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## **A report on an Arts Administration internship in the Quality Seal Amphitheatre at the Louisiana World Exposition, Fall, 1984**

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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP IN THE  
QUALITY SEAL AMPHITHEATRE AT THE  
LOUISIANA WORLD EXPOSITION,  
FALL, 1984

A REPORT  
PRESENTED TO  
THE FACULTY OF THE GRADUATE SCHOOL  
UNIVERSITY OF NEW ORLEANS

IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE  
MASTER OF ARTS IN ARTS ADMINISTRATION

BY  
SHIRLEY HEDRICK PRICE  
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EXAMINATION AND THESIS REPORT

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Major Field: Arts Administration

Title of Thesis: A Report on an Arts Administration Internship in the  
Quality Seal Amphitheatre at the Louisiana World  
Exposition, Fall, 1984

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## INTRODUCTION

On August 20, 1984, I began an internship with the Louisiana World Exposition which continued until November 11, 1984. During the course of that internship, opportunities for applying the principles and practices of arts administration were presented in accounting, contracts, and public relations. I have endeavored to present in the pages that follow an overview of my staff position with the Louisiana World Exposition Amphitheatre, beginning with a look at the Amphitheatre's goals, management structure, and management philosophy. The existence of a basic management problem--that of communication--is discussed, with possible solutions to the problem presented. In concluding this presentation, an effort is made to establish some concrete short-range and long-range effects of the internship.

Throughout this paper the term "top-level management" is used to indicate the source of ideas, impressions that I received, memos, etc. to which no specific upper management name could be attached, but which lines of communication, such as memos, informal conversations, etc., indicated was a management level higher than the manager of the Amphitheatre. With this basic comment in mind, the exploration of the Louisiana World Exposition Liggett and Myers Amphitheatre as an entity in itself begins.

## CHAPTER I

### MANAGEMENT GOALS OF THE LOUISIANA WORLD EXPOSITION AMPHITHEATRE

Originally, the Amphitheatre was established to be a self-supporting, profit-making venture. In fact, prior to the opening of the Fair, top-level management projected that the Liggett and Myers Amphitheatre would turn a two million dollar profit. These profits would have been used to offset deficits in areas where top-level management had projected losses would occur. Although Liggett and Myers was the corporate sponsor for the Amphitheatre, no profits or expenses from the Amphitheatre were channeled to Liggett and Myers. The corporation purchased the Amphitheatre entertainment tickets that were used by its employees with the exception of occasional complimentary tickets for Liggett and Myers.

The shows on which a profit was to be made were tentatively scheduled five days a week, with the remaining two days set aside for free shows which would include special events and the individual nations' presentations. From the presentations to which admission would be charged,

the Amphitheatre was to gross ten million dollars, with eight million in expenses subtracted to net the two million dollars in profit. These figures were based on top-level management's predictions of one hundred twenty shows with each show attended at eighty percent capacity<sup>1</sup> (see exhibit 1). According to Stephen Langley in Theatre Management in America, the standard projection of percent capacity is sixty percent.<sup>2</sup> In actuality, at the close of the Fair, the Amphitheatre had hosted eighty-eight performances to which admission was charged, and the percentage of capacity, taken from available figures, was fifty-six percent (see exhibit 2--Basis for Percentage of Capacity). The figure of fifty-six percent is compatible with Langley's standard projection. The percentage figure for the Amphitheatre is based on actual tickets sold and does not include the numerous complimentary tickets that were often available.

In considering the LWE Amphitheatre's first goal of financial success, a review of the actual profit and loss statements from May through the available figures for October shows a dismal picture (see exhibit 3). As of October 5, 1984, the LWE Amphitheatre had lost \$397,809.42. This figure does not include the loss incurred with the

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<sup>1</sup>Capacity was 5,426 plus 18 wheel chair slots.

<sup>2</sup>Stephen Langley, Theatre Management in America (New York: Drama Book Specialists, 1980), p. 229.



cancellation of the Charlie Daniels Band on September 30, 1984 (approximately \$30,000.00 in guarantee). To roughly project losses, the total for the Amphitheatre during the complete run of the Fair would also include the losses incurred with the Feld Ballet (October 9, 1984) and the London Philharmonic (October 16, 1984). The final figure will probably reach one half million dollars.

The second goal of the LWE Amphitheatre was to provide a "first class facility for all international events and ceremonies."<sup>3</sup> When top-level management considered this goal, they interpreted it to mean a first class open-air facility. The Amphitheatre was shielded from the elements by a large, sloping, metal roof, but it was open on the sides to breezes, rain, or noises from surrounding exhibits and the river traffic. Because of its openness and exposure to the elements, some creature comforts such as air conditioning and regular upholstered theatre seats had to be foregone. Its openness also caused some acoustical problems when sounds from outside the Amphitheatre rebounded against the roof and stage area. As to projected sound from staged presentations, the amplification was sufficient to allow individuals seated in the last and highest row to hear. The only exception to that statement was the Vienna

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<sup>3</sup>Interview with Don Frantz, Manager, LWE Amphitheatre, New Orleans, Louisiana, 15 October, 1984.

Boys Choir presentation, for which there had been no regular sound check (a time when performers rehearse songs, etc. at varying volume levels for the technicians). The sound level was so low that those patrons in the first and second mezzanines could not hear during portions of the presentation. The sound problem was compounded by the shouting of some individuals who wanted the sound level to be increased. Concerning the sight lines, the individuals seated in the last and highest row had a fairly good view of the stage. The number of restricted vision seats within the Amphitheatre was held at a minimum by the manner of construction.

The Amphitheatre's unique location on the river front becomes apparent to one who looks at photographs and/or drawings of the site. The location made the Amphitheatre's appeal greater, for directly behind it rolls the Mississippi with the river's colorful traffic ranging from barges to riverboats to ocean-going freighters. The river and its traffic have made an unusual and beautiful backdrop to many events and ceremonies (see exhibit 4). For an open-air facility, the structure did fulfill the expectations and goal of top-level management.

The third goal of the Amphitheatre was intertwined with technical design and publicity. The LWE Amphitheatre was designed to be an ideal site for television tapings

and live performance broadcasts. The top-level management aim behind this incorporation of technical expertise was to entice television networks and production companies to tape at the Amphitheatre, thus giving the Fair, in general, a publicity boost. The first performance to be taped was a Bob Hope special on May 22, 1984. The second television taping, featuring Rich Little, took place on October twenty-third and will not be shown until mid-January, well after the close of the Fair. Top-level management's failure to promote this broadcast opportunity to television producers left the Amphitheatre's potential in this area unfulfilled.

In review, the Amphitheatre's goals set by top-level management--(1) financial gain of two million dollars, (2) provision of a "first-class" open-air facility, and (3) general LWE promotion through show tapings at the Amphitheatre--were unreasonable based on available statistics prior to the opening of the Fair. The projection that the Amphitheatre would be a financial success for the Fair proved to be incorrect as the Amphitheatre expenses for staff salaries and for artist guarantees on cancelled performances had to be drawn from an often non-existent general Fair fund instead of from revenues generated by the Amphitheatre. Considering the structure of the Amphitheatre, the second goal was achieved. The third

goal was not completely fulfilled. Thus, top-level management set three goals and accomplished only one completely.

CHAPTER II

MANAGEMENT STRUCTURE OF THE  
LOUISIANA WORLD EXPOSITION  
AMPHITHEATRE

The causes of the short-fall in attaining the desired goals and the consistent out-cropping of management problems were numerous. In mentioning just a portion of the most evident causes as they appeared to me, the list would probably begin with:

1. Ineffective distribution of authority
2. Lack of communication
3. Political pressure
  - a. from within the Fair organization
  - b. from outside the Fair organization
4. Inadequate trend basis for projection
5. Negligent accounting practices
6. Inability to motivate individuals and promote teamwork

From this list, it is the problem of communication which will be addressed in later pages of this report.

In a review of the general management structure of the LWE Amphitheatre, the lack of sufficient lower management with authority to act appears as an inherent problem.

This problem of lacking effective management could be the result of top-level management's refusal to share its authority. As shown on the Entertainment Production Flow Chart (exhibit 5), the management hierarchy within the production department of the entire Fair shows a number of lower managers reporting directly to the head of one of five divisions under Eric Tucker. Don Frantz, the Amphitheatre manager, has five individuals in production alone reporting to him. When an event is in production, Mr. Frantz also must oversee the tour group's manager and stage manager, talent relations, publicity, actual stage management and numerous other individuals connected in some way with that production. With no assistant manager to create a buffer zone, instead of effective management, the "fire-fighting" tactic of one person jumping from one disaster to another is utilized. Often when the "fire-fighting" tactic is employed, the problem of poor communication between manager and employee becomes inevitable.

The effect of political pressure on the Fair's middle and top-level management from within the Fair organization and from outside (government officials, news media, corporations, etc.) was another underlying factor contributing to the difficulty in communication. Paul Hersey and Kenneth Blanchard in their book Management of Organizational Behavior address the sensitive issue of

pressure on managers. They reasoned that since "the basis on which top management promotes" (or in the case of the Fair, the word should be "recognizes") "is often short-run output," then a manager who wishes to draw the attention of upper management may "attempt to achieve high levels of productivity" which often overemphasizes tasks and places "extreme pressure on everyone, even when it is inappropriate."<sup>4</sup> When middle to upper-level managers were employed by the Fair, the managers knew that their employment was limited in most cases to the run of the Fair, which caused a decreased interest in promotion. By the end of the Fair, an interest in promotion was even less likely as managers turned their attention to obtaining their next jobs.

