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An examination of the first national Senior Adult Theatre festival: Senior Theatre Usa

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**An examination of the first national Senior Adult Theatre
festival: Senior Theatre USA**

Jensen, Jill Marie, M.A.

University of Nevada, Las Vegas, 1993

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AN EXAMINATION OF THE FIRST NATIONAL
SENIOR ADULT THEATRE FESTIVAL:
SENIOR THEATRE USA

by

Jill Marie Jensen

A thesis submitted in partial fulfillment
of the requirements for the degree of

Master of Arts

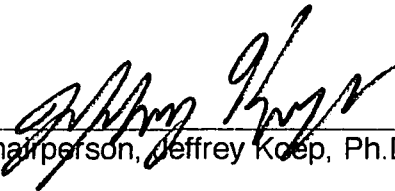
in


Theatre Arts


Department of Theatre Arts
University of Nevada, Las Vegas
May 1993

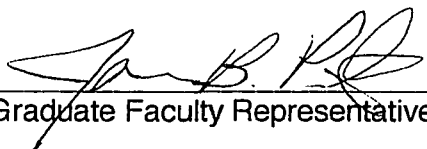
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University of Nevada, Las Vegas
May 1993

ABSTRACT

Senior Adult Theatre, which speaks to the aging experience in our country, is a rapidly growing area in American theatre. This thesis examines the organizational structure of Senior Theatre USA, the first national festival focusing on the Senior Adult Theatre movement. The organization, planning chronology, execution, and results of the festival are analyzed. An overview of Senior Adult Theatre and the biographies of the main organizers and workshop leaders are also included. The aim is to provide a handbook and historical record for future organizers' referral, observations of the first vital steps in expanding communication and knowledge of the area, and examinations of the differences in the aims of groups represented at the Festival.

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LIST OF ABBREVIATIONS

BCC: Brainerd Community College

GLT: Grandparents Living Theatre

JBT: Judy Bayley Theatre

PAC: Performing Arts Center

RMC: Robert Morris College

SPARC: Senior Players of the American River College

STIR: Senior Theatre in Renaissance

UNLV: University of Nevada, Las Vegas

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CHAPTER 1

THE NEED FOR A SENIOR ADULT THEATRE FESTIVAL

Motivations

The first national festival focusing on Senior Adult Theatre took place in Las Vegas, Nevada on January 10-14, 1993. The event involved two years of planning, ten productions, fourteen workshops, and over one thousand participants. As the aged population grows, senior adult theatre increases in popularity. Leaders in the Senior Adult Theatre movement organized the Festival to accomplish three objectives: expand communication; foster the movement; and, gain national attention.

There are hundreds of Senior Adult Theatre groups in the United States, based in universities, senior centers, community and professional theatres, and various retirement communities. The Festival provides a venue for these groups to come together and share ideas. Leaders of the various Senior Adult Theatre companies can network with others doing similar work. This communication is valuable for the leaders of potential and established Senior Adult Theatre companies because it provides a source of reference and support.

The organizers hope that the Festival will aid in expanding the base of published materials on Senior Adult Theatre. They believe this type of communication is essential to the growth of the movement. Since the

Festival plays such a vital role in expanding communication, it becomes important to analyze the Festival for strengths and limitations. This thesis examines the planning, events, and organization of Senior Theatre USA. It includes discussions of the sub-genres of Senior Adult Theatre presented in the productions and workshops. Providing a historical record of the first important steps in expanding communication and knowledge is one of the aims of this paper.

The Festival is needed to foster the growth of the Senior Adult Theatre movement. The increasing older adult population wants involvement in events that improve themselves and fulfill life-long dreams. Theatre is one of those things "they always wanted to do." The number of senior adults desiring to sing, dance, or act for an audience is increasing every season. The Festival aspires to encourage quality work during this rapid growth. Leaders encourage development by sharing successful techniques and materials. Many of the Festival participants came interested in starting a Senior Adult Theatre company. The showcased productions and workshop information help them prepare clear ideas to produce strong and organized companies. By encouraging growth the Festival promotes and sustains the development of Senior Adult Theatre.

The third motivation is attracting national attention to Senior Adult Theatre. Before the Festival, hundreds of press kits and registration forms were mailed announcing the size of the movement. The first Festival involved participants from thirty different states and one foreign country. Many of the performing groups held benefit performances to finance their trip. Considering the publicity gained by these events, thousands learned about the national perspective of Senior Adult Theatre.

Explanation of Thesis and Research Methods

3

The details provided in the following chapters include definitions of Senior Adult Theatre and its sub-genres and examinations of the committee structure and their planning stages. Chapter four describes the workshops, logistics, schedules, and statistics of the Festival. The final chapter examines the reactions of the organizers after the Festival.

Research for this project consisted of personal observations of the committee meetings, festival events, and organizational structure. I interviewed the main organizers for their thoughts and expertise. Surveys accumulated the opinions of steering committee members and directors of presented productions at the Festival. This thesis describes the major aspects of the Festival, and could be used as a source and handbook for the next successful Senior Theatre USA Festival.

CHAPTER 2

SENIOR ADULT THEATRE DESCRIBED

The Senior Adult Theatre movement is young and definitions of it are evolving each year, as more practitioners enter the field. As the aged population grows the definition will change and expand. This chapter examines the definition of Senior Adult Theatre produced by the first national festival. Three sub-genres evolved out of the productions presented and this section will examine those and discuss the characteristics of Senior Adult Theatre as seen by leaders in the field.

"In 1980 there were 25.5 million Americans over 65, or approximately 11 percent (1 in 9) of the population. Demographers estimate that by the year 2000, more than 36 million Americans will be over 65 and comprise 13 percent of the population."¹ Statistics show the older adult population is growing. This population is looking for activity and places to channel their energy and time. "Most older persons lead reasonably healthy, happy, and fulfilling lives, just as do all other age groups. Moreover, older persons have the same opportunity for growth, development, learning, and new experiences that one finds at any age in life."²

¹Cox, Harold G. Later Life: The Realities of Aging. (Englewood Cliffs: Prentice Hall, 1993), p.3.

²ibid., p. 22.

Dr. Ann McDonough, a professor at the University of Nevada, Las Vegas, defines Senior Adult Theatre as "the broad term that encompasses a variety of dramatic activities with and for older adults."³ It is "productions that are performed with all senior or inter-generational casts on topics that relate to growing older." Dr. McDonough states, "Good senior theatre does not exploit the physical, mental, and emotional incapacities of older adulthood."⁴ Senior adult theatre shows audiences the challenges, joys, and opportunities available as a person ages. It is not simply someone older than 65 who acts, it is theatre that examines the "aging process."

Senior Theatre confronts ageism, "the biased conception of someone based on his or her advanced chronological age."⁵ It speaks to the aging experience in our day, an issue that is emerging and gaining consciousness in political, social, as well as artistic environments. In Senior Adult Theatre "elderly people will see themselves reflected in accurate, entertaining, and empowering ways."⁶ It moves younger people with "the overall sense that these people's days are filled with energy, struggle, and accomplishment, not the sedentary or frivolous cliches associated with the elderly."⁷

Senior theatre provides an opportunity for older adults "to reaffirm their self-esteem, but also gives them the chance to live out one of their life-

³McDonough, Dr. Ann. The Golden Stage: A Handbook of Dramatic Activities for Older Adults. Unpublished manuscript.

⁴Ibid.

⁵Cox, p. 18.

⁶Pflanzer, Howard. "Older People Act Up." (The Drama Review ,Spring 1992), p. 121.

⁷Ibid., p. 121.

long fantasies."⁸ Isabel Burger, author of the book, Creative Drama for Senior Adults, supports the belief that Senior Adult Theatre is a beneficial aspect to an older adult's life. "The creative drama experience can be instrumental in effecting refreshment, renewal, and self-confidence in the mature adult."⁹

Senior theatre is older adults learning and developing talents for the stage and for themselves. Brecht after discussing children's theatre stated, "It is no different with grown-ups. Their education never finishes. Only the dead are beyond being altered by their fellow-men. Think this over, and you will realize how important the theatre is for the forming of character."¹⁰

Humans broaden skills and personal horizons at any stage of life.

Retirement offers more time for these developments. The number of seniors taking advantage of theatre opportunities has grown over the last decade.

In 1980 Isabel Burger did not think many seniors would be interested in play productions. "In my experience, the number of seniors ready for this sometimes tending and demanding activity is very small. The great majority will tend to avoid signing up for any project listed as theatre or play - making."¹¹ The Festival showed how popular the movement is to senior adults.

Sub-Genres of Senior Adult Theatre

Senior Adult Theatre is a genre or distinctive form of American

⁸Dryden, Bob. Staging a Snazzy Senior Showcase. (Brainerd, MN: Brainerd Community College Publications, 1989), p.xiii.

⁹Burger, Isabel B. Creative Drama for Senior Adults. (Wilton: Morehouse-Barlow Company, 1980), p.7.

¹⁰Willet, John, ed. Brecht on Theatre. (New York: Hill and Wang, 1964), p.152.

¹¹Burger, p.17.

Theatre. As shown at the Festival, Senior Adult Theatre can take on many forms and styles. Musical showcases, oral history reviews, and non-musical plays that deal with aging or feature senior actors are the three popular genres within Senior Adult Theatre.

Variety Musical Showcase

The variety musical showcase encompasses the most performers in one production. Larger shows cast as many as ninety or one hundred performers. This type of production combines the talents of singers, dancers, and musicians into a variety show format. Comedy and Vaudevillian acts are added between musical numbers. An emcee introduces the acts and may tell jokes or amusing stories. All types of dance, gymnastics, or feats such as roller-skating can be found in a showcase.

Many of the senior groups divide the production into thematic sections. For example, a patriotic theme may include salutes to the military, American pride songs, and red, white, and blue costumes. Some will follow a story line with songs and dances that support it. Essex Community College has done this with shows such as Dixie Belle and Broadway Magic. Brainerd's Geritol Frolics, Fresno's New Wrinkles, and the Robert Morris College Independents performed variety shows with sections dedicated to such themes as Broadway, Vaudeville, the South, Gospel Music, Hollywood, and decades like the Roaring 20's.

The focus of these shows is to highlight the talents and abilities of the senior performer. Many times it gives the senior a chance to fulfill a life-long dream, such as learning to tap dance or performing a solo in front of a large audience. These shows are well suited to use any willing performer. There are chorus positions, orchestra chairs, and comedic skit acting roles all

available. The performer chooses the level of involvement they wish to have. Many seniors have a full schedule each week and can't commit to a heavy rehearsal schedule. Because the musical variety show will use small groups and choruses, the schedule is more flexible. Dancers, soloists, and actors meet separately, until shortly before performance when the director pieces the separate acts together.¹²

This type of production requires a larger staff. Usually you need a choreographer, a music director, and a producing director. The large size of the cast means added work in the technical department, especially costuming. Because many of the acts rehearse separately, a well-organized stage manager or production secretary is necessary according to Dryden.¹³

Another consideration that needs to be addressed when planning a musical showcase is the script. There are not very many showcases published, so it means creating it yourself or hiring a playwright to put it together. The materials that work well in a musical extravaganza are abundant, but the director or playwright will need to decide what to include and what to leave out. Copyrights and legal permission to perform certain numbers may need to be arranged. Some songs from current Broadway musicals, for example, are not available for amateur performances. Once producers address the technicalities of a musical showcase, the performances can be a very positive and successful event for those involved.

¹²Dryden, p.77.

¹³bid., p.77.

The second type of Senior Adult Theatre genre is oral history. In this format the actors perform or tell stories from the past or present. The stories are from the performer's own life or they may tell other people's stories. The stories intertwine with poems and verses that also express meaning towards the topic, that center around one theme. Theme examples at the Festival included school house days, life experiences such as having children or losing a family member, and historical time periods like the Depression and the World Wars. Some oral history pieces deal with the process of aging from childhood to older adulthood.

Oral History productions rely on original scripts. In her workshop Dr. Joy Reilly, of Grandparents Living Theatre in Ohio, explained the different techniques used to discover stories and create a piece of theatre. Leaders divide participants into small groups and ask them to tell stories to each other based on a theme or topic. Then they combine groups and tell one of the stories again. Sometimes they simply tell the story and other times they act it out using improvisation techniques. Another method of obtaining the stories is to assign a topic and over a week's time have the participant write about a personal experience or bring in poems or verses.

The next step is to find an experienced director, playwright, or editor to compile the stories and select those that flow well together. Staging is created to help visualize the stories. One actor may tell the story while others behind him act it out. The actor may play the scene himself or deliver it like a monologue. Often music is added to increase the texture, flow, and effect of the oral history. Small props or costume pieces also add to the narrative.

Cast sizes for oral history pieces vary. The need for a large

production staff is less than the variety or musical showcase unless the piece includes excessive music and movement. A company will need actors comfortable with storytelling, improvisation, and script development to successfully present an oral history production. Creativity is necessary. Usually set and costumes are functionally simple and allow for movement and change.

This genre includes Reminiscence pieces as well. This type of theatre uses objects or stories to stimulate memories in the actors and audience members. These memories can be shared or created into a theatrical piece. As explained by workshop leader Pam Schweitzer this form of oral history is used presently with senior groups in London.

The focus of oral history is the story and experiences of the theatre artists involved. When presented for school children, it promotes an understanding of what it was like when older generations were growing and maturing. It brings history to life. The educational element of oral history combined with the possibilities for high theatricality and expression makes it a popular form of Senior Adult Theatre.

Unpublished and Published Non-Musical Plays

Plays that speak to the aging experience or feature the senior actor create the third genre. Companies use published plays or original scripts to feature senior thespians. These productions would generally not use singing or dancing to feature the senior actor. Development of acting ability is the aim.

As the older population grows the aging experience in America is changing. Playwrights find this is a new topic area of development for their writing. UNLV is one of the unique programs where a playwriting program

exists with a Senior Adult Theatre program. For some assignments instructors ask playwrights to write plays specifically for senior actors.

Many programs use published plays to feature senior acting abilities or adapt scripts to make a statement about older adults. Some groups tackle the classics like Macbeth, Trojan Women, and Antigone or combine excerpts from those plays with new writing. Senior actors explore character development and other acting skills through these plays. Melodramas are also a popular choice.

Intergenerational casting adds texture to a production and is a unique opportunity for actors of all ages. It seems most successful in this genre. If a senior actor competes against younger and stronger dancers and singers in a musical production, for example, they may decide not to audition at all. "It can be a very threatening experience to have to compete with the younger performer who can...still sing and dance at full strength."¹⁴ But in this genre the experience can be very positive for both generations. "Using seniors in theatre is a natural progression. In academic theatre in the past, older roles were played by younger performers. Too often it didn't work. It is only natural to use the talents of our rising senior population."¹⁵

Technical needs vary from play to play. This genre will become more diverse as Senior Adult Theatre grows. The two major trends are showcasing the senior actor's abilities or speaking to the aging experience with new or published scripts.

¹⁴Ibid., p. 70.

¹⁵"Showliner Spotlight: Ann McDonough." (2 (24) Showliner) , p.5.

CHAPTER 3

PLANNING THE FESTIVAL

Creation of the Idea

Formal discussions on a national Senior Adult Theatre festival began in March, 1991. Professor Robert Dryden, of Brainerd Community College, Jeffrey Koep, Ph.D. and Ann McDonough, Ph.D., both of the University of Nevada, Las Vegas, discussed possibilities during a luncheon meeting. As leaders in the Senior Adult Theatre movement, they recognized the need to expand communication, share ideas, and focus the movement. Discussion continued on the benefits of a convention or festival that would collect and showcase the productions being done across the country. These benefits included networking, encouragement for leaders and performers, exchange of creative materials and techniques, and growth opportunities through workshop situations. The idea gained more definition when it was presented at a Senior Theatre in Renaissance meeting at the Association of Theatre in Higher Education Convention. Members offered to bring productions to the festival to share the work they were doing. STIR suggested ideas for workshops, promotion, and coordination of events.

The Hosts

The presenters of Senior Theatre USA were the University of Nevada,

Las Vegas Department of Theatre Arts and Senior Theatre in Renaissance of the Association for Theatre in Higher Education. UNLV hosted the event and STIR acted as contributors. Approximately twenty-five ATHE members from across the country belong to STIR. Their most important task in the Festival was contributing productions. They also formed a steering committee to assist with the planning, preparation, and development of a preliminary schedule of performances and workshops.

The University of Nevada, Las Vegas started its Senior Adult Theatre program in 1990. As well as having a great vision for Senior Adult Theatre, the Department feels it has a great responsibility to Senior Adult Theatre. They are the first to integrate a training program for senior actors with college credits. According to Dr. Ann McDonough, the Department saw the need to find a venue to share ideas with others in the Senior Adult Theatre movement. They recognized the need to develop theatre techniques for seniors and expand the dramatic literature base that deals with older adults. In the future UNLV would like to see some of its graduates specializing in Senior Adult Theatre.¹⁶ At the kick-off event of the Festival, Chairman of the Theatre Department, Dr. Jeff Koep said, "Senior adult theatre is about growing and sharing, that is why we are sharing the festival with you. Senior adult theatre really epitomizes that which universities and colleges are challenged to do and that is to share in a community of scholars."

