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A report on an Arts Administration internship with the Saenger Performing Arts Center, Fall 1987

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A Report on an Arts Administration Internship
with the Saenger Performing Arts Center, Fall 1987

Presented to
the faculty of the Graduate School
of the University of New Orleans

Internship Report
In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by
Miriam J. Rose
May 28, 1988

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ACKNOWLEDGMENTS

Many thanks are due Norma Plumley, Assistant to the Director of the Saenger Performing Arts Center. I am grateful to her for her willingness in welcoming me into the Executive offices and in introducing me to the systems in place. Her careful attention to detail and her consistent consideration were unending sources of inspiration and knowledge. The success of this internship was due, in large part, to her personal and professional dedication.

I. PROFILE OF THE SAENGER PERFORMING ARTS CENTER

HISTORY

The Saenger Theatre was built during the years 1925-26 by L.M. Ash, Julian H. Saenger and A.B. Saenger. It opened its doors to the public in 1927 as a vaudeville and movie house and stayed open as a movie theatre until 1978. During the 1920's and 1930's the Saenger was the largest motion picture theatre operated by the Saenger Amusement Company. Designed by the architectural firm of Emile Weil, Inc., the interior of the Saenger features ornate Florentine stylings. The interior represents a fine example of "atmospheric" style of theatre design, which creates the illusion of an outdoor setting. Architecturally, the Saenger features a wide range of Italian Renaissance detailing, including classical colonnades, statuary niches and ceilings decorated with elaborate plaster moldings. The monumental chandelier which hangs above the entrance lobby originally graced the famous Hall of Mirrors at the Palace of Versailles in France, and is the only remaining one of twelve which originally hung throughout the theatre. The Saenger is also fortunate to retain its original organ (the Saenger wonder organ) which, through the use of over 700 pipes, is capable of producing any desired musical effect.

By 1977, the bottom had dropped out of the downtown movie market and the future of the Saenger theatre was in

question. ABC Interstate Theaters had made attempts to revive interest in the movie industry by dividing the Saenger into two theatres, showing first-run feature films in the Saenger-Orleans (the balcony) and low-budget action films in the first floor auditorium. This sparked some increase in attendance for a short time but distributors became less interested in a downtown outlet for their films as moviegoers became less willing to go downtown to see films.

In December, 1977 the Saenger theatre was placed on the National Register of Historic Places. This designation assures that the landmark structure will never be demolished. It also makes the Saenger eligible for federal funds toward continued preservation.

E. B. Breazeale purchased the Saenger Theatre from ABC Interstate Theatres for one million dollars in 1978. "At the time of the purchase, Breazeale announced that he would close the theatre and begin extensive renovations, including a return to the single auditorium configuration." (1) The complete renovation of the Saenger under the auspices of Breazeale totaled nearly two million dollars. Original fixtures found stored in the basement have been rehung, the 3200 seat auditorium has been repainted in soft period colors and the statuary in the lobby has been restored.

While Breazeale held an option to buy the theatre for two and a half years before actually making the purchase,

his intentions did not include administering the theatre's program of events. In August, 1979 a newly formed corporation, Saenger Art Theatre Inc., signed a long-term lease with Breazeale to operate the Saenger. The members of Saenger Art Theatre Inc. included the Zev Bufman Organization in Miami, Pace Management of Houston and local promoter Barry Mendelson. Besides bringing touring theatre to New Orleans, this new corporation intended to use the Saenger Theatre as a concert hall for singers and comedians. "I felt Broadway was still ignoring this part of the world," Bufman said. "I get more joy out of opening up new towns than I do from a Broadway hit and a Broadway hit is pretty exciting."(2)

By October, 1979 Saenger Art Theatre Inc. changed the name of the Saenger Theatre to the Saenger Performing Arts Center and announced the first theatrical subscription season. Bufman estimated that a sellout engagement of a musical at the Saenger could net three hundred and twenty-five thousand dollars a week after taxes. With subscription ticket prices ranging from twenty-six to sixty-nine dollars, this weekly amount was considered sufficiently lucrative for any touring production.

At the end of the Saenger's first season, Saenger partner and producer Zev Bufman announced that three and one quarter million dollars in revenue had been generated through the Box office.(3) The question of theatre

surviving in New Orleans was put out of mind as the city enjoyed the status of being the greatest new city on the map for theatre. Bufman, the consummate promoter, spent four hundred thousand dollars his first year in New Orleans. Seventy-five percent of that went towards advertising that encouraged season subscriptions. In addition to the advertising expenditure, attractions like "Annie" and "The Best Little Whorehouse in Texas" lured large numbers of people willing to commit to the entire season.

With second season offerings of Rex Harrison in "My Fair Lady" and Richard Burton in "Camelot" and subscriptions well over 23,000, Bufman set himself up for a hard fall during the 1981-82 season. With only one blockbuster revival, "The Little Foxes," starring Elizabeth Taylor, on the schedule the remainder of the season performances generated well below the three hundred thousand dollar limit set by Bufman. It was argued that Bufman was not maintaining a comfortable balance of productions to keep all the customers happy. Realistically, there is not an easy way to satisfy 22,000 subscribers (down 10% from 1980-81), and Bufman made a valid observation when he noted "...audiences shouldn't withhold support for a theatre just because there are a few rhinestones mixed in with the gems...."(4)

In 1983, Chris Holman replaced Miles Wilkin as general manager of the Saenger Performing Arts Center. Wilkin's

role had primarily entailed acting as a back-up to Zev Bufman, Saenger executive and highly visible Broadway producer. Bufman no longer had as much time to spend in New Orleans as had been necessary during the initial opening of the Saenger. Holman remained at the Saenger for the duration of the 1983-84 season.

During the autumn of the following year, the Saenger Performing Arts Center formed the Civic Light Opera Association of New Orleans, a non-profit corporation through which its touring theatrical productions would be presented. The reasoning behind the formation of a non-profit within a profit corporation was the intention to keep ticket prices down while removing the obstacle encountered by producers who wished to bring shows to New Orleans. While there is a very limited amount of information written or released to the public on the nature of the Civic Light Opera Association of New Orleans, Zev Bufman made a statement to the press saying, "New Orleans' combined sales and amusement taxes on live theater presentations are the highest in the nation and have frequently discouraged producers from presenting shows here." (5) As a non-profit corporation, Civic Light Opera Association of New Orleans is exempt from taxation, and whatever surplus funds that come available are to be distributed in philanthropic ways. How the distribution occurs is contingent on the decision of the Civic Light Opera Board of Directors. To the best of the

intern's knowledge no surplus funds had been realized on any show during the internship; the intern therefore, did not have the opportunity to witness a meeting of this board or any philanthropic activity taking place in the community on behalf of the Civic Light Opera Association of New Orleans.

Within three and a half years of the Saenger's opening virtually every major show touring the country had played in New Orleans. By 1985 the quality of the shows touring diminished with fewer shows leaving Broadway resulting in fewer shows on tour. Subscriptions fell to half of what they had been with approximately 12,000 people subscribing to the Saenger in 1985. Abbe Garfinkle, General Manager of the theatre from 1984 to 1986, dealt with the declining interest during the year of the World's Fair. She estimated that "...the fair drew away in six months what normally would play at the Saenger over twelve to eighteen months." (6) Concerts which had been making a good share of the theatres bookings were not vying for dates at the Saenger.

Sally Burk, owner of the Saenger since 1982, (when she bought the building with the existing lease from E. B. Breazeale) put the property on the market in 1985, for three million dollars. Her reason for this decision stemmed from the fact that the tenant, Saenger Arts Center, Inc. had not been paying the rent. By May, 1985 the managers of the Saenger Performing Arts Center had reached a tentative

agreement to buy the theatre for more than two million dollars. The agreement remained contingent on Bufman's ability to raise four million dollars through a new limited partnership by June 30, 1985.