Another factor contributing to the decreased interest in promotion was a lack of a clear, workable flow chart. With no workable flow chart to denote managerial levels, lower managers had no clear individual/position to look to for promotion, recognition, etc. As Hersey and Blanchard continue, the "immediate or short-run effect" of extreme pressure "is probably increased activity;" but "if it continues over a long period of time, the morale and climate of the organization will deteriorate."<sup>5</sup> This

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<sup>4</sup>Paul Hersey and Kenneth H. Blanchard, Management of Organizational Behavior: Utilizing Human Resources (Englewood Cliffs, New Jersey: Prentice-Hall, 1982), p. 113.

<sup>5</sup>Ibid.

deterioration of morale and climate was definitely apparent at the Amphitheatre. All of the factors that indicate pressure mentioned by Hersey and Blanchard--"turnover, absenteeism, increased accidents, scrap loss, and numerous grievances"<sup>6</sup>--were present to some degree at the LWE Amphitheatre.

The point of inadequate trend basis for projection has been the topic of numerous newspaper articles and television commentaries. The most recent article to discuss this marketing problem appeared on November 11, 1984 in the Times-Picayune/States-Item entitled "Going Broke: Troubled Story of a World's Fair." Staff writers Bridget O'Brian and Dean Baquet point out that as of February 1983 the "fair officials . . . are convinced the fair will easily get its projected attendance of 11 million."<sup>7</sup> O'Brian and Baquet also pointed to the fact that "fair officials expected to sell 129,000" season passes "by year's end," but by December, 1983, "sales are so slow that before Thanksgiving, expectations are scaled back to 40,000 passes. That means \$5 million less in income

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<sup>6</sup>Ibid.

<sup>7</sup>Bridget O'Brian and Dean Baquet, "Going Broke: Troubled Story of a World's Fair," Times-Picayune/States-Item, 11 November 1984, sec. A, p. 24.



at a time the fair needs it badly."<sup>8</sup> The continual decline in actual attendance figures caused the eventual dismissal of Jeffery Stack, vice-president in charge of marketing. The over-optimistic projections compiled by the department under Jeffery Stack also influenced concessionaires to purchase more inventory than necessary. Several LWE shops closed prior to the mid-way point of the Fair due to the poor attendance.

With the poor attendance, an attitude of "I don't care" began to develop among employees. The specific effects of this attitude on the accounting practices of the Amphitheatre are discussed in the description of my internship responsibilities (see Chapter III). This attitude, coupled with the eventual layoffs of many individuals, resulted in a decrease of teamwork, reluctance to assume responsibility, and other motivational problems.

Not attaining projected goals cannot be attributed entirely to this list of causes. But, after observing the workings of the management structure from my vantage point as an intern, these causes would fall among the higher ranked ones as the most damaging.

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<sup>8</sup>Ibid., sec. A, p. 25.

## CHAPTER III

### OVERVIEW OF A LOUISIANA

#### WORLD EXPOSITION

#### INTERNSHIP

My internship, which was slightly less than three months in duration, consisted of various responsibilities in the areas of accounting, public relations, and contracts. The responsibilities of reconstructing Quality Seal Accounts, establishing a public relations plan for the Cultural Pilgrimage, and reviewing performers' contracts evolved out of my association with the Amphitheatre. In the beginning, Mr. Frantz asked that I observe the various activities associated with the Amphitheatre box office, which provided me an opportunity to gain expertise in an area with which I was not familiar. From this experience, I definitely feel that I know how not to run a box office. One of the major problems was the lack of proper accounting procedures. Although the Amphitheatre used Ticketmaster equipment, ticket stock, and outlets, managers and tellers to sell the tickets were Louisiana World Exposition employees hired specifically for the Amphitheatre. Many of these individuals had no

prior box office or sales experience through which a knowledge of standard check-out procedures would have been obtained. I helped to devise a check-out form so that the individuals who sold tickets (tellers) could determine if their cash and ticket sales balanced. Even though box office personnel (managers and tellers) had access to daily computer print-outs on the activity (ticket sales, exchanges, credits and/or complimentary tickets) of each teller, a form that explained to tellers the standard check-out procedure with a blank for every total was needed so that managers could quickly see a summary of activity. Prior to this time the box office had consistently run approximately \$300.00 short in cash each week. Using the standard check-out form, the box office managers were able to increase their efficiency because the tellers' mistakes were easier to spot. Due to a lack of proper record-keeping for concert tickets, a tremendous problem in duplicate tickets also existed. After the supervised check-out system was initiated, cash losses were cut tremendously, with the exception of one day in which \$600.00 was missing. That problem was thought to be personnel-related and was fairly quickly remedied. More accurate records were also kept on hard tickets, so that the duplicate problem was virtually wiped out.

The major portion of my work at the Amphitheatre, and perhaps my major contribution to dousing the flames,

was the reconstruction of accounting records for Quality Seal Accounts. A Quality Seal Account (QSA) was a "charge" account much like any department store's account, with the stipulation that only Amphitheatre tickets could be charged to it. The balance was to be paid within fifteen days. This account was offered only to V.I.P. passport holders (those individuals who paid \$2,500.00 for their season passport which allowed unlimited access to the Fair grounds), exhibitors at the Fair, and top-level management of the Fair. This particular charge account was not a wise management decision for the Amphitheatre because no entries to reflect purchases and/or payments and no enforcement of the fifteen day limit on accounts had been made since June.

With this background information in mind, I began to dig through a drawer full of files to check every account. Then, I worked on a stack of papers approximately two and one half feet high which consisted of accounting records that had never been posted, filed, and/or billed. Checks were even found in the menagerie of papers. On August twentieth, I began the reconstruction work, and continued until September fifth. Bills were sent for the first time in most cases on September sixth. When the records were completed (September 5, 1984), the total due and not paid on the ledger was \$142,500.17 (see exhibit 6); as of October fifteenth, the balance was \$71,905.17 (see exhibit

7). In my months as an intern, I was able to reduce the outstanding balance of the accounts receivable for the QSA's in the amount of \$70,595.00. Since hindsight is always twenty/twenty, it would seem that with all the accounting complexities of the Amphitheatre operations, top-level management should have hired a bookkeeper. A bookkeeper within the box office who also would have been available for consultation on other accounting matters would definitely have been appreciated.

The majority of my time, as mentioned, was spent in the Quality Seal Account area. I also had some opportunity to work in promotion and public relations areas with the Cultural Pilgrimage for Young Audiences (see exhibit 8). The Cultural Pilgrimage series, which was partially funded by the Ethel Corporation, was excellent in concept. Mr. Frantz developed a promotional plan for the series as a good will gesture to the community. For every regular price ticket purchased for the Cultural Pilgrimage series at the Amphitheatre, a free ticket was designated for a school child between the fourth and twelfth grades. These free tickets were made available to the schools in the surrounding areas. If the corporation did not designate the recipient, the matching free tickets would go to the first school which sent a letter requesting tickets for that particular performance. Seven such request

letters were received by the Amphitheatre. It would appear that something went awry in the scheme of promotion. An example of the lax attitude of the Fair's promotional department toward this program was the September fourteenth kick-off meeting held for the Cultural Pilgrimage for Young Audiences. The first performance in this series had been September fifth. During the meeting it became evident that the promotional department of the Fair had made no concrete preparation for this meeting with media and community leaders. The Fair's promotional personnel had envisioned a "buzz" session to solicit ideas. During the meeting, no strategy to elicit support from area businesses was mentioned. After the session, an outline for a viable corporate strategy was developed. A list of corporate leaders who Mr. Frantz and I thought would be receptive to the two-for-one promotion of the Cultural Pilgrimage series was established, and a presentation packet was prepared (see exhibit 8).

The purpose of eliciting this corporate support was to sell larger blocks (the smallest block of tickets sold was twenty-five) of tickets at a time to a company who then in turn could designate the school to receive the free tickets and to gain financial support for the series of cultural performances which could have been cancelled due to lack of advance ticket sales. The public relations

possibilities for both the Amphitheatre and the participating corporations were tremendous. But, to my knowledge, the plans to approach these local corporate heads were never fully carried out. We did not tap a market area (that of local corporations) which would have been responsive to an opportunity to provide a cultural experience for area school children.

After emphasis on the Cultural Pilgrimage began to decrease, I began to review some of the performers' contracts and riders as my third assignment. The purpose for my reading these contracts was to extract from them exactly what was expected from the LWE Amphitheatre in relation to each performer. This information was transferred to a standardized form which was utilized by talent relations, catering, and anyone directly associated with the fulfillment of an artist's contract. Prior to this time, the contracts and riders were not being followed to the letter, which resulted in some irate performers and cancelled concerts (i.e. Crosby, Stills, and Nash). The reason behind many of these contract dispute situations was a lack of effective communication between entertainers and Amphitheatre staff concerning the specific terms of the contracts. The introduction of these forms occurred during the final days of the Fair. By that time, most of the Amphitheatre staff had developed their own work routines and did not seem to utilize this form to its fullest.