UNLV also has the luxury of being located in one of the most popular travel destinations in the United States. The accessibility of many hotels and convention facilities, outside entertainment for festival participants, and the economic travel costs made it a natural spot for the Festival. These features

¹⁶McDonough, Ann. Personal interview. 2 March 1993.

along with the desire for Senior Adult Theatre to grow motivated UNLV's theatre department to produce the festival.

Committees

Three committees provided leadership for the festival. The Senior Theatre in Renaissance Steering Committee visited Las Vegas in January, 1992. They held a day long meeting discussing schedule, facilities, and festival format. After that meeting the main leadership for the Festival came from the University of Nevada, Las Vegas. Dr. Koep appointed a UNLV Faculty/Staff Steering Committee in May, 1992. They organized registration, technical preparations, transportation, publicity, budget, and facility reservations. The committee also made adjustments to the preliminary schedule. UNLV also created the Senior Adult Student Steering Committee to coordinate the hospitality aspects of the festival and the volunteer efforts. Dr. Ann McDonough, Chair of Festival Planning, was a member of all three committees. She provided a communication link between the groups. A monthly planning calendar found in Appendix II traces the efforts of all three committees.

Senior Theatre in Renaissance Steering Committee

This committee consisted of seven members (including Dr. McDonough). A specific area of planning and coordination was assigned to each member. All the members lead Senior Adult Theatre programs in their home venues, and they all brought their production companies to the Festival. Professor Lillian Misko Coury of Pennsylvania State University, New Kensington Campus was the chair of the STIR Committee.

Professor Robert Dryden of Brainerd Community College in

Minnesota supervised festival promotion. Dryden is the producer and director of Geritol Frolics and project director of the Sears Senior Theatre Program. He is the author of a handbook for producing senior musical showcases entitled, Staging a Snazzy Senior Showcase. Through the Sears Foundation he developed Senior Adult Theatre programs with several colleges including Essex Community College, Fresno City College and Brookhaven College.

Coordinator of the stage at the Plaza Hotel(headquarters for the Festival) was Tom Gaydos, Director of Performing Arts at Robert Morris College in Pittsburgh, Pennsylvania. In the early stages of planning he communicated the technical capabilities and limitations of the stage at the Plaza to the directors of groups performing at that venue. The Plaza used his plans to configure the stage and lighting in the large conference room used for main events at the Festival.

The artwork for the brochures, flyers and festival program was designed by Arne Lindquist, producer and director of the Senior Star Showcase based at Essex Community College in Baltimore, Maryland.

The workshop coordinator was Dr. Joy Reilly of Grandparents Living Theatre in Columbus, Ohio. An Associate Professor of Theatre at Ohio State University, Reilly arranged for workshop leaders, suggested topics, and helped to arrange the schedule of the workshops. Under her guidance the Festival was fortunate to have many stimulating sessions lead by an international group of instructors.

Tom Wright of Fresno City College in Fresno, California, was the technical liaison for the Judy Bayley Theatre. Mr. Wright worked with Joe Aldridge, Technical Director at UNLV, to coordinate any special needs for the groups performing at the JBT. He sent the technical specifications of the

JBT stage to the directors. He was set up to be a clearinghouse for questions regarding the space.

University of Nevada, Las Vegas
Faculty / Staff Steering Committee

The on-site steering committee at UNLV included Jeffrey Koep, Ann McDonough, Joe Aldridge, Corrine Bonate, Linda McCollum, Fred Olson, and Larry Stahl (all faculty or staff at UNLV). They made the groundwork plans and managed the running of the Festival.

Dr. Koep provided leadership through his position as department chair. He advised the committee based on financial feasibility, physical space, and University rules. The theatre department offered academic credit for students working the festival. Dr. Koep coordinated the efforts of these students. He was also instrumental in bringing June Lockhart to the opening night celebration to receive the Dynamic Living Award, which is explained in Chapter Four.

Dr. Ann McDonough was the communication link to the other two committees and the groups bringing productions to the Festival. The list of her contributions is extensive. McDonough researched the cost and facilities available to hold the festival in Las Vegas. She coordinated the paperwork necessary to reserve the Plaza Hotel's convention areas. Working with Barbara Hall, the Performing Arts Center publicist, she prepared over 900 press kits that were mailed to announce the festival. Dr. McDonough created the ticket order forms, the registration brochures, and the informational packets that were sent to Festival participants. She arranged for free Festival name badge printing at the Convention Authority. Dr. McDonough finalized the schedule and supervised program design and

layout. Coordination of the three committees required her to spend hours on ¹⁷ the phone and send dozens of memos to maintain communication.

Professor Joe Aldridge , UNLV Technical Director coordinated technical needs at the Judy Bayley Theatre on campus. He and Tom Wright, sent out information regarding stage specification, lighting design, and facility capabilities to the directors of the groups performing at the JBT. Aldridge scheduled student workers for load-ins and strikes.

Corrine Bonate, Management Assistant, facilitated the budgeting, scheduling, and purchasing. Any paperwork required by the University, such as purchase orders or room schedule requests were completed by her.

Linda McCollum, Business Manager for the Department arranged for the Performing Arts Center Box Office to handle registration fees and supervised the layout and printing details for the Festival program.

Professor Fred Olson, Production Manager, arranged for the scheduling of rehearsal space for Seasons and Senior Suite, UNLV's performing contributions to the Festival. He attended all committee meetings as a source person on space scheduling problems.

Larry Stahl, Scene Shop Supervisor, organized transportation for the festival. He facilitated the rental of university vehicles and arranged for student drivers to transport Festival participants between the Plaza and UNLV. During the festival he supervised student workers and assisted with any technical needs during setups, performances, and strikes.

Senior Adult Student Steering Committee

Chair of this group was Ms. Agnes Capps. She coordinated the volunteer schedule for registration and ushering. Volunteers were members of the Senior Adult Theatre class. Ms. Capps also arranged for the

ensemble that played for the opening night dance.

Stan Dreyfuss facilitated registration. He coordinated the tickets, badges, bus passes, and packets. With the help of his wife, Jessica, Mr. Dreyfuss organized the single and group registrants' packets. He provided the Convention Authority with the lists of names for badge printing. Dr. Paul Harris assisted with registration as well.

Marilyn Kaufman was the hospitality suite hostess. She arranged for the catering from the Plaza and any other food and beverage items that needed to be purchased.

Adele Rothman and Sidney Koslay were responsible for Festival T-shirt sales. They arranged for the printing and purchasing of the white and purple official Festival T-shirt. During the Festival they sold them at the Plaza.

Registration Perspective

The first mailing announcing the Festival to every member of ATHE and the National Conference on Aging was sent in March, 1992. Promotion for the event included sending press kits to 900 major newspapers, magazines, television stations and radio programs across the nation. Additional registration and Festival announcement brochures were sent out in April and May. A sample of the form is found in Appendix V. The registration fee was \$25.00 if purchased before October 1, 1992, and \$40.00 if purchased after that deadline. The fee allowed participants to attend all festival events, performances, and workshops. Payment could be made by check, money order, or credit card.

The Performing Arts Center Box Office at UNLV processed all of the registration forms and payments. They recorded the name and address in

their computerized ticketing system and then sent the registrant an informational packet. This included a Plaza hotel room order form , a preliminary schedule, an informational letter, and an order form for tickets to the JBT performances. They also received a bus ticket order form for transportation from the Plaza to UNLV. For easier communication over the phone organizers printed the schedule and order form on different colors of paper.

Registrants then needed to send the ticket order form back with their choice of JBT shows and bus ticket order, if applicable. Bus tickets were \$8.00 per round trip. The deadline for ordering bus tickets was October 15, 1992. The informational letter they received with the packet also listed phone numbers of other transportation options. The requests for JBT show tickets were honored on a first come - first serve basis. If the requested show was filled they were automatically given the second show.

Hotel reservations were to be sent directly to the Plaza, who gave a discounted rate of \$25.00 per night to Festival participants. The information letter gave general information on the hotel's location and features. The hotel handled its own registration and check-ins.

UNLV planners recruited the Convention Authority to type badges for the Festival. For every 100 registrants the Convention Authority provided four hours of volunteer time. In early December they began printing the badges. Registration manager, Stan Dreyfuss, received and collated the badges with the tickets. There were some large groups that wanted all of their badges and tickets together in one large check-in package. Mr. Dreyfuss sorted out these groups and double checked the tickets against the lists of names provided by the schools.

Registration check-in was divided into five windows: A-G, H-N, O-S,

T-Z, and group check-in. The large groups could take their box of registration packets and distribute them in a separate area. Individuals not affiliated with one of the groups could pick up packets at the alphabetized windows. The registration packet included their badge, tickets (if ordered), bus passes (if ordered), a parking permit for UNLV, the Festival program, a map of Las Vegas, a pencil, and a shiny Las Vegas plastic bag.

The box office from UNLV staffed a window set up for any ticket problems or questions. They had a master list of all registrants for referral. Registration was open noon to 7:00 p.m. on Sunday and 8:00 a.m. to 7:00 p.m. on Monday and Tuesday. Copies of the registration forms, the festival program, and informational letter can be found in the Appendices. The registration area was equipped with a phone, a bulletin board for messages, and information sheets for the student workers and volunteers (to help answer any questions from festival participants).

Technical Preparations

Technical preparations began in January of 1991 when the STIR Festival Committee visited Las Vegas. UNLV set parameters as to what they would furnish and accommodate for Festival productions. The committee developed a preliminary schedule of performances. They discussed the needs of the specific groups and decided who needed the large stage and who needed a space similar to the Black Box Theatre. This helped to determine the schedule of performances.

Tom Wright and Joe Aldridge mailed technical specifications of the Judy Bayley Theatre in the fall of 1992 to the groups performing in that space. This packet of information included ground plans of the theatre, the

light plot, patch sheets, schedules, and the JBT Fact Sheet (see Appendix IV). Any further questions were to be directed to Tom Wright, but many times the directors would call Joe Aldridge directly to find information. Early that fall, the Plaza expressed concern over participants leaving the hotel/casino for long periods of time. As a result, shows scheduled for the Black Box Theatre moved to the stage at the Plaza. The Plaza provided the stage, lights, sound system, and dance floor.

Brainerd Community College requested that UNLV provide platforms for their production. Floor plans for this were discussed in October and November. Fresno City College and Brainerd shared the rental cost of a glitter curtain that was hung before the Festival. UNLV restricted use of the orchestra pit because of safety reasons. Crews hung black curtains for the requested upstage crossover. Other special needs for the JBT shows included three pianos (two uprights and one grand) and projection areas on either side of the stage.

Technical preparations just prior to the Festival included hanging and focusing the light plot, rigging the masking curtains, and cleaning. Students provided the time and personnel to accomplish these tasks. The general light plot was designed by the students in the Design Studio on campus.

Because many of the casts were large, the crew converted the Black Box Theatre into an alternative dressing room. (Some groups chose not to use it because it is located in another building and it was impractical for them.) The shop and the green room were used as a dressing rooms for some of the performances.

UNLV supplied a complete running crew for every performance. These individuals, trained in all different areas of technical theatre, were available for load-ins, tech runs, and strikes. The running crew included one

light board operator, two follow spot operators, one sound board operator, two technicians on the rail and two on the deck, and two wardrobe assistants. Other crew positions included loaders, Black Box attendants, make-up assistants, troubleshooters, and ushers. Student hosts were assigned to each performing group to facilitate communication between the technical staffs of the host and the guest theatre company. Professor Aldridge indicated that productions were adequately staffed and sometimes over staffed, but that it made the situation more comfortable.

Transportation

Transportation between the sites of the Festival was another area of preparation and planning. The original idea was to charter buses that would run between the Plaza Hotel and the Judy Bayley Theatre at UNLV. Larry Stahl requested bids from local bus companies in April of 1992. He set up a sample schedule of loading and departure times to estimate the amount of time that a bus would need to be chartered. Buses hold approximately 45 passengers each, and the committee believed that 500 people for each show would need this service. After receiving bids, Mr. Stahl estimated a cost of \$8.00 round trip per rider. A taxi cab ride is approximately twice that cost and so the demand for bus tickets was predicted to be high.

The Box Office sent transportation information to each participant after they registered. This information included the phone numbers for local car rental agencies, average taxi cab rates for Las Vegas, other transportation options for groups (if they wanted to charter their own transit), and the order form to request bus tickets at \$8.00 dollars per round trip. The response was lower than expected. Instead of the 3000 (500 people times 6 shows) total reservations that had been predicted, only 60 reservations were received.

Many of the groups decided to arrange their own transportation. Brainerd, for instance, rented a fleet of cars for their group!

Mr. Stahl scaled down plans and rented University vans instead of buses. Two University student drivers staffed each van during the Festival. Transportation guides at the hotel assisted riders to the van from the meeting area near the Festival registration desk. There were also parking lot guides assigned at the Judy Bayley Theatre. Their job was to expedite the movement of festival participants between their vehicles and the theatre before and after the six JBT performances. The Department rented cellular phones, that the drivers carried to assist in communication and to summon help in case of an emergency situation.

Volunteers

Students from the Senior Adult Theatre classes volunteered to assist with the Festival. Ms. Agnes Capps coordinated their efforts. The three areas of assignment included registration, ushering, and T-shirt sales. Volunteer recruitment was high and all areas were fully staffed. The volunteers were scheduled for three shifts during the day, 8:00 a.m. to Noon, Noon to 4:00 p.m., and 4:00 to 7:00 p.m. On January 8, 1993 the senior student volunteers met at the Plaza. Stan Dreyfuss explained registration procedures and Ann McDonough handed out information sheets. This meeting familiarized the volunteers with the facilities.

T-Shirt Sales

A T-shirt with the logo of the Festival was designed and sold for \$12.00 (all sizes). Shirts were ordered and printed in November. The cost of each shirt was \$4.07. The volunteer committee members sold T-shirts

each day at the Plaza at a table near the registration area.

Budget

Producing a festival of this size does not come without its costs. UNLV invested time, effort , and of course, dollars to successfully host Senior Theatre USA. These expenses would need to be considered in the budget of the next festival. Expenses for this Festival included:

- Box Office Setup Fees
- Registration Brochure Printing Costs
- Postage Costs for Mailings
- Festival Program Printing Charges
- Publicity Costs
- Telephone Expenses
- Cellular Phones for Transportation Crew
- T-Shirt Printing Costs
- Arrangements for Special Guests
 - Travel Costs
 - Hotel Accommodations
 - Meals
- Music Ensemble for Opening Night Kick-off
- Hospitality Suite Food and Beverages
- Van Rental Costs
- Liability Insurance for Plaza Performers
- Salary Expense (In-Kind Expense)
 - Faculty / Staff
 - Student Staff

Those who presented shows also accumulated numerous expenses in bringing their groups to Las Vegas. Beyond regular production costs there are also shipping expenses for set and costumes and travel costs for crew and cast.

CHAPTER 4

FESTIVAL EVENTS

Senior Theatre USA was held January 10 -14, 1993 at Jackie Gaughan's Plaza in downtown Las Vegas and at the Judy Bayley Theatre on the campus of the University of Nevada, Las Vegas. This chapter is an overview of the workshops, and schedules, and statistics. The complete Festival program is contained in Appendix I. The Festival was a week of learning, sharing, and enjoying for many of the participants.

Opening Night Kick-Off

Opening festivities for the Festival were held on Sunday, January 10th starting at 7:30 p.m. The official welcome to the Festival was given by Dr. Ann McDonough. This was followed by various introductions and expressions of gratitude to the committee members. Jeffrey Koep introduced the Dynamic Living Award that was to be given to June Lockhart. "The Dynamic Living Award recognizes a performer with a distinguished career in performing arts. The recipient embodies the old adage that age is just a number. It is given to a person who is representative of our festival goers who have discovered that the fountain of youth springs from the heart."¹⁶

June Lockhart has received two stars on the Hollywood Walk of

¹⁶Kick-Off Ceremony, Senior Theatre USA Festival, 10 January, 1993.

