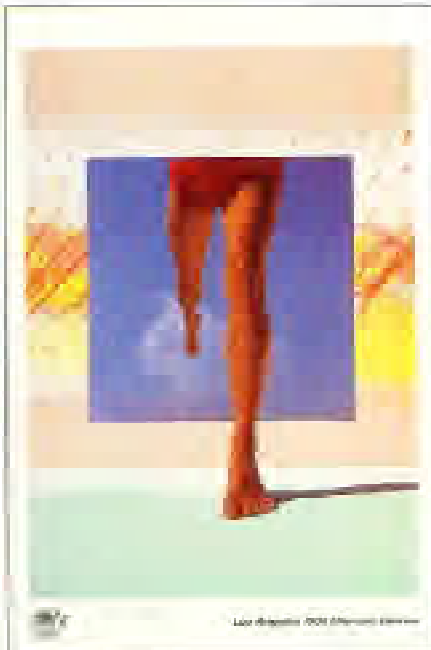
Festivals and film

"Olympiad of Animation"

Location: Academy of Motion Picture Arts & Sciences

Attendance: 3,690

The first Olympiad of Animation featured new works by contemporary animators. Animation creations celebrating the Olympic spirit, as well as short animated films which have attained the renown of animators and audiences the world over were presented as benchmarks of excellence.



"1984 National Video Festival Olympics Screening"

Location: American Film Institute, Los Angeles campus

Attendance: 750

This was the fourth National Video Festival celebrating the most creative and innovative uses of the video medium and television. The theme "International Communications" looked at television from a world-wide perspective as a major social institution and cultural force.

"International Festival of Masks"

Location: Craft & Folk Art Museum, Pan Pacific Park

Parade Attendance: 22,000

Festival Attendance: 20,000

This three-day annual festival was a celebration of masked dance, theatre and music, mask making demonstrations, exhibits and market booths, international foods and a parade of masks, featuring mask makers, community organizations and other Festival participants.

"A Japanese Festival"

Location: Huntington Library, Art Gallery, Botanical Gardens
Two day festival

Attendance: 8,275

Similar to the Star Festival in Japan, "A Japanese Festival" featured Japanese dancers, an elegant tea ceremony, ancient Japanese music and a display of flowers arranged in the Japanese style.

"Bugaku: Treasures from Kasuga Shrine"

Location: Japanese American Cultural and Community Center
5½-week exhibition

Attendance: 6,000

The ritual masks and robes used in the performance of the sacred Bugaku dance/drama have been preserved in Japan's ancient

Kasuga Shrine's repository and were exhibited in conjunction with the Bagaku dance performances at the Japan America Theatre.

"FILMEX '84"

Location: Los Angeles International Film Exposition
Pickwood Theatre (950 seats); Nuart Theatre (500 seats); Four Star Theatre (780 seats).

Attendance: 100,000+

The largest public film festival in the world, "FILMEX '84": presented a 50-hour marathon containing more than 30 features and short subjects. It screened a comprehensive retrospective of official Olympic sport film documentaries, as well as a series of American independent feature films, children's films and animation.

"Plaza de la Raza Folklife Festival"

Location: Plaza de la Raza, Lincoln Park

Two-day festival

Attendance: 50,000

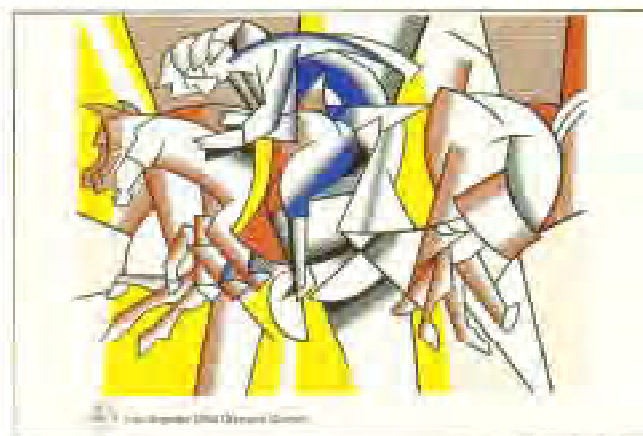
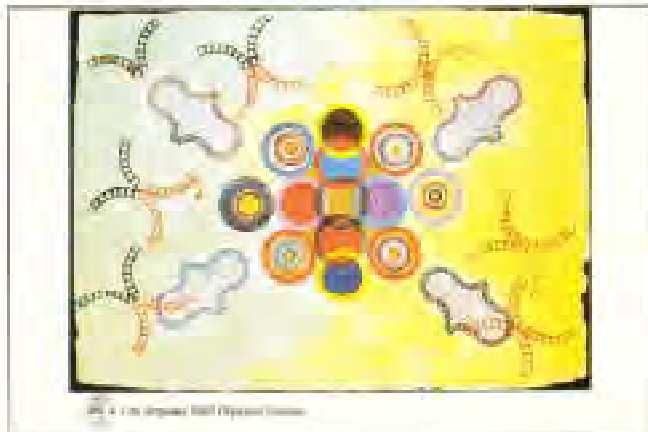
More than 50 artisans representing the different regions of Mexico, California and other areas of the Mexican-American culture in the United States blended together to participate in this two-day celebration of traditional arts of Mexico.

"TOPSail '84"

32-mile sailing parade

Attendance along beaches: Estimated 1.2 million

Five thousand vessels were part of the six-hour sail-parade from Manhattan Beach to Long Beach on the Fourth of July. More than 100,000 sailors manned the vessels. The Tallship Olympic Parade of Sail was the largest flotilla to sail the Pacific Ocean. The parade was culminated by a three-hour aerial and fireworks display.



17 Robert Graham's Olympic Gateway is unveiled on 1 June 1984.



17

Commissions

"The Olympic Mural Project"

In July 1983, the LAOOC, in partnership with the Brockman Gallery, commissioned ten Los Angeles mural artists to create original works adjacent to or on sites along the Harbor and Santa Ana freeway corridors leading to downtown Los Angeles. The ten mural artists included: Alonza Davis, Judith Francisca Baca, Glenna Boltuch, William Franklyn Herron III, Frank Romero, Terry Schoonhoven, Roderick Sykes, Kent Twitchell, John Wehrle and Richard A. Wyatt, Jr. As with the fine art poster series, the muralists were given great latitude to create any image they wished. A diversity of murals was produced, most depicting the athletes or some other aspect of the Games.

"The Olympic Poster Series"

The official fine arts posters for the Games were unveiled in January 1983. Sixteen artists produced posters for the series. They were: Carlos Almaraz, John Baldessari, Jennifer Bartlett, Lynda Benglis, Billy Al Bengston, Jonathan Borofsky, Richard Diebenkorn, Sam Francis, April Greiman, Jayme Odgers, David Hackney, Roy Lichtenstein, Martin Puryear, Robert Rauschenberg, Raymond Saunders and Garry Winogrand. The posters created were diverse in style, ranging from pure abstraction to photo realism. But each painting, drawing and photograph conveyed a personal vision of what the Olympics meant.

"The 1984 Olympic Photographic Commissions"

The 1984 Olympic Photographic Commissions were for ten internationally acclaimed fine arts photographers who were commissioned by the LAOOC to document the 1984 Olympic Games. The result of this aesthetic investigation was the subject of an exhibition and has been published in book form and is also available in a limited edition portfolio of selected photographs.