## CHAPTER IV

### COMMUNICATION: THE PROCESS OF INFORMATION EXCHANGE

Since the need for effective communication at the LWE Amphitheatre is the principal focus of this discussion, a textbook definition of the subject is in order: "Communication is the process by which information is exchanged by two or more people."<sup>9</sup> Within the Amphitheatre, as within other businesses, the process of communication was bombarded by many disrupting factors such as excessive noise and employee interruption. These factors are often referred to as "static." The interaction between the major variables-- (1) Sender/encoder, (2) Message, (3) Channel, (4) Receiver(s)/decoder(s), (5) Feedback, and (6) Perception<sup>10</sup>--became overcome by "static" in the process of communication at the Amphitheatre (see exhibit 9).

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<sup>9</sup>Philip V. Lewis, Organizational Communications: The Essence of Effective Management (Columbus, Ohio: Grid Publishing Company, 1975), p. 5.

<sup>10</sup>Don Hellriegel and John W. Slocum, Jr., Management (Reading, Mass.: Addison-Wesley Publishing Company, 1982), p. 561.



Communication within any organization is important because (1) "communication is the process by which the functions of management (planning, organizing, decision-making, controlling, motivating, and leading) are carried out" and (2) "a large portion of a manager's time is spent communicating with others."<sup>11</sup> The effectiveness of management in general is dependent on the degree of skill in communication that the manager has achieved.

Communication at the LWE Amphitheatre was the underlying factor in many management problems. An example of "static" in the system of communication was Mr. Frantz's open door policy, which entitled anyone at any level within the Amphitheatre organization to speak directly to him. Most companies utilize this policy between two levels rather than involving all employee levels. Constant interruptions inhibited concentration on one individual or one problem at a time. These interruptions from other people within the office and miscellaneous telephone calls were always taxing Mr. Frantz's attention span. Having an uninterrupted conversation that led to tangible results from effective communication approached impossibility. In numerous situations within the Amphitheatre, communication from employee (sender) upward to management (receiver) was thwarted by "static" (see exhibit 9).

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<sup>11</sup>Ibid., p. 560.

Robert R. Blake and Jane S. Mouton, in their book The New Managerial Grid, sum up the Amphitheatre's problems in the following comments:

When communication falters, work may be left undone because it falls in the crack between what each person thinks his job demands of him. Disappointments from past failures and interpersonal misunderstandings may rupture morale and cohesion. . . . The way a boss exercises his power and authority and the ways subordinates respond to it may be reducing effort and creativity to say nothing of blocking organization members as they seek to satisfy personal values through work.<sup>12</sup>

This statement reflects exactly what happened to the Amphitheatre personnel. The process of communication between the Amphitheatre management (sender) and some stagehands (receivers) faltered to the point that the stagehands (receivers) became disgruntled and began to steal equipment as retribution against the Amphitheatre management (sender). A once efficient secretary, failing to receive any encouragement or recognition when she completed a difficult task, became increasingly inefficient to the point that her time in the office, when she reported for work, was spent in light conversation with other employees. Many other individuals who were once self-

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<sup>12</sup>Robert R. Blake and Jane S. Mouton, The New Managerial Grid (Houston: Gulf Publishing Company, 1979), p. 140.

starters and easily motivated employees refused to work unless the assignment was specific and the order came from Mr. Frantz.

## CHAPTER V

### RECOMMENDATIONS FOR THE LOUISIANA

### WORLD EXPOSITION AMPHITHEATRE

### AND CONCLUSION

Any recommendations for improvement of the situation at the LWE Amphitheatre must be hypothetical since the organization's lifespan was limited. The following recommendations are applicable whether the Amphitheatre is considered as a short-term venture or a long-term venture. The first recommendation for improvement in the area of communication would be to change the basis of communication. Communication that is based on a downward (manager to employee) relationship is "practically impossible."<sup>13</sup> To have effective communication, the message sent should result in feedback from the receiver (see exhibit 9). The Amphitheatre managers would need to become responsive to this feedback and be more effective

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<sup>13</sup>Peter F. Drucker, The Effective Executive (New York: Harper and Row, 1967), p. 64.

listeners. Don Hellriegel and John W. Slocum, Jr. in their book Management list six steps to becoming an effective listener:

1. Stop talking
2. Establish rapport with the sender; put the sender at ease
3. Indicate a willingness to listen. Look interested.
4. Cut out distraction. Have the secretary hold telephone calls and try to eliminate distracting noises.
5. When you are not sure of the message, try to restate it or go over what you believe to be the major points already discussed.
6. Allow others to finish their message. Wait your turn to ask questions.<sup>14</sup>

The results of effective listening and upward communication are numerous and could overcome some problems with personnel at the Amphitheatre. For example, upward communication encourages the submission of valuable ideas by employees. It provides feedback from employee to management concerning the understanding of inevitable downward communications. This upward-moving communication can provide both an emotional release for the employee and also give him a sense of personal worth because management did listen.<sup>15</sup>

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<sup>14</sup>Hellriegel, pp. 573-574.

<sup>15</sup>Ibid., p. 572.

The second recommendation would be that management become more responsible in its contributions to the organization. When management does become more responsible, then the managers begin to ask of their employees: (1) "What are the contributions for which this organization and I, your superior, should hold you accountable?" (2) "What should we expect of you?" (3) "What is the best utilization of your knowledge and your ability?"<sup>16</sup> Communication becomes more straightforward with no hidden nooks or pitfalls. The employee knows what contribution is expected of him, and communication tends to be achieved with ease.

With a focus on contribution, the next logical step--that of teamwork--becomes a more feasible goal to achieve. Peter Drucker said in The Effective Executive:

The question, "Who has to use my output for it to become effective?" immediately shows up the importance of people who are not in line of authority, either upward or downward, from and to the individual executive. It underlines what is the reality of a knowledge organization: The effective work is actually done in and by teams of people of diverse knowledges and skills. These people have to work together voluntarily and according to the logic of the situation and the demands of the task, rather than according to a formal jurisdictional structure.<sup>17</sup>

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<sup>16</sup>Drucker, p. 65.

<sup>17</sup>Ibid., p. 66.

The LWE Amphitheatre would be a prime example of the importance of teamwork and the results of not establishing teamwork as a goal. For any organization such as the Amphitheatre, it is important that each employee work toward the accomplishment of the task which was, in the case of the Amphitheatre, the completion of a successful performance. The Amphitheatre employee's effectiveness at his or her job was related in some degree to the success of the performance. When the stage crew/stage supervision, talent relations, publicity, box office, and support personnel do not act as a unit or team, the problems occur as they did in the Amphitheatre operations.

With the incorporation of these three simple suggestions: (1) change in the basis of communication, (2) management responsibility for their contributions, and (3) teamwork, the fate of the Amphitheatre could possibly have been different. The hypothetical implementation of these management solutions at the Amphitheatre would require a change in management personnel. The credibility of the existing Amphitheatre management team seemed to be at a very low level in the eyes of subordinates and the general public.

Since the academic argument for improving communications cannot be implemented, a review of my particular contributions to the LWE Amphitheatre and their

short-range effect is in order. I feel that my best effort, and definitely a money-saver for the Amphitheatre, was my attempt at reconstruction of the Quality Seal Account records. In this job alone, I recovered, as mentioned earlier, \$70,595.00 in revenue for the Amphitheatre.

Moving on to public relations and contract review, I cannot say that in these areas any true effect was felt. By the time that I came on the scene, cut-backs and shortages had become a way of existence. Although additional funding for the Cultural Pilgrimage would have been helpful, the main reason for a lack of results was the attitude of the public relations employees in the marketing department. These employees felt that if the Fair had no money to buy advertisements then the public relations employees could not do anything to help promote an event. Public relations was focused on the buying of advertisements almost exclusively and failed to recognize the possibilities in free promotion plans. Also, no money existed to help "sweeten" contracts. The Amphitheatre was only supplying the minimum required by the contracts.

Some mention at this time of my efforts to change the marketing approach for the LWE Amphitheatre shows would be appropriate. I endeavored to convince the Amphitheatre management of the need for more print advertising. Paid



publicity had begun to follow the general Fair pattern of "too much, too late, and wrongly placed" or often "not enough, too late, etc." After repeated suggestions that the Amphitheatre return to the Friday and Sunday edition of the Times-Picayune/States-Item, the publicity department of the Fair did run Sunday advertisements which sometimes listed performances that had been cancelled two or more weeks prior to placement of the advertisement. The individuals in charge of publicity neglected to confirm performances prior to releasing promotional material. Though the advertisements were not always correct, the exposure did seem to help boost attendance by around five to ten percent. With effective promotion and communication, as previously mentioned, losses could have been cut.

A possible long-range effect that goes beyond the scope of the Fair is the example that this internship program has set for the profit-making businesses and non-profit organizations of the area. Perhaps through my success in stepping from a school situation to the work place, other students will find businesses and organizations somewhat more receptive to the use of interns.