Fame, an Emmy nomination, a Tony Award, and the Associated Press Woman of the Year Drama citation. She made her career debut at the age of eight on the stage at the Metropolitan Opera. Movies she appeared in include A Christmas Carol, All This and Heaven Too, Sergeant York, White Cliffs of Dover, and Son of Lassie. During her first Broadway play, For Love of Money, she received the Tony Award for Best Debut Performance. Television shows she acted in include Lassie, Lost In Space, and Petticoat Junction. She has traveled internationally, is a regular observer of White House briefings, and is actively involved in International Hearing Dog.¹⁷

As Dr. Koep finished introducing her he stated, "She is the essence of what personifies Senior Theatre, what re-looking at life is about, and truly deserves the Dynamic Living Award." June Lockhart gave an acceptance speech. She encouraged the Festival participants to continue with their passions. "The wonderful thing about us at this time is to be able to put our dreams into action. We can do things now that we've only thought about all our lives. And by being involved in theatre you really show that you're coming from a position of 'Aint' done enough."¹⁸

Workshops

Workshops were a very integral part of the success of the festival. Leaders in Senior Adult Theatre shared their ideas about the practicalities, development, and creative processes they've found helpful. All workshops were held at the Plaza. Dr. Joy Reilly planned the workshops with the aid of Dr. Jeff Koep and Dr. Ann McDonough of UNLV.

"Touring with Senior Actors" was the title of the workshop presented

¹⁷Ibid.

¹⁸Ibid.

by Jane Celehar and Kathleen DeVault both of Grandparents Living Theatre. Jane Celehar has been the Managing Director of GLT since 1989. Under her direction "membership has grown from 25 to over 90 members; from one to three performing companies and audiences from 1,975 to 55,000, touring performances from three to over seventy."¹⁹ She has been responsible for a number of different functions for GLT including fund-raising, coordination and logistics of the Germany tour, and grant-writing. Kathleen DeVault has been with GLT for 5 seasons. She was hired full time as production manager upon receiving her degree for Ohio State University. Ms. DeVault is also the resident lighting designer for Grandparents Living Theatre.²⁰

The two discussed GLT's development process at their workshop. They have four different companies all of which tour to a variety of different situations including conventions, schools, churches, prisons, hospitals, retirement, senior centers, or birthday and holiday celebrations. They outlined the special needs and arrangements that should be considered when planning a tour. GLT has special forms that they have created to assist in preparing for tours and they showed those attending the workshop examples of these forms. Their workshop focused on knowing what to ask for when you tour a senior production.

Dr. Jeff Koep and Dr. Ann McDonough led the workshop entitled "Establishing a Senior Adult Theatre Program." They were the leaders and motivating force behind establishing the training program for senior thespians at UNLV. Dr. Koep has been chair of the theatre department since

¹⁹Was Young...Now I'm Wonderful. Grandparents Living Theatre. Production program. 13 January 1993. p 14.

²⁰Ibid.

1989. He supported the start of the Senior Adult Theatre program that same year. In addition to being the chair of UNLV's theatre department, Dr. Koep is a head theatre reviewer for the Jacob Javits Foundation, a professional actor and director, Executive Board Member of American College Theatre Festival, and producer and director of new plays. Dr. McDonough heads the Senior Adult Theatre program at UNLV. She has directed seven senior productions since the beginning of the program. Dr. McDonough also teaches two classes offered specifically for seniors to begin their development. She holds an M.A./Ph.D. from the University of Minnesota where her graduate studies emphasized Children's Theatre and Senior Adult Theatre.²¹

Koep and McDonough examined the structure and history of the program at UNLV. Originally the theatre department offered only one class, since enrollment has doubled they have added a second advanced course. They encourage seniors to go beyond the senior classes to the regularly offered curriculum and many have done this. UNLV encourages intergenerational casting because of the benefits to both age groups. As the flagship in university Senior Adult Theatre training, UNLV is growing and developing each year.

Lillian Coury of the Penn State Goldenaires presented the workshop "Simple Dance Steps for Senior who Can't Dance." Using dance steps from her show, Ms. Coury showed approximately eighty enthusiastic seniors some simple dance sequences. The workshop began with a warm-up and had a piano accompanist for musical support. Ms. Coury demonstrated how to use a box step, stroll, and grapevine for the number "Give my Regards to

²¹"Kennedy Center American College Theatre Festival, Region VII: Workshops." 16 February 1993. p.7.

Broadway."

Attorney John DeVecchio was the leader for "Copyright Infringement: Titles, Author's Permission, Etc..." Mr. DeVecchio is an intellectual property's attorney who has his own practice in St. Paul, Minnesota. He earned his Juris Doctorate from William Mitchell College of Law in Minneapolis. Nationally he has held extensive workshops on copyrights and copyrights infringement. Mr. DeVecchio is a professional musician whose rock band has performed across the country and recorded two albums.

During his session he explained the present copyright laws, the creator's rights, and precautions that should be taken to ensure that the work remains the possession of the creator. The copyright registration forms were also discussed. Details included the registration fee, where to file, when to file, which form to use, and phone numbers of hotlines that can provide assistance with the forms. Mr. DeVecchio also gave advise to working writers in cases of work for hire, publication, artist-in-residence, and performance situations. As Senior Adult Theatre uses many original pieces, his workshop covered a very timely issue.

A stage combat workshop was presented by Professor Eric Fredricksen, a certified fight master. Fredricksen has been involved with stage combat since 1971, when he was a member of the acting company at the Guthrie in Minneapolis. Through a Tyrone Guthrie Fellowship he studied swordplay with renowned fight director Patrick Crean. He has choreographed fights for Christopher Plummer, Joseph Papp, and the Colorado Shakespeare Festival. In 1981 he began teaching at the University of Michigan with a combination teaching / acting position. Following this position he was a professor at California Institute of the Arts.

Presently, Fredricksen is chairman of the theatre department at the University of Michigan. He is a regular instructor at the National Stage Combat Workshop held at UNLV in the summer.²²

This workshop used principles of Aikido and applied them to stage combat. Dr. Fredricksen was assisted by Eric Oram, a fightmaster and graduate of UNLV. After a warm-up session, they demonstrated Aikido to approximately 100 Festival participants. Then they led the group in learning different stage combat sequences, such as a punch.

Mr. Bob Miles also presented a stage combat workshop. He has been the stunt coordinator on such famous westerns as "Bonanza" and "Wild, Wild West." As a member of the Hollywood Stuntman Hall of Fame, he has worked with stars like Michael Landon. His workshop was a demonstration of film fight principles and techniques. Assistant Eric Oram shared a martial arts history and demonstration. He also gave an example of a rapier fight with Scott Duthie. This workshop was solely a demonstration and did not physically involve the Festival participants.

Professor Cathy Hurst of UNLV presented a workshop entitled "Acting Techniques." Ms. Hurst is an acting / voice specialist with an M.F.A..... in Acting from the University of Minnesota. She has acted with Theatre de La Jeune Lune in Minneapolis and the Williamstown Theatre Festival in Massachusetts. Currently, she is a member of the directing staff with OPERAWORKS in Los Angeles. As an associate professor at UNLV, she heads the undergraduate program in acting.²³

She began her workshop by questioning the participants on what "good" acting means to them to get a perspective on where they were in their

²²"Spotlight on fight master Eric Fredricksen." (The Fight Master, Fall, 1991), p.18.

²³"ACTF: Workshops." p.6.

acting development. Ms Hurst discussed how to be truthful to themselves and their character and how to see the "remarkable situation" that their character is in. They had a physical and vocal warm-up, worked on coordination and balance, and played theatre games to prepare themselves for scene work. Using volunteers from the group, Ms. Hurst had actors perform open-ended scenes. They focused on how to watch the other actor for their behaviors and decide how their character is trying to change the relationship with another character during a scene. This participatory workshop was attended by approximately 60 persons and ended with a question and answer period.

Ms. Pam Schweitzer led the workshop, "Senior Theatre in London." She is the artistic director of the Age Exchange Theatre Trust in Southeast London, which she founded in 1983. The Age Exchange Trust is the first English full-time professional theatre company to specialize in taking reminiscence shows to older persons all over the country. Ms. Schweitzer "has devised and directed twenty new shows for Age Exchange, and published as many books of photos and recollections around important themes in London's social history." After many years teaching and writing about Theatre in Education and Educational Drama, she became fascinated by reminiscence and oral history. Titles of her books and past performances include The Time of Our Lives: Memories of Leisure in the 1920's and 1930's, All our Christmases, and What Did You Do in the War, Mum? Stories are told in the original words from transcribed tapes, or pensioners written contributions.²⁴

At her workshop Ms. Schweitzer described the work she does with

²⁴Schweitzer, Pam, ed. The Time of Our Lives. London: Age Exchange Publications, 1986. p. 65.

senior adults, or "pensioners" in London. At the Age Exchange reminiscence sessions are held with older people. These sessions are tape-recorded or participants will turn in written submissions. The recorded memories along with photos and memorabilia are given to the Age Exchange actors, who improvise scenes based on these recollections. They arrive at a script with the help of a writer. The scenes are shown to the original contributors for comment and final approval. Their ideas add to the rehearsal process. They feel they present an accurate portrayal of a period which will evoke memories for older audiences and educate the young. The actors are "younger" and in this aspect the program is intergenerational. They use objects, such as antique kitchen items or school days' items, to stimulate recall and gain the oral history. They also offer Reminiscence Training for social service staff, health workers, and community arts workers. Some of the drama that they do educates, through role-playing situations, the older adults on how to care for themselves. Their theme is to "make memories matter." The international perspective on Senior Theatre was an interesting addition to the Festival.

A second workshop on reminiscence techniques was presented by Lynn Martin-Ericson of Bi-Folkal Materials for Reminiscence. She explained the process of writing memories or reminiscence into a script form and then how to create a production from there. Skits can be performed based on a certain event, which evokes memories for the audience member. These memories can have a therapeutic effect. During workshop they performed four skits to demonstrate the effects of reminiscence.

"From Oral History to Drama: The Depression Schoolhouse" was the title of the workshop presented by Dr. Joy Reilly. The first half of the session was a presentation of excerpts from Golden Age Rages On! the current

touring production of Grandparents Living Theatre. This was followed with an explanation on how an oral history piece can be created. Dr. Reilly broke the audience into smaller discussion groups to try some of the techniques of turning stories into drama. This was followed by actual presentations of the stories to the large groups. Dr. Reilly regularly teaches classes on oral history presentation at Ohio State University.

A workshop with the cast of the Goldenaires was led by Lillian Coury. Using scripts from Samuel French plays they had presented, the Goldenaires invited other workshop participants to read a part with them. Ms. Coury gave them direction and staging. She also explained during her workshop the availability of Samuel French plays for older adult actors and how to select a good script.

A directing workshop was led by Professor Davey Marlin-Jones who teaches at UNLV. He has worked as Artistic Director for the Washington Theatre Club in Washington, D.C., where he introduced the professional premieres of 137 new writers including Lanford Wilson. His career has included being guest lecturer, critic, and director at over one hundred universities and forty major American Theatres such as The Long Wharf theatre, The Goodspeed Opera House, and the New Jersey Shakespeare Festival.²⁵ He shared some of his directing experiences and discussed directing theories and practices with the workshop participants.

A workshop on Musical Theatre Performance was given by Professor Bob Brewer. Mr. Brewer heads the Musical Theatre Performance Program at UNLV. "He previously served on the faculty of the Juilliard School Drama Division and worked with actors such as Kevin Kline, Patti Lupone, and

²⁵"ACTF:Workshops." p.6.

Christopher Reeve. Mr. Brewer spent four years at the New York Shakespeare Festival developing new scripts. After twenty years in New York he joined the faculty at UNLV."²⁶ After sharing some of his experiences of theatre in New York, Mr. Brewer introduced the students from Musical Theatre Workshop. They performed excerpts from Closer That Ever, the musical these M.F.A. students have been working on for the past semester.

Michael Lugering, voice specialist at UNLV, presented a workshop entitled, "Connecting the Body, Breath, and Voice." Mr. Lugering holds a graduate degree in directing from the University of Utah. He has studied voice extensively with Kristin Linklater and the Roy Hart Theatre Group. His vocal background is complemented by Awareness Training in both the Feldenkrais Method and the Alexander Technique. He has also taught at Duke University in North Carolina.²⁷

Lugering's workshop focused on the Linklater technique of vocal work. He began with a warm-up and relaxation period, after which they worked on vocal alignment and release. This participatory workshop was valuable for both directors and actors because it emphasized the value of good vocal skills.

Location of Events

Festival events were divided between Jackie Gaughan's Plaza and the Judy Bayley Theatre on the campus of the University of Nevada, Las Vegas. The Plaza facilities included a registration area, two workshop rooms, a dressing room, and the main presentation area. A diagram of the

²⁶ibid. p.4.

²⁷ibid. p.6.

meeting places can be found in the Festival program (Appendix I). To assist Festival participants in commuting between the two locations a small map and suggested route was included in the program as well.

Rehearsal Schedule

A rehearsal time slot was available for groups that had requested it. Productions held at the Judy Bayley Theatre were given the time between the load-out of the previous group to the curtain time of their own show to prepare technically. Crews were scheduled from 8:00 a.m. to 11:00 p.m. (or whenever strike finished). If the directors desired more time than this schedule, crews were available to come in earlier or stay later. For this Festival, the extra hours were not necessary and the crew generally worked the pre-scheduled hours. At the plaza the rehearsal schedule was as follows:

Sunday, January 10th	1:00 - 4:00	UNLV's Senior Suite
	4:00 - 7:00	Penn State Goldernaires
Monday, January 11th	4:00 - 6:00	Kansas University
	6:15 - 9:00	SPARC
Tuesday, January 12th	2:00 - 4:00	RMC Independents
	4:15 - 6:30	Pittsburgh Playback Theatre
Wednesday, January 13th	4:30 - 5:30	UNLV's Seasons

This rehearsal time provided time for the companies to familiarize themselves with the space, set any light, sound, or set cues, and find any potential problems.

Schedule for Student Workers

UNLV assigned the student workers to various positions and crews to ensure successful runs of the rehearsals and performances. At the Judy Bayley Theatre the list of positions included: one Light Board Operator, two Follow Spot Operators, one Booth Sound Operator, one Deck Sound Person, two Rail Technicians, two Deck Technicians, two Wardrobe Assistants, three Loaders, two Black Box Attendants, ten Ushers, three Transportation Guides, One House Manager, two Make-up Assistants, two Troubleshooters, and a "SWAT" team of five technicians to answer any questions and assist with leadership of crews.

The Plaza stage had the following staff: two Stage Managers, one Worker Coordinator, one House Manager, three Stage Technicians, two Transportation Guides, three ushers, and one Troubleshooter. Since the Plaza was also the Festival Headquarters there were also ten Registration Assistants, one Box Office Manager, two T-shirt Salespeople, and two Workshop Managers.

Hosts were assigned to each group presenting a production. Nine students were assigned to this duty. Two students were assigned as drivers for the transportation vans. The crews were supervised by members of the Faculty / Staff Steering Committee.

The Festival took many hours to plan, prepare, and run. Planners of the next Festival should not under-estimate the amount of effort necessary for a successful event. This Festival took approximately 6,250 hours of work calculated as follows:

UNLV Faculty / Staff Steering Committee	600
Senior Adult Student Steering Committee	300
STIR Festival Steering Committee	250
Dr. Ann McDonough	1350

Student Worker Hours	<u>3750</u>
Total Estimated Manpower Hours	6250 Hours

Figures are calculated based upon interviews with the committee members. Ann McDonough's hours include time spent in 1991 and 1992. The amount of student worker hours are calculated in the following way: 15 Hour shifts X 5 Festival Days X Average of 50 student workers during each day = 3,750 total student worker hours. While not all students worked 15 hour days, I've added in the time spent before the Festival (building platforms for Brainerd's Geritol Frolics) and the student work day held on January 6th.

Festival Participant Breakdown

Festival Registrants	934
UNLV Student Workers	59
Senior Adult Theatre Student Volunteers	47
UNLV Faculty / Staff Steering Committee	7
Senior Adult Student Steering Committee	6
STIR Festival Steering Committee	6
Plaza Stage and Workshop Managers	5
Performing Arts Center Box Office Staff	5
Special Guests of the Festival	<u>25</u>
Total Number of Participants	1094

Figure 1 Festival Participant Breakdown (From The Performing Arts Center Box Office, Sales Report)

Table of Registrants by State Breakdown

California	243
Maryland	163
Minnesota	145
Pennsylvania	104
Ohio	65
Texas	32
Kansas	23
Arizona	22
Indiana	22
Illinois	19
Nevada *	16
Colorado	11
South Carolina	11
Michigan	10
North Dakota	8
Wisconsin	6
New York	6
Florida	6
Missouri	5
Washington	3
Alabama	2
Alaska	2
Virginia	2
Nebraska	2
Georgia	1
Maine	1
Montana	1
Oregon	1
South Dakota	1
Iowa	1

934 Participants
from 30 States

Figure 2 Table of Registrants by State Breakdown (UNLV Performing Arts Center Box Office Performance Sales Report and Performance Seating Report)

*The Nevada total does not include UNLV related participants

Vital Statistics of the Festival

As can be seen in the preceding table, thirty different states were represented at the Festival. Of the 934 participants, 817 purchased tickets before the deadline of October 1, 1992 and 117 purchased after it. The total amount of bus/van transportation tickets purchased was 82. Total number of persons involved with the Festival can be seen in Figure 1.