"Robert Graham: Olympic Gateway"

The LAOOC commissioned Los Angeles-based sculptor Robert Graham to create a permanent monument to the 1984 Olympic Games. The resulting sculpture was an 18-foot-high post and lintel structure, surmounted at either end by seven-foot male and female torsos. Molded into the posts themselves are human figures in a variety of athletic poses. The work, which stands before the peristyle end of the Los Angeles Memorial Coliseum, was unveiled on 1 June, as the inaugural event of the Olympic Arts Festival. Donated by the LAOOC to the Museum of Science and Industry, the Gateway serves as a legacy of the Games, an important reminder of the emotional impact the Games had upon the human spirit and the community.

25.04

Operational support

25.04.1 Housing

The Olympic Arts Festival was contractually responsible for supplying housing for 22 performing arts companies and five photographers. Additionally, it made blocks of rooms available for those companies responsible for their own accommodations.

The hotel selection criteria were as follows:

- Proximity to performance venues
- Rates
- Capacity
- Service and amenities
- Flexibility in rooming adjustments
- Designation as one of the 72 official Olympic Hotels

A hotel for each of the three major performance venues was identified and each entered contractual accommodation agreements with the OAF.

All the dance groups performing at the Pasadena Civic Auditorium were housed at the Pasadena Holiday Inn located across the courtyard from the Auditorium. The dance and music companies performing at the Japan America Theatre were housed at the New Otani Hotel, three blocks away.

The UCLA area lacked an Olympic hotel with the capacity to accommodate the theatre companies, hence the Westin Bonaventure Hotel located 15 miles away in downtown Los Angeles became the primary home for theatre. Lack of proximity between this hotel and performance venues made an efficient transportation system for artists staying at the Bonaventure critical.



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18 A total of ten Olympic murals help transform concrete freeway walls into works of art, leaving a permanent legacy of the Olympic Arts Festival



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19 Robert Graham's 25-foot sculpture stands as the gateway to the Los Angeles Memorial Coliseum.

20 Sculptor Robert Graham detailing the fingers of a hand on the Olympic Gateway.

21 Robert Graham's 25-foot sculpture is being set into place at the gateway of the Los Angeles Memorial Coliseum.

Companies that were not housed by the OAF were given the opportunity to obtain rooms at one of the three hotels under contract with the Festival. Financially, each company had the option of paying for its accommodations by 1 March or renegotiating its contract to deduct the cost of housing from its fee and having the OAF pay the hotel.

Each hotel incorporated several rooming list deadlines as part of the terms in the contracts negotiated with the OAF. An updated count of type and number of rooms being held for each company was due by December 1983 and an actual room assignment list, showing the names of the company personnel, was due by 1 April 1984.

Due to the early deadlines, several companies inflated their projected rooming list to protect themselves and, as a result, the initial list given to the hotel was larger than the actual room usage. Much administrative work could have been avoided if these accommodation requirement lists could have been turned in closer to the actual company arrival date.

OAF venue managers were assigned to each of the three hotels with the following responsibilities:

- Supervising arrival and departure of artistic guests, including the baggage voucher system, coordination of rooming lists with the hotel and overseeing check-out and payment of incidental expenses
- The set-up and dismantling of the OAF hospitality room, coordinating volunteers and monitoring the telephone
- Maintaining an ongoing relationship with the hotel staff
- Assisting co-producers with artist hospitality

An LAOOC financial control manager monitored each company daily and reconciled incidental expenses with the company manager the day before departure.

The Festival accommodations operation was a very workable system. It provided housing that was affordable for the LAOOC while being convenient and pleasant for the visiting companies.

25.04.2 **Material acquisition and handling** **Architecture and construction**

The Olympic Arts Festival construction needs were limited although highly specialized. After investigating the cost-effectiveness of using the resources supplied by the LAOOC Architecture and Construction Department, it was determined that OAF would subcontract any building needs.

With the exception of Television Center Studio 9, the Festival used existing facilities that did not require any physical renovation. A theatrical construction crew was hired to prepare Studio 9 as a theatre space appropriate to the technical requirements of the three theatre companies presented.

Festive Federalism

Festive Federalism was a graphic design scheme utilized to identify all OAF performance and exhibition sites. The strategy was to unify all Festival venues by employing similar yet different design elements from those used to identify the Games sites. This served to underscore the unity of the 1984 Olympic Games, both in athletics and arts.

The LAOOC's graphic designers developed preliminary plans which OAF management and site managers/owner-operators reviewed and modified. The plans had to meet the following design constraints:

- Be congruent with the existing architecture and landscaping of the OAF venues
- Be in keeping with Olympic design scheme
- Be affixed in such a manner as to make it difficult to vandalize or remove
- Be within the limited material and design budget and yet be applicable to all 48 sites

The process of getting each venue to approve the Festival Federalism treatment of the building or site was laborious and entailed a presentation of the proposed design renderings, a discussion of possible changes in the proposed design, an assessment of the engineering of the attachments and then a letter-of-agreement between parties granting the LAOOC the right to decorate the venues. This procedure was followed in all 48 venues and took more than four months to negotiate.

A kit of parts was developed which consisted of two-dimensional nylon kite-like structures in the shape of stars, circles and squares (elements of Festive Federalism), which could be attached to the face of buildings like signs, and eight-foot freestanding three-dimensional stars. All elements were fabricated and painted in Festive Federalism colors.

The installation schedule was planned in conjunction with the Architecture/Construction Department and the Festival look began appearing gradually throughout the city two weeks prior to the opening of each venue and was staggered throughout the ten weeks of the Festival.

Interior decorations were designed to augment the exterior treatment as well as to be incorporated into the existing layout of the lobby and foyers.

The LAOOC accepted the responsibility for the security of the decorations and insured each venue on a comprehensive general liability policy pertinent to the decorations. Elements of the decor that were damaged or destroyed by weather or vandalism were replaced on an ongoing basis during the Festival. The removal of decorations was done immediately following the completion of the Festival and the Look items were either donated to the specific venue or stored for later sale by the LAOOC.

Material logistics

The LAOOC Material Logistics Department had several functions: storage, moving goods locally, identifying resources and obtaining bids and requisitions. The system was designed for mass buying, advance purchases and storage before delivery.

The Olympic Arts Festival needs differed from those of the Games. Basically the Festival needed local freight movement, some storage, supplies for the field offices and an ability to make short-notice purchases.

The Material Logistics Department was not equipped to handle OAF's smaller, specialized moves, nor did it have sufficient personnel to meet the Festival's needs as the Games approached.

Therefore, the Finance Department established three methods for making necessary on-the-spot purchases:

- Petty cash distributed as needed to technical directors and line-producers for purchases under \$250
- Open accounts with various suppliers
- Pre-signed \$1,000 checks in the control of the venue accountants for emergencies

Goods purchased for the OAF venues were taken from suppliers directly to OAF venues.

For the Festival, the Material Logistics Department assisted in bidding, renting and supplying field offices where the purchase was large and could be made in advance or where the need was shared by another LAOOC department.

Freight

With regard to the responsibility for payment of freight transportation, the OAF contracted differently with each performing arts company.

Some contracts called for OAF to pay for expenses incurred by moving freight. In these cases F.B. Vandegrift, the LAOOC's official custom house broker, acted in the interest of the Festival to facilitate movement and customs brokering.

The companies which were responsible for their own freight expenses were urged to use Vandegrift but were not obligated to do so.