I have enjoyed the opportunity to be a part of history, so to speak, by being associated with the production of a World's Fair. The chance to practice and cement my own management skills has been appreciated

and is possibly another long-range personal effect of this particular internship. The experience within a field--live entertainment--which was entirely foreign to me allowed me to apply management theories and philosophies which could be realigned and applied to museum management also. My hope is that other interns will have as challenging an opportunity as I have had during my internship with the Louisiana World Exposition.

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EXHIBIT 1

Chuck Corson

Don Frantz

2/27/84

Entertainment Ticketing

Following are some revised figures compiled by Steve Horton, Ed Martin, and myself concerning the options available for the Amphitheatre ticketing.

Assumptions

- 120 concerts X 5426 seats = 651,120 available seats
- 80% capacity = 520,896 seats sold
- Convenience charges at market price plus \$1.00 per order for pass holders
- Sales distribution
  - 20% mail order @ \$1.75 per ticket
  - 30% outlet sales @ .85 per ticket
  - 30% season pass orders @ .50 per ticket
  - 20% at box office @ .00 per ticket

cla

cc Martin Katz  
Ed Martin  
Steve Horton

## EXHIBIT 2--BASIS FOR PERCENTAGE OF CAPACITY

| DATE    | PERFORMANCE                          | \$\$ REVENUE | TICKETS SOLD |
|---------|--------------------------------------|--------------|--------------|
| 5/12    | Andy Williams                        | \$40,644.00  | 1,311        |
| 5/14    | Glenn Campbell                       | \$23,024.50  | 1,103        |
| 5/16    | Kool & the Gang                      | \$33,071.00  | 1,515        |
| 5/17    | Oak Ridge Boys                       | \$38,395.00  | 1,918        |
| 5/18    | Oak Ridge #2                         | \$51,075.00  | 2,594        |
| 5/19    | Bob Hope                             | \$113,843.00 | 5,189        |
| 5/20    | N.O. SympH/Stern                     | \$18,919.00  | 938          |
| 5/24    | Cash and Carter                      | \$28,379.00  | 1,365        |
| 5/25    | Jazz Fest Fri-pm                     | \$29,982.00  | 1,517        |
| 5/26    | Jazz Fest Sat-mat                    | \$9,673.00   | 510          |
| 5/26    | Jazz Fest Sat-pm                     | \$42,883.20  | 2,396        |
| 5/27    | Jazz Fest Sun-mat                    | \$6,608.10   | 347          |
| 5/27    | Jazz Fest Sun-pm                     | \$39,986.70  | 2,037        |
| 5/31    | Cheap Trick                          | \$52,311.00  | 3,332        |
| 6/1&2   | Anne Murray 1&2<br>(Combined audit)  | \$162,620.50 | 8,159        |
| 6/4&5   | Tokyo Ballet 1&2<br>(Combined audit) | \$27,853.50  | 1,877        |
| 6/7     | Roy Clarke                           | \$38,470.50  | 1,867        |
| 6/8     | Jose Jose                            | \$7,304.00   | 488          |
| 6/9     | K.C. & The Whispers                  | \$12,912.50  | 655          |
| 6/10    | 4 Tops/Temps                         | \$101,511.00 | 5,250        |
| 6/13    | Heart                                | \$54,859.75  | 3,645        |
| 6/14    | Greenwood/Friz/West                  | \$36,057.00  | 2,245        |
| 6/17    | Merle Haggard                        | \$54,500.00  | 3,597        |
| 6/22    | Warwick/Mancini                      | \$93,280.50  | 3,702        |
| 6/23    | George Burns                         | \$62,632.00  | 2,734        |
| 6/27    | Al Jarreau                           | \$102,682.00 | 5,300        |
| 6/29&30 | Ronstadt/Riddle<br>(Combined audit)  | \$191,819.00 | 9,822        |
| 7/5     | Kristofferson                        | \$18,021.00  | 1,326        |
| 7/6     | Rawls/Charles                        | \$92,645.00  | 4,712        |
| 7/7     | Branigan                             | \$45,411.00  | 2,870        |
| 7/11    | Wayne Newton                         | \$117,382.50 | 5,333        |
| 7/12    | Jimmy Buffett                        | \$81,108.00  | 5,322        |
| 7/13    | LaBelle/Womack                       | \$96,595.00  | 5,000        |
| 7/17    | Julio Iglesias 1                     | \$124,125.00 | 5,284        |
| 7/18    | Julio Iglesias 2                     | \$145,719.50 | 5,294        |

19/7/84

## EXHIBIT 3

Profits and Losses for the Month of May

| <u>Profits</u>   |             |             |
|------------------|-------------|-------------|
| 5/19 Bob Hope    | \$23,293.89 |             |
| 5/21 Bob Hope    | \$28,515.06 |             |
| 5/31 Cheap Trick | \$ 9,025.84 |             |
| <u>Total</u>     |             | \$60,834.79 |

| <u>Losses</u>        |             |                |
|----------------------|-------------|----------------|
| 5/12 Andy Williams   | \$74,557.12 |                |
| 5/14 Glen Campbell   | \$35,601.52 |                |
| 5/16 Kool/ Dazz      | \$27,927.24 |                |
| 5/17 Oak Ridge Boys  | \$27,031.45 |                |
| 5/18 Oak Ridge Boys  | \$17,556.88 |                |
| 5/20 Entremont/Stern | \$30,872.41 |                |
| 5/24 Johnny Cash     | \$28,579.85 |                |
| 5/25 Jazz Fest I     | \$30,373.28 |                |
| 5/26 Jazz Fest II    | \$37,372.23 |                |
| 5/26 Jazz Fest III   | \$12,461.69 |                |
| 5/27 Jazz Fest IV    | \$39,332.93 |                |
| 5/27 Jazz Fest V     | \$20,078.62 |                |
| <u>Total</u>         |             | - \$381,745.22 |

Total Artist Profits or Losses - \$320,910.43

| <u>Transfers</u>        |             |                |
|-------------------------|-------------|----------------|
| 5/12 Opening Ceremonies | \$3,488.48; | Special Events |
| 5/13 Marine Band        | \$1,621.31; | Special Events |
| 5/15 Korean Dancers     | \$1,030.00; | Special Events |
| 5/20 Church Service     | \$ 568.00;  | Special Events |
| 5/22 Bob Hope T.V.      | \$7,993.40; | Communications |
| 5/23 Korean Dancers     | \$ 541.94;  | Special Events |
| 5/28 Marine Band        | \$1,089.39; | Special Events |
| 5/29 Salute to LA.      | \$ 938.79;  | Special Events |
| 5/30 Salute to LA.      | \$ 769.75;  | Special Events |
| <u>Total</u>            |             | \$ 18,041.06   |

## EXHIBIT 3

Profits and Losses for the Month of June

| <u>Profits</u> |                 |             |
|----------------|-----------------|-------------|
| 6/1+2          | Anne Murray     | \$10,889.87 |
| 6/10           | Tops/Temps      | \$22,814.42 |
| 6/13           | Heart/Ely       | \$11,112.91 |
| 6/17           | Haggard         | \$ 4,757.83 |
| 6/22           | Warwick/Mancini | \$12,443.69 |
| 6/27           | Jarreau         | \$21,824.65 |
| 6/29+30        | Ronstadt        | \$ 3,491.58 |
| <u>Total</u>   |                 | \$87,334.95 |

| <u>Losses</u> |              |               |
|---------------|--------------|---------------|
| 6/4+5         | Tokyo Ballet | \$20,895.47   |
| 6/7           | Roy Clark    | \$ 8,621.68   |
| 6/8           | Jose Jose    | \$24,753.31   |
| 6/9           | Whispers     | \$50,309.34   |
| 6/14          | Greenwood    | \$ 7,374.74   |
| 6/23          | George Burns | \$25,234.46   |
| <u>Total</u>  |              | -\$137,189.00 |

Total Artist Profits or Losses -\$ 49,854.05

| <u>Transfers</u> |                  |                              |
|------------------|------------------|------------------------------|
| 6/1              | Japanese Day     | \$ 879.40; Japanese Pavilion |
| 6/2              | Japanese Day     | \$ 694.13; Japanese Pavilion |
| 6/3              | Japanese Night   | \$ 953.76; Japanese Pavilion |
| 6/6              | Irma Thomas      | \$1,018.82; Special Events   |
| 6/12             | Phillipines Day  | \$ 971.28; Special Events    |
| 6/15             | Irma Thomas      | \$1,022.55; Special Events   |
| 6/16             | Kidd Jordan      | \$4,584.83; Special Events   |
| 6/18-20          | Chinese Acrobats | \$3,323.78; Special Events   |
| 6/24             | Drill Team       | \$ 961.65; Special Events    |
| <u>Total</u>     |                  | \$ 14,410.20                 |