Performances at the Judy Bayley Theatre were ticketed shows because of limited seating capacity of 556. Most of the shows were "sold out" but as the house counts below indicate there were available seats. Counts are provided by House Manager, Debb Sarac.

<u>The 1993 Geritol Frolics</u>		
Monday, January 11th	1:00 p.m.	233
	7:00 p.m.	452
<u>New Wrinkles of 1992</u>		
Tuesday, January 12th	1:00 p.m.	273
	7:00 p.m.	361
<u>Broadway Magic</u>		
Wednesday, January 13th	1:00 p.m.	380
<u>I Was Young...Now I'm Wonderful</u>		
Wednesday, January 13th	7:00 p.m.	366

CHAPTER 5

FEATURED PERFORMING COMPANIES

Ten different Senior Adult Theatre groups from across the country performed at the Festival. The leaders of these groups were all members of ATHE and STIR. Performances were held at both Festival locations. The large shows were shown on the JBT stage and those with smaller needs were featured on the Plaza stage. Cast size and material choice varied from company to company. Each of the groups contributes a unique building block to the movement of Senior Adult Theatre. For this purpose we will examine each of them for mission, history, and production choices.

University of Nevada, Las Vegas

The University of Nevada, Las Vegas began a Senior Adult Theatre program in 1990 under the direction of Dr. Ann McDonough. Originally there was one college course offered for seniors, now the Department of Theatre Arts has expanded it to two. Past performances have included The Best of Burlesque, Mornings at Seven, and Under the Gaslight. UNLV casts intergenerationally to provide a unique learning experience and texture to the performances. It is the first university to offer a training program for Senior Adult Theatre actors. Seniors are encouraged to continue on past the two Senior Adult Theatre classes and take the regularly offered acting,

directing, and other theatre classes. Many of the seniors audition and are cast in other university plays. The senior adult students support the M.F.A. Playwriting program by participating in readings. According to the Las Vegas Sun, the introductory - level course is where seniors participate in recreative dramatics in addition to theatre games, improvisation, and pantomime. The class aims to develop theatrical ability. The second course is practical application. They take scenes written by UNLV's graduate student playwrights and other pieces written for senior adults and perform them at senior centers as well as in class.²⁸

The group performed two different pieces at the Festival, Senior Suite and Seasons. The first was a collection of short one act plays written by different playwrights in the graduate program. They included Paavo Hall's "D-Day" directed by Bob May; "Lo, the Orb is Setting" written by Robert Paxton and directed by Eric Oram, Debb Sarac's "Bed and Breakfast" directed by Ed Humphrey; and Mark Steven Jensen's "Dirty Dishes" directed by Dr. Ann McDonough. The plays were joined together by monologues entitled "Hazel" written by Charles Supin and directed by Dr. Jeff Koep. The cast consisted of ten seniors and two "younger" actors. UNLV's Seniors performed on the Plaza stage with minimal set and costumes. This piece represented a good example of joining senior actors with new plays and playwrights.

Seasons was performed by the members of the second year class of Theatre for Senior Adults. It is an oral history review based on the real life stories of the members. It was edited by Mark Steven Jensen and co-directed by him and Dr. McDonough. The stories were broken down into the

²⁸Renzi, David. "Staging a Comeback." (Las Vegas Sun 31 January 1992), p.1D.

different seasons or stages of life: Spring or youth, Summer or adulthood, Fall or middle age, Winter or the retirement age, and the fifth season when seniors can do all the things they always wanted to do. This piece involved thirty-four actors.

Brainerd Community College

In 1987 Bob Dryden and Brainerd Community College in Minnesota created a community show entitled Geritol Frolics. It was billed as "a two-hour variety show featuring side-splitting comedy, dance extravaganza, and spirited musical renditions of the old favorites as performed by a group of 65 adults between the ages of 55 and 82." Bob Dryden acquired the idea for the show and program while taking a sabbatical the previous year to study senior adult fine arts programs across the nation. Geritol Frolics has enjoyed much success since its beginning. They have toured the show to Washington D.C. for the 1988 National Conference on Aging, St. Paul, Minnesota for the Senior Options Expo, Minneapolis' Orpheum Theatre, and Duluth, Minnesota. According to their program The Geritol Frolics has had over the last five years an average cast of 80 singers, dancers, and actors with an average age of 69 years. They have played to over 32,000 people in over 117 performances at BCC's John Chalberg Theatre. The program also includes a staff of over 45 traditional students. Geritol Frolics has helped Brainerd Community College develop one of the largest theatre departments in Minnesota. They believe "the bringing together of this diversified group with various ages, life experiences, and cultural backgrounds is the strongest aspect of this program." The specifics of this group are described in Dryden's book, Staging a Snazzy Senior Showcase. Their main motivations appear to be profit and social activity. Their goals include high community involvement and large numbers of senior

participants. Dryden's book plainly lays out the profit margin on the shows that they produce. They are very proud of the success of their program in dollars and numbers of participants.

Proclaimed as a "razzle, dazzle musical extravaganza" the 1993 Geritol Frolics performed twice at the Judy Bayley theatre during the Festival. Produced by Dennis Lamberson and directed by Bob Dryden, this two and one half hour show had a cast of 73, a live band of eight musicians, and a production crew of 34. There were 19 major production numbers separated by various vaudevillian bits. They incorporated an emcee who entertained the audience with jokes and anecdotes. The chorus positioned on platforms upstage, backed up many featured soloists and the dance troupe. They had numerous costume changes as they switched from theme to theme. The set had a glitter curtain and various stars painted on the floor. Footlights outlined the edge of the stage. The dynamic singers and dancers enforced the theme of the show, "You're as Young as You Feel." Sections of the show paid tribute to college days, the military, the Irish, the South, Religion, and Broadway. Tap dancing, gymnastics, whistling belly dancers, and lip syncing were just a few of the unique talents featured in the Brainerd group.

Kansas University Retiree's Club

The Golden Honeymoon was presented by the University of Kansas Retiree's Club on the Plaza stage. Directed by Lewin Goff, the cast members are retired Kansas University professors. Their production was a staged reading of The Golden Honeymoon. It is about a golden wedding celebration in New Jersey and Florida in 1915. They creatively used the whole space, as scenes were played out in the different areas of the audience as well as on the stage.

Pennsylvania State Goldenairs

"An Evening of One Act Stagers for Golden Ageds" was presented by the Penn State Goldenairs on the Plaza Stage. Lillian Misko Coury is the director/producer of this production which cast 25 senior performers. The production was a series of one act plays intertwined with musical numbers. Titles of plays included are "Winners Weepers," "It's All in Fun," and "Three on a Panel." A production number of "Another Opening, Another Show" opened the performance. This choice of material highlights both the acting and musical abilities of performers. The Goldenairs are currently developing a training program for senior actors at Penn State.

Senior Players of the American River College

Senior Players of American River College, or SPARC, was founded in November of 1991. The Senior Theatre Workshop of American River College evolved into a Sacramento performing arts company. According to their performance program, the mission statement is as follows, "It is the artistic purpose of SPARC to provide quality theatrical experiences that explore the multi-faceted issues of aging in American society." Devoted to more than just performance, SPARC emphasizes training and development in the theatrical process, the exploration of new dramatic forms, and the subsequent enrichment of the American River community. Past productions have included Lost and Found...Memories in Five Movements, a play with music, adapted from the life stories and dreams of the cast, and Kindred Spirits: Reading on the Subject of Women and Friendship. Both of these were original productions.

The Acting Class was presented by SPARC on the Plaza stage. It was directed by Melanie Smith and had a cast of 22 actors. The production

was a presentation of excerpts from the full-length play which they will be presenting in May, 1993. This original play "follows a group of older adults who embark upon new discoveries and new careers in the theatre." The actors played out scenes from Trojan Women, Antigone, and Macbeth while expanding their abilities to discover character motivations, drives, and needs. Earth tone colored costumes were created for easy movement. Extra pieces such as hoods and scarves were added to change scenes. The set had a cloth background and corner platforms. This piece also made use of intergenerational casting.

Fresno City College

Fresno City College founded New Wrinkles in 1989. They produce only musical, variety showcases. New Wrinkles does not have a formal mission statement, but their goals are to involve many senior performers and "to have fun!"²⁹ New Wrinkles performs at various service clubs and organizations in the Fresno area when requested. Senior involvement varies from 75 to 105 senior participants each year.

New Wrinkles Revisted was presented at the Judy Bayley Theatre for two performances. Directed by Tom Wright, this production was a musical, dancing, variety showcase. It featured a 67 member chorus and six different dancing groups. The production was divided into sections that saluted such themes as Broadway, Irving Berlin, America, Hollywood, and the Fifties. An ensemble of two pianos, trombone, drums, trumpet, and bass accompanied the songs. One unique aspect of this performance was the slide projections on either side of the stage of the performer when he or she was young.

²⁹Wright, Tom. Personal Interview. 2 April 1993.

Special talents in this production included roller-skating, tap dancing, and an emcee who attempted to rap.

OASIS and City Theatre Company

Oasis and City Theatre Company is based in Pittsburgh, Pennsylvania. OASIS stand for Older Adult Service and Information System. Their goal is "to enrich the quality of life for older adults through educational, informational, and cultural programs." City Theatre "is a professional, not-for-profit, performing arts organization. Its mission is to provide an artistic home for the development and production of plays of substance and ideas that are relevant to diverse, contemporary audiences."

Going Strong was presented by the City Theatre & OASIS Players at the Plaza stage. It was an oral history piece directed by Roni Ostfield. The cast was composed of fifteen senior actors who shared their own stories, memories, and dreams. The stories started with childhood and went through adolescence, parenting, retirement, and concluded with their dreams and fantasies of what they would like to do now. Performers dressed in black with scarves of bright color that also doubled as props. They used background music to give texture and emphasis to the stories.

Essex Community College

The Senior Star Showcase of Essex Community College in Baltimore, Maryland is in its 14th year. They are big enough so that they need to hold auditions each year to narrow down to a workable company size of 75 singers, 35 dancers, and an orchestra. This group often will take sections of their shows to nursing homes and senior centers in the metropolitan Baltimore area. Their main area of focus is the musical

showcase genre. Senior Star Showcase is broken down into two groups. The Happy Time Tappers have 24 dancers and the Good Time Singers is a chorus of sixty. Past performances have included Dixie Belle, Oklahoma!, and Hooray for Hollywood.

Broadway Magic was presented by the 1993 Senior Star Showcase at the Judy Bayley Theatre. It was produced and directed by Arne Lindquist. This salute to Broadway included production numbers from Porgy and Bess, Oklahoma, Guys and Dolls, The Phantom of the Opera, and A Chorus Line. Woven amidst these medleys was a storyline of a Tennessee girl trying to make it big on Broadway. The stage was bare except for a backdrop of 42nd Street in New York. The chorus and special soloists sang to taped music. Costumes were versatile and changed often by adding pull over pieces or new accessories which were in the same style of the production number.

Robert Morris College Independents

The RMC Independents are based at Robert Morris College in Coraopolis, Pennsylvania. They started performing in September of 1990 under the leadership of Tom Gaydos, the college's Director of Performing Arts. This group of approximately seventy participants has presented four major productions in the last two and a half years. Their performances have toured to nursing homes, retirement residences, schools, and other organizations. The profit raised by their shows support a scholarship program. The performing troupe is open to anyone 55 years or older.

For the Festival the RMC Independents presented Variety: Vaudeville to Video, directed by Tom Gaydos and Lou Valenzi. The first act was a salute to vaudeville complete with a magician, comedic skits, songs, and dancers. The second act was a salute to radio and television. It included a

commercial medley and songs from the "hit parade." This musical variety show was presented twice on the Plaza stage.

Grandparents Living Theatre

Grandparents Living Theatre was formed in October 1984 in Columbus, Ohio. They describe themselves and their work in their mission statement. "Grandparents Living Theatre is a theatre company of older performers, who shared the cumulative wisdom of their peers, in order to illuminate issues of aging." The company offers classes, workshops, rehearsals and social events. They are the first independent non-profit Senior Adult Theatre company in residence at a regional theatre, The Players Theatre. GLT is broken into four different companies.

The Semi-Professional company pays a stipend to company members. They observe demanding rehearsal and touring schedules while "exploring a variety of new directions in theatre for the older actor." This group toured to Germany in 1991 where they premiered I Was Young, Now I'm Wonderful! at the first International Festival of Senior Theatre in Cologne.

The Touring Company focuses on creating reminiscence theatre and contemporary pieces about aging out of oral history. It has a busy touring schedule in Ohio and adjoining states.

The Community company tours a Vaudeville and burlesque show. They label this group the "good news company" as they serve shut-in audiences with upbeat short programs of poetry, sing-a-long, and dance.

The newest addition to GLT is called Special Celebrations. It includes a Celebration Quartet who entertains at small special gatherings, Reader's Theatre and Poetry Players, and Fun and Games with Grandparents. This last group is "an interactive program of fellowship and

old-time songs and games for very young audiences in pre-school and elementary schools."

The artistic director of GLT is Dr. Joy Reilly. Grandparents Living Theatre has been featured on ABC's World News Tonight and on a British documentary. GLT is one of the most developed senior programs in the country. They are structured and offer diverse programs for the senior actor to choose from based on their desired level of involvement.

Grandparents Living Theatre presented two different productions at the Festival. The first was I Was Young...Now I'm Wonderful! directed by Dr. Joy Reilly. It was presented at the Judy Bayley Theatre and at the Plaza stage. This musical play was created out of the life experiences of the performers. The ensemble included twelve seniors. Act one dealt with the first half century of life with such descriptively named scenes as "Raging Hormones," "Keeping up with the Jones's," and "Mid-life Crisis." The second act explored the challenges and discoveries of the second half century.

The second performance presented by GLT was Golden Age Rages On! This was also directed by Dr. Joy Reilly with musical direction by Nancy Nocks. The production was an oral history piece created from the stories of the members of GLT, mainly centering around experiences in the depression era school house. The piece also incorporated original music.

Evaluation

Senior theatre companies that had clear goals or mission statements presented more "theatrical" productions. By that I mean they gave more care to audience perception and character development, and less to spectacle. The most well-attended productions were the musical showcases. This is consistent with most American theatre. Musicals get larger audiences and

more enthusiastic response than straight or experimental plays. I think the musical showcases meet the goal of high involvement. (High involvement leads to long running times for the shows.) Performers can be challenged in the areas of dance or music, but the skill of acting is not developed fully in a musical/variety piece. Oral history pieces and plays that speak to the aging process allow senior actors to fully develop themselves as actors. Some of the companies do not aim to develop actors though, their goals are involvement and "fun." It is more of a recreation than an art for some Senior Adult Theatre performers. Companies that use auditions for membership seem to have high levels of competition and problems with large egos.

Senior theatre companies that will do the best in the future will develop all three genres. A format similar to Grandparents Living Theatre allows for senior involvement on a variety of levels. The companies that choose to do only musical/variety showcases will have high profits but low chances for serious development of talents. The musical/variety show attracts audiences and has many fiscal rewards. Artistic integrity is at risk when your profit motivation receives the most attention. The profits earned by a musical showcase can build a strong financial statement, and make other Senior Adult Theatre program choices possible.

CHAPTER 6

EVALUATION OF THE FESTIVAL

The success of any planned event is capped off by the ability to turn around objectively and look at what you have just completed. That is the purpose of this chapter, to evaluate Senior Theatre USA. It includes my personal evaluation and the opinions of the STIR committee members and the directors who presented productions. I obtained their thoughts by a survey sent to each of them. This survey is contained in Appendix VI.

Personal Evaluation

As an observer of the Festival, I had the opportunity to attend nearly all the performances and some of the workshops. For those events that I could not attend because of scheduling conflicts, I interviewed students and faculty from UNLV for their thoughts. My evaluation is broken down into seven categories: location, registration, schedule, productions, communication, workshops, and committees.

Location

Evaluation of the location of events requires breaking it down into a discussion of city, the Plaza, and the Judy Bayley Theatre. Las Vegas was a good choice for the first festival. It has a tourist appeal with attractions,

entertainment, and economic travel and hotel costs. Convention facilities are readily available and because of this it is cost competitive. The weather conditions are also mild in January. Las Vegas is not centrally located in the United States and it is easier for those on the West Coast to attend the conference. The numbers of those attending from the eastern states seem to denote that the geographical location doesn't matter. While staying in Las Vegas you play by the rules of the hotel / casinos. They dislike events held outside of their establishments. The UNLV planning committee had to shift events from campus to the Plaza because they wanted more or all of the events near to the casino area. This is a consideration Festival planners need to be aware of when planning schedules.