Additionally, Vandegrift was subcontracted to handle all local trucking movements in order to centralize the transportation efforts.

The OAF technical director at each venue communicated directly with each company and Vandegrift to coordinate all arrivals and departures of freight.

25.04.3 **Press and publicity support** **Pre-Festival planning**

A set of primary goals for the Olympic Arts Festival Press Operations Department was established early in the Festival planning stages. They served as organizational guidelines and as a foundation for the ongoing process of publicizing the Festival. The initial goals of the OAF Press Operations Department were:

- To create an awareness of the Festival, its objectives, premise and relation to the Games
- To sell tickets to the entire Festival through the editorial sections of the print and electronic media
- To sell tickets to specific programs
- To create and sustain an excitement about the Festival, encouraging participation by the Los Angeles community and interest within the LAOOC

As the Festival approached, additional goals were established focusing on the invitation to the international press and the preparation of Festival press centers.

Once the Festival began, it was the department's intent to furnish information on a timely basis about the individual companies and artists, as well as continuing to serve as an information center to the journalists from nearly 300 international publications.

The OAF Public Relations/Press Operations Department began operation in November 1982 with a part-time public relations manager. Seven months later the position was upgraded to full-time.

From January 1983 through January 1984 three separate press kits were compiled and distributed to national, state and local media. Each contained Festival background information, OAF personnel biographies and continual updates and profiles of the companies participating in the Festival. A performing arts telemarketing and marketing consultant was hired to assist in the promotional program, specifically along national lines.

In January 1984, a press conference was held to disseminate information regarding ticketing. At the same time advertising appeared in the local newspapers for direct mail ticket sales available through 1 May. The total circulation impact of 2,600,000 was reached through eight of the largest local newspapers.



22

22 Ernie Barnes, middle, the Sports Artist of the Olympic Games, displays his series of sport posters.

In addition, the OAF director visited with editors from the major newspapers and national magazines.

A total of 682,500 ticket order brochures were mailed to subscriber lists generated from local arts groups. The OAF used the official Olympic bank to passively distribute 293,400 more brochures throughout California.

In January 1983, the 15 Fine Arts Posters were unveiled at the Los Angeles Municipal Art Gallery, the first tangible evidence of the Festival.

In March 1984, the department mailed 500 invitations for accreditation to the press throughout the world. It was the contention of the Festival organizers that in order to have the widest possible circulation nearly every publication would be accredited regardless of size or obscurity. Also in March, staff members began locating Festival press offices.

When mail order ticket sales closed on 1 May, TicketMaster began carrying multi-faceted promotional advertising. Calendar listings and breakout display ads under the combined TicketMaster and OAF logo were carried in Southern California publications, along with radio and television spots.

Site selection, staffing, equipment

The initial press office plan called for four locations—downtown, UCLA, Pasadena and the Los Angeles County Art Museum. The museum location would have served many of the Los Angeles theatres, plus the exhibition sites in that general vicinity. Although the County Art Museum agreed to provide the space, it became problematic because of the necessity of hiring additional staff.

The Westin Bonaventure Hotel was selected as the downtown site, since most of the theatre companies were staying there and the OAF located its theatre production office there. Additionally, it was accessible to two of the primary Los Angeles print media outlets—*The Times* and *Herald Examiner*.

The satellite theatre press office was located at UCLA's Royce Hall, while the dance press office was located next door to the dance production office at the Pasadena Holiday Inn.

The most efficient site was the Bonaventure in terms of size and layout, but it was underutilized by the press because of its location. The lack of short-term, low-cost parking contributed greatly to the lack of usage. Originally, the Bonaventure was to serve as a regular press conference area, but this plan was changed because of the parking situation. Conferences were moved to the venue sites.

After the site selections, the staff needs for each of the three offices were identified and an overall organizational chart was prepared. There were approximately 20 permanent paid staff plus volunteers. In retrospect, a minimum of one more paid staff member at each location would have helped.

The Bonaventure office had working spaces and typewriters for 24 members of the media, and six charge-a-call telephones and two telecopiers were installed. The interview area seated 32, while the lounge area had a capacity of 16. UCLA's Royce Hall provided space for 20 working media and was equipped with five charge-a-call telephones and one telecopier. Pasadena supported eight working media with three telephones and one telecopier. All three offices were equipped with copy machines.

All the press centers had too few telephones. There was a shortage of actual telephone lines for staff operational use and lines had restrictions on long-distance dialing. It was not until after the telephones were installed and shown to be inadequate that new telephones were ordered.

Equipping the OAF press centers came under the responsibility of the LAOOC Press Operations Department, which was not sufficiently versed in Festival production to understand its specific and sometimes unique needs. A more open line of communication between the two departments, both in the early planning stages and during Festival operations, would have enabled both groups to function more effectively.

Festival operations

The Bonaventure press office opened 28 May for press accreditation and dissemination of materials. A press kit, press operations media guide, Los Angeles visitor's guide, a briefcase and an Arts Festival pin were distributed. All other offices became operational within the same time period.

Once the Festival officially opened on 1 June, the staff at each of the three press offices was dedicated to serving the press covering the Festival.

The Bonaventure, functioning as the main office, served as a clearing house for general and specific Festival information. It supplied information about company photo calls, acted as a repository for photographs, generated press conference information or press releases and allocated press tickets.

The satellite offices fulfilled many of the same functions. In addition to distributing press tickets, these offices were usually the first contact for journalists who had specific questions or requests concerning companies or performances within the office's jurisdiction.

The press offices were open an average of 12 hours daily which was consistent with company rehearsals and performances. For example, on opening nights of performances, the applicable office stayed open one hour after the completion of the performance to service those journalists filing stories.

The three press centers hosted approximately 2,000 print and electronic journalists from 300 worldwide publications during the ten weeks. In that period, more than 1,000 press kits were prepared and distributed, along with 110 press releases and thousands of black and white and color photographs. Ten press conferences were arranged, as well as 60 separate photo calls. Information was supplied for a daily calendar of events which was broadcast on two Los Angeles radio stations, and OAF prepared schedules were published on a daily or weekly basis in major Southern California newspapers.

There was extensive international television coverage with production crews from Mexico, France (two), Germany, Italy, Spain, Korea (two), Australia, Japan, Austria, and Canada. Korea broadcast material by satellite on a daily basis. France produced at least one 45-minute documentary plus news footage, and Austria produced a major documentary.

Press tickets

Press ticket allocation was the most cumbersome and unwieldy aspect of the Festival. A lack of early information made it impossible to anticipate press ticket needs. Information was requested on the accreditation form, but the request was vague and a large number of media did not respond. Additionally, for those who did respond, it was difficult to select dates so far in advance and many requests were either incorrect or changed by the time the Festival began.

No confirmation procedures had been established for press arrivals and many press members who had been allocated tickets were not aware of their allocation and did not show at the performances. Conversely, press members whose requests were denied due to space limitations and were not informed unknowingly came to the performance expecting a ticket. The press office did not have the staff manpower to call and confirm ticket allocations with each member of the media.

Ultimately, a procedure was established whereby journalists called each Monday to confirm their seats.

Originally, tickets were to be distributed at the weekly press briefings at the Bonaventure. When these briefings were relocated to the venue sites, it was decided to distribute the tickets at the box office of the applicable performances. For the first three weeks of the Festival ticket allotments were not available for distribution until the date of the performance. This meant press tickets had to be filled quickly, lists typed and runners dispatched to deliver them to the appropriate press offices. After three weeks of working under this "hurry-up" system, a weekly allotment was arranged.