PRESENT MANAGEMENT STRUCTURE

The Saenger Theatre Partnership Ltd. assumed ownership of the Saenger Theatre August 1, 1985. The Partnership, composed of five managers and forty-five investors, purchased the theatre for two and a half million dollars. A total of fifty shares were made available to investors who were willing to pay the eighty thousand dollar per share price. The four million dollar pie was split into the two and a half million dollar purchase of the building, five hundred thousand for legal fees and commissions and the remaining one million set aside for working capital. The Partnership's forty-five investors who put up their portion of the four million are limited partners; they have no control over the operation of the theatre but their liability is also limited to their initial investment. The general partners include the three original partners of the Saenger Arts Center Inc. (Zev Bufman, Barry Mendelson, and Allen Becker) along with Sidney Shlenker and Barry Lewis. While the general partners receive a management fee, they will not receive profits from the theatre until the limited partners have recovered twice their investment. At that point, profits will be split fifty-fifty between the limited

and general partners. Of the forty-five limited partners eight are from New Orleans. At the end of 1985 with the new Partnership in place and subscriptions at a low of seventy-five hundred the Saenger began a period of image building that takes us to the present day.

FINANCIAL/FUNDING STATUS

The majority of the investors in the Saenger Theatre Partnership Ltd. financed their investment through arrangements made by the General Partners at two New York banks and the First National Bank of Commerce in New Orleans. Ten thousand dollars cash was required for each share with the remaining seventy thousand dollars financed at one percent over the prime rate for a four year period.(7) The principal payment schedule for a loan relating to the purchase of one share is set up as follows:

\$10,000 on or before January 15, 1986;

\$30,000 on or before January 15, 1987;

\$15,000 on or before January 15, 1988; and

\$15,000 on or before January 15, 1989 (8)

The General Partners, in addition to their initial investment, contributed cash in the aggregate amount of forty thousand four hundred dollars to the capital of the Partnership. Partnership. organized under the laws

of Upon purchasing the Theatre, the Partnership no longer assumed responsibility for rental, saving up to three hundred and fifty thousand dollars a year. The Partnership

also took over operation of the food and drinks concessions, which accounted for as much as four hundred thousand dollars in annual profits in past years. Other sources of revenue for the Saenger are admissions, credit card commission income, group sales commissions, handling fees revenues, novelties sales, donations contributed, equipment services, rental income, and services.(9)

SCOPE AND PURPOSE OF PROGRAMS

While the Managing General Partners' primary responsibilities are the day-to-day operations of the Partnership, the Executive/administrative staff implement Partnership decisions and manage the theatre and theatrical productions on a day-to-day basis. In 1986, Kathleen Turner replaced Abbe Garfinkel as General Manager of the Saenger Performing Arts Center. Ms. Turner retains this position to date, with an assistant and executive secretary on her immediate staff. Heading up the departments beneath General Manager are Accounting Manager, Operations Manager, Box Office Manager, House Manager and Concessions Manager. The technical staff includes Technical Director/Stage Manager, Chief Electrician, and Chief Engineer. A Group Sales Representative is retained on a commission basis.

The Partnership, organized under the laws of the state of Florida, was created for the purpose of acquiring the property and presenting "...live theatrical productions and other entertainment events at the Theatre."(10) In addition

to Broadway Musicals and plays, movies, opera, ballet, symphonies, rock concerts, pop concerts, country music concerts and other events will be presented at the theatre. By 1986 more than fifty theatrical productions had played the Saenger Theatre. When none of the productions presented at the Saenger during the first half of 1986 broke even - the theatre's management felt compelled to cut the run of each show from two weeks to one week. This policy will continue indefinitely based on the demand from the community. The 1987-88 season includes six Broadway musicals. These are "South Pacific," "Song and Dance," "Lady, Be Good!," "Arsenic and Old Lace," "Big River," and "Can-Can." Non-subscription events have included a two-week run of the infamous Broadway musical "Cats," as well as a variety of pop concerts and festivals. The New York-based dance company Alvin Ailey will be performing at the Saenger in March, 1988. While the Saenger Performing Arts Center is a commercial enterprise run by people who are interested in making money, the services they provide are ones that contribute a considerable amount to the cultural well being of New Orleans.

DESCRIPTION OF TASKS AND RESPONSIBILITIES

Beyond the task II. THE INTERNSHIP

REVIEW OF PROPOSAL

In the internship proposal submitted prior to the

active internship, the area of emphasis was specified as being in the Marketing Department at the Saenger Performing Arts Center. The primary objective set forth for the intern was to act as advertising representative for Playbill -- the company under contract with the Saenger that produces and publishes the program for all of the subscription events -- and to devise a marketing strategy targeted at increasing and soliciting greater participation of businesses in program advertising. Additionally, the intern proposed to investigate the possibility of including other arts organizations in a unified effort to most profitably utilize the services of Playbill. Tasks that would accompany this effort would include public relations with advertising agencies, direct communication with representatives from Playbill, and continual interaction with the press agents of the production companies.

A secondary objective of the initial internship proposal set forth the intern's involvement with the on-going, in-house marketing effort. This was to have encompassed participation in the group sales campaign and the corporate sponsorship campaign.

DESCRIPTION OF TASKS AND RESPONSIBILITIES

Beyond the tasks described in the original internship proposal, the intern became enmeshed in the day-to-day operation of the executive offices from the beginning of the active internship. This involvement provided a tremendous

basis of knowledge to the intern which far exceeded the limited expectations assumed in the proposal.

~~performance.~~ Week of August 24 - August 28

During the first week of the internship at the Saenger Performing Arts Center the intern was thrust into a flurry of activity two weeks prior to the season opening of "South Pacific" on September 8. A bulk mailing to the subscribers was being prepared and consisted of discount coupons to area restaurants for use prior to and following the performances. In addition to folding and stuffing the envelopes with these discount coupons, the intern assisted in stamping each individual coupon with the theatre logo and an ~~exp~~ expiration date. During the printing/proof-reading, these two items had been overlooked. Towards the end of the first week volunteer help had been brought in to finish up the mailing and the intern was more formally introduced to standard office procedures. This included instructions on handling the multi-faceted phone system, the operation of the intercom, and information on names, locations and phone numbers of staff members working for the Saenger Theatre. Further information was provided to the intern on the correct handling of ticket inquiries, box-office methods, and the upcoming schedule of events.

~~purchase the~~ Week of August 31 - September 4

~~Coner~~ During the entire week prior to opening night of "South Pacific" on September 8, the intern contacted all eight

local limited partners, all eighty media contacts and all the house doctors to inform them of the opening night performance, post-performance party and to cordially extend a complimentary invitation for two to each individual for both functions. The same offer was made by the intern on behalf of the General Manager to an additional thirty-seven individuals on her personal guest list. It was made clear to the intern at that time that this was standard procedure for all Broadway subscription events. By contract, each limited partner was entitled to two complimentary tickets to each subscription event, while the press were invited based on ticket availability. The General Manager was entitled to a certain number of house seats aside from those reserved for sale or provided complimentary to personal guests as determined by the general manager. Included in the house seats were company seats -- seats reserved specifically for the touring production company as specified in each particular contract. The intern not only made the contacts and extended the invitation but was also responsible for keeping accurate records of who confirmed, number of seats requested, who was not reached and time of day that calls were made. Any person requesting additional seats above the two complementary provided were given the opportunity to purchase the additional seats upon the approval of the General Manager. The intern spent a great deal of time repeatedly attempting to contact the media. By the fourth

of September anyone not contacted was responsible for returning the intern's message. On the fourth and the seventh, the intern worked with the Assistant to the General Manager in assigning seat locations to all partners and media contacts who had confirmed their attendance. Special attention and priority were given to the Partners and any special requests (e.g., aisle seats) that they had indicated. The process of assigning seats involved the use of a seating chart, a corresponding list of all seats made available for this purpose, a listing of all individuals planning to attend, the actual ticket stock and envelopes labeled by name and assigned seat location. The complexity of the method assured no duplication or errors in handling the large volume of complimentary tickets. After assigning seats and including invitations to the post-performance party, all envelopes were filed alphabetically and put away until the performance. Any cancellations prior to the performance were noted by the intern on the press list and the tickets were pulled from the file and held on the side for emergencies.