The facilities at Jackie Gaughan's Plaza were acceptable, but not outstanding for a theatre festival. Room rates of \$25.00 per night are economical and that is a positive. The registration area was large and the convention facilities were made to size. Selma Claffey and Linda Hartman of the Plaza staff were very helpful and easily available for questions and problems. The Plaza provided a stage, a sound system, and hung basic lights for the stage. Unfortunately, the agreements for stage height, dance floor, and use of the back hallway were changed late in the planning schedule. It complicated the communication concerning technical capabilities and limitations. The sound system was not always dependable and the Plaza required the Festival stage managers to lock it up each night rather than taking the responsibility themselves. There were also some sight line problems with the stage. The distance from UNLV was a problem for some participants and thoughts should be given to having it at one place or the other. The Plaza's desire that UNLV should provide liability insurance on Festival performers was not communicated until five days before the

Festival. The amount of insurance that they required should have been included in the original agreement.

It was good to get Festival participants on campus to see the school, especially when you consider how much time UNLV put into the Festival. An experienced crew staffed the Judy Bayley Theatre. It had technical capabilities, which the Plaza couldn't offer, such as a lighting and sound board, a front curtain, and backstage space. The distance from Festival Headquarters complicated communication and transportation. Another disadvantage of the JBT is that it has limited seating and tickets have to be given out to control audience attendance.

Registration

To evaluate registration it is necessary to break it down into two categories, organization before the Festival and registration check-in. The personnel chosen to organize registration were experienced and well qualified for the job. Senior Adult Theatre student Stan Dreyfuss brought his years of convention experience and the Performing Arts Center added their computerized ticketing system to provide a thorough registration system. Reports of registration status could be obtained and to help Festival committee members keep their plans up-to-date. The additional ticket order forms were color coded for aiding communication over the phone. The Festival planners also received free badge printing and materials for the registration packet from the Convention Authority; this was cost efficient. Another positive aspect of registration organization was the deadlines that were set. It is much easier to plan when you know approximately how many are attending two months in advance.

What I would suggest for registration organization next time is to streamline the process, or give all registration aspects to the Box Office. They have the ability to print badges and the personnel to assemble packets. One of the problems during registration was that pages from the lists of registrant's names for the large groups were lost in the shuffle from the Box Office to the Convention Authority. As a result, badges for these people were not printed and it appeared that they weren't registered when they came to pick up their packets. Keeping the work in one office would help avoid situations such as this. Another point in our technologically advanced world: if lists of registrants are faxed, be sure the hard copy is in the mail! In one situation where a page did not submit, packets hadn't been prepared for persons listed on that page. I feel there were too many forms for registrants to fill out. After completing the original registration form, they were sent a ticket order form which also needed to be filled out. Many did not understand this addition step and led to frustration on their part when they were unable to get tickets for sold out JBT performances. One registration form sent with a preliminary performance schedule would save time and mailing costs. As a former employee of the Box Office during the time of the registration, I feel there needs to be more information available for Box Office attendants so that they can answer questions over the phone. An informational meeting at the beginning of registration would assist the box office in offering more customer service. Next time, use them as a clearinghouse for questions by providing them with current, complete information.

Registration check-in at the Festival went smoothly considering it is the first Festival. The biggest plus was amount of volunteers available to work. Adequate staffing led to comfortable working conditions. The

organization of the pick-up windows was well thought out. It also was helpful to have the box office staff present and the Convention Authority personnel for printing on-site badges.

The majority of registration check-in problems stemmed from the missing faxed pages of the large groups. It caused long lines at the badge printing window. Another area of confusion was the tickets for the JBT performances. When it was found that packets were missing tickets, the volunteers sent registrants down to the box office window without checking to see if they really wanted those shows. There were Festival participants who preferred to stay at the Plaza. Again, one registration form in the beginning would solve this problem. I also think there should be more items added to the registration packets. For a more professionally looking packet include coupons, tourist brochures, university promotional materials, and workshop descriptions including leader biographical information.

Finally, I think control over the badge printing needs to be considered next time. Since the badge was the admittance to Festival events, it should be given out by the box office, who received in the money, not the badge printer. In the large space of the registration area, the communication between the registrar, the box office, and the badge printer was not as complete as it should have been. In the quest for quick non-frustrating customer service, there were incidents where Festival participants were sent directly to the badge printing window without first checking the Box Office for registration verification.

Schedule

There are three aspects of scheduling to be considered, rehearsals, productions and workshops, and worker schedules. Especially at the Plaza,

having a rehearsal time available was necessary for setting cues and familiarizing cast and crew with the space. The amount of time seemed to be sufficient as well. One of the reasons that rehearsals at the Plaza went as smoothly as they did was Stage Manager, Gerry Saperstein. He met every question and problem with a calm, positive attitude. As a host for one of the groups, I know he answered every question I had and I was confident in his leadership of the rehearsal period and the performance. At the JBT Joe Aldridge and Larry Stahl administer smooth load-in's, rehearsals, and strikes. Their student staff handled the needs of the productions with ease. Scheduling at the JBT ran smoothly. It was a tight fit on Wednesday afternoon when Grandparents Living Theatre had just a few hours to load in.

There were some groups who decided they needed more rehearsal time when they arrived at the Festival. With the busy schedule at the Festival it was difficult to find a space. One suggestion might be to have an open room with a piano, available on a first-come, first-serve or a sign-up basis, for those who would like to have additional time. This solution would avoid impromptu negotiation sessions for space and pianos by the Festival staff.

The schedules of productions and workshops allowed for a variety of daily events for participants. Evening performances began at 7:00 p.m. which was appreciated when the some of the shows ran close to three hours. If the JBT is used again, then every performance presented in that space should have two shows to accommodate the number of Festival participants

Larry Stahl commented that the staffing at the Judy Bayley Theatre was comfortable because they had enough people. I would suggest shifting a few more to the Plaza stage because of the number of companies moving

in and out. The Plaza stage was short one stage manager most of the time which added burdens onto those who were already busy.

Festival Productions

The productions presented at the Festival provided a good representation of the different genres of Senior Theatre. They were enthusiastic and proud of the work. Even more variety could be added to the Festival by inviting groups from outside of academia.

Productions invited for the next Festival should be evaluated and chosen by their ability to tour. This could be the role of STIR instead of planning the specifics of the Festival. Flexible technical needs are a positive. The needs which were not communicated properly before the Festival presented problems during the rehearsals and load-ins. Directors had been asked repeatedly in memos from Dr. McDonough and Joe Aldridge what special needs they had. When they arrived and pianos or specialized sound board connectors were not readily available, some tense moments erupted. It may be beneficial next time to send out a technical evaluation form prior to the Festival. Directors could describe their production, list technical needs, and sign it agreeing not to ask for more once they arrive. This document could be used if arguments arise.

Communication

Planning a festival by long-distance is difficult. As I found out while surveying the STIR committee members, they are all very busy and difficult to contact. When questions or changes arose it was up to the host University to answer the problem because immediate consultation with STIR was not possible. The memos that UNLV Faculty sent out were all very informative.

Most questions could be answered by referring to the data sheets. During the festival it would be helpful to have a location to announce last minute changes. It might be helpful to have daily meetings of the Steering Committees during the Festival to evaluate and announce schedule changes, etc. Once the Festival started it seemed as though the communication stopped.

Workshops

The workshops had qualified leaders, but once again, some of them had trouble communicating needs before they reached the festival. Complaints of room size and the lack of a piano were often received five minutes before the workshop was scheduled to begin. Be sure that workshop leaders are familiar with their scheduled space early in the week. Workshops that involved participants were better received than those that just demonstrated abilities and concepts. Two of the workshops were completely demonstrational and not specifically related to Senior Adult Theatre. While entertaining, these workshops did not further the skills of Festival participants.

Committees

The members of the steering committees represented all groups of Senior Adult Theatre, students, faculty, directors, and producers. It was good to have all their input into the planning process. For the next Festival I would suggest using committee members from outside of academia. The Festival needs a link to that section of Senior Adult Theatre. Look more closely at finding jobs which can be effectively accomplished from a distance for the STIR committee members.

The host for the Festival will do the majority of the work. Local reservations and planning are difficult to manage from a distance. Rather than keeping the STIR committee involved during the entire planning process, it is more practical to get their ideas early and then ask them to give control to the Festival host. STIR's main contribution will be the productions presented.

Finally, I would suggest assigning an assistant to the Festival Coordinator position. Dr. McDonough did a wonderful job, but when you consider what the size of the next Festival may be it is too much work for someone who is already working full time.

Reactions After The Festival

The survey found in Appendix VI was sent to the STIR committee members and the directors one month after the Festival completed. Not all returned the survey, but those who did have notable opinions.

Goals and objectives are the guides to successful management of any event. The original goals of this Festival were to bring together persons involved in Senior Adult Theatre for the purposes of sharing ideas and successful techniques, fostering the movement and gaining national recognition of Senior Adult Theatre. All of those surveyed felt those goals were achieved. To confirm that they knew what the goals were I asked them to list what they perceived as goals. Answers included the following:

"For senior groups to meet and learn from each other's organizational experiences, for senior groups to have opportunity to see other seniors perform."

"Uniting people from across the country in a celebration of the inherent worth and artistry of the older adult, showcasing the works of

older adults in performance, providing an atmosphere to network and socialize for this new segment of the arts in America."

"To gather large groups and allow for sharing and comparing."

"Seeing performances and sharing ideas of company organization and production plans."

The perceived goals were consistent and very close to those expressed at the beginning of the Festival planning. The opportunity to share ideas was one of the original motivations for planning the Festival. I asked surveyed members to list new ideas that they gained to verify if this goal was met. Half of those who responded said they did not gain any new ideas during the Festival. The other half responded with a long list of new ideas.

The ability to meet others involved with Senior Adult Theatre was the most popular answer to the question, "What were the most beneficial aspects of the Senior Theatre USA Festival?" One director said, "The networking between myself and all of the directors, company managers, and performers - it was priceless!" Lewin Goff commented, "Being there - meeting friendly, outgoing people, and sharing ideas with them." "Meeting the challenge of touring a show with a company of over 60 people," was a benefit for director, Tom Gaydos. Benefits for the performers were evident as well, Melanie Smith commented, "The confidence that this festival engendered in my older adult performers was incredible!"

When asked what events, performances, or workshops should be added if another festival was held, the members of STIR and directors responded with some helpful answers for the next Festival planners. "A sampling of the works and ideas of the older adult groups that perform outside of academia would make for an even richer event. Performances by

groups such as Deborah Marcus' Intergenerational Dance from New York; B. J. Silverstone's Disabled Troupe from Fennville, Michigan, Della Arns' Vintage Productions from San Marcus, California, and an older adult group representing an ethnic minority would have been interesting as well." Ideas for additional workshops included one which would be taught by older adult playwrights, how to work with older adults with disabilities, creating dance by and with older adults, and discussions of smaller productions. Melanie Smith suggested workshop titles such as: "How to Start an Older Adult Company," "A Dialogue on the Problem of Commitment in the Older Adult Performer," and "Levels of Financial and Aesthetic Status in Senior Adult Theatre."

Events which they would not schedule again included workshops that were not participatory or specifically aimed towards Senior Adult Theatre, such as the workshop on stage combat action. Tom Gaydos stated, "I would not schedule performances in a hotel! There were too many problems to solve on short notice." Another comment was that rehearsals should not be scheduled at the same time as workshops or performances. This is probably unavoidable. It is typical of a large conference that multiple events are scheduled for a block of time.

I asked the members of STIR and the directors which events of the Festival went well? Answers ranged from "All!" to detailed lists of the positives. "The immense coordination of it all, the smooth flow of performance to workshop." Melanie Smith listed the workshops by Pam Schweitzer, Jane Celehar, Michael Lugering, and Dr. Joy Reilly as being positive aspects of the Festival. The reasonable rate at the hotel and the help of student staff members were also listed.

Events or aspects that need work in the opinion of those surveyed included the problems of having the Festival in two locations and "confusion in the planning process." All of those who performed at the Plaza expressed frustration over the lack of information regarding the technical capabilities and limitations of the performing spaces. The coordinator of the Plaza stage, Tom Gaytos, responded that the quality of facilities was low because, "the hotel changed policies and procedures which were established months prior to the festival." Directors felt that changing plans and complicated communication channels made it more difficult to plan technical needs and blocking.

The survey asked those polled to rank quality on a scale of 1 to 5, low quality was 1 and high quality was 5. Averages and high and low scores from the survey can be seen in the following table. This informal survey had a sixty percent response rate.

	High	Low	Average
Performances	5	4	4.4
Workshops	5	4	4.3
Facilities	5	2	3.4
Exchange of Ideas	5	3	4.0
Rehearsal Time	5	2	3.2
Rehearsal Space	5	1	3.0
UNLV Student/Staff Help	5	5	5.0
Communication Before Festival	5	2	3.8
Communication During Festival	5	3	3.6
Ease of Registration	5	1	3.6

The UNLV Student/Staff contribution was given the highest quality overall, they received only 5's. Rehearsal space fell to the bottom with the lowest average score. The rest of the areas were ranked in the average range for quality. From the reactions of the committee members and from my own observations I would list the following reasons for the overall average quality of the Festival. Registration was not streamlined, there were too many forms. The scheduling of events at two different locations was frustrating for some groups. The surveys echoed the need to hold the festival in one location. The companies that performed at the Plaza tended to have a low quality ranking on most areas. It seems that most of the frustration centered around the Plaza's changes in the original agreement. Looking at it from the other side, did committee members clearly communicate their needs in the beginning? Did they get the agreed plans in writing? Did the committee members ask enough questions at the Plaza regarding policies? Answering these questions may assist the planners of the next festival.

Increasing the quality of communication before and during the Festival might be solved by letting one committee handle all aspects of planning after the original brainstorming period. Some of the committee positions were very similar and lead to confusion when seeking information. For example, having one JBT Technical Liason and one JBT Technical Director resulted in double sets of plans being mailed and frustration over who should be called to solve a special need.

Conclusion

Now that the first Festival has completed, the next one should be easier to plan. One element of evaluation that this thesis has not touched upon is the reactions of participants, the Senior Adult Theatre actors. These

members of the Senior Adult Theatre community should evaluate the Festival near the end of their stay. An evaluation form could be placed in the registration packet. Judging from the numerous standing ovations, overheard comments, and the low number of complaints after the original registration check-in process, it seems they enjoyed themselves. Was the Festival planned for them or for the leaders and directors of Senior Adult Theatre? Judging from the number of workshops aimed at developing acting skills and the performance emphasis, it was planned for the Senior Adult Theatre actors.

The Festival was an excellent venue for playwrights to showcase their new works. Following UNLV's performance of Senior Suite and SPARC's performance of The Acting Class, many directors and producers of Senior Adult Theatre companies approached the playwrights for information on how they might produce these new works. The aging experience in America today is different that it was in the sixties or the seventies. It needs to be addressed through new plays or musicals. Presenting the "golden oldies" year after year will not foster any growth of Senior Adult Theatre. The movement will expand if it focuses on new plays or oral history.

Senior Adult Theatre endeavors to confront ageism. Some of the productions presented during the Festival, or at least portions of some productions, enable ageism. For example, the songs "Nobody Loves a Fairy When She's 50" or "Prune Song" are humorous but they reinforce cliches associated with the elderly. The "Medication Rap" included in I Was Young...Now I'm Wonderful focuses audience members on the "I was young" portion of the title. Our society treasures youthfulness. If theatre is to teach society to treasure and enjoy maturing, then the focus needs to be

shifted away from musical numbers, skits, or scenes that highlight stereotypical senior adult problems.

Senior adult performers are enthusiastic about their work. One performer fell off the stage during a matinee performance, injured his ankle, and still performed during the evening performance! They are serious and dedicated to the work. "Regular" theatre professionals could rejuvenate American Theatre if they had even a portion of the energy that Senior Adult Theatre performers place in their work. It is an aspect of American theatre that has great potential for growth and expansion.

With the ideas gained from this Festival, it will be interesting to see where Senior Adult Theatre companies expand and change. Bob Dryden commented in response to one of the survey questions, "The most beneficial aspect of the Festival is that it occurred! Getting the ball rolling by scheduling and following through with this premier event allowed us to better identify not only what activity was already taking place throughout the nation, but also what sort of need there was 'out there' for additional information and support." This Festival identified the sub-genres of Senior Adult Theatre, encouraged producers and actors, and enabled networking between the leaders. It accomplished the original objectives, and now that the first steps have been taken, Senior Adult Theatre is ready to move to larger challenges.

APPENDIX I

FESTIVAL PROGRAM

UNLV
UNIVERSITY OF NEVADA, LAS VEGAS

Department of Theatre Arts
and
Senior Theatre in Renaissance of the
Association for Theatre in Higher Education
Present



**THE FIRST NATIONAL
SENIOR ADULT THEATRE FESTIVAL**

January 10-14, 1993 • Las Vegas, Nevada

The Judy Bayley Theatre and
University of Nevada,
Las Vegas

Jackie Gaughan's
Plaza
LIVE IT UP

Senior Theatre USA is dedicated
to all the young at heart...