Additionally, each journalist was given a program chit to exchange for a performance program.

Interaction with performing companies

The press department worked with three different types of organizations. The first was the visiting company for whom OAF press officers handled all interviews and photo calls; the second was the company that had its own press person assisting OAF accredited press in interviews and photo calls; and the third was the self-contained organization, primarily those residing in Los Angeles, that wanted to do everything for itself.

OAF press operations found that the less involved it was with an organization, the more tentative its association with the Festival and the less control OAF had in the press/publicity operation.

Many of the major companies were less professional than anticipated and problems often arose that reflected poorly on the OAF press staff. There were difficulties coordinating

interviews and press releases with some companies that provided exclusive service to their own constituencies at the expense of the overall media effort. The OAF press staff had to redirect the outside members of the press to these organizations for assistance.

Interaction with other LAOOC departments

The OAF Press Department interfaced with the LAOOC Press Operations Department in preparation for the Festival period and during it. LAOOC press operations handled the logistics of writing, mailing and tabulating all press accreditation applications. One of its staff was at the Bonaventure for the initial four weeks to issue the accreditation badges. This department was also responsible for physically setting up the press rooms, ordering and paying for the equipment and office supplies. The OAF media handbook was written and printed by the Press Operations Department.

The USC and UCLA Village staff coordinated access to the villages for OAF photographers and the LAOOC Design Department conceived the designs of the press kits and the press release paper.

In retrospect, the overall function of the Festival's Press Operations Department was never clearly defined—hindering its ability to function effectively and meet its prescribed goals.

25.04.4 Protocol

The job of the OAF Protocol Department was to provide hospitality to all participants of the Festival. Festival organizers believed that every participant should receive special attention and be made to feel welcome and appreciated.

To this end, the OAF Protocol Department arranged opening night cast parties for each company, assembled gift bags for every artist and established a hospitality center where artists and staff could meet and visit daily. Additionally, several large special event functions were planned to honor visiting dignitaries, premiere performances and acknowledge the brotherhood of the Festival staff.

The final function of the Protocol Department was to establish and maintain a master calendar designed to avoid schedule conflicts and to inform the OAF senior management which social functions they were required to attend. On several occasions the leadership of the Festival was required to make appearances at as many as three events in one evening.

Upon reflection, if an increase in any area of the budget were possible, the Festival organizers would have allocated more for protocol; specifically, artists' gifts. Each visiting company brought special souvenirs from its country to give Festival personnel, from the co-producers to the backstage crews. This was not taken into account by the OAF in the original gift planning and, in keeping with the desire to make the Festival a special occasion, additional special tokens from the Festival would have been highly appropriate.

Cast parties

The OAF Protocol Department planned a social event for every company that participated in the Festival.

These were in the form of cast parties held in private homes and underwritten by the respective host or hostess. Menus were simple, light buffet dinners, served with wine and mineral water. Many companies were large and homes with expansive gardens where guests could dine outdoors proved to be very successful. Each host and hostess was presented thank you gifts of tickets to the opening night performance, flower bouquets and certificates of appreciation.

Forty-two opening night cast parties were hosted for the theatre companies, 16 of which were in private homes, one was in a local restaurant and four were hosted by consulates.

Sixteen cast parties were held in private homes for the dance companies and seven for chamber music—two in private homes, five in the restaurant of the New Otani Hotel. These hotel parties were for very small groups of people.

The dance co-producer assisted protocol with cast parties as those events were underwritten by various sponsors.

All museum and gallery exhibitions were organized by local arts institutions which included the opening night receptions and parties.

The cast parties proved to be very successful, serving as a link between the people of the community and the visiting artists. They also honored the performers and gave them the opportunity to visit an American home.

Variety Arts Club

The Variety Arts Club located in downtown Los Angeles was established as a meeting place where artists, press and the general public could assemble in an informal manner. The club management, working with OAF protocol, agreed to extend its operational hours until 0200, accepted redeemable chits in exchange for alcoholic and non-alcoholic beverages, served supper and provided additional entertainment.

The club proved to be a comfortable open house, although it was used less than anticipated due to busy schedules. On the whole, it was used more by performing artists who enjoyed its ambiance. On occasion, requests were made for recommendations to discos and other supper clubs.

Artists' giftbags

More than 3,800 artists were given gift bags upon arrival at their designated hotels. The bags included a canvas tote bag silkscreened with the OAF logo, a Festival souvenir book, an artist's guide to the Festival and Los Angeles, an OAF pin, an LA84 button and an invitation to the Variety Arts Club with two free drink chits attached.

Social events

In addition to the cast parties the OAF Protocol Department planned several major social events to enable staff, honored guests and the public the opportunity to be a part of the atmosphere of festivity and celebration.

- Pre-Festival theatre kick-off: held on 20 May, the purpose of this party was to bring together staff from all the performing arts venues, giving the co-producing personnel and volunteers the chance to meet and develop a spirit of camaraderie before the work began. It was held at Television Center Studio 9, catered by a local restaurant and set up by the theatre staff.
- Robert Graham: Olympic Gateway Dedication: The 1 June unveiling of the Robert Graham sculpture was produced in cooperation with the Times-Mirror Company. Speeches were given by dignitaries representing the LAOOC, the OAF, the city of Los Angeles and the sculpture commission selection committee. VIP guests were invited to lunch on the Coliseum grounds.
- Surprise public reception celebrating the opening of the Olympic Arts Festival: audiences at the 1 June opening of Pina Bausch Wuppertaler Tanztheatre were the honored guests at this surprise reception that began immediately following the performance. Music, champagne and a 10-foot cake greeted everyone as they left the auditorium. Invited dignitaries participating in the cake cutting and festivities included the mayor of Los Angeles, the director of OAF, representatives of the LAOOC senior management and the dance co-producer. Following the public reception, the Pina Bausch Wuppertaler Tanztheatre company was given an opening night buffet supper at the Pasadena Civic Center. The party was set up for 100 guests including performers, technical crew, OAF staff and VIP guests.
- Princess Anne Luncheon: the Princess Anne luncheon was held on 8 July in the garden of a Los Angeles private home. The Princess was in California to commemorate the performance of the Royal Opera of Covent Garden at the Arts Festival. All LAOOC and OAF senior management was in attendance and presented Princess Anne with a gift of official Olympic Fine Arts Posters signed by the artists.

Olympic Arts Festival

- Milva Performance and Champagne Reception at the Japan America Theatre: scheduled on 8 July, this was an evening to say thank you to the many people who assisted the OAF staff in putting the Festival together. Guests were invited to a private performance by Milva Biolcati, followed by a champagne reception at the Variety Arts Center.
- Theatre strike party: the theatre component of the Festival closed on 22 July and the strike party was both a farewell to departing staff and an appreciation for a job well done. The picnic, attended by 350 staff and catered by an L.A. restaurant, was held at a park 15 miles outside Los Angeles.
- Closing Party: the closing party on 11 August was the only social occasion where the sole focus was the OAF staff, co-producers and others closely involved with the Festival. Held at the Variety Arts Club, the social meeting place for visiting artists, press and OAF staff, it had a special theme, "It's a Wrap", and everyone was given a bottle of wine with a specially designed OAF label as a gift of appreciation.

25.04.5 Support services

Arts organizations have a painful history of having resources pulled away at the last moment. Hence, they take a self-reliant posture as protection.