## EXHIBIT 3

Profits and Losses for the Month of July

| <u>Profits</u> |                |             |              |
|----------------|----------------|-------------|--------------|
| 7/6            | Rawls/Charles  | \$19,076.03 |              |
| 7/11           | Wayne Newton   | \$23,942.08 |              |
| 7/12           | Jimmy Buffet   | \$22,848.71 |              |
| 7/13           | Patti Labelle  | \$20,684.02 |              |
| 7/17+18        | Julio Iglesias | \$72,148.76 |              |
| 7/19           | GoGo's         | \$31,733.55 |              |
| 7/20           | Johnny Mathis  | \$21,192.50 |              |
|                | <u>Total</u>   |             | \$211,625.65 |

| <u>Losses</u> |                    |             |                |
|---------------|--------------------|-------------|----------------|
| 7/5           | Kris Kristofferson | \$14,309.20 |                |
| 7/7           | Laura Branigan     | \$ 6,345.82 |                |
| 7/24          | Everly Brothers    | \$10,949.48 |                |
| 7/28          | Paul Anka          | \$ 3,904.18 |                |
| 7/29+30       | Alvin Ailey        | \$55,881.68 |                |
|               | <u>Total</u>       |             | - \$ 91,390.36 |

Total Artist Profits or Losses +\$120,235.29

| <u>Transfers</u> |                     |              |                |
|------------------|---------------------|--------------|----------------|
| 7/4              | July 4th Show       | \$ 3,094.42; | Special Events |
| 7/8              | Church Service      | \$ 247.13;   | Special Events |
| 7/8              | Ivey Dance Co.      | \$ 1,060.89; | Special Events |
| 7/10             | B.Y.U.              | \$ 1,119.65; | Special Events |
| 7/14+16          | B.Y.U.              | \$ 2,065.54; | Special Events |
| 7/25             | Egyptian Ceremonies | \$ 1,624.32; | Special Events |
| 7/25             | B.Y.U.              | \$ 920.27;   | Special Events |
| 7/26             | Hershey/B.Y.U.      | \$ 1,002.79; | Special Events |
| 7/27             | Peru National Day   | \$ 639.00;   | Special Events |
|                  | <u>Total</u>        |              | \$11,774.01    |



## EXHIBIT 3

Profits and Losses for the Month of August

| <u>Profits</u> |                 |             |
|----------------|-----------------|-------------|
| 8/2            | Tom Jones       | \$46,934.22 |
| 8/5            | George Jones    | \$ 7,857.86 |
| 8/9+10         | Willie Nelson   | \$53,119.24 |
| 8/11           | Cameo           | \$15,507.52 |
| 8/12           | Global Beauty   | \$10,117.02 |
| 8/19           | Global Beauty   | \$ 9,742.15 |
| 8/22           | Air Supply      | \$18,017.78 |
| 8/24           | Gladys Knight   | \$25,985.82 |
| 8/25           | Rotary Club     | \$ 425.98   |
| 8/26           | Luther Vandross | \$22,031.84 |
| 8/28           | James Taylor    | \$24,196.25 |
|                | <u>Total</u>    |             |

+\$233,935.68

| <u>Losses</u> |                 |             |
|---------------|-----------------|-------------|
| 7/31+8/1      | World Y. Symph. | \$10,256.06 |
| 8/3           | Waylon Jennings | \$18,388.56 |
| 8/4           | Charley Pride   | \$ 5,703.55 |
| 8/15          | Andy Gibb       | \$19,930.86 |
| 8/16          | Peter Allen     | \$23,620.13 |
| 8/17          | Neil Sedaka     | \$11,942.59 |
| 8/19          | Greg Kihn       | \$ 9,048.86 |
| 8/29          | The Fixx        | \$16,534.69 |
| 8/31          | Gatlins/Bellamy | \$23,719.15 |
|               | <u>Total</u>    |             |

-\$139,144.45

Total of Artist Profits of Losses +\$ 94,791.23

| <u>Transfers</u> |                   |             |
|------------------|-------------------|-------------|
| 8/5              | Andrew Young      | \$ 403.13   |
| 8/6-9            | B.Y.U.            | \$ 2,247.53 |
| 8/15             | Austraila Day     | \$ 906.92   |
| 8/20             | Korean Folk Dance | \$ 748.38   |
|                  | <u>Total</u>      |             |

\$ 4,305.96

## EXHIBIT 3

Profits and Losses for the Month of September

| <u>Profits</u> |                  |    |             |
|----------------|------------------|----|-------------|
| 9/14           | Red Skelton      | \$ | 5,120.28    |
| 9/23           | Spanish Festival | \$ | 5,591.45    |
| 9/27           | Neil Young       | \$ | 12,042.48   |
| <u>Total</u>   |                  |    | \$22,754.21 |

| <u>Losses</u> |                   |    |               |
|---------------|-------------------|----|---------------|
| 9/1           | Rockin'           | \$ | 17,155.55     |
| 9/2           | Stray Cats        | \$ | 3,676.27      |
| 9/3           | Elvis Costello    | \$ | 3,471.01      |
| 9/7           | Ronnie Milsap     | \$ | 24,751.92     |
| 9/9           | N.O. Symphony     | \$ | 27,906.89     |
| 9/13          | Mel Tillis        | \$ | 18,439.55     |
| 9/15+16       | Eddie Rabbitt     | \$ | 42,541.25     |
| 9/18          | Nikolias Dance Co | \$ | 43,529.28     |
| 9/19+20       | George Benson     | \$ | 68,634.89     |
| 9/21          | Gordon Lightfoot  | \$ | 8,321.12      |
| <u>Total</u>  |                   |    | -\$258,427.73 |

Total of Artist Profits and Losses -\$235,673.52

| <u>Transfers</u> |                |    |             |
|------------------|----------------|----|-------------|
| 9/11             | United Way     | \$ | 701.50      |
| 9/12             | Mexico Day     | \$ | 999.01      |
| 9/23             | Sweet Adelines | \$ | 734.69      |
| 9/28+10/1        | Gymnastics     | \$ | 1,015.28    |
| <u>Total</u>     |                |    | \$ 3,450.48 |

## EXHIBIT 3

Profits and Losses for the Month of October

|      | <u>Profits</u> |             |
|------|----------------|-------------|
| 10/2 | Beach Boys     | \$10,151.65 |
| 10/5 | Bonnabel High  | \$ 378.50   |

|      | <u>Losses</u> |             |
|------|---------------|-------------|
| 10/3 | Itzak Perlman | \$16,928.09 |

Transfers

EXHIBIT 4--INTERNATIONAL AMPHITHEATRE  
PROMOTIONAL BROCHURE



INTERNATIONAL  
NINETEEN FORTY

*Ladies and Gentlemen. We proudly present.  
for a limited engagement only...*



**THE INTERNATIONAL AMPHITHEATRE**

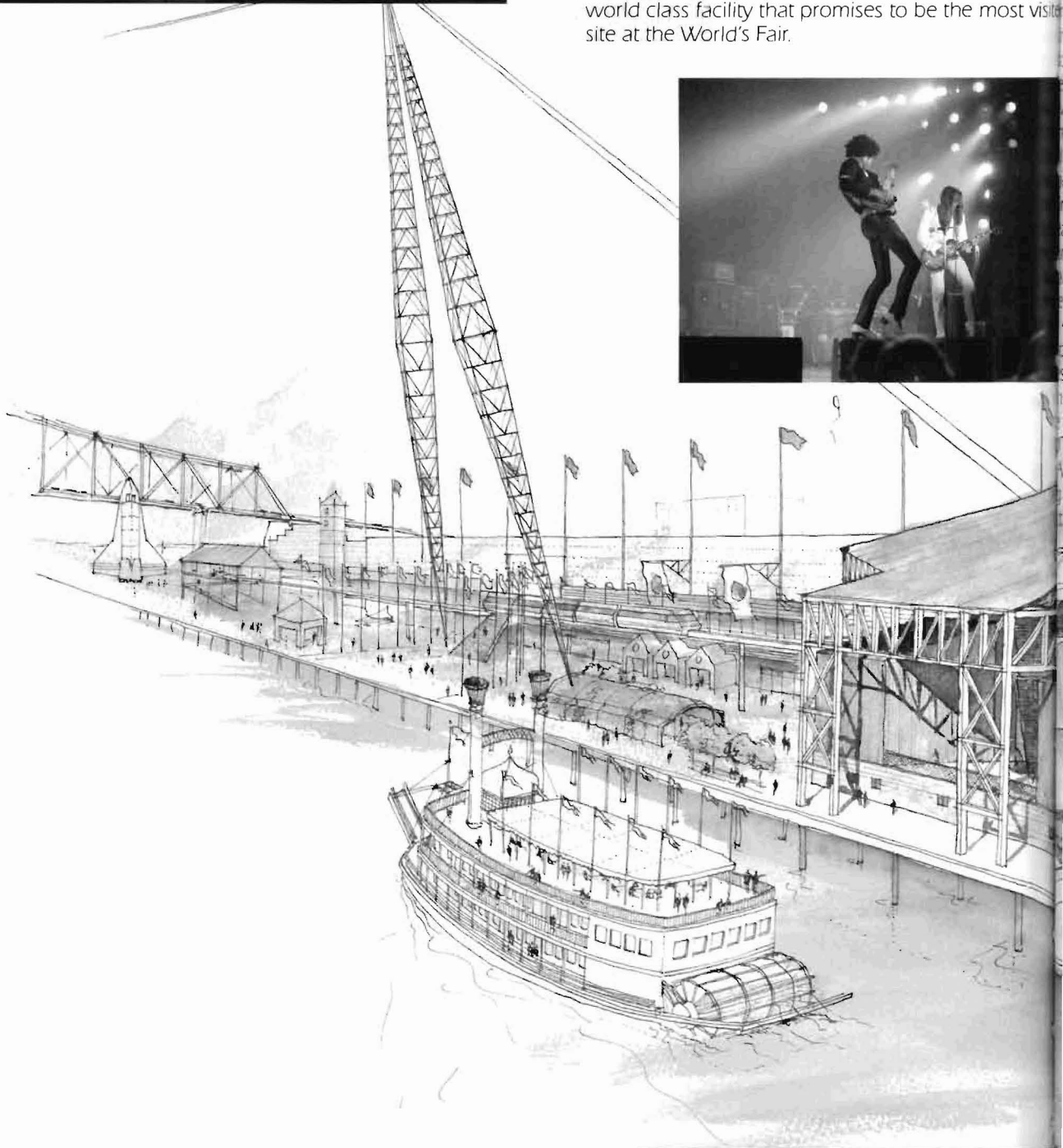
The International Amphitheatre, at the World's Fair in New Orleans, is a magnificent structure rising 12 stories above the banks of the Mississippi River—the Fair's premiere facility—and it is here, in an exciting setting that the brightest stars under the stars will perform for 184 magical nights, May 11 to November 11, 1984.