“We are as old as our doubts and fears...
as young as our hopes and dreams...”

Anonymous

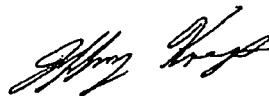
UNLV

January 1993

**Greetings from Jeffrey Koep, Chair
Department of Theatre Arts
University of Nevada, Las Vegas**

On behalf of the Department of Theatre Arts at UNLV, I am very pleased to welcome you to the first National Senior Adult Theatre Festival. The talent and commitment you will share in this week is second-to-none. Senior adult performers from throughout the United States will astonish you with skill, energy, and an abundance of talent. The Department of Theatre Arts is pleased and humbled to have been selected as the host institution for the first such Festival.

Enjoy, share, have fun! If any of the faculty, staff, or students at UNLV can be of assistance, please let us know. You will be greeted with a smile.



**Greetings from the President of ATHE's
Senior Theatre in Renaissance,
Professor Lillian Misko Coury...**

To all the Participants and Attendees at the Festival:

As National Chair of Senior Theatre in Renaissance, it gives me great pleasure to welcome each and everyone of you to this, our First National Senior Adult Theatre USA Festival. We hope that all of you will enjoy the workshops and performances that you attend. We planned the Festival so that it would be interesting and innovative.

First, I would like to thank the University of Nevada, Las Vegas and in particular the Department of Theatre Arts' Chair, Dr. Jeffrey Koep, the faculty and staff, and last but not least, Dr. Ann McDonough, Senior Theatre Faculty, for their generosity financially, physically, and morally in committing themselves to this worthy cause. I also give thanks to the Festival Committee that was so faithful in its commitment. Many of them traveled thousands of miles to plan the Festival. Without all of the above mentioned individuals, we would not have been able to achieve a successful Festival.

ENJOY! ENJOY! ENJOY!

Lillian Misko Coury
STIR Chair
January 1993



SCHEDULE OF EVENTS

SCHEDULE IS SUBJECT TO CHANGE.
CHANGES WILL BE POSTED AT FESTIVAL "HEADQUARTERS,"
THIRD-FLOOR LOBBY OF JACKIE GAUGHAN'S PLAZA.

Please note that admission tickets are required for shows at the Judy Bayley Theatre only.
Your festival badge is your admission ticket to all events at Jackie Gaughan's Plaza.
We will not be able to replace lost tickets and festival badges.

SUNDAY, JANUARY 10

Hotel check-in at the Front Desk
on Main Floor.

Noon to 7:00 p.m.

Festival check-in located at
3rd Floor Registration Area.

7:30 p.m. — NO HOST BAR

Jackie Gaughan's Plaza, Seattle Slew Room

8:00 p.m.

Festival kick-off and welcome,
Master of Ceremonies, Dr. Jeffrey Koep,
Chair, Theatre Arts, UNLV
Jackie Gaughan's Plaza, Seattle Slew Room

MONDAY, JANUARY 11

8:00 a.m. to 7:00 p.m.

Festival check-in continues
at 3rd Floor Registration Area

9:30 a.m.

The University of Nevada, Las Vegas,
Department of Theatre Arts presents

SENIOR SUITE

*A collection of short plays by UNLV's M.F.A.
Playwrights: Paavo Hall, Mark Steven Jensen,
Robert Paxton, Debra Sarac, and Charles Supin
with commentary from Dr. Jerry L. Crawford
and Professor Davey Marlin-Jones.*

Directed by Ed Humphrey, Jeff Koep,
Bob May, Ann McDonough
and Eric Oram.

Jackie Gaughan's Plaza, Seattle Slew Room

9:30 a.m.

WORKSHOP:

Jane Celechar and Kathleen DeVault of
Grandparent's Living Theatre

TOURING WITH SENIOR ACTORS

Jackie Gaughan's Plaza, Gallant Fox Room

1:00 p.m.

Brainerd Community College, Brainerd,
Minnesota presents

THE 1993 GERITOL FROLICS

*A cast of eighty, lively seniors performing
comedy, dance extravaganza, and spirited
renditions of the old favorites.*

Directed by Bob Dryden

UNLV Judy Bayley Theatre

Pennsylvania State University (new
Kensington Campus) Goldenaires presents

THE GOLDEN NUGGETS REVUE

The revue is a melting pot of skits and music.

Directed by

Professor Lillian Misko Coury

Jackie Gaughan's Plaza, Seattle Slew Room

ESTABLISHING A

SENIOR ADULT THEATRE PROGRAM

*A practical presentation/discussion of ways and
means to establish senior adult theatre courses
and integrate older students into a University
Theatre Arts Department.*

Jeffrey Koep, Ph.D. and Ann McDonough, Ph.D.

University of Nevada, Las Vegas

Jackie Gaughan's Plaza, Gallant Fox Room

7:00 p.m.

Brainerd Community College, Brainerd,
Minnesota presents

THE 1993 GERITOL FROLICS

*A cast of eighty, lively seniors performing comedy,
dance extravaganza, and spirited renditions
of the old favorites.*

Directed by Bob Dryden

UNLV Judy Bayley Theatre

TUESDAY, JANUARY 12**8:00 a.m. to 7:00 p.m.**Festival check-in continues at
3rd Floor Registration Area**9:30 a.m.**The Kansas University Retiree's Club presents
THE GOLDEN HONEYMOON*A staging of this Ring Lardner script by a cast
of retired Kansas University Professors.*

Directed by Lewin Goff

Jackie Gaughan's Plaza, Seattle Slew Room

WORKSHOP:Lil Coury of Pennsylvania State University
**SIMPLE DANCE STEPS FOR SENIORS
WHO CAN'T DANCE**

Jackie Gaughan's Plaza, Whirlaway Room

WORKSHOP:Attorney John DelVecchio
COPYRIGHT INFRINGEMENT: Titles,
Author's Permission, etc.
Jackie Gaughan's Plaza, Gallant Fox Room**1:00 p.m.**Fresno City College, Fresno, California
presents**NEW WRINKLES OF 1992***A Senior Citizen Song and Dance Revue.*

Directed by Tom Wright

UNLV Judy Bayley Theatre

The Senior Players of the American River
College Sacramento, California, presents
THE ACTING CLASS*A one-act comic fantasy which explores issues
faced by the older woman as she re-enters a
career field designed primarily for the young.*

Directed by Melanie Smith

Jackie Gaughan's Plaza, Seattle Slew Room

STAGE COMBAT WORKSHOP*Simple methods of staging and performing
combat scenes.*Eric Fredrickson, Ph.D., University of Michigan
Jackie Gaughan's Plaza, Gallant Fox Room**7:00 p.m.**Fresno City College, Fresno, California presents
NEW WRINKLES OF 1992*A Senior Citizen Song and Dance Revue.*

Directed by Tom Wright

UNLV Judy Bayley Theatre

WEDNESDAY, JANUARY 13**9:30 a.m.**Oasis and City Theatre Company, Pittsburgh,
Pennsylvania presents**GOING STRONG***Actors share their memories, dreams, and
fantasies in monologues, scenes, and songs.*

Directed by Roni Ostfield

Jackie Gaughan's Plaza, Seattle Slew Room

WORKSHOP: Bi-Folkal**MATERIALS FOR REMINISCENCE**

Jackie Gaughan's Plaza, Whirlaway Room

WORKSHOP:**BOB MILES: STAGE COMBAT ACTION***Mr. Miles was the stunt coordinator on such famous
westerns as "Bonanza," and "Wild, Wild West."**Mr. Miles has been inducted into the Hollywood
Stuntman Hall of Fame.**This workshop will continue until 11:30 a.m.*

Jackie Gaughan's Plaza, Gallant Fox Room

1:00 p.m.Essex Community College,
Baltimore, Maryland presents the double bill
AFTER AUTUMN (World Premiere)*A heartwarming music drama about a man
and woman in a retirement home,
about problems the elderly have, and how the
couple meets and falls in love.***BROADWAY MAGIC***A Broadway hopeful meets a homeless man who
embodies the spirit
of Broadway Past, Present, and Future.*

Both productions directed by Arne Lindquist

UNLV Judy Bayley Theatre

1:00 p.m.

RMC Independents of Robert Morris College,
Coraopolis, Pennsylvania presents

VARIETY: VAUDEVILLE TO VIDEO

*An entertaining journey from the days of
vaudeville to the present spotlighting the
American variety show.*

Directed by Tom Gaydos

Jackie Gaughan's Plaza, Seattle Slew Room

4:00 p.m.

RMC Independents of Robert Morris College,
Coraopolis, Pennsylvania presents

VARIETY: VAUDEVILLE TO VIDEO

*An entertaining journey from the days of
vaudeville to the present spotlighting the
American variety show.*

Directed by Tom Gaydos

Jackie Gaughan's Plaza, Seattle Slew Room

7:00 p.m.

Ohio State University's Grandparents Living
Theatre presents

I WAS YOUNG...NOW I'M WONDERFUL

*This internationally acclaimed smash hit
premiered in Cologne, Germany at the first
International Senior Theatre Festival in January
of 1991. This musical-comedy, tongue-in-cheek
satire explores the phases of life as we grow older.*

Directed by Dr. Joy Reilly

UNLV Judy Bayley Theatre

THURSDAY, JANUARY 14

7:45 to 8:45 a.m.

DIRECTOR'S FORUM

*An open meeting of the festival production
directors, with a focus on their creative
processes, as well as managerial issues,
such as fund-raising.*

Jackie Gaughan's Plaza, Gallant Fox Room

9:00 a.m. to 10:30 a.m.

SEASONS

*A work in progress performed by members of
Ann McDonough's Senior Adult Theatre class.*
Co-written and directed by Mark Steven Jensen
(UNLV M.F.A. playwriting candidate),
Ann McDonough, and the students of THA
423, "Theatre For Senior Adults."

Jackie Gaughan's Plaza, Seattle Slew Room

WORKSHOPS:

Professor Cathy Hurst,
University of Nevada, Las Vegas

ACTING TECHNIQUES

Jackie Gaughan's Plaza Gallant Fox Room

Ms. Pam Schweitzer

SENIOR THEATRE IN LONDON

Jackie Gaughan's Plaza, Whirlaway Room

10:45 a.m. to 12:15 p.m.

WORKSHOPS:

Dr. Joy Reilly, The Ohio State University's
Grandparents Living Theatre
**FROM ORAL HISTORY TO DRAMA: The
Depression Schoolhouse.**

*A workshop with excerpts from Golden Age
Rages On!, which is an exciting new show using
original music, lyrics, and dance to explore
learning, living, and loving.*

Jackie Gaughan's Plaza, Seattle Slew Room

10:45 a.m. to 12:15 p.m.

WORKSHOPS:

Professor Lillian Misko Coury, Pennsylvania
State University, New Kensington Campus

GOLDENAIRES

Excerpt and workshop

Jackie Gaughan's Plaza, Whirlaway Room

Professor Davey Marlin-Jones,
University of Nevada, Las Vegas

DIRECTING WORKSHOP

Jackie Gaughan's Plaza, Gallant Fox Room

12:30 p.m. to 1:45 p.m.

WORKSHOPS:

Professor Robert Brewer,
University of Nevada, Las Vegas
MUSICAL THEATRE PERFORMANCE
Jackie Gaughan's Plaza, Seattle Slew Room

Professor Michael Lugering,
University of Nevada, Las Vegas
**CONNECTING THE BODY, BREATH,
AND VOICE**

*Special emphasis will be placed on relaxation,
alignment, and release as they relate to speak-
ing. Participants are urged to come with a
small piece of text to assist in the exploration.*

Jackie Gaughan's Plaza, Whirlaway Room

2:30 p.m. to 4:00 p.m.

Ohio State University's Grandparents Living
Theatre presents

I WAS YOUNG...NOW I'M WONDERFUL

*This internationally acclaimed smash hit
premiered in Cologne, Germany at the first
International Senior Theatre Festival in January
of 1991. This musical-comedy, tongue-in-cheek
satire explores the phases of life as we grow older.*

Directed by Dr. Joy Reilly

Jackie Gaughan's Plaza, Seattle Slew Room

**THERE WILL BE A BRIEF FAREWELL FOLLOWING
THE PERFORMANCE**

*A special "Thank You!" to all who helped
to make our first festival such a
great success...*

**SENIOR THEATRE IN RENAISSANCE
STEERING COMMITTEE (STIR)**

Professor Lillian Misko Coury

(Pennsylvania State University, New Kensington Campus), Chair of STIR

Professor Bob Dryden

(Brainerd Community College, Brainerd, Minnesota), Festival Promotion

Professor Tom Gaydos

(Robert Morris College, Coraopolis, Pennsylvania), Coordinator, Plaza Stage

Professor Arne Lindquist

(Essex Community College, Baltimore, Maryland), Artwork

Dr. Ann McDonough

(University of Nevada, Las Vegas), Festival Planning Coordinator

Dr. Joy Reilly

(The Ohio State University, Columbus, Ohio), Workshop Coordinator

Professor Tom Wright

(Fresno City College, Fresno, California) Technical Liaison, Judy Bayley Theatre

**UNIVERSITY OF NEVADA, LAS VEGAS
DEPARTMENT OF THEATRE ARTS
FACULTY/STAFF STEERING COMMITTEE**

Dr. Jeffrey Koep, Department Chair • Dr. Ann McDonough, Chair of Festival Planning
Professor Joe Aldridge, Technical Director • Ms. Corrine Bonate, Management Assistant
Professor Linda McCollum, Business Manager
Professor Fredrick L. Olson, Production Manager
Professor Larry Stahl, Scene Shop Supervisor



SENIOR ADULT STUDENT STEERING COMMITTEE

Agnes Harris (Chair), Stan Dreyfuss, Dr. Paul Harris,
Marilyn Kaufman, Sidney Kosloy, Adele Rothman



JUDY BAYLEY THEATRE CREW

Keith Corning, Tim Hanson, Tony McCall, Yale Yeandel, Paul Truckey,
Amy Powers, Nate Santucci, Helen Turnbull, David Castro, James L'Esperance,
Kris Shepherd, Leon Fred



JACKIE GAUGHAN'S PLAZA STAGE MANAGERS

Steve Emmerson, Stage Manager
Gerald Saperstein and Al Szczepanski, Assistant Stage Managers
Anne Davis Basting and Shirley Szczepanski, Workshop Managers



THANK YOU

Las Vegas Convention and Visitors Authority and Curt Davis...
Jackie Gaughan's Plaza, especially Linda Hartman and Selma Claffey...
Barbara Hall, UNLV Fine and Performing Arts Publicist
Lori Pullen, Business Manager, Performing Arts Center
Phuong Nguyen, Box Office Manager, Performing Arts Center
Rose Dobin, Festival Banner
And to a generous anonymous donor who provided a grant to start
the Senior Adult Theatre Program at UNLV

A Very Special Thank You!

To Mrs. Rose Totino, Vice-President, Pizza Group, Pillsbury, Inc.,
for generously helping to underwrite SENIOR THEATRE USA.



TANTE GRAZIE!

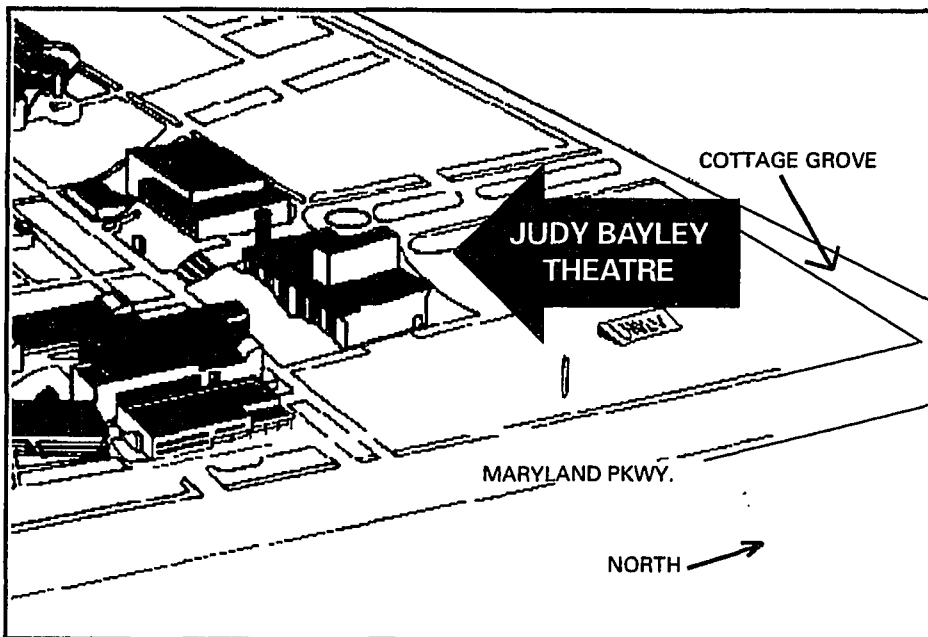
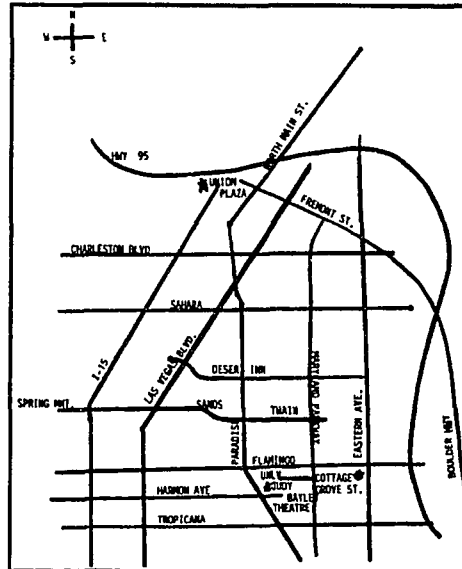
A Special Thank You to all who helped to make
our first festival such a great success!