Week of September 7 - September 11

On the day of the opening of the season performance of "South Pacific," September 8, the intern spent virtually all day assisting in handling the overwhelming volume of calls coming into the office. Most of the calls were regarding ticket inquiries, performance information, and last minute

details which accompany any production of this scale. At seven o'clock in the evening the intern accompanied the Assistant to the General Manager to the theatre lobby and set up the press table from which the complimentary tickets would be distributed. The intern remained until after intermission was over to handle any problems or difficulties which arose.

The remainder of the week the intern worked with the General Manager on learning about the advertising schedule, the advertising trade schedule and the advertising settlement. The intern created a standard advertising trade schedule form which could be adapted to any production and which would, upon completion, be made available to the Box Office Manager who filled the trade tickets accordingly. (See Appendix A.) Working in this capacity, the intern became familiar with advertising proposals, advertising confirmations/contracts, and advertising invoices. With the assistance of both the General Manager and the media representatives, the intern learned to decipher a large amount of heretofore unknown information. The objective of this task for this performance and for each subsequent performance was for the intern to carefully compare the confirmations with the invoices and bring any discrepancy to the attention of the General Manager. Once the discrepancy had been resolved the intern recorded on a cover sheet the advertising dollars spent at each individual radio and

television station and included the invoice with the corresponding dollar amount. This record included the gross amount, the agency commission and the net figure paid out. Following the cash value, the intern recorded the trade schedule for each station, the number of tickets traded to the station and the station's valuation of the trade.

On the cover sheet, stations were divided between radio and television with appropriate subtotals assigned each. At the bottom of the cover sheet would be the Grand Total for the advertising expenditure for electronics (Radio and Television).

For the initial production, the Assistant to the General Manager maintained a similar record of all print advertising bought for the production. An identical cover sheet was created with a grand total for print and graphics advertising expenditures listed at the bottom of the page. Tear sheets with the original ad accompanied the cover sheet along with invoices from the graphic artist. When all of this information was compiled, the intern was instructed to create an advertising summary. This required a listing under the heading of Electronics and Print and a breakdown of expenditures by category. The final figure recorded on the summary was the grand total for all advertising expenditures related to that specific production. With this project completed, the entire mass of information was duplicated four times with one set of copies provided to

each of the following: the General Manager, the Accounting Manager, the Company Manager, and the Assistant to the Manager. Everything had to be turned in complete, notarized final form to the General Manager by Friday at 6 p.m. the last workday before the end of the production run on Sunday at which time the General Manager and the Company Manager settled the account.

Week of September 14 - September 18

During this week the intern worked with the Assistant to the General Manager on updating the press list. A record was made of all individuals who had confirmed attendance at the previous performance but who had not picked up their tickets and who had not cancelled their reservations. A standard letter was sent to each of them informing them that they would no longer be receiving a personal invitation to attend the performances and that in the event they wanted complimentary tickets they could call the offices and make the necessary arrangements. Those individuals included in this group were indicated accordingly on all future press lists. It was during this week that the intern began researching Playbill and its role in conjunction with Saenger productions. The intern engaged in a lengthy telephone conversation with the Vice President of Playbill, Les Feldman, on the history of Playbill and program advertising in the New Orleans market. The intern reviewed many copies of the Playbill program from past seasons at the

Saenger, as well as programs from the Houston and Miami Theatres. By the end of the week, the intern had devised a program advertising Call Tracking Form, a form of tracking contract/payment receipt and a letter of introduction to accompany the playbill program advertising offer. (See Appendix B.) The initial targeted audience for program advertising consisted of the Chamber of Commerce "Book of Lists" and the Chamber of Commerce listing of businesses. In addition to these leads, the intern secured popular local publications such as Gambit and New Orleans Magazine for reference to advertising utilizing these sources. The intern also retained books from productions of the New Orleans City Ballet, the New Orleans Symphony, the Contemporary Arts Center and Le Petit Theatre du Vieux Carre.

Weeks of September 21 - October 2

During this period of the internship, the General Manager hired an executive secretary to handle all written correspondence and to assist the receptionist with the phones and intercom. This relieved the intern of having to conduct business with the phone constantly interfering. However, the executive offices accommodate only four desks and there were now five adults. The intern was moved to the Mezzanine level where the intern shared an office with the Technical Director who spent very little time in the office. This was the only office on the entire floor. From

this office the intern spent two consecutive weeks on the phone with businesses in the greater New Orleans metropolitan area discussing program advertising opportunities in Playbill. Over two hundred packets of information were sent. The deadline for getting the contract signed, the deposit received and the copy in for "Song and Dance" was October 9th.

Week of October 5 - October 9

During the majority of this week the intern followed up on previous phone conversations to interested businesses. The intern secured two new program advertisers for Playbill for "Song and Dance." Time was spent on getting contracts signed, deposits and copy received from the interested parties and making copies of all this information for the intern's files. The original contracts, checks and camera-ready artwork were forwarded to Playbill. A follow-up thank you letter was sent to each business with copies of the contracts, the check and the artwork.

Weeks of October 12 - October 23

Once again two weeks prior to production, the Saenger executive offices continued to accelerate activity. During the week of the 12th the receptionist quit. The recently hired executive secretary assumed the receptionist's desk and attempted to handle the volume of calls and appointments along with her other duties. The intern, settled in on the Mezzanine, was told to relocate back to the executive

offices and resume the responsibilities from the intern's original desk. Naturally, the intern assisted the secretary with the receptionist duties. By the end of the first week it was necessary to begin contacting the partners, the house doctors, the press and the personal guests of the General Manager and invite them to the opening night of "Song and Dance" and the post-performance costume party in the lobby of the Saenger. This party, coordinated by the company press agent and the Assistant to the General Manager, consisted of giving away five hundred free tickets to the first five hundred people in costume at the door on opening night. The company press agent also suggested having the party in the lobby following the performance with food and drink and music and a costume contest. The press agent initiated all the activity and proceeded to leave town the next day. The intern, by circumstance alone, was in a position of assisting the Assistant to the General Manager in following up on all the press agent's activities. By opening night on the 27th of October, the intern and the Assistant had succeeded in securing donations of food for four hundred people from five area restaurants in exchange for tickets to the performance. In addition to this, these two individuals had invitations printed, the costume contest coordinated with the technical staff, a Master of Ceremonies, all types of radio promotion provided free of charge in exchange for additional tickets, costumes and

signs donated generously for the event, and all the seats assigned and filled.

Week of October 26 - October 30

At 10:00 a.m. on the 27th the intern accompanied Melissa Manchester on a live TV interview on WWL TV 4. Besides coordinating and working at the opening night performance of "Song and Dance" the intern worked on sending out copies of the Playbill to the advertisers included in the program, thank-you letters to businesses and individuals who made contributions to the party, and letters to press representatives who had confirmed attendance but did not show up or cancel their reservations. Because the "CATS" deadline for Playbill was now November 11, the intern spent some time on the phone following up on businesses who had expressed interest in advertising for this production. Added responsibilities during this week were finalizing all advertising trade schedules for both "Song and Dance" and "Eddie Murphy - Raw Concert" productions.

Week of November 2 - November 6

The intern spent a significant amount of time on the phone during this week soliciting businesses on a follow-up basis for program advertising for "CATS." Reconciliations were also made on the "Eddie Murphy - Raw Concert" trade schedule.

Week of November 9 - November 12

Having secured a total of five new advertisers in the

"CATS" program, the intern collected contracts, deposits, and camera-ready art for forwarding via Federal Express to Playbill in Miami by the eleventh deadline. Once again, copies of all information were sent to the participating businesses with a set kept on file for the intern's records. The Playbill information sent to businesses was updated by the intern as the rates and schedule had changed with the end of "Song and Dance." The CATS company press agent met with the Assistant to the General Manager and discussed ticket availability for the press to the CATS production. The intern was present at this meeting.

Week of November 16 - November 20

In anticipation of the Thanksgiving Holiday, the intern worked with the Assistant to the General Manager during this week on assigning seats to the Press for the "CATS" production. As only eighty press seats were available by contract, it was mutually decided by the Assistant to the General Manager and the General Manager to send out letters to all the Partners and press representatives who would not be entitled to complimentary tickets, explaining that house seats were being reserved for purchase by contacting the executive offices. All press who would be receiving complimentary tickets received a letter requesting confirmation of attendance by the 25th. Much of this correspondence was done on a word processor using the WordPerfect program.