#### CENTER STAGE

Every evening, the lights of the Amphitheatre will shine forth on a splendid array of internationally acclaimed performers. Everything from ballet to bluegrass, pop to rock, classical to comedy—all will be equally at home on the 90 foot wide proscenium stage.

And every day, the Amphitheatre is an arena for international celebrations and spectacular events.

Designed by renowned architect, Frank Gehry, the 5426 seat, covered theatre is a dramatic, star status, world class facility that promises to be the most visited site at the World's Fair.



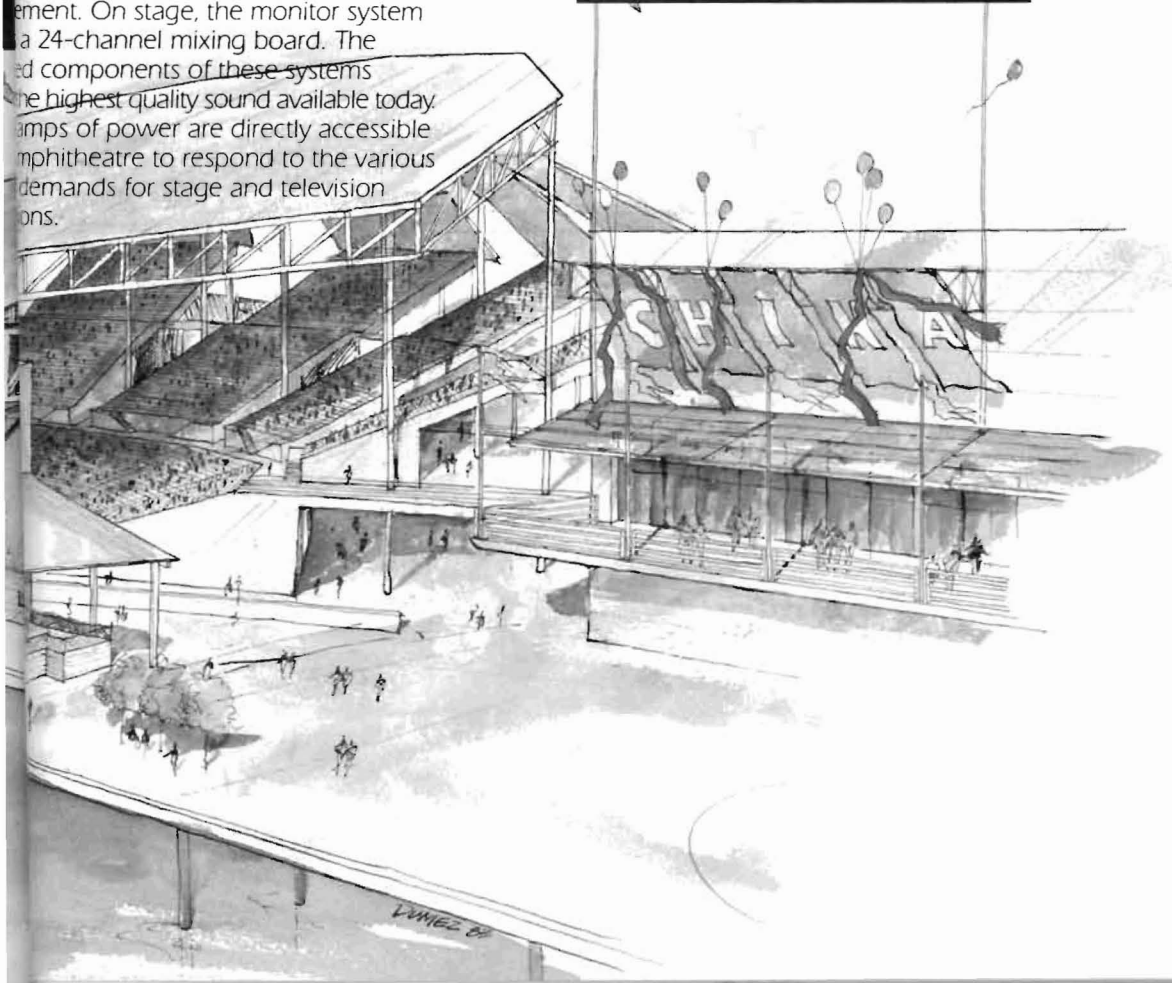


## BACKSTAGE

Guests will especially enjoy and appreciate the spacious and functional backstage areas. For convenience and pleasure, 2 Celebrity and 2 Star Rooms offer sweeping views of the Mississippi River. In addition, 2 Chorus and 2 Star Rooms, able to accommodate a total of 75 persons, offer troupes a variety of appropriate backstage facilities. A kitchen, equipped with a full kitchen, and a variety of rehearsal rooms in the theatre at the Fair site, are also available. A complement of house drapes and a stage may be utilized, or may be deferred by moving away the 30 x 60 foot back wall of the majestic Mississippi.

A complete house sound system by Sunn Equipment Company features a 32-channel mixing board. The speaker arrays will provide 4000 watts of state-of-the-art audio equipment. On stage, the monitor system features a 24-channel mixing board. The components of these systems provide the highest quality sound available today.

Power amps of power are directly accessible from the amphitheatre to respond to the various demands for stage and television productions.







#### DURING INTERMISSION

While a performance is going on, individually reserved seats with armrests, allow spectators to relax and just enjoy the show.

249 cushioned box seats add that extra touch of special consideration for visiting celebrities, corporate sponsors, and international dignitaries.

During intermission, patrons will find the Amphitheatre's restrooms, concession areas, and drinking fountains within easy reach. All are designed for convenient handicap access.

#### GRAND FINALE

Following each evening's performance, a grand finale of fireworks will close the show. The sky above the Amphitheatre will light up with the glory and glamor of a fantastic pyrotechnic display. The colorful and unusual rockets used for this splendid show have been gathered from seven different countries and choreographed into a spectacular of sight and sound.

#### LIMITED ENGAGEMENT ONLY

Come be a part of it all! Participate in this grand event.

As a performer, we'll put you in the spotlight. As a member of the audience, we'll give you a night of entertainment as bright as the stars!

The International Amphitheatre. For a limited engagement only, May 12-November 11, 1984.

After that, it's history. Or, more likely, legend.

#### SNEAK PREVIEW

|                     |                     |
|---------------------|---------------------|
| Bob Hope            | Barbara Mandrell    |
| London Philharmonic | Red Skelton         |
| Roy Clark with      | Count Basie         |
| Tammy Wynette       | National Symphony   |
| George Burns        | Orchestra           |
| Isaac Stern         | Lionel Hampton      |
| The Oak Ridge Boys  | Eliot Feld Ballet   |
| Johnny Cash         | Buddy Rich          |
| The Osmond Brothers | Linda Ronstadt      |
| Tom Jones           | Woody Herman        |
| The Tokyo Ballet    | Dizzy Gillespie     |
| Itzhak Perlman      | Julio Iglesias      |
| Shelly West         | The Boston Pops     |
| David Frizzell      | Larry Gatlin and    |
|                     | the Gatlin Brothers |
|                     | and many others.    |