STUDENT VOLUNTEERS

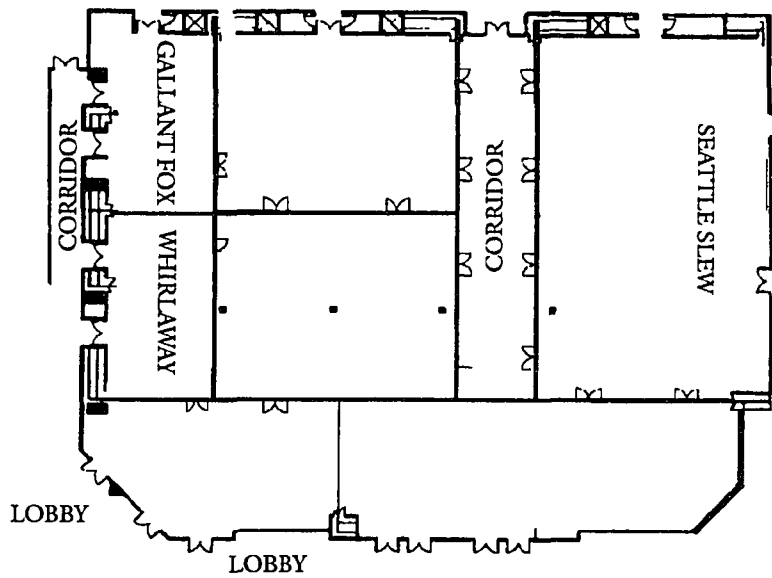
Quentin Allen	Sparty Kaufman
Jack Balter	Rindy Lamuraglia
Richard Bovino	Joan LeMere
Vicki Brennan	Venita Metoyer
Anna Cohen	Irene Miller
Ann Marie Cosman	Wesley Moores
Peggy Crago	Joyce Murrell
Mary Del Vecchio	Donna Musgrave
Rose Dobin	Catherine O'Connor
Jerry Dobin	Gene Peterson
Jessica Dreyfuss	June Peterson
Rose Dunn	Eleanor Quinn
Dorothy Fine	Maria Rodda
Sylvia Frank	Sam Roth
Morris Givre	Roz Roth
Annette Goldstein	Beverly Saperstein
Irv Goldstein	Gerald Saperstein
Helen Glenn	Jackie Shick
Violet Gunter	Colleen Slaughter
Alyse Harrel	Grace Smith
Dorothy Haspel	Harriet Stich
Dorothy Heller	Margaret Venturin
Gail Hook	Faye Zwerling
Janet Ireland	

**Suggested route from Jackie Gaughan's Plaza
to UNLV's Judy Bayley Theatre:**

Travel south on Main Street to Las Vegas Blvd. Turn right on Las Vegas Blvd. Head south approximately 2 1/2 miles to Flamingo Road. Turn left on Flamingo Road. Travel east on Flamingo Road until you reach Maryland Parkway (approximately one mile). Turn right on Maryland Parkway and travel south until you reach the first right which is Cottage Grove. Turn right. Take the next possible left and you will see the Judy Bayley Theatre at the end of the U shaped drive on your left. Park in any spot marked "Student." A permit is not required January 11, 12, or 13, 1993.



JACKIE GAUGHAN'S PLAZA MEETING SPACES



PLEASE NOTE: Seating for events at Jackie Gaughan's Plaza is limited, and available on a first-come, first-served basis.

APPENDIX II

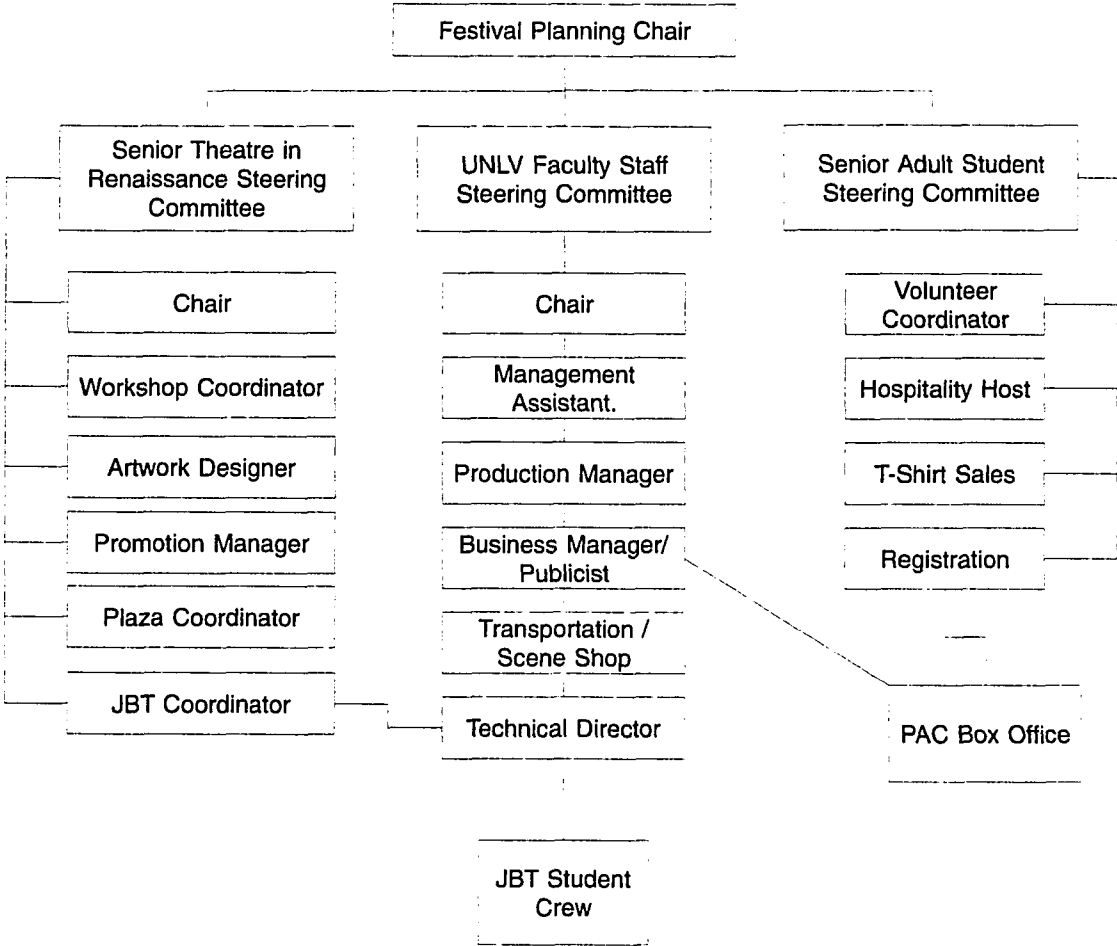
PLANNING CALENDAR

1991	March	Formal discussions begin on the first national theatre festival.
	April - July	UNLV researches feasibility of hosting the festival and prepares a proposal for STIR
	August	Festival proposal presented at STIR during the ATHE convention. Idea is approved, festival committee is formed.
	September - December	UNLV requests bids from area hotels with convention facilities. Budgets, funding, and costs are researched.
1992	January	STIR Festival Committee visits Las Vegas. Jackie Gaugh's Plaza is selected as the location of the Festival. Preliminary schedule of event is developed. Production technical needs are communicated.
	February	Festival brochures and press kits are developed and printed.
	March	Registration / Festival announcements are mailed. Press kits are sent.

April	UNLV Theatre Department appoints a Faculty / Staff Steering Committee and assigns areas of responsibility.
May - July	Mailings of registration forms are continued. Bids on bus transportation are received. Senior Adult Student Steering Committee is formed.
August	Ticket order forms, hotel registration coupons, and preliminary event schedules are sent to registrants. Technical specifications of JBT are mailed to presenting companies.
September	Rehearsal schedule at festival is developed. Arrangements are made for printing of badges. Festival kick-off events are planned. Workshop leaders are recruited. T-shirt printing details coordinated. Registration logistics are organized. Festival program is started.
October	Technical details arranged for JBT: crossovers, platforms, dressing rooms, lights, sound, schedules. Volunteer needs are calculated for ushers and registration. Senior Theatre USA banners are made. Registration packet contents are researched for availability of maps, coupons, and freebie items. Early registration deadline is on the 15th.

- November Kick-off event plans are made: stars approached for appearances, music combo for dance hired, VIP hospitality suite catering arranged. Vans for transportation are reserved. T-shirt are printed. UNLV Committees visit Plaza. Final hotel arrangements for stage, lights, table, and registration area are made.
- December Volunteer schedule given to senior students. Registration packets are assembled. Badges are printed. Festival program book is printed. Crew needs are organized (Students offered college credit for working festival). Liability insurance are for Plaza performers. June Lockhart agrees to attend the Festival kick-off.
- 1993 January 6th: Student work day where crew assignments are made. JBT is prepared for festival: lighting plot hung, masking restored, general cleaning and stage preparation.
- 8th: Senior volunteers meet at the Plaza for informational meeting and registration "dry run"
- 10th - 14th Senior Theatre USA Festival

APPENDIX III
ORGANIZATIONAL CHART



APPENDIX IV
INFORMATION AND FACT SHEETS

JUDY BAYLEY THEATRE FACT SHEET

AUDITORIUM

The Judy Bayley Theatre features continental seating throughout. The seating capacity is 556 and there is no balcony.

REGULATIONS

Smoking is not permitted anywhere in the building. All house equipment must be operated under the supervision of house staff.

LOADING

The loading dock is located at the rear of the theatre. The dock height is 3'3". The loading door is 8'-0" x 8'0". Access to the stage is through the scene shop, upstage right.

PROSCENIUM AND STAGE

The proscenium has a maximum opening of 40'-0" wide x 19'-11" high. Working stage depth is 39' from the plaster line. The total width of the stage is 80'-0". The height from the stage floor to the bottom of the grid is 68'-0".

STAGE FLOOR

The stage floor is edge grain pine covered with masonite and painted black.

DRESSING ROOMS

The two separate dressing rooms have sinks, showers and 12 make-up stations each. They are located at stage level off of the backstage hallway.

GREEN ROOM

The green room is located off of the stage left hallway. The room is small and has no kitchen facilities.

RIGGING SYSTEM

The theatre houses a fully equipped rigging system consisting of 34 single-purchase counter weighted battens. Each batten is standard 1

1/2" schedule 40 pipe, 46'0" in length and has a low trim of 5'0" and a high trim of 62'0". Lifting capacity of each batten is 1400 lbs. The operating gallery is located stage left at stage level.

STAGE LIGHTING SYSTEM

The dimmer system consists of 50 - 7KW and 10 -12 KW Kleigl dimmers. There are 6 non-dims available. Lighting load circuits are hard-wired to the dimmers and patching is by means of an Ariel-Davis slider patch bay.

CONTROL BOARD: The Colortran Scene Master 60 console features manual and computer operation. The 60 manual sliders may be set up as individual channels or submasters (in groups of 2). The console also has manual override faders and effects programming capability. Cueing of this board can be accomplished by either manual loads or keypad. Light cues can be stored on diskette.

SOUND CONTROL SYSTEM

CONTROL BOARD: The sound control board, a Ramsa WR 8816 with 16 inputs and 4 outputs is located at the back of the house.

The sound system has three tape decks - 1 Otari 5050BQ II, 4 track, 3 3/4 and 7 1/2 ips; 1 - Otari 5050BQ, 1/2 track, 7 1/2 and 15 ips; and 1 Teac V-IRX stereo cassette with Dolby and dbx.

There are three Crown DC 300A II amplifiers, one of which drives the house mains and the other two are available.

The theatre is equipped with two permanently mounted house speakers. There are 2 Klipsch heresy and 2 Altec 1204B speakers available as well.

COMMUNICATIONS SYSTEM

The theatre is equipped with a Clear-Com communications system which allows paging, headset and intercommunication to 10 stations located throughout the stage manager and the house manager. An audio monitor system originates sound from the stage and distributes it to the dressing rooms, green room, and backstage areas.

STAGE MANAGER

The stage manager's position is located down stage right. It includes an intercom, dressing room paging system, and backstage monitors.

FOR FURTHER INFORMATION, PLEASE CONTACT:

Joe Aldridge
 UNLV Department of Theatre Arts
 4505 South Maryland Parkway
 Las Vegas, NV 89154
 Office Phone: (702) 895-3096
 Message: (702) 895-3666
 Fax: (702)895-4194

SENIOR THEATRE USA INFORMATION SHEET

Please note: Workers at the Plaza should check in every day with Mark Jensen at the Registration Desk 30 minutes prior to your scheduled activity. If you do not check in, we will count you as absent.

1. **MEDICAL EMERGENCIES:** At the Plaza, pick up any house phone and dial "0" for security. (They will phone 911 and send up a security person who is trained in first aid.) At the Judy Bayley, phone 911 and inform Joe Aldridge or Larry Stahl immediately.

2. For information on events refer to your festival program and the performance and workshop schedules. Please note the following workshop title change:

Eric Fredricksen will do "Akido, Harmony, and Theatrical Combat," on 1/12/93 at 1:00 p.m. Plaza Gallant Fox Room.

3. Jackie Gaughan's Plaza Room Reservations: Linda Hartman, 386-2110. Festival Facilities at the Plaza: Selma Claffey, 386-2110.

Any other questions regarding hotel facilities: have people phone the front desk at the Plaza. (If they're phoning from outside the hotel, dial 386-2110)

4. Questions about festival registration, refer to Stan Dreyfuss. Stan will be available at almost all registration times listed in the festival program.

5. In order for registrants to receive their tickets for shows at the JBT, their festival badge and their festival program, they must check in on the 3rd floor of Jackie Gaughan's Plaza.

6. If there are any question regarding tickets for shows at the Judy Bayley Theatre, please refer people to the box office staff person at the 3rd floor registration area at the Plaza. The box office will have all registration records, as well as any available show tickets. Box office hours at the Plaza are Noon to 7:00 p.m. on Sunday, 1/10/93, 8:00 a.m. to 2:00 p.m. Monday (1/11/93) and 8:00 a.m. to Noon on Tuesday (1/12/93). After that time they will need to contact the box office at 895-3801 and ask for Lori Pullen or Phuong Nguyen.

7. Approximately twenty people purchased tickets for a ride in the UNLV Van from the Plaza to the JBT. Kevin Stevens and Ralph Tropf will meet those ticket-holders in front of the Plaza registration desk 60 minutes prior to

all JBT shows. Any questions regarding the van rides should be referred to Ralph or Kevin. A few seats are still available on several of the van trips at \$8.00 per round trip. If people are interested, send them to the box office at Plaza only. You might also suggest they take a cab; the bell captain at the front desk can help if a person needs it.

9. Question about the stage at the Plaza should be referred to Steve Emmerson or Gerry Saperstein, Stage Manager and Assistant Stage Manager.

10. Technical questions or questions about set-up for shows at the Judy Bayley Theatre should be referred to Joe Aldridge, 895-3849 or 895-3096.

11. Other questions that cannot be resolved through the above channels, contact Ann McDonough at the Plaza or Joe Aldridge at the Judy Bayley Theatre:

12. Theatre Arts Office: 895-3666

13. 3rd Floor registration area at the Plaza: 386-2110.

APPENDIX V

REGISTRATION FORMS AND LETTER

Department of Theatre Arts at the University of Nevada
LAS VEGAS

89

INVITES YOU TO THE PREMIERE



JANUARY 11-14, 1993

Registration **\$25** per person
\$40 after October 1, 1992

BRAINERD COMMUNITY COLLEGE'S
Geritol Frolics

FRESNO CITY COLLEGE'S
New Wrinkles of 1992

ESSEX COMMUNITY COLLEGE'S
Senior Star Showcase

OHIO STATE UNIVERSITY'S GRANDPARENTS LIVING THEATRE'S
NEW MUSICAL LIFE-REVIEW
I Was Young...Now I'm Wonderful!