Week of November 23 - November 25

Seating assignments were made for press representatives who had confirmed for the "CATS" performance. Problems arising from the lack of tickets available were turned over to the Assistant to the General Manager. The intern spent a great deal of time handling the phone and the intercom as the executive secretary had been let go the week of the 16th. It was during this week that the intern worked with the Assistant to the General Manager on interviewing potential candidates for the position of executive secretary. The intern and the Assistant interviewed a total of five applicants and mutually decided on a young lady who began employment with the Saenger on November 26th.

Week of November 30 - December 4

The early part of the week the intern spent introducing the new secretary to the standard office procedures. The intern also handled several inquiries on advertising opportunities from individuals who were impressed with the "CATS" program. Before mailing out advertising information, the intern updated the letter of introduction and the rate schedule to pertain to the Spring performances. On December 1, during the performance, the intern worked the Press table with the Assistant to the General Manager distributing complimentary tickets. Following opening night of "CATS" the intern mailed out copies of the program to all advertisers who participated along with a letter of

appreciation and an updated schedule of the spring performances. Initial work was begun on finalizing the advertising trade schedule for "CATS." A meeting with several members of the staff was arranged for the end of the week at which time plans for the Saenger employee Christmas party were finalized. The intern, along with the chief engineer, was appointed Christmas party chairperson responsible for making the necessary arrangements for a successful party and notifying all employees of the event.

Week of December 7 - December 11

During the first part of the week the intern sent out memos to all department heads informing them of the details relating to the Christmas party and gift exchange. Due to misinformation, this memo had to be generated two additional times during the week with schedule changes. The intern and the chief engineer also planned the menu and submitted quantities and dollar amounts for the required food to the General Manager who revised and returned this information to the intern after discussion with the chief engineer. For the remainder of the week the intern compiled the necessary invoices for finalizing the advertising settlement for "CATS." While this entailed contacting all media representatives involved, the notarized invoices were not submitted in final form until Friday the 11th.

In addition to working on the advertising schedule during this week, the intern cleaned up all personal files

and began categorizing Playbill leads according to interest generated. A letter of gratitude was submitted to Mr. Les Feldman for the assistance and cooperation extended to the intern by Playbill for the duration of the internship.

Week of December 14 - December 18

The intern wrapped up details regarding the Christmas party and the necessary ordering of food and supplies for the party. The intern continued cleaning out the desk and updating all previously contacted Playbill leads. On Thursday, December 17, the intern assisted in preparing the food for the Christmas party, which was to take place in the Saenger Lobby on the 18th. The intern assisted the Assistant to the General Manager in writing and mailing press releases to all press representatives for the upcoming production of "Lady, Be Good!."

III. MANAGEMENT CHALLENGE

ANALYSIS OF CUSTOMER SERVICE

While the intern was not directly involved with Box Office procedures, the indirect effect of Box Office management was felt by the entire organization. The primary problem observed by the intern was the apparent total lack of a customer service department or customer service policy at the Saenger Theatre. Having had previous experience in customer relations at an arts organization and understanding

the necessity and value of customer service when handling a large volume of ticket sales and performances, the intern was unprepared for the lack of any type of customer service policy. The only procedure in place pertaining to customer inquiries regarding tickets was to relay the Box Office phone number to the patron for additional ticket information or to relay the Ticketmaster phone number to the patron who wished to order tickets over the telephone. Any deviation from this method by employees in the executive office was considered cause for confrontation with both the General Manager and the Box Office Manager. The irony of the situation was that neither of these individuals ever dealt with a disgruntled patron as if "the customer is always right." The prevalent attitude at the Saenger is "the customer is never right." Perhaps this accounts for the drop in subscriptions in past seasons. The indirect effect was greatest on the intern and the Assistant to the General Manager, who dealt with patrons' complaints that had been submitted verbally and in writing. The sheer volume of complaints regarding shoddy Box Office treatment, confusing ticket information, changing ticket-purchasing policy, and inconsiderate treatment of the patron by employees of the Saenger is cause for alarm.

In trying to understand the public relations methods used by the Saenger, the intern was continually confronted with difficulties when dealing with the Box Office Manager.

The attitude of this manager towards fellow colleagues was one of impatience and disrespect. Once enlightened of this behavior the intern reacted with little surprise that patrons felt abused. It became increasingly obvious over the course of the internship that a major problem was manifest in this box office situation. To the best of the intern's knowledge, the General Manager provided absolutely no guidelines by which the Box office manager set rules and regulations. The General Manager left all decisions regarding ticket policy and customer service to the sole discretion of the Box Office Manager. The Box Office Manager would then create ticket policies and administer them. With policy changing irregularly at the discretion of the Box Office Manager the entire staff of the Saenger became as confused and disgruntled as the public. At one point during the internship, the intern asked the Box Office Manager to please generate inter-office memos informing staff members of current box office policies in place. No such memo was ever written by the Box Office Manager. The ultimate irony of this whole mess is that the Saenger Theatre Box Office is NOT listed in the phone book. The general public would, therefore, repeatedly contact the executive offices for clarification of ticket information. The General Manager provided no intervention methods because no original guidelines had been set and all decisions regarding tickets originated from decisions made by the Box

Office Manager who refused to generate inter-office communications informing co-workers of the present policy.

It was, therefore, very difficult for both the intern and the Assistant to the General Manager to adequately respond either verbally or in writing to the complaints received from customers unhappy with the Saenger Theatre.

The most unfortunate aspect of this experience was that this attitude had permeated all departmental levels within the Saenger Theatre, from the executive offices down to the House Manager and ushers. The customer, from the time he attempted to purchase tickets, to the time he attended the performance, was confronted by employees associated with the Saenger who cared very little, if at all, about customer satisfaction.

ANALYSIS OF MARKETING STRATEGY

The only marketing strategy at the Saenger Theatre apparent to the intern was large expenditures of money on print and electronic media. The whole area of marketing the season, the single performances, and the space itself seems underdeveloped. The title of Marketing Director is retained on paper by the General Manager. The activities associated with a well conceived marketing plan were non-existent. For the period ending September 30, 1987 a total of \$223,746.66 had been spent on advertising. That is equivalent to approximately \$26,000 spent on advertising per/production for a six-show subscription season. This, in turn, would

average out to roughly \$3000. per/performance. This may well be rationalized as no other marketing effort was implemented with professional follow-through during the internship period. For a very limited period of time prior to the opening of the season, the Saenger had retained an outside marketing consultant for the purpose of image rebuilding and corporate participation. To the best of the intern's knowledge the consultant's strategy was to base the image-building around the theme "The Year of the Rising Star - the Saenger Performing Arts Center." This was carried over on to bumper stickers and in a logo design. Each subscriber was entitled to a bumper sticker and the logo was printed on folders created for the purpose of sending out information to corporations. The corporate sponsorship program developed by the consultant consisted of organizing and coordinating a pre-season opening press conference with the Mayor in attendance encouraging corporations to become active in Saenger sponsorship. The idea behind involving the city of New Orleans was that a certain percentage of the corporations donation to the Saenger would go back into the Greater New Orleans Tourist and Trade Commission's coffers for further development of that organization's activities. This was built-in as a way to entice professionals into making that donation to the Saenger while knowing it would also go towards the benefit of the businesses in the community. Unfortunately, the details of the campaign never

went beyond generalization. A short letter inviting businesses to become corporate sponsors for \$10,000. was sent out to two hundred and fifty corporations. Incentives for participating included six (6) subscription tickets, hors d'oeuvres before all performances in the lobby, a special area designated in the lobby to consume the hors d'ouerves and complimentary champagne, and free parking. Once the letters were sent, the consultant's services were terminated, no replies were received and no follow-up was implemented.

Other observations regarding the absence of a marketing plan include an alarming disinterest on the part of the senior staff to implement some type of in-bound telemarketing sales. The volume of callers who are unable to get through on the Ticketmaster phone line is tremendous. Considering that by industry standards, one loses the business of an individual who calls twice and does not get through, there are many people in the community willing to complete a sale over the phone but have had no satisfaction in doing so with the Saenger Theatre and with Ticketmaster. Making oneself accessible to the customer for the purpose of realizing a sale will most definitely have an impact on the number of tickets sold. This is not, however, a marketing option in which the Saenger has invested .