## EXHIBIT 6--Quality Seal Accounts (September 5, 1984)

|        |             |        |            |
|--------|-------------|--------|------------|
| 000001 | \$352.50    | 000127 | -0-        |
| 000003 | \$5,458.50  | 000155 | \$3,855.00 |
| 000014 | -0-         | 000158 | \$78.00    |
| 000022 | -0-         | 000161 | \$3,979.50 |
| 000031 | \$320.00    | 000162 | \$2,548.50 |
| 000032 | \$39.00     | 000163 | \$722.00   |
| 000034 | -0-         | 000164 | \$3823.00  |
| 000035 | \$60.00     | 000165 | -0-        |
| 000036 | \$184.50    | 000166 | \$5,468.50 |
| 000043 | \$300.00    | 000167 | \$428.00   |
| 000044 | \$220.00    | 000169 | \$4,991.50 |
| 000048 | \$2,805.00  | 000170 | \$1,009.00 |
| 000056 | \$367.00    | 000171 | \$134.00   |
| 000057 | \$60.00     | 000245 | \$165.00   |
| 000060 | -0-         | 000262 | \$84.00    |
| 000061 | \$1,362.50  | 000299 | \$123.50   |
| 000062 | \$333.00    | 20000  | \$156.00   |
| 000063 | \$66.50     | 20004  | \$45.00    |
| 000065 | \$2,040.50  | 20005  | \$640.00   |
| 000066 | \$935.00    | 20006  | \$320.00   |
| 000067 | \$2,176.00  | 20011  | \$230.00   |
| 000068 | \$3,871.00  | 20012  | \$480.00   |
| 000070 | \$234.00    | 20013  | \$1,125.00 |
| 000072 | \$22,316.00 | 20015  | -0-        |
| 000077 | \$3,640.00  | 20016  | \$294.00   |
| 000078 | \$771.50    | 20021  | \$1,096.00 |
| 000081 | \$1,495.50  | 20022  | \$547.50   |
| 000085 | \$1,710.00  | 20025  | \$192.00   |
| 000089 | \$7.00 CR   | 20028  | \$500.00   |
| 000090 | \$1,151.00  | 20029  | \$140.00   |
| 000099 | \$100.00    | 20030  | -0-        |
| 000108 | \$69.00     | 20032  | \$177.00   |
| 000110 | -0-         | 20034  | \$933.00   |
| 000121 | \$3,681.00  | 20037  | \$752.00   |

## EXHIBIT 6

|       |             |       |            |
|-------|-------------|-------|------------|
| 20040 | \$245.00    | 20094 | \$1,220.00 |
| 20043 | -0-         | 20097 | \$367.50   |
| 20044 | \$210.00    | 20098 | \$1,561.00 |
| 20045 | \$1,761.50  | 20099 | \$206.00   |
| 20046 | \$630.00    | 20100 | \$256.50   |
| 20048 | \$689.50    | 20102 | \$411.00   |
| 20049 | \$270.50    | 20106 | \$592.50   |
| 20050 | \$367.00    | 20107 | -0-        |
| 20051 | \$92.00     | 20108 | \$60.00    |
| 20052 | \$126.33 CR | 20111 | -0-        |
| 20054 | \$45.00     | 20115 | \$154.00   |
| 20055 | \$901.00    | 20118 | -0-        |
| 20058 | \$180.00    | 20120 | \$1,545.00 |
| 20061 | \$40.00     | 20121 | \$67.50    |
| 20063 | \$9.00 CR   | 20126 | -0-        |
| 20064 | \$121.00    | 20130 | \$1,020.00 |
| 20065 | \$69.00     | 20139 | \$517.50   |
| 20067 | \$31.00     | 20143 | \$158.00   |
| 20068 | \$5,271.50  | 20145 | \$80.00    |
| 20069 | \$529.00    | 20146 | \$57.00    |
| 20070 | \$165.00    | 20147 | \$776.00   |
| 20071 | \$1,338.50  | 20148 | \$40.00    |
| 20074 | \$225.00    | 20150 | \$57.00    |
| 20075 | -0-         | 20153 | -0-        |
| 20077 | -0-         | 20157 | \$77.50    |
| 20078 | -0-         | 20159 | -0-        |
| 20079 | -0-         | 20160 | \$869.00   |
| 20080 | \$156.00    | 20161 | \$108.00   |
| 20081 | \$70.00     | 20162 | \$481.00   |
| 20083 | \$495.00    | 20163 | -0-        |
| 20084 | \$497.00    | 20164 | \$300.00   |
| 20085 | \$1,482.50  | 20167 | \$630.00   |
| 20089 | -0-         | 20170 | \$471.00   |
| 20091 | \$1,079.50  | 20172 | \$171.00   |

## EXHIBIT 6

|       |             |
|-------|-------------|
| 20175 | \$135.00    |
| 20179 | \$437.00 CR |
| 20181 | -0-         |
| 20182 | \$501.00    |
| 20183 | \$195.00    |
| 20184 | \$280.00    |
| 20185 | -0-         |
| 20187 | -0-         |
| 20188 | \$78.00     |
| 20189 | \$15,157.50 |
| 20191 | \$1,732.50  |
| 20192 | \$362.00    |
| 20194 | \$187.00    |
| 20196 | \$292.50    |
| 20198 | \$1,225.00  |
| 20199 | \$240.00    |
| 20201 | \$1,656.00  |

## EXHIBIT 7--Quality Seal Accounts (October 15,1984)

|        |             |        |            |
|--------|-------------|--------|------------|
| 000001 | -0-         | 000127 | -0-        |
| 000003 | \$5,458.50  | 000155 | \$845.00   |
| 000014 | -0-         | 000158 | -0-        |
| 000022 | -0-         | 000161 | -0-        |
| 000031 | \$240.00    | 000162 | \$2,548.50 |
| 000032 | -0-         | 000163 | -0-        |
| 000034 | -0-         | 000164 | -0-        |
| 000035 | -0-         | 000165 | -0-        |
| 000036 | -0-         | 000166 | -0-        |
| 000043 | \$300.00    | 000167 | -0-        |
| 000044 | \$220.00    | 000169 | \$3,477.00 |
| 000048 | \$1,247.50  | 000170 | \$1,009.00 |
| 000056 | \$169.00    | 000171 | \$134.00   |
| 000057 | -0-         | 000245 | \$165.00   |
| 000060 | -0-         | 000262 | -0-        |
| 000061 | \$45.00     | 000299 | \$123.50   |
| 000062 | \$228.00    | 20000  | -0-        |
| 000063 | \$66.50     | 20004  | \$45.00    |
| 000065 | \$2,040.50  | 20005  | -0-        |
| 000066 | \$165.00    | 20006  | \$320.00   |
| 000067 | \$2,021.00  | 20011  | \$230.00   |
| 000068 | \$170.00    | 20012  | -0-        |
| 000070 | \$234.00    | 20013  | -0-        |
| 000072 | \$11,693.50 | 20015  | -0-        |
| 000077 | \$80.00     | 20016  | \$294.00   |
| 000078 | \$952.50    | 20021  | \$1,096.00 |
| 000031 | \$1,495.50  | 20022  | -0-        |
| 000085 | \$1710.00   | 20025  | -0-        |
| 000089 | \$7.00 CR   | 20028  | -0-        |
| 000090 | \$1,151.00  | 20029  | -0-        |
| 000099 | -0-         | 20030  | -0-        |
| 000108 | \$69.00     | 20032  | -0-        |
| 000110 | -0-         | 20034  | -0-        |
| 000121 | \$3,681.00  | 20037  | \$752.00   |

## EXHIBIT 7

|       |             |       |            |
|-------|-------------|-------|------------|
| 20040 | \$245.00    | 20091 | \$372.00   |
| 20043 | -0-         | 20094 | -0-        |
| 20044 | -0-         | 20097 | \$367.50   |
| 20045 | \$1,425.50  | 20098 | \$1,561.00 |
| 20056 | \$630.00    | 20099 | \$69.00    |
| 20048 | \$689.50    | 20100 | \$0.50     |
| 20049 | -0-         | 20102 | -0-        |
| 20050 | \$187.00    | 20106 | \$247.50   |
| 20051 | -0-         | 20107 | -0-        |
| 20052 | \$126.33 CR | 20108 | -0-        |
| 20054 | -0-         | 20111 | -0-        |
| 20055 | -0-         | 20115 | \$34.00    |
| 20058 | -0-         | 20118 | -0-        |
| 20061 | -0-         | 20120 | -0-        |
| 20063 | \$9.00 CR   | 20121 | \$67.50    |
| 20064 | \$121.00    | 20127 | -0-        |
| 20065 | \$69.00     | 20130 | \$1,020.00 |
| 20067 | -0-         | 20139 | -0-        |
| 20068 | \$5,271.50  | 20143 | \$158.00   |
| 20069 | -0-         | 20145 | \$48.00    |
| 20070 | \$165.00    | 20156 | -0-        |
| 20071 | \$1,338.50  | 20147 | -0-        |
| 20074 | \$145.00    | 20148 | -0-        |
| 20075 | -0-         | 20150 | \$57.00    |
| 20077 | -0-         | 20153 | -0-        |
| 20078 | -0-         | 20157 | \$77.50    |
| 20079 | -0-         | 20159 | -0-        |
| 20080 | \$156.00    | 20160 | \$869.00   |
| 20081 | \$70.00     | 20161 | -0-        |
| 20083 | \$495.00    | 20162 | \$397.00   |
| 20084 | \$110.00    | 20163 | -0-        |
| 20085 | -0-         | 20164 | -0-        |
| 20089 | -0-         | 20167 | -0-        |

## EXHIBIT 7

|       |             |
|-------|-------------|
| 20170 | \$471.00    |
| 20172 | \$171.00    |
| 20175 | \$135.00    |
| 20179 | \$437.00 CR |
| 20181 | -0-         |
| 20182 | -0-         |
| 20183 | -0-         |
| 20184 | \$280.00    |
| 20185 | -0-         |
| 20187 | -0-         |
| 20188 | -0-         |
| 20189 | \$6,830.50  |
| 20191 | \$1,282.50  |
| 20192 | \$362.00    |
| 20194 | -0-         |
| 20196 | \$292.50    |
| 20198 | -0-         |
| 20199 | \$240.00    |
| 20201 | \$1,656.00  |



EXHIBIT 8  
Cultural Pilgrimage



LOUISIANA  
WORLD  
EXPOSITION

September 12, 1984

Dear President:

Please join Overture, area schools, the Louisiana World Exposition, and dozens of corporations and cultural organizations in sending a student on a "Cultural Pilgrimage for Young Audiences" to five major classic music and dance events at the Louisiana World Exposition Amphitheatre from September 26 through October 30.