Many LAOOC departments perceived the Festival as having no needs or fewer needs than the Games, and therefore, had not included OAF in their planning or budgets. These perceptions delayed OAF's logistical progress considerably, and correspondingly, the Festival devised its own systems to solidify committed resources.

Accreditation

Whereas Games accreditation was a complicated system designed to protect the athletes, the system for the Olympic Arts Festival was simple and required only staff and artist identification. Accordingly, OAF planned a generic identification badge designed for venue access with the ability to convert to a security system, if necessary.

There were two access classifications:

- Front-of-house for existing staff and ushers
- Backstage for crew, artists and OAF staff

Visitors and 24-hour work crews were given a one-day stick-on badge.

Once the Festival became operational it was apparent that the badging system was not sufficient for backstage access and entry to performances.

Too many people backstage hindered production and created a theft problem at several venues. Access was restricted to specific areas by applying a stick-on color dot to the badge.

With performance entry, OAF had not anticipated the flood of artists who wanted to see other companies' performances, in addition to Festival staff wishing to view the productions. A policy was formulated allowing participants and staff to present their identification badge at the box office ten minutes before a performance and receive remaining tickets on a first-come, first-served basis.

Food services

The Arts Festival was operational six weeks before the LAOOC Food Services Department began purchasing and producing box lunches for all Games staff. Therefore, box lunches were not available at OAF venues. In lieu of the prepackaged meals, venue managers were allocated funds to purchase food items as deemed appropriate for each location.

Health services

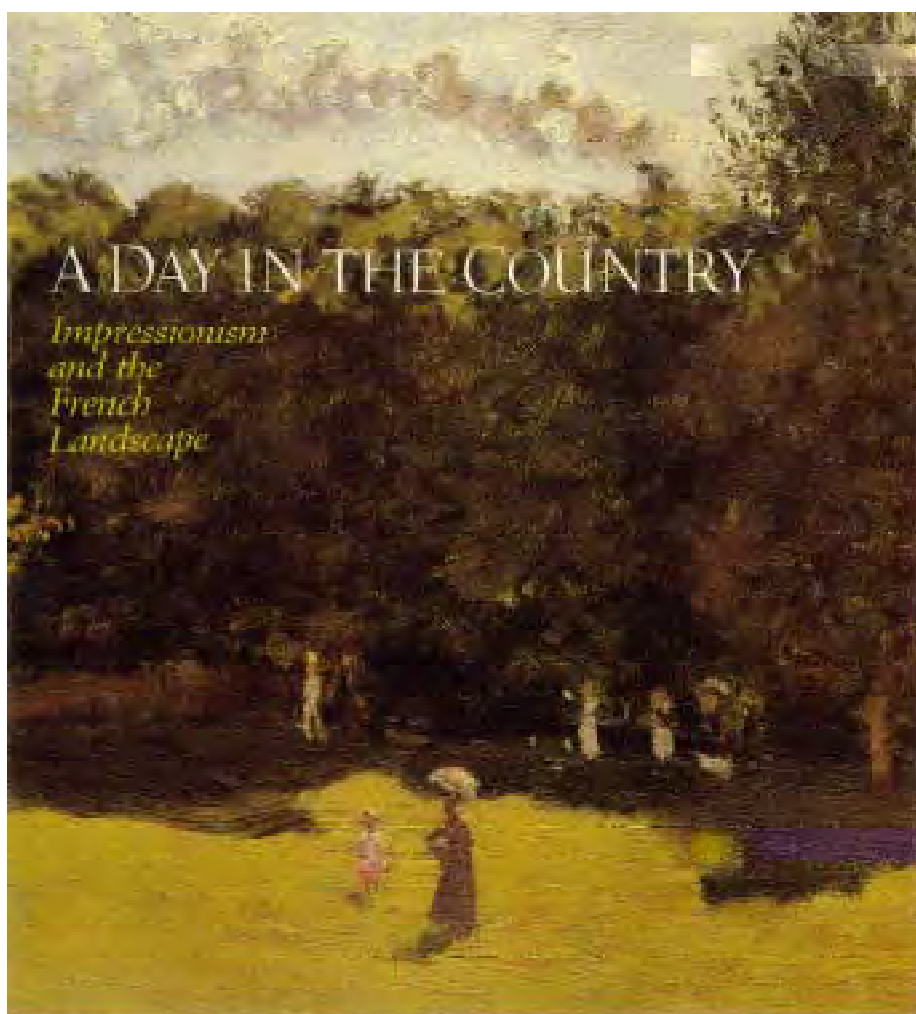
The objective of OAF management and the Health Services Department of the LAOOC was to develop and implement a program which would provide medical attention to all Festival participants and spectators. Festival participants were defined as company members, venue staff and management or co-producer personnel who worked at any arts venue or field office. Performance sites were divided into three categories based on projected attendance:

- The small venues, 100 or less, were supplied with a first-aid kit and written emergency instructions for use by the house manager.
- The intermediate venues, 100-4,999, were staffed by a physician to render on-the-scene care.
- At the large venues, 5,000 or more, medical aid stations were provided in a manner comparable to that at an Olympic Games venue.

Physicians were drawn from an existing pool of volunteers who would also assist at the Games. Each volunteer had a two-week block assignment as the overall OAF Chief Medical Officer (CMO), during which he was available by telephone on a 24-hour basis. The CMO made arrangements with appropriate local physicians for further medical attention, when necessary.

All OAF staff directly involved at any venue attended a Red Cross cardiopulmonary resuscitation (CPR) and emergency first-aid class to prepare for possible on-site problems.

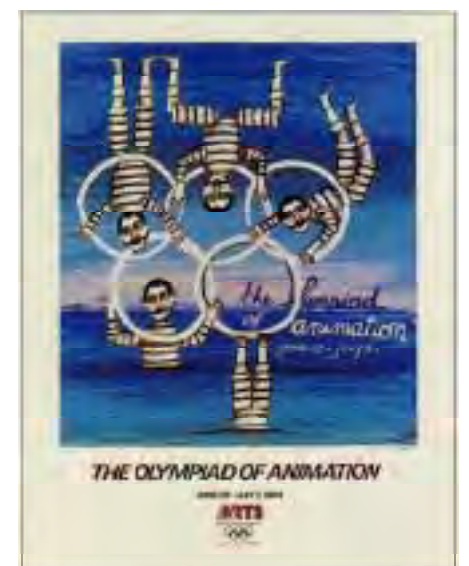
23 Extensive literature documents the individual performances, presentations and exhibits which make up the Olympic Arts Festival.



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Two hospitals located close to the major hotels were established as primary care units for the Festival. Medical situations arising at the UCLA venue during the day were transported to the campus medical center. All medical concerns occurring in the hotel were channeled through the hotel venue manager who in turn contacted the CMO.

The program was a simple, yet comprehensive medical assistance plan and was utilized by an average of five companies daily.

Insurance

The goal of the LAOOC was to provide a comprehensive insurance program covering all people and property involved with the Arts Festival.

All performing arts companies were urged to carry their own personal medical and general liability insurance. Additionally, the LAOOC health plan was offered to all companies at a cost of \$30 per person for the duration of their stay at the Festival. However, the LAOOC carried its own insurance coverage to avoid possible complications with non-covered companies.

Upon arrival in Los Angeles, each company submitted a complete company and property list. This list was put on record with the LAOOC Insurance Department. All claims were reviewed and verified by venue management before being submitted to the LAOOC.