To the best of the intern's knowledge no actual marketing plan has been written for the Saenger Theatre.

Without the guidelines set forth by such a report it is very difficult for any organization or individual to market a product successfully. The basic format of organizational objectives and audience research followed by an analysis of sales programs and outreach activities is imperative to fully comprehend the scope of the product and the market for which it is intended.

IV. INTERN'S RECOMMENDATIONS

A PLAN FOR SUCCESS

Overcoming any problem in any organization requires the cooperation of key employees who must be willing to honestly evaluate the present situation in light of available alternatives. There must be a unified effort on the part of these individuals to pinpoint areas of weakness and to make the necessary changes that would result in a healthier, more productive cycle of exchange. The Saenger Theatre exhibits a unique problem in its management style. The intern would most accurately describe this style as departmental autonomy. Each department functions so independently from one another there has ceased to be any logical progression of organizational objectives. For whatever service the Saenger professes to provide to this community the underlying key to realizing this purpose on a professional level must originate from within the organization itself.

The primary consideration from the observations of the intern is the lack of inter-office communication and interaction. Once this need is addressed the management problems of customer service and marketing will have been given a stronger basis from which to launch the new programs recommended herein.

To alleviate the perceived problems of departmental autonomy it would be highly advantageous to have regularly scheduled staff meetings. While it may not be necessary to schedule such meetings on a weekly basis it is in the best interest of the organization to guarantee to the employees a regular opportunity to meet with all staff and ventilate problems, inquiries, and discussion. By providing this opportunity, the organization is bringing all of its human resources together to analyze and evaluate the effectiveness of their efforts as a team. Everybody has something to learn and everybody has something to teach. The intangible assets coming from the knowledge and experience of human beings should be tapped and shared among staff members.

The problems in customer service and marketing at the Saenger are directly related. Recommendations to implement new policy and make changes are useless unless the problem is perceived by the General Manager who deems it worthy of consideration. The intern feels strongly that the best resolution to the customer service/marketing problem is to go back to the beginning and start over. It is long overdue

that the Saenger Theatre senior staff take time to re-evaluate the mission of the organization, where it stands today, what lies ahead in the future (i.e., where it wants to go) and how it proposes to accomplish this growth maneuver. This information is invaluable in formulating a marketing plan. It will serve to enlighten the management staff of where the organization feels it fits into the community and what groups of people it is trying to reach. Along with this, short-range and long-range goals should be drawn up which are realistic yet challenging. In the situation at the Saenger it may only be necessary to modify existing objectives, if they are already in place. The concept of going back to the beginning and thinking through the philosophy would initiate the move to make changes. With the passage of time, markets change. Arts organizations cannot stagnate at some happy plateau. When change occurs change is in order.

The Saenger would do best to hire a customer-oriented person as Box Office Manager. There is no rationalization, in the mind of the intern, to employ an individual who does not give people the benefit of the doubt in this capacity no matter how well organized and efficient he/she appears. As Tom Peters and Robert Watermain said in their book In Search of Excellence:

"Probably the most important management

fundamental that is being ignored today is staying close to the customer to satisfy his needs and anticipate his wants. In too many companies, the customer has become a bloody nuisance whose unpredictable behavior damages carefully made strategic plans, whose activities mess up computer operations, and who stubbornly insists that purchased products should work."(11)

Nobody feels this more than the box office representative who has exchanged Mrs. Smith's tickets three times after holding additional seats on reserve in the computer for her out-of-town friends who missed their flight connection in Chicago. It is the customer service representative's job to accommodate the patron's request whenever possible. The person hired to do this type of work must be trained to respond cheerfully under trying circumstances, to resolve problems creatively and quickly and to bear in mind the lesson pervading the nature of the work: when the customer is wrong in your mind, in reality the customer is ALWAYS right. The job of customer service/box office representative is demanding, exacting, stressful, and overlooked. The representative of the organization "becomes" the organization to the patron and to the public. The representative is present, on the front line, dealing with the public on a day-to-day basis. It is imperative that the representative be trained to handle emergency situations, public relation, and be informed about all pertinent aspects of the organization. This representative is positioned to be available to the public and patron not only to accommodate ticket and service

requests but to answer a myriad of questions and provide information on any number of topics including the organization's policies and procedures. The bottom line is, however, that all business success rests on a sale which brings the customer and the company together for what should be a mutually rewarding exchange. The very best customer service is one which provides this exchange and bears in mind while securing the sale that "the sale really begins after the sale - not before ...(12)" A successful marketing campaign must be built on a strong foundation, that foundation being the current audience. The customer service relationship with current customers is strengthened by frequent communication. Audience maintenance can be instrumental in achieving a number of marketing as well as financial goals.

While the box office staff should be trained in the appropriate customer service policy, ideally the Saenger Theatre would put into place a single individual whose title and position reflect the activities of Customer Service manager. Not only would this person need to be working directly with the box office staff in handling inquiries and complaints, this individual would be the liaison between the public and the staff at any departmental level. This person would become the audience expert for the Saenger Theatre. The position would alleviate unnecessary contention between box office staff and disgruntled patrons, have more

flexibility built-in to accommodate customers' complaints and considerations, and could eventually develop into a very significant revenue-generating force. To adequately develop such a service, the intern's recommendation's include providing office space and a direct-line phone system from which orders could be taken. It would be necessary to establish a regular schedule of available hours and a standard credit card procedure. A calender of events would be on hand at all times to insure the dissemination of accurate information. One need only experience the patron's frustration in purchasing tickets to understand the advantages of implementing this service. It is absurd that this system is not in place when the demand to purchase tickets over the phone is so high. The only existing inbound sales effort (Ticketmaster) cannot accommodate the ticket requests sufficiently. The ultimate reward to be realized from this venture is the creation of a staff position that benefits not only the patron and the organization, but the box office staff and the individual who accepts the job and maintains the position with consistency and integrity.

Continuing the development of a marketing strategy once customer service is in place is the natural progression recommended by the intern. A variety of strong marketing options exist for the Saenger Theatre management outside of isolated expenditures on electronic and print media. If the

Saenger re-evaluated the goals and objectives and determined that the thrust of the marketing plan was to be in the area of corporate sponsorship, the intern would strongly recommend that a different approach be used to secure business participation. While a number of cultural institutions offer membership programs to companies, it is important to treat each corporation or company uniquely.

Corporations sponsor memberships for a variety of reasons including employee relations, employee incentives, client entertainment, special recognition and invitations, and free use of the facility on occasions. No two corporations are alike; accordingly their corporate sponsorship programs need to be tailor-made. The Saenger's mistake in soliciting corporate participation was the impersonal, inflexible manner of their introduction and offer made to the businesses in this community. The \$5,000 and \$10,000 full and partial sponsorship amount was exorbitant - with or without the involvement of the Greater New Orleans Tourist and Trade Commission. An amount of \$2,500 is much more reasonable to expect from a corporation or small business for sponsorship. It is sizable enough to create and implement systems and/or projects without losing out on a cost/benefit ratio. No campaign as extensive and important as corporate sponsorship can survive without the full-time attention of a dedicated staff member. It requires an unending amount of time cultivating interested

parties, educating them on the product and finally negotiating on the specific agreement. All of these details must meet the approval of the General Manager, the Box Office Manager and if applicable, the Accounting Manager and General Partners. The final step in securing the sponsorship is receiving payment and producing the services.

Another marketing area the Saenger Theatre would do well to investigate is Audience Expansion, or new people to bring into the organization or back to the organization. Using the concept of target marketing the Saenger would cut back on resources spent to achieve this expansion. In turn this would enable the Saenger to seek out the people in the community who do not presently attend but who are similar in characteristics of those who do presently attend. Target marketing relies heavily on a demographic profile of the audience. The intern, in evaluating audience expansion and target marketing, recommends a direct mail piece to be sent out to the percentage of the 25,000 subscribers who purchased a season subscription to the Saenger during 1981 and who had not renewed since the first season. Mail is the most direct way to reach someone if they cannot be reached through personal contact or over the phone. While direct-mail is not an inexpensive method, the money is well spent when it gets good results. Any theatre's most valuable list is a file of its own past ticket buyers, assembled from box office records of phone and mail orders and inquiries for

additional information. Walk-up customers should be asked if they would like to be included on the mailing list if they are not already. A standard form should be kept, and filed, for this purpose.