This unique series at the Liggett & Myers Quality Seal Amphitheatre features Wynton Marsalis, Itzhak Perlman, the Feld Ballet, the London Philharmonic, and the Vienna Boys Choir.

For every ticket purchased, a student goes free. Please participate with us if you can. Call before noon on Friday, September 14 (participants to be announced at this Friday's news conference). Call either Margie Breeden (telephone 899-7168) or Martha Landrum (566-2185).

We urge you to participate with us to encourage students to become acquainted with the cultural arts and support the Louisiana World Exposition classical entertainment series.

Sincerely,

Jeanne Nathan  
Director of Public Relations  
Louisiana World Exposition

Margie Breeden  
President  
Overture to the Cultural Season

kb  
Enclosures

# NEWS RELEASE

# \_\_\_\_\_ Date 9/12/84  
Contact Jeanne Nathan (504)566-2185



Post Office Box 1984 New Orleans, Louisiana 70158-1984 (504) 566-1984

## WORLD'S FAIR KICKS OFF ITS CULTURAL SEASON WITH CULTURAL PILGRIMAGE FOR YOUNG AUDIENCES

The Fall is upon us! With the majestic Mississippi River as a backdrop, the lights go down, curtains rise, baton steady and the overture to the cultural season begins this September at the Liggett & Myers Quality Seal Amphitheatre. Come join us as we celebrate a spectacular dance and music series at the 1984 Louisiana World Exposition. Enjoy the musical performances of the New Orleans Symphony, the London Philharmonic with Conductor Klaus Tennstedt, Itzhak Perlman, the Vienna Boys Choir and the very special dance presentations of the Nikolais Dance Theatre and the Feld Ballet.

Imagine sponsoring a school child to see all of these unique and enriching performances this fall. The World's Fair is proud to announce its "Cultural Pilgrimage for Young Audiences." For each ticket you purchase, a school child can attend any of these marvelous performances free of charge from New Orleans area schools.

The excitement begins September 17 and 18 as the dynamic Nikolais Dance Theatre led by renowned choreographer Alwin Nikolais take the stage. The Nikolais Dance Theatre has toured the world regularly since 1968. In stage, video and film work, Nikolais is considered a major revolutionary figure. He has extended the definition of dance and enhanced the art with a new visual impact.

A cultural event not to be missed will be the unique performances of one of the world's leading trumpeters in both classical and jazz, Wynton Marsalis along with pianist Moses Hogan and flutist Kent Jordan in concert with the New Orleans Philharmonic September 26 at 8:00 p.m. This is a very special evening for New Orleanians as all three are graduates of the New Orleans Center for Creative Arts (NOCCA).

The season will swing into high gear in October as the World's Fair welcomes the world renowned Israeli-born violinist Itzhak Perlman October

## EXHIBIT 8

3 at 8 p.m. After a return to Israel, which Time Magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers throughout the world. It is not just his flawless violin technique that commands his position; it is his communication of the sheer joy of making music that is evident in his appearance, be it alone or with distinguished colleagues in chamber music or orchestral repertoire.

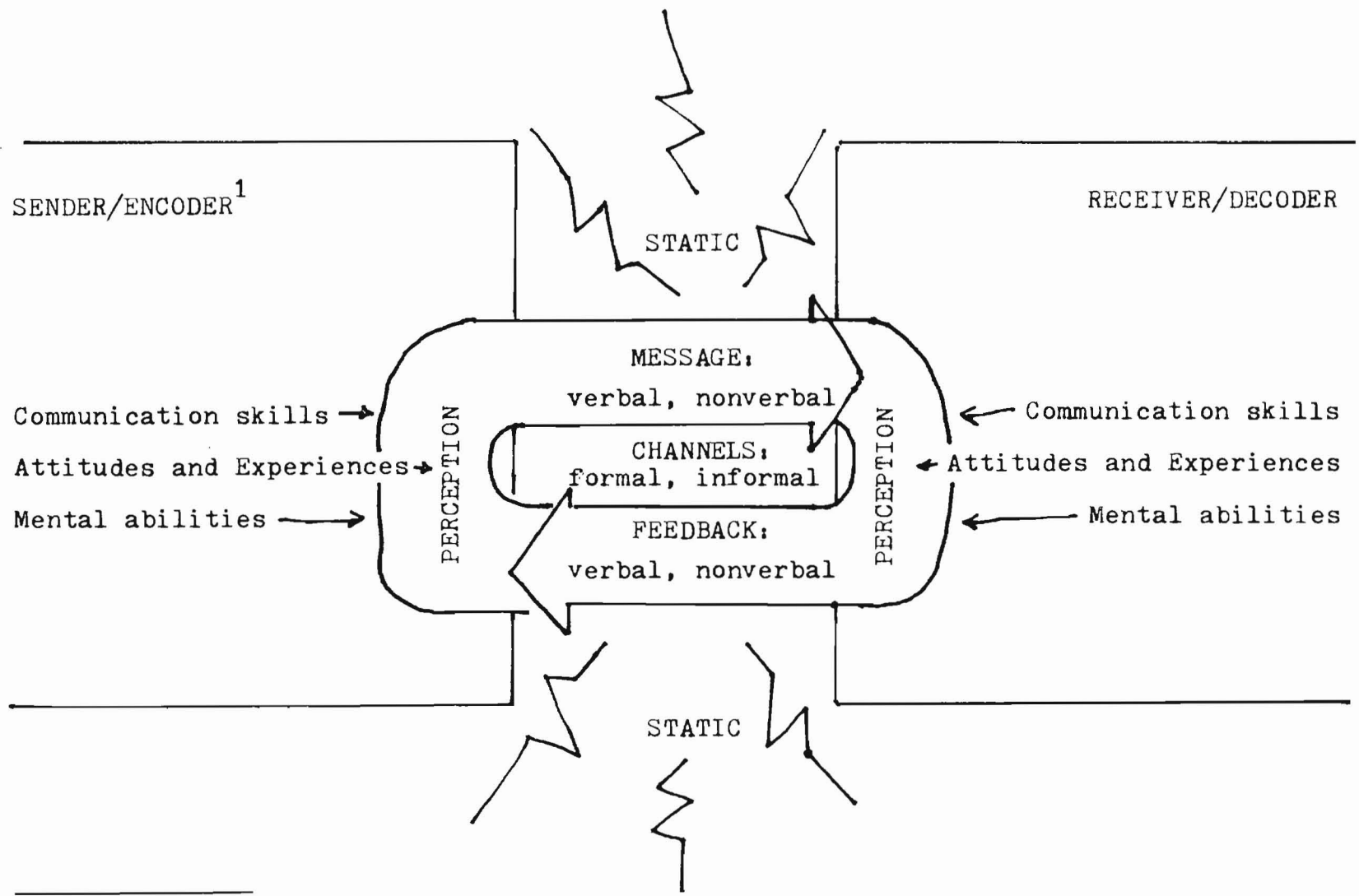
October 8 and 9, the New York based Feld Ballet takes the stage. Since its first performance in 1974, the company has premiered twenty-one ballets by choreographer Eliot Feld. The Feld Ballet has toured extensively and has appeared in cities and on college campuses throughout the United States. In the spring of 1979, the Feld Ballet was featured in the WNET/Public Television series, "Dance in America," and later in the year the company made its European debut in Paris, followed by a five-city tour of Italy.

October 16, Klaus Tennstedt and the London Philharmonic Orchestra will kick off its American tour at the Quality Seal Amphitheatre at 8:00 p.m. This is Maestro Tennstedt's first tour of America with 'his' Orchestra, the London Philharmonic, although the LPO have previously toured the States in 1970, 1971 and 1976.

Klaus Tennstedt's appointment as Principal conductor and Music Director of the LPO marked the beginning of a very special relationship. His opening concert in September 1983 at the Royal Festival Hall in London brought the audience to its feet with a performance of Beethoven's Ninth Symphony.

The Vienna Choir Boys, the most popular choir ever to tour America will close out the cultural season at the World's Fair October 30th at 8:00 p.m. The Choir Boys have made more than 3,000 appearances since their visit in 1932. Each season brings a new choir of boys carrying on a centuries-old tradition of music-making at its finest. The Choir presents a program of costumed operettas, sacred songs, secular and folk music that will delight the entire family.

For more information on the "Cultural Pilgrimage for Young Audiences," interested schools must register with Don Frantz, Manager of the Quality Seal Amphitheatre at 566-2776. Children from grades 4 through 12 are eligible for this special program and as tickets become available for the performances, they will be given to the schools on a waiting list basis.



<sup>1</sup>Hellriegel, p.562.

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