Five claims were made against the LAOOC policy-one property and four personal injury. The property claim involved damaged lighting at one of the theatre sites, and the personal injury claims ranged from an actress injured by part of the stage, an audience member tripping on stairs at a performance and a person breaking an ankle at an outdoor OAF venue.

Language services

To facilitate communication between OAF management, Staff, performers and crew, it was necessary to supply a sufficient number of qualified interpreters to assist at all Festival-related events.

A language services coordinator was assigned to the Olympic Arts Festival staff by the LAOOC Language Services Department. The responsibilities of the coordinator included organizing and scheduling the language services volunteer staff and working with the project and logistical managers for theatre, dance and music to establish a comprehensive plan. Headquarters for the coordinator was the theatre production office at the Bonaventure.

The plan called for 48 volunteer interpreters, fluent in nine languages, and a contingency staff of 10 to 15 alternates. The staff consisted of 10 Italian interpreters, nine French, seven

Spanish, five Greek, five Japanese, three Polish, three Chinese, three Portuguese and three Korean. All were tested and trained through the LAOOC Language Services Department.

The theatre component required the largest number of interpreters. It was the most international in flavor and the companies, for the most part, were large in number. Additional demands were made on the staff by the overlapping of production schedules.

The co-producer for dance hired one person whose only responsibility was to oversee dance language needs. This person began in May and spoke five languages fluently. Additional dance interpreters were supplied as needed.

LAX operations

OAF established a straightforward Los Angeles International Airport (LAX) entry procedure that was an off-shoot of the system designed by the LAOOC. Although the LAX in-processing procedure for the Games included accrediting athletes as they arrived, this was not necessary for Arts Festival participants. For the Festival, LAX operations consisted of meeting each plane, expediting baggage claims, loading all company members on a bus and transporting them to their respective hotels.

The original staffing plan called for an OAF coordinator, the LAX volunteer manager and the line producer or assistant producer, plus volunteers, to meet the planes. Once the Festival was operational, this was modified to one OAF staff member and several trained volunteers.

Security

The LAOOC/OAF defined the following situations as needing special security attention: large crowd performances, all opening nights, special performances with dignitaries (the Pre-Opening Gala and performances of the Royal Opera) and valuable property such as the philatelic exhibition.

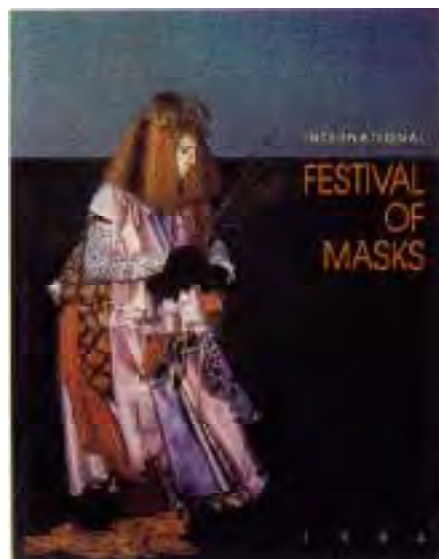
Two types of security were organized. First, professional guards in uniform provided a security presence for crowd control and served as armed guards for the box office; and second, non-professionals responsible for backstage access, property protection and 24-hour coverage at specific locations.

During the first weeks of operation, the OAF experienced problems with petty theft, guards who did not appear for work and delays in making schedule changes because the LAOOC Security Department had to be notified before action was taken.

Ultimately, the OAF assigned a security coordinator to supervise the security plan at each theatre venue and obtained permission from LAOOC Security to make direct contact with the security subcontractor in dealing with schedule changes, additions or problems.



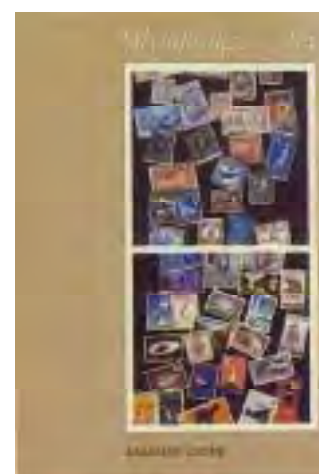
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24 OAF banners and Sankaijuku dancers hang from the Dorothy Chandler Pavilion.

25 OAF performances showcase the entire spectrum of man's artistic expression, from ancient times to modern.



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Spectator services

The LAOOC Spectator Services Department recommended that the OAF use the same concessionaire as the Games because of the concessionaire experience and convenience of overall LAOOC supervision. The concessionaire had no previous experience with arts event sales and treated OAF basically as a step-child in terms of commitment to the program, but did assign a staff person as the OAF liaison. Although contract and product line were late in developing, the OAF activity level, through LAOOC urging, improved.

The concessions program consisted of three main areas: novelty sales, food and beverage and programs. Most venues, with the notable exception of Television Center Studio 9, were responsible for provision and service of refreshments with OAF taking no share of sales revenue. Refreshments were limited primarily to beverage service.

At the 11 venues where OAF was responsible for the productions, the program and novelty sales also fell within its jurisdiction. At venues where an existing arts organization was presenting its own production, at mini-festivals, and at exhibitions, the presenting organization arranged directly with the contracted concessionaire to take merchandise on a cost - plus or consignment basis, or not at all.

After researching the types of items that sold well within various established arts organizations, the OAF chose a limited product line. The OAF management also wished to de-emphasize the commercial element of the Festival. The items chosen were a generic T-shirt and tote bag, the 15 Fine Arts posters, a souvenir book and a cloisonne pin of the OAF logo.

A merchandise policy was formulated and sent to all organizations participating in the Festival. This policy consisted of limitations on the use of the OAF logo on merchandise, sales of performing company merchandise, including importation formula and the sale of OAF merchandise at particular venues. OAF was responsible for the design of all OAF products while the concessionaire was responsible for the production and sale of the products and the sale of the visiting company product when the company had made the appropriate arrangements.

OAF organizers contracted with the Performing Arts Network to produce the Festival concert program and later contracted with same to sell programs at sites where there were no pre-existing vending arrangements.

Technology

Technology was vital for the OAF operation in several areas. It provided a communications link between co-producers in the field and the OAF/LAOC management. It made possible the frequent production of large amounts of documents before and during the Festival and it furnished computer programs to monitor the Festival budget.

A comprehensive request list was submitted to the LAOC Technology Department and several months were spent by Festival personnel convincing Technology the needs were valid.

Operationally, OAF utilized the following items:

- Seventy-four pagers (45 display, 29 tone)
- Nine car telephones for key staff
- Forty-five vehicle radios on one frequency
- One radio utilized as the transportation dispatch base
- Seven telecopiers
- Fifty-four telephone lines installed at twelve venues, varying from single line to lines/hold/rotary system
- Six word processors
- Four personal computers
- Seven photocopiers, ranging in capability, placed according to size of venue
- Two walkie-talkies loaned by the LAOC LAX operations group for the OAF's LAX system

Eight additional walkie-talkies were loaned by the Technology Department for three specific events, held on one day or over a weekend.

The use of this equipment within the Festival framework was extensive and invaluable. Technology resources were utilized to the fullest with emphasis on communications.

Uniforms

Rather than an official Look OAF uniform, the Festival opted for a dress code of a white shirt, dark (preferably navy) pants or skirt and an OAF identification badge with the Arts pin. This was the uniform for drivers, volunteers, ushers and house staff at venues that did not have its own uniform. The latter group also wore a magenta sash available through LAOC at no cost to OAF.