The final, and most difficult, marketing recommendation is a personal favorite of the intern. After working in the marketing department of three major organization in New Orleans, and experiencing repeated disappointment in low volume of tickets sold, the intern would like to suggest that the Saenger work towards initiating a city-wide overhaul of marketing the arts. It would consist of two simple components: creating a ticket voucher system for participating arts organizations and generating support among arts organizations and the arts council for a half-price day-of-performance ticket booth in the Central Business District. To the best of the intern's knowledge no arts organization in this city sells out every performance very often. What more likely occurs is that on the day of performance management panics and papers the house (gives away free tickets to as many people as possible to make the house look full), or does not do anything at all. The half-price day of performance tickets would generate additional revenue otherwise lost. For performances whose popularity dictates a greater demand there would be no reason to deal in purchasing tickets. The ticket voucher system is more complicated, but basically builds on the single ticket buyer

mentality. Five arts organizations would simply need to agree to participate by allowing the passes to be printed. Each pass would allow attendance at any performance in the regular subscription season for each organization involved one time per season per patron. Ultimately, the patron would be going to one ballet, one opera, one Broadway production, and one CAC or museum event during the season - a virtually pot pourri of the arts for the indecisive cultural patron. The money collected for the vouchers would be put into escrow and distributed upon the approval of a representative chosen from each organization's board to oversee this new project. This marketing plan would require a tremendous amount of support in the community but has a great deal of appeal to the market.

BEING READY FOR SUCCESS

When the plans are all in place and all systems ready, it is essential that the organization be prepared to handle the success it has set up for itself. The most accurate description of this preparation is the Fulfillment Cycle. The Fulfillment Cycle is the happy ending and beginning for all arts organizations. It is the process by which contact is made with the interested party, a sale to the event is realized and completed, the order is processed and the account is paid, the seats are assigned and the ticket is printed, the tickets are mailed with a personal letter, the patron receives the tickets and attends the event, the

patron encounters considerate and courteous assistance at the auditorium and enjoys the performance, the organization notifies the patron of the next upcoming event, the patron returns to buy tickets, a sale to the event is realized and completed, and so on.

V. THE EFFECT OF THE INTERN ON THE ORGANIZATION

PLAYBILL PROGRAM ADVERTISING

The effect of the intern's activities regarding Playbill during the internship was extremely productive. The intern indicated a strong grasp of the objective of the task as set forth by Playbill. The intern utilized aggressive marketing techniques to achieve the objective. The intern saturated the target market with information, followed up on the mailings and phone calls and succeeded in selling over \$3,000 of program advertising during the internship on a very limited part-time basis. The client contact and public relations interest in the task will be, in the intern's opinion, a residual benefit positively affecting the Saenger when soliciting ads in the future.

MEDIA RELATIONS

The intern played a vital role in media relations at all levels during the internship. The continual contact with the media representatives clearly distinguished the intern's scope of responsibilities. Due to the intern's

relative inexperience with this type of information prior to the internship, a great deal of time was spent with media representatives and the general manager learning the "language" of advertising. By the end of the internship a great deal of responsibility was entrusted to the intern regarding contracts as well as seating assignments.

INTER-DEPARTMENTAL DYNAMICS

During the course of the internship, the intern was given the opportunity to interact and communicate with staff members in all departments. The communication and cooperation that resulted from this interaction proved to be productive for the intern and the projects assigned to the intern. Having been given the opportunity to work with all staff members, the intern familized herself with all operations and procedures inherent in sustaining a working theatre. It was advantageous to the intern to become acquainted with the procedures in order that complete knowledge of the facility be gained for the purpose of this analysis.

ENDNOTES

- (1) Richard Dodds, Times-Picayune States-Item, "The Saenger's Time Has Come...Again," New Orleans, LA, August 9, 1979, Section Z, p. 14.
- (2) Richard Dodds, Times-Picayune States-Item, "Producer Discusses Plans for Saenger," New Orleans, LA, September 22, 1979, Section 1, p. 22.
- (3) "Season At Saenger Tops \$3 Million," Times-Picayune States-Item, New Orleans, LA, September 18, 1980, Section 6, p. 3.
- (4) Richard Dodds, Times-Picayune States-Item, "The Saenger and the audience: It's a two-way street," New Orleans, LA, August 8, 1982, Section 2, p. 15.
- (5) Richard Dodds, Times-Picayune States-Item, "Saenger goes non-profit," New Orleans, LA, October 19, 1984, Lagniappe, p. 1.
- (6) Bridget O'Brian, Times-Picayune States-Item, "Struggling for success at the Saenger, the Orpheum and the Theatre of Performing Arts," New Orleans, LA, January 13, 1985, Dixie p. 9.
- (7) Richard Dodds, Times-Picayune States-Item, "\$80,000 slices for Saenger went fast," New Orleans, LA, September 21, 1985, Real Estate, p. 1.
- (8) Saenger Theatre Partnership Ltd., Showplace of the South, Summary of Partnership Agreement, p.4.

ENDNOTES

- (9) Saenger Theatre Partnership Ltd., Balance Sheet, September 30, 1987.
- (10) Saenger Theatre Partnership Ltd., Showplace of the South, Summary of Partnership Agreement, p. 1.
- (11) Thomas J. Peters and Robert H. Waterman, Jr., In Search of Excellence, New York: Warner Books Edition, Harper and Row, Publishers, Inc., 1982, p. 156.
- (12) Ibid, p. 158

APPENDIX A

ADVERTISING TRADE SCHEDULE

Station (Radio)	Attraction	Running Dates	# Trade Tickets	Cash Buy/Trade Value

Station (TV)	Attraction	Running Dates	# Trade Tickets	Cash Buy/Trade Value

44

SAENGER THEATRE PARTNERSHIP, LTD.
P.O. DRAWER 70108
NEW ORLEANS, LOUISIANA 70172

ADVERTISING
SCHEDULE

ATTRACTION _____ DATES _____

INSERT DATE	PUBLICATION	SIZE OF AD	RATE	COST OF AD	AGCY COMM	TOTAL COST
----------------	-------------	---------------	------	------------	--------------	---------------

[illegible]



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

November 9, 1987

Mr. Dan Penny
WWL TV
1024 N. Rampart
New Orleans, LA 70116


Dear Mr. Penny,

In a continuing effort to work effectively with all media contacts, I have enclosed an example of the type of proposal format that I have found to be the easiest to work with for each individual Broadway show.

This type of format provides me with the information in a succinct, efficient manner. It allows me to review the important points of the proposal and come to a decision quickly. By consolidating all the information into a simply read summary, I hope to eliminate what has been, in the past, duplication of effort on the part of the staff here at the Saenger as well as unnecessary phone calls to you to clarify media confirmations/contracts.

If you have any questions or if I may be of additional assistance please contact me at the Saenger. Your cooperation in this matter is appreciated. Thank you.

Sincerely,


Kathleen Turner
General Manager

SUMMARY

TOTAL NUMBER OF ANNOUNCEMENTS -
TOTAL ANNOUNCEMENTS WEEK ONE -
TOTAL ANNOUNCEMENTS WEEK TWO -
AVERAGE UNIT COST (Trade Inclusive) -
TOTAL COST OF SCHEDULE (With Trade) -
TOTAL DOLLARS (Without Trade) -
TRADE DOLLARS -
FREQUENCY FOR DURATION OF SCHEDULE -
NET REACH FOR DURATION OF SCHEDULE -
GROSS RATING POINTS FOR SCHEDULE -

*Postscript - In the event your proposal is accepted please note that all NOTARIZED invoices must be in the office by Friday, the week of production, no later than NOON.

Please be sure to note TRADE AGREEMENT on all schedules where appropriate.