ROBERT MORRIS COLLEGE'S RMC INDEPENDENTS
Old Time Radio Show

PENN STATE UNIVERSITY'S
Goldenaires

UNIVERSITY OF NEVADA, LAS VEGAS'
Senior Suite

Hotel Accomodations at the
UNION PLAZA HOTEL
for only \$25 a night for those who are registered for the Festival

REGISTRATION FORM

Senior Theatre USA
University of Nevada, Las Vegas
January 11-14, 1993

Contact:
Dr. Ann McDonough
702 739 3353

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP / CANADA CODE _____

PHONE _____

PROFESSIONAL AFFILIATION / SCHOOL _____

Number of Persons Registering _____ Amount _____ (\$25 until October 1, 1992; \$40 after October 1, 1992)

Check One Box VISA MasterCard Discover Check/Money Order Enclosed (Card Holders add a \$1.50 per order)

Credit Card Number: _____ Exp Date _____ Signature _____

Make Checks Payable to:

UNLV Board of Regents
University of Nevada, Las Vegas
Department of Theatre Arts
4505 Maryland Parkway
Las Vegas, Nevada 89154-5036

Upon receipt of registration form
and payment, an informational packet
will be mailed to all participants.

SENIOR THEATRE USA PERFORMANCE AND BUS SCHEDULE

There is unlimited seating for productions at the Union Plaza Ballroom, however, a festival badge will be required for admittance. Four exciting shows will be performed at the Judy Bayley Theatre on the campus of the University of Nevada, Las Vegas. On the attached order form, please check the performances you would like to attend at the Judy Bayley Theatre. Next to each performance, be sure to check if you would like to take the chartered bus from the Union Plaza Hotel to the Judy Bayley Theatre on campus of UNLV. The bus is \$8.00 round trip.

NOTE: A separate check for bus fares made out to the Board of Regents, UNLV should be mailed along with the completed form to:

University of Nevada, Las Vegas
PAC Box Office
4505 Maryland Parkway
Las Vegas NV 89154-5005

Seating for all shows at the Judy Bayley Theatre is limited and tickets will be issued on a first-come, first-serve basis according to the order received. If space is unavailable for your first choice, then you will automatically be issued a ticket for the alternate performance. If you have questions about show tickets or bus tickets, please phone the Performing Arts Center Box Office at (702-739-3801 10:00 a.m. -6:00 p.m., Monday through Friday, Pacific Standard Time.

Do not combine hotel and bus payments into one check. Please use enclosed hotel envelope for hotel payments only and a separate envelope and check for bus payments mailed to the PAC Box Office address. Thank You!

Directions for ordering performances and bus tickets

Under each performance date, please fill in the number of tickets you would like next to one preferred performance time, keeping in mind that tickets will be issued for festival registrants only. Then indicate on the line next to "Bus" the number of bus tickets you would like to purchase.

SENIOR THEATRE USA PERFORMANCE AND BUS ORDER FORM

Please check one preferred performance time. Check line next to bus if you would like to order a bus transportation for the performance.

Monday, January 11, 1993 THE GERITOL FROLICS
 _____ 1:00 p.m. _____ Bus (\$8.00 per round trip)
 _____ 7:00 p.m. _____ Bus (\$8.00 per round trip)

Tuesday, January 12, 1993 NEW WRINKLES OF 1992
 _____ 1:00 p.m. _____ Bus (\$8.00 per round trip)
 _____ 7:00 p.m. _____ Bus (\$8.00 per round trip)

Wednesday, January 13, 1993
 _____ 1:00 p.m. _____ Bus (\$8.00 per round trip)
 _____ 7:00 p.m. _____ Bus (\$8.00 per round trip)
 _____ I WAS YOUNG NOW I'M WONDERFUL
 _____ Bus (\$8.00 per round trip)

Fill in total bus amounts for each day requested:
 1/11/93 _____ 1/12/93 _____ 1/13/93 _____ TOTAL \$ _____

Please fill in the information below.

NAMES OF FESTIVAL REGISTRANTS ORDERING TICKETS WITH THIS FORM:

(Attach a separate sheet for names if necessary)

NAMES: _____

INSTITUTION/AFFILIATION (if applicable): _____

ADDRESS YOU WOULD LIKE FESTIVAL COMMUNICATIONS MAILED:

Street _____

City/State Zip _____

PHONE _____

Area Code _____ Number _____

CONVENIENT TIMES FOR US TO CALL, IF NEEDED _____



SCHEDULE OF EVENTS

PLEASE NOTE: You will receive room locations of events as well as schedule changes upon festival check-in.

SUNDAY, JANUARY 10

Arrival: Hotel Check-in at the Front Desk on Main Floor. Festival Check-in located at 3rd Floor Registration Area.

Noon-7:00 p.m. Festival Registration
7:30 p.m. Festival kick-off and welcome. Union Plaza Ballroom

MONDAY, JANUARY 11

8:00 a.m.-Noon Festival Check-in at 3rd Floor Registration Area
9:30 a.m. SENIOR SUITE (UNLV) Union Plaza Ballroom
1:00 p.m. GOLDENAIRES (Penn State) Union Plaza Ballroom
1:00 p.m. GERITOL FROLICS (Brainerd Community College) UNLV Judy Bayley Theatre
7:00 p.m. GERITOL FROLICS (Brainerd Community College) UNLV Judy Bayley Theatre

TUESDAY, JANUARY 12

8:00 a.m.-noon Festival Registration 3rd Floor
9:30 a.m. To be announced Union Plaza Ballroom
1:00 p.m. THE ACTING CLASS (Senior Players of the American River College) Union Plaza Ballroom
1:00 p.m. NEW WRINKLES OF 1991 (Fresno City College) UNLV Judy Bayley Theatre
7:00 p.m. NEW WRINKLES OF 1992 (Fresno City College) UNLV Judy Bayley Theatre

WEDNESDAY, JANUARY 13

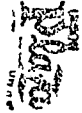
9:30 a.m. PITTSBURGH PLAYBACK THEATRE Union Plaza Ballroom
1:00 p.m. BROADWAY MAGIC (Essex Community College) UNLV Judy Bayley Theatre
1:00 p.m. & 4:00 p.m. VARIETY: VAUDEVILLE TO VIDEO (Robert Morris College) Union Plaza Ballroom
7:00 p.m. I WAS YOUNG...NOW I'M WONDERFUL (Ohio's State's Grandparents' Living Theatre) UNLV Judy Bayley Theatre

CHARTERED BUSES FROM THE UNION PLAZA HOTEL TO THE JUDY BAYLEY THEATRE AT UNLV WILL LEAVE APPROXIMATELY NINETY MINUTES BEFORE SHOWTIME.

THURSDAY JANUARY 14TH

9:00 a.m. to 4:00 p.m. Workshops: Musical Theatre, Technical Elements, Playwriting, Oral History, Dance and Movement, Vocal Challenges to the Older Performer, Acting, Auditioning, works in progress, and more!

While not anticipated the schedule is subject to change.



Grand Old Main Street
 P.O. Box 201
 Las Vegas, Nevada 89102

SECTION THEATRE USA

1110-1115/93

Reservations
 1-800-777-7777

Name _____
 Address _____
 City _____
 State _____
 Zip _____

Room Reservation Request
 Please check accommodations required

Single Room	<input type="checkbox"/>
Double Room	<input type="checkbox"/>
Executive Room	<input type="checkbox"/>
Executive Suite	<input type="checkbox"/>
Deluxe Room	<input type="checkbox"/>
Deluxe Suite	<input type="checkbox"/>

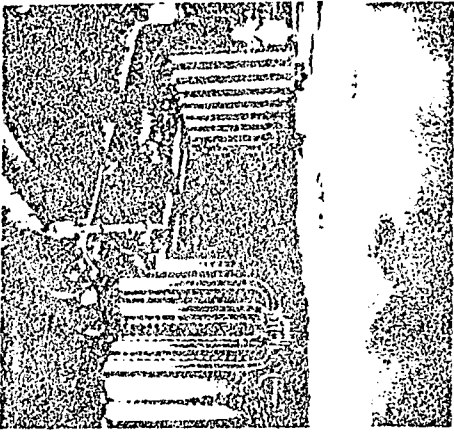
Your rate \$ 25 single, \$ 25 double
 will be _____

Special Rooming Requests _____

CHECK-IN TIME IS 2PM
 ALL RESERVATIONS MUST BE RECEIVED BY _____
 AFTER THIS DATE WILL BE ACCOMMODATED ON A SPACE AVAILABLE BASIS ONLY.

FOR CANCELLATIONS
 To guarantee your reservation, your personal check or money order must be received at the motel at the time of check-in. If you cancel at the motel, you must pay a cancellation fee. I understand that I am liable for one night's room and tax in the event that I do not arrive on the date indicated or do not arrive 72 hours prior to that date.

Signature _____
 Please stamp for children under 12 years of age when sharing room with parents.
 12/10/93
RESERVATIONS RECEIVED AFTER THIS DATE WILL BE ACCOMMODATED ON A SPACE AVAILABLE BASIS ONLY.



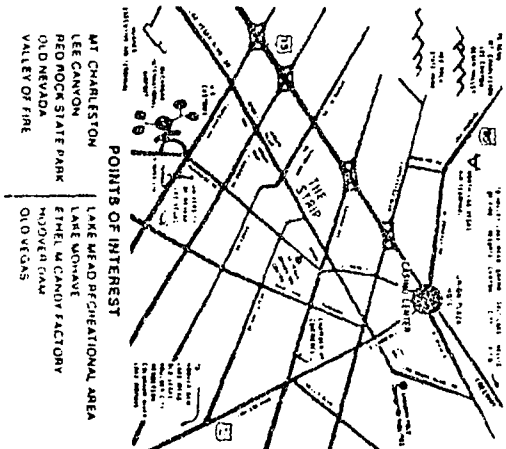
You're delighted you will be staying with us. You'll find the Union Plaza is conveniently located atop Flamingo Las Vegas, the world's largest concentration of casinos and most brilliant light show.

The 1,400 room hotel is just a few blocks away from Interstate 15, a few miles from the Strip, about 15 minutes from the airport and has the Amtrak depot on its property.

You'll be staying at the only complete resort (Pium and spa) in the city, featuring modern convention facilities, special restaurants, including the Center Stage, an elegant room that overlooks the previously mentioned light show, a hit Broadway show, lounge entertainment, three acre casino and the unique sports deck, which provides swimming, tennis and jogging.

We have available ample free self parking and valet parking.

It will be a pleasure to have you with us at the Union Plaza, and you have management's promise to extend every effort to make your stay enjoyable and rewarding.



POINTS OF INTEREST
 MT. CHARLESTON
 LEE CANYON
 RED ROCK STATE PARK
 OLD NEVADA
 VALLEY OF FIRE
 LAKE MEAD RECREATIONAL AREA
 LAKE MEAD
 ETHEL M. CANBY FACTORY
 MOONER CANYON
 OLD OVERGAS



OFFICE OF THE PERFORMING ARTS CENTER

UNIVERSITY OF NEVADA, LAS VEGAS
4505 MARYLAND PARKWAY • LAS VEGAS, NEVADA 89154-5005 • (702) 739-3535

September 4, 1992

Dear Senior Theatre USA Participant,

We are pleased that you will be joining us in Las Vegas for the first Senior Theatre USA Festival, January 10 - 14, 1993. Your registration has been received, and you should have received a green schedule of events and a pink bus performance ticket information sheet.

To get the Union Plaza rate of \$25.00 per night from January 10 - 14, 1993, **you will need to use the hotel envelope.** Keep in mind that the festival begins with a kickoff "rally" at the Union Plaza Ballroom at 8:00 p.m. on Sunday, January 10.

The Union Plaza is located downtown and within walking distance of other hotels and casinos, such as Binion's Horseshoe, the Golden Nugget, Four Queens and Lady Luck. The city is known for its sumptuous yet inexpensive buffets. You will find prices ranging for as little as \$1.99 for a breakfast buffet to \$4.95 for a dinner buffet.

The Union Plaza is located on Main Street at Fremont which is approximately seven miles from McCarran International Airport. A cab from the airport to the hotel is approximately \$20.00. There is a shuttle that runs down the strip and stops at the various hotels which costs \$4.50 from the airport to downtown.

The festival will include performances and workshops at the Union Plaza Hotel, as well as four plays at the Judy Bayley Theatre at UNLV. **We encourage you to arrange for your own transportation from the Union Plaza to the Judy Bayley Theatre at UNLV.** A list of ground transportations is enclosed, or you may wish to speak to your travel agent.

You may order bus transportation by returning the pink form, along with your payment, until October 15, 1992. After that date, you will need to make your own transportation arrangements. The bus fee will need to be paid in advance to guarantee round trip bus service from the Union Plaza Hotel. **Please be sure to complete the pink performance and bus schedule, and mail it along with your check (for bus trips) as indicated on the form.**

On the Performance and Bus Menu, please note that you will need to check your choice of performances and bus, if desired for shows at the Judy Bayley Theatre. Seating is limited

Page 2

and will be honored on a first-come, first-serve basis. If your first selection for a given performance is not available, then you will automatically be assigned the alternate performance and notified by the UNLV Performing Arts Box Office. Note that bus tickets will not be reserved without full payment by October 15, 1992.

Your theatre and bus tickets (if ordered) will be in your registration packet when you check in at the festival registration area on the third floor of the Union Plaza Hotel during times indicated in the enclosed schedule.

Las Vegas is on Pacific Standard Time. The desert weather is dry, with a mean temperature of 66 degrees, dropping to the mid-30's in the evening in January. Las Vegas is an informal town. Casual clothing is appropriate for just about everything.

If you have further questions about performance tickets at the Judy Bayley Theatre or ordering bus tickets, please phone the UNLV Performing Arts Center Box Office, 10:00 a.m. to 6:00 p.m. Pacific Standard Time, Monday through Friday, 702-739-3801.

If you are arriving at the hotel with a group of more than 10 people, please be sure to contact Ms. Linda Hartman at the Union Plaza, 1-800-634-6575 and discuss check-in procedures.

We are all looking forward to seeing you in Las Vegas in January!

Sincerely,

Ann Mc Donough, Ph.D.
Senior Theatre USA

**GROUND TRANSPORTATION
OPTIONS**

Buses:

Bell Transfer 702-739-7990
Ray and Ross 702-646-4661
K-T Services 702-644-2233

Taxis

Yellow/Checker/Star 702-873-2000
Whittleseas Bule 702-384-6111
ABC Union 702-736-8444
Western 702-736-8000

We also strongly recommend checking the national car rental companies for car rental prices, which can sometimes be the most cost efficient way to travel.

APPENDIX VI
SENIOR THEATRE USA QUESTIONNAIRE

***Senior Theatre USA Festival
Questionnaire***

1. What did you perceive as the goals of the first Senior Theatre USA Festival?

2. I thought the goals of the Festival were achieved:
Yes No Undecided
Explain:

3. What events, performances, or workshops would you add if another festival were held?

4. What events would you not schedule again? Please explain.

5. Which events of the festival went well?

6. Which events or aspects need work?

7. Did you gain any new ideas during the festival? If yes, please list one or two that impacted you the most.

8. What were the most beneficial aspects of the Senior Theatre USA Festival, in your opinion?

9. Please rank the quality of the following:

	Low		Average		High
Performances	1	2	3	4	5
Workshops	1	2	3	4	5
Facilities	1	2	3	4	5
Exchange of Ideas	1	2	3	4	5
Rehearsal Time	1	2	3	4	5
Rehearsal Space	1	2	3	4	5
UNLV Student/Staff Help	1	2	3	4	5
Communication Before Festival	1	2	3	4	5
Communication During Festival	1	2	3	4	5
Ease of Registration	1	2	3	4	5

Any Additional Comments?

Thank you for your help!

Jill Jensen
 1600 East Rochelle # 164
 Las Vegas, NV 89119

UNLV

TO: Jill Jensen

FROM: Dr. William E. Schulze, Director, Research Administration

DATE: 23 April 1993

RE: Status of human subject protocol entitled:
"Examination of First National Senior Adult Theatre
Festival: Senior Theatre USA"

The protocol for the project referenced above has been reviewed by the Office of Research Administration, and it has been determined that it meets the criteria for exemption from full review by the UNLV human subjects committee. Except for any required conditions or modifications noted below, this protocol is approved for a period of one year from the date of this notification, and work on the project may proceed.

Should the use of human subjects described in this protocol continue beyond a year from the date of this notification, it will be necessary to request an extension.

BIBLIOGRAPHY

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McDonough, Dr. Ann. Personal Interview. 2 March 1993.

Pflanzer, Howard. "Older People Act Up." The Drama Review Spring 1992: 115-23.

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Schweitzer, Pam, ed. The Time of Our Lives. London: Age Exchange Publications, 1986.

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