As planning evolved, OAF management provided hosts/hostesses and drivers a modified uniform of a polo-type shirt with the OAF logo.

Cost, time constraints and the fact that the theatre venues already had house staff uniforms were among the reasons the Festival did not feel any need to supply an official uniform.



26

25.04.6 Ticketing

The Olympic Arts Festival ticketing system was a modified version of the computerized system designed to process Olympic sports tickets. The OAF was responsible for the artistic aspects of the Festival as well as for attendant business and logistical arrangements. The LAOC Ticketing Department was responsible for the ticketing to all Festival performances. This included processing mail orders, filling customer requests, processing refunds, printing and distributing tickets and operating box offices at all performance venues.

In January 1984, the Olympic Arts Festival organizers reviewed the Olympic sports ticketing system to determine necessary modifications and draft a timeline of their own to implement. The basic differences between the two systems were the number of price scales per event (six-OAF, four-sports), the size of the fields

allowed by the computer for company and venue names (OAF sizes were larger) and the exclusion of the six-digit event codes in the ticketing brochure.

Other components and considerations in the evolution of the OAF ticketing system were:

- A review of all OAF contracts to determine ticketing considerations
- Completion of the OAF lockbox and order processing arrangements with First Interstate Bank
- Visiting every performance venue and developing a seating manifest which listed the total number of seats available and exact locations

In mid-January 1984, the OAF ticket order brochure was printed and released to the general public. The following ticketing procedures were outlined:

- Orders were filled on a first-come, first-served basis, with the special ticket packages given priority handling until 1 March 1984. Orders were filled automatically with best available seating. If an order could not be filled in the section requested, it was filled with tickets in the next best available seating section.
- The LAOC reserved the right to limit the number of tickets per order to any event, but this limitation was never applied.

26 The OAF theatre offerings proved popular with Los Angeles audiences, even though many of the performances were given in a foreign language.

- Cancelled checks or the charge card statement served as proof that the order was received.
- Ticket confirmation and/or refund acknowledgement would be mailed in April.
- Tickets ordered through the brochure prior to 1 March would be mailed in May. Tickets ordered through the brochure after 1 March and before 1 May were processed but not assured priority handling. Orders postmarked after 1 May were returned.
- All sales were final with the exception of sold-out events and handling errors made by the LAOOC.
- Wheelchair accommodation needs were requested on the order form.
- Change of address had to be noted in writing to the OAF. If someone could not be located by 28 May at the address on the OAF records to accept the tickets or a refund, the tickets or refund would be donated to the LAOOC Amateur Athletics Foundation.

While customer ticket orders were being processed, the Ticketing Department worked with OAF management to set inventory allocations for the more than 350 performances in the following categories:

- General public
- Physically challenged
- Co-producers
- Complimentary (company and venue)
- Foreign consulates
- IOC, IF and NOC guests
- LAOOC board of directors
- LAOOC patrons
- LAOOC sponsors
- Press, radio and television
- Seat kills
- Households
- Contingency

Once these allocations were set, ticket orders were processed and a space was reserved in the computer system for each person purchasing a seat for each performance.

A customized seating plan was designed for each venue to determine exact seating locations for each performance. Once this plan was completed, seat assignments were made utilizing the spaces reserved. The software created for the computer system effectively assigned all seats on a weighted round-robin basis.

Ongoing sales reports were provided to OAF management, venues and co-producers as needed and financial reports were prepared to support contractual payments made.

OAF mail order sales stopped on 1 May 1984. An agreement was made with a local computerized ticket sales service to allow the sale of all the unsold inventory. Orders received after the 1 May date were returned to the sender with a letter advising them of sales at TicketMaster.

Ticket printing and distribution

Ticket printing and mailing commenced on 15 May 1984.

The OAF ticket printing procedure was the same as for the sports tickets. The LAOOC system for processing orders and producing tickets was a departure from the prevailing practice of producing hard tickets (pre-printed) with each individual order being filled by tedious and error-prone manual methods.

The new approach combined, for the first time, modern computer technology with the latest developments in printing technology. The resulting product was customized tickets printed for each order. The number of OAF tickets printed for the mail order system was 225,000.

Delivery of tickets was accomplished through the registered mail system of the U.S. Postal Service. Under registered mail procedures, delivery of mail is made to the designated person who must sign for receipt. If the letter carrier was unable to deliver, the process of notification and delivery was repeated. The Postal Service maintains a system for tracing mail that is reported lost and undeliverable. Undelivered tickets were returned within 15 days to the LAOOC and were then distributed through the Ticket Distribution Center.

Ticket orders that had a balance due were routed to the Ticket Distribution Center rather than being sent directly to the customer. In early July, after consulting with the LAOOC Legal Department, the unclaimed, unpaid tickets were inventoried, and a notice was sent to customers allowing them a week to pick up their order.

All tickets still left after this point were counted, reconciled and categorized either as "deadwood" (past the date of performance) or as available for resale. Reports were completed and, when appropriate, seats were turned over to TicketMaster or returned to OAF box offices for resale.

Seating for the physically challenged

The Olympic Arts Festival accommodated not only wheelchairs but also the sight and hearing impaired, amputees and individuals with mobility problems. Those requiring physically challenged seating arrangements noted their requirements on the space provided on the ticket acknowledgement form or notified customer service.

All requests for physically challenged seating were compiled and categorized. A work sheet was prepared for each performance, and system queries were done for each customer order identifying ticketed performances, price scales ordered and received and seat locations. Most disabled customers had tickets to several events, and seats befitting each individual's needs were assigned performance by performance after reviewing venue seating diagrams and contingency seat locations. Physically challenged customers were contacted by telephone in advance of each performance advising them to call at the box office at the event to exchange their hard tickets for a special seating assignment. Approximately 250 orders requested physically challenged services.

Refunds

Refunds were given to customers who did not receive the tickets they requested due to sellouts or who received incorrect tickets because of LAOOC coding or data entry errors. When an LAOOC error was determined, the Ticket Distribution Center was authorized to take the ticket back, make a financial adjustment, reconcile the inventory and give TicketMaster the returned tickets for resale.

Box office operations

General planning of OAF box office operations began in early May 1984. Policies and procedures included:

- Standard practices of no refunds or exchanges
- No personal checks
- Release times for special inventory categories
- No release of special inventory tickets without payment or cost allocation arrangements

Meetings were scheduled between the manager of venue operations and the performance site box office treasurers. The purpose of these meetings was to incorporate LAOOC ticketing requirements into the normal day-to-day operations.

Box offices were created at three venues with no existing facility and were staffed by OAF personnel:

- Beverly Hills High School
- Television Center/Studio 9
- Veterans Memorial Park in Sylmar

Box offices for the Royal Opera and concerts at the Hollywood Bowl were managed and staffed by the Los Angeles Philharmonic Orchestra Association. The OAF's primary concern at these venues was to insure that the disabled customers received the proper ticket exchanges at the box office.

With the exception of the L.A. Theatre Works, all the Los Angeles theatres controlled their own ticket inventories and the OAF had no involvement in the box office operations.

Special inventory tickets

Special inventory tickets included: LAOOC-held seats (house holds), complimentary tickets for the artists and theatres, press seats and contingency seats. A special inventory coordinator was hired in early June whose responsibilities included the sale and distribution of this group of tickets.