All notarized invoices MUST have the name of the show to which the invoice pertains typed clearly on it.

(# Week) Schedule Proposal for: Saenger Theatre/(Name of Show)
 Start Date: Ending Date:
 Prepared by: (Name of Station)

Time	Spot	Cost/spot	Total Cost	CPM	CPP	GRP	Net Reach	Freq	AQH
Total Week #1									
Total Week #2									
GRAND TOTAL									

Week One

Time Mon. Tues. Wed. Thurs. Fri. Sat. Sun.

Week Two

Time Mon. Tues. Wed. Thurs. Fri. Sat. Sun.

APPENDIX B

SAENGER THEATRE/PLAYBILL ADVERTISING 1987-88

[illegible]

7

[illegible]



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

This is the year of the rising star - the SAENGER PERFORMING ARTS CENTER! In a continuing effort to involve the business community of New Orleans with the first class entertainment featured at the Saenger I would like to take this opportunity to invite your business to advertise with us. This year is EVEN BETTER! With four fabulous Broadway Musicals and CATS remaining in the 1987-88 season the Saenger offers the very finest in professional entertainment to an audience interested in the very BEST...of everything. Your business deserves to be a part of this exciting season.

Each of our performances has a run of a minimum of one week. The program is published and distributed by Southern Playbill, a company with the highest regard for excellence and a commitment to producing a quality product unequaled by any in the performing arts. As a business professional you would have to consider that here in New Orleans alone, your product would be accessible to at least 24,000 people through advertising in the Playbill for only one week!

Enclosed you will find additional information on both the Saenger Performing Arts Center and the Season ahead as well as material on Southern Playbill and the advertising potential for every business. I will be in contact with you in the future to determine your interest and to answer any questions you may have. I hope that you take advantage of this incredible advertising offer and become a part of the Saenger's sizzling season. Thank you.

Sincerely,

Miriam Rose
Public Relations



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

SAENGER THEATRE SPRING SCHEDULE

- January 5 - 10: George and Ira Gershwin's
LADY BE GOOD! A pre-Broadway revival
coming from the Goodspeed Operahouse
and the Kennedy Center. A delightful
1920's musical featuring such hits
as "Fascinating Rhythm," "The Man I
Love," and the title song.
- March 22 - 27: Broadway's last season comedy sensa-
tion ARSENIC AND OLD LACE starring
Dody Goodman, James MacArthur, Vivian
Blaine, Jonathan Frid, and Huntz Hall.
Complete lunacy on a visit to the
zany Brewster Household.
- April 19 - 24: The Adventure of Huckleberry Finn -
BIG RIVER - the winner of seven
Tony Awards - filled with the warmth,
wonder, and flavor of Twain's unfor-
gettable characters as they sail down
the Mississippi River.
- May 24 - 29: Cole Porter's CAN CAN with Chita
Rivera and the Radio City Music Hall
Rockettes. Spectacular dancing and a
famous score that includes the haunting
"I Love Paris."



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

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Sincerely,

Miriam Rose
Public Relations

OCCUPATION

(Head of Household)

Professional, Managerial & Executive Sales	79.9%
Clerical and Retail Sales	2.3
Craftsmen, Foremen, Operations	0.9
Services and Manual Laborers	1.2
Housewives	5.9
Students, Retired and Others Not Employed	9.8
TOTAL	100.0%

EDUCATION

High School	34.8%
College	41.5
Graduate School	23.7
TOTAL	100.0%

CREDIT CARDS

83.3%	charge their purchases most frequently on their Mastercharge card
79.0	use their Visa card most frequently
58.4	use their American Express card most frequently
2.1	Diners Club
0.7	Carte Blanche
32.7	American Express Gold Card

OTHERS

Burdines	77.3
Jordan Marsh	74.5
Saks	26.5
Bonwit Teller	1.1
Macys	11.8
Bloomingdales	10.7
Gimbels	0.2
Lord & Taylor	3.3



FREQUENCY OF ATTENDANCE

(Times per past year) 4.5

ANNUAL INCOME

under \$10,000	2.4%
\$10,000-\$19,999	11.3
\$20,000-\$34,999	25.7
\$35,000-\$49,999	21.1
\$50,000-\$74,999	18.1
\$75,000 and above	21.4

TOTAL 100.0%
Average Income \$42,894.03

AGE

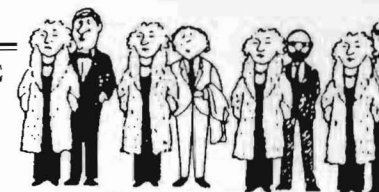
18-24	12.2%
25-34	25.3
35-49	33.6
50-64	23.9
65 and up	5.0

TOTAL 100.0%
Median Age 40.1

MARITAL STATUS

Married	51.6%
Single	48.4

TOTAL 100.0%



HIGHLIGHTS OF PLAYBILL AUDIENCE FINANCIAL STABILITY AND LIFESTYLE

(Residence)

- 84.3% of the Playbill Audience owns a regular residence, either House or Condominium
- 33.1 have lived in their current residence for more than six years
- 91.6 of those residences have a current market value exceeding \$51,000.000 (Spring, 1981)
- 68.5 of those residences have a current market value exceeding \$100,000.00 (Spring, 1981)
- 40.8 of these individuals that own a secondary residence.

AUTOMOBILES

- 96.8% of household own at least one car
- 67% of those own two or more cars

TAKE HOME

- 92.3% take Playbill home with them

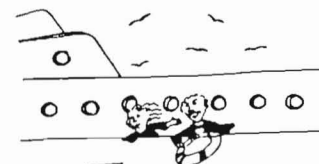


DINING OUT

- 66.4% dine out at a restaurant before or after coming to the theatre
- 79.1% dine out more than five times per month
- 82.5% dine out more than thirteen times per month

PASS ALONG

- 2.3 persons read each copy



TRAVEL

- 63% of theatregoers travel more than six times per year for business or pleasure
- 27.8% travel more than eleven times per year



Some People Pay Up to \$35 for One of Our "Free" Magazines.

**SAENGER PERFORMING
ARTS CENTER
NEW ORLEANS, LOUISIANA**

**RATE CARD No. 7
EFFECTIVE: SEPTEMBER 1, 1986**

Black and White	Weekly	Full Season* Weekly
FULL PAGE	\$755.00	\$625.00
HALF PAGE	\$475.00	\$395.00
QUARTER PAGE	\$270.00	\$200.00
SIXTH PAGE	\$200.00	\$135.00

* Note: To earn a full-season rate, advertiser must appear in all shows. Season may run one or two weeks longer or shorter than indicated. No split-runs are permitted. ALL SHOWS MUST BE BOUGHT FOR ENTIRE RUN OF SHOW. This includes extensions of shows or reductions in lengths of runs.

Black and White plus one additional Process Color: add \$125.00 per week (full and half page ads only)†

Irregularly sized advertisements: available at 50% premium over established rate

Four Color advertisements: add \$175.00 per week

Preferred Position: 15% additional charge, when available

Bleed: available for full page ads only

CIRCULATION: Saenger Performing Arts Center, New Orleans, LA. Capacity: 24,000 weekly

Mechanical Requirements

	Non-Bleed	Bleed*
Covers or pages	4-7/8" x 7-5/8"	5-7/8" x 8-3/4"
Spreads	10-1/2" x 7-5/8"	11-1/2" x 8-3/4"
Half-page (vertical)	2-5/16" x 7-5/8"	2-13/16" x 8-3/4"
Half-page (horizontal)	4-7/8" x 3-3/4"	5-7/8" x 4-5/8"
Quarter-page (vertical)	2-5/16" x 3-3/4"	
Sixth-page	2-5/16" x 2-1/2"	
Trim size	5-5/8" x 8-1/2"	

*Bleed plates or materials must provide a safety margin of 3/8" from all edges. Thus, the live matter on pages, for example, cannot exceed 5 x 8.

Black and White

Publisher will accept original art for black/white ads. Submit a mechanical with all type in position together with one piece of artwork. Publisher will also accept oversize film for direct reduction. (Contact PLAYBILL production department for maximum screen limitations.)