Artist complimentary tickets were given to the line-producer 48 hours prior to the company's first performance. Theatre complimentary tickets (JAT and Pasadena) were delivered prior to the Festival's opening. Press allocations were prepared on a weekly basis for the public relations manager. A system was developed with the OAF press department to turn back any unused seats to the box office on the night of the performance.

Day-of-performance ticketing procedures

TicketMaster closed ticket sales for that day's performances by 1600 hours and LAOOC personnel verified TicketMaster counts. The unsold spaces were converted to printed tickets and delivered to the on-site box offices for walk-up sale.

Each venue received a box office kit for every performance consisting of: TicketMaster audit reports, ticketing adjustments, master inventory report, house seat sales, disabled seating requirements, box office statements, cash turn-in sheets and the consignment form for any unused special category seats released for public sale. Final statements were prepared by a ticketing representative and verified by finance.

Box offices usually opened at 1800 hours and remained open one-half hour after curtain time (usually 2030 hours). Box offices were responsible for sales, will call, lost tickets and "never received" tickets, disabled seating

OAF ticket sales by performance category

	LAOOC capacity*	Tickets sold	Complimentary tickets	Gross revenues
Dance	137,550	99,893	8,054	\$1,396,153
Theatre	123,745	93,001	7,733	\$1,582,901
Music	47,494	38,866	2,304	\$1,218,695
	308,789	231,760	18,091	\$4,197,749

*Capacity after unsold tickets were returned to the Los Angeles theatres, the Hollywood Bowl, and for the performances of the Royal Opera.

shifts and general information about the OAF as a whole. For lost or stolen tickets, seat locations were verified, and a replacement ticket was issued to the customer.

OAF ticketing personnel accomplished a very large task in a very small time period. Operational planning should have begun several months earlier and several areas in the system could have used streamlining: the customization of seat plans for each performance required a tremendous use of human and machine resources; the omission of event codes in the ticket brochure increased human handling of each order by 200 percent; the ticket brochure should have included not only the fine print terms and conditions, but also advice on order completion and warnings of possibilities of split seats, scheduling conflicts and price scaling.

OAF had the opportunity of using the experience gained by sports in the area of space reservation and ticket acknowledgement forms to improve the Festival operations. Starting with seat assignment through ticket printing, however, the Olympic Arts Festival led the way and its experiences helped sports through the procedures.

25.04.7

Transportation

External travel arrangements

By contract, the Festival was responsible for making travel arrangements for five theatre companies, seven dance companies, five chamber music ensembles, eight photographers and seven philatelic exhibition participants.

The OAF Logistics Department worked with the co-producers and LAOOC Travel Department, booking airline tickets several months in advance to obtain the best fares and to guarantee space.

Actual tickets were issued four to six weeks ahead of the travel date, insured and sent by courier or diplomatic pouch to the company or individual artist. Once the ticket was issued, any changes or extensions were the responsibility of the company or artist.

In a few cases where contracts were still in the process of being negotiated, the travel needs were projected and booked to guarantee rates and seats. The projections were 90 percent correct.

Number of performances ticketed by the LAOOC

Dance	60
Theatre	281
Music	33
Total	374
Orders received:	23,864

OAF mail order ticket processing flow

Month	Number received	Percentage
January	1,647	6.9
February	13,769	57.7
March	3,842	16.1
April	2,601	10.9
May	2,005	8.4
Total	23,864	100.0

Average mail order: \$248.00

Ticket packages: 822 mail order purchasers opted for one of the four ticket packages yielding priority processing

The only difficulty was operating around a sponsoring airline, limiting the flexibility of scheduling. A non-stop flight was the most convenient route for the foreign companies, but use of the official Olympic airline mandated a plane change in New York. In one case, the Polish company, Cricot 2, after landing in New York, was delayed 24 hours due to weather. The OAF was financially responsible for the overnight stay of the entire cast and crew.



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Local transportation

The contractual agreements between the OAF and the international and national dance, theatre and music companies stipulated that the LAOOC would provide reasonable transportation in and around the Los Angeles area for each company.

It was not possible to determine the exact day-to-day travel requirements of the companies. Therefore, a transportation system of maximum flexibility was designed. Vehicles and drivers were assigned to companies, rather than scheduling routes and departure times between points.

Internal transportation was broken down into three categories:

- Round-trip transportation from LAX to the hotels
- Round-trip transportation from the hotels to cast parties
- Transportation from the hotels to other OAF venues for rehearsal and performance activities

The LAOOC Transportation Department assigned a transportation director to the OAF in April 1984. The director was responsible for creating and implementing a 24-hour Festival transportation system which included number and type of vehicles for the fleet and hiring, through Festival Staffing, one assistant, three dispatchers and 80 drivers.

27 Each OAF venue is decorated with the unique Look utilizing colorful banners and sonotubes.

Olympic Arts Festival

While the Festival was operational, the transportation director worked from the theatre operations office at the Bonaventure and from the dispatch center located in a trailer across the street from the Los Angeles County Music Center.

The assistant, the dispatchers and drivers were hired in May and were recruited predominantly from the performing arts community, including students and fellow artists.

Dispatchers worked a day shift, 0600 to 1530 hours, and a night shift, 1500 to 0030 hours, five days a week. The third relief dispatcher worked four days, taking two of the day shifts and two night shifts.

All drivers were required to have a valid California driver's license, a familiarity with OAF venues and the area of Los Angeles and the willingness to work within a flexible schedule. Within the group of 80 drivers, there were approximately 10 different language capabilities, which proved beneficial.

Original transportation plans called for vans and drivers to be permanently assigned to each group throughout the duration of their stay. The assignment of vehicles worked, while the permanent driver assignments did not. A second part of the original plan was to give drivers a work schedule one week in advance. With the company schedules changing continually, driver shifting was necessary to fill shortages and to spread the assignments as fairly as possible when work was slow. With the continual schedule changes, drivers usually did not have more than 12 hours advance notice and often had less.

A possible solution to the last-minute schedule change dilemma would have been the formation of a motorpool similar to that used during the Games. Drivers would have been on call in a central location to drive, if needed. The disadvantages in this system were: the lack of a physical location for a driver lounge at the OAF dispatch center, the unnecessary expense of paying drivers

who were not working, the need for more supervisors and the long periods of inactivity as there were no short runs similar to those during Games transportation.

The base of dispatch operations was a 26-foot mobile home located in a parking lot across the street from the Music Center. The area was surrounded by a chain link fence guarded by a camera monitoring system inside the Music Center. An LAOOC security guard was on duty from 2300 to 0600 hours daily for both vehicle and personnel protection.

The mobile home contained a base radio unit, one single telephone line with call-waiting indicator, a photo copying machine, some benches and a restroom.

The vehicle inventory ranged from 25 to 44 vans and station wagons, depending on the number of companies in town. Two-way radios were installed in 29 vehicles, including five station wagons.

Additionally, each theatre venue was assigned a cargo van and maintained a 20-foot truck for equipment pick-up.

The dispatch center was shut down 24 July when the theatre portion of the program was completed. The assistant transportation director, one dispatcher and five drivers were based out of the dance operations office in Pasadena for the remainder of the Festival. The transportation director continued to monitor the Festival operation, but was given auxiliary duties with Games transportation.

Despite continual schedule changes that required daily adjustments, all venues and field offices made an effort to keep the dispatch center as up-to-date as possible. This policy enabled the transportation personnel to respond quickly and efficiently to all areas of need.