Bleed Ads

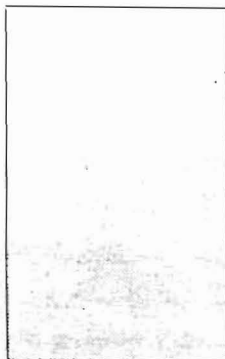
Bleed ads available four-color only, at 15% premium.

Color

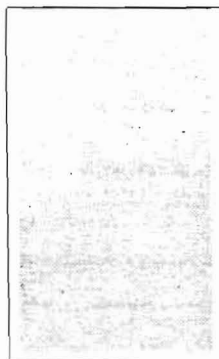
All color work is produced by lithography. Advertisers may supply "right reading" (emulsion down) negatives together with two progressive proofs which have been lithographed from plates made from the submitted negatives. Publisher provides conversion and separation services at cost. Contact space representatives for detailed information and charges.

Maximum Screen

Black and White, offset—133 line. Four Color, offset—150 line.



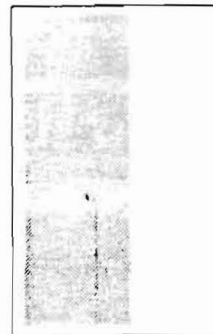
Full page bleed 5-7/8" x 8-3/4"



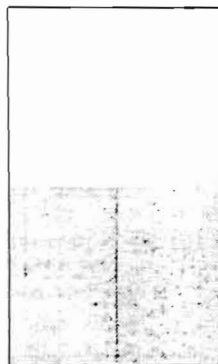
Full page non-bleed 4-7/8" x 7-5/8"



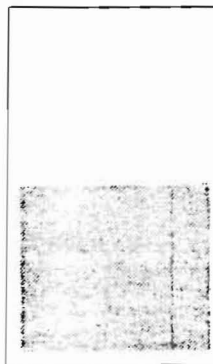
1/2 page vertical bleed 2-13/16" x 8-3/4"



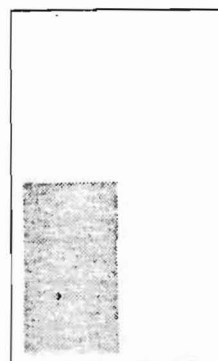
1/2 page vertical non-bleed 2-5/16" x 7-5/8"



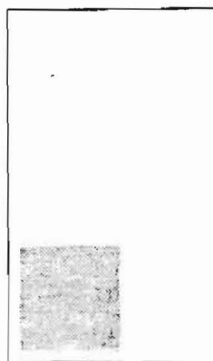
1/2 page horizontal bleed 5-7/8" x 4-5/8"



1/2 page horizontal non-bleed 4-7/8" x 3-3/4"



1/4 page 2-5/16" x 3-3/4"



1/6 page 2-5/16" x 2-1/2"

PLAYBILL

THE NATIONAL MAGAZINE OF THE THEATRE

ADVERTISING CONTRACT

Check for theater:

☐ Broadway, New York

☐ Baltimore

☐ Bayfront Center, Tampa/St. Pete

☐ Boston

☐ Carr Performing Arts Centre, Orlando

☐ Coconut Grove Playhouse, Miami

☐ Great Artists/Performances, Miami

☐ Gusman Center for the Performing Arts, Miami

☐ James L. Knight Center, Miami

☐ Jones Hall & Music Hall, Houston

☐ Majestic Theater, San Antonio

☐ Majestic Theatre, Dallas

☐ Miami City Ballet, Miami

☐ Miami City Ballet, Ft. Lauderdale

☐ Music Hall at Fair Park, Dallas

☐ Parker Playhouse, Ft. Lauderdale

☐ Plaza Theatre, Dallas

☐ Philadelphia

☐ Royal Poinciana Playhouse, Palm Beach

☐ Ruth Eckerd Hall, Clearwater

☐ Saenger Performing Arts Center, New Orleans

☐ SHOWBILL, South Florida

☐ Theater of the Performing Arts, Miami Beach

☐ Theatre Center, Dallas

☐ Tower Theatre, Houston

☐ Other: _____

SOUTHERN PLAYBILL PUBLISHING, INC. FLORIDA • TEXAS • LOUISIANA

The undersigned agrees to all of the terms and conditions which appear on the reverse side of this advertising contract.

Please print and complete all blank spaces below

DATE OF CONTRACT _____

ADVERTISER _____

Contact Name _____ Phone _____

ADVERTISING AGENCY _____

Contact Name _____ Phone _____

SEND BILLS TO: ☐ Advertiser ☐ Advertising Agency
☐ Commissionable ☐ Non-Commissionable

BILLING ADDRESS _____

Send to Attention of _____

CREDIT REFERENCES: 1. _____ Phone _____

2. _____ Phone _____

	Ad Size/Color	Contract Length	Gross Rate
<input type="checkbox"/> Full Season *			
<input type="checkbox"/> Half Season *			
<input type="checkbox"/> Show By Show (Name of Show)			

* To earn a full season rate, advertiser must appear in all shows. Season may also apply to a single show, as determined by advertiser.

APPENDIX C



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

SEATING MANIFEST

ORCHESTRA:	1699
MEZZANINE:	188
FIRST BALCONY:	461
SECOND BALCONY:	450
THIRD BALCONY:	138
PIT:	52
 TOTAL AT CAPACITY:	 2,998



MAILING ADDRESS: P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

INSURANCE REQUIREMENTS

The Presentor must provide a Certificate of Insurance showing that there is in effect and will remain throughout the rental period covered by the Contract, comprehensive general liability insurance including one million dollars each public liability and property damage, written by an insurer authorized to do business in the State of Louisiana. Said insurance certificate shall be provided no later than five days prior to the event. Insurance must name the Saenger Performing Arts Center as additional insured and as held harmless from any and all claims or suits resulting from the aforementioned contract.



MAILING ADDRESS: P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

MEASUREMENTS FOR THE SHOWCASES ON RAMPART ST.

4 EA 40 X 84

2EA 123" X 84 Panelled 3x4x84

1 EA corner rampart & Iberville 241" x 57 Panelled 5x48x57

1 EA 34" X 84

1 EA 44 x 58 Panelled 22 x 58

BASIN ST.

3EA 40"X 82"

3EA 34"X 82"

2 EA 20" X 82"

2 EA X 24" X 70"

ARCADE CANAL ST.

8 EA 41 1/2" X 74"



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

BOX OFFICE RATE SCHEDULE & INFORMATION

RATES

Per Ticket Ticketmaster System Charge	--	\$.30/Ticket
Ticket Printing	--	\$ 150/Set
Day of Show Box Office Staffing	--	\$ 8.50/Hour*
Credit Card Expense		\$.05 (VISA/MASTER CHARGE ONLY)
Comps	--	\$.10/Ticket

INFORMATION

The Saenger Performing Arts Center offers a modern, well-equipped Box Office featuring Ticketmaster computer ticket distribution equipment. Tickets will be distributed through the Ticketmaster system to outlets including all Maison Blanche Department Stores, Tulane University and other retail outlets throughout the greater New Orleans area.

The Saenger Performing Arts Center will order and supervise the sale of tickets for events at the Saenger Performing Arts Center. Monies will be released from the Box Office at the conclusion of the performance or playing week.

Box Office services include:

1. Complete Staffing
2. House Scaling
3. Ticket Ordering (Computer Set up)
4. Periodic Ticket Sales Counts
5. Final Ticket Report
6. Mail Orders
7. Distribution and Accounting for Tickets sold at ticket outlets
8. Phone Room

*Staffing charge begins when B.O. would not normally be open i.e. for event Monday--Friday beginning 5:30 p.m. for events on Saturday or Sunday, from Noon on.

Page -2-

BOX OFFICE RATE SCHEDULE & INFORMATION

NOTE: If promotor wishes tix for his event to be paid for by checks from Patrons, he or she must leave \$1,000 in escrow for three weeks after the event.



MAILING ADDRESS: P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

SERVICES AND EQUIPMENT

<u>SERVICES:</u>	<u>HOURLY RATE</u>	<u>SHOW CALL</u>	<u>MINIMUM RATE</u>
Stage Manager	\$16.00	\$ 65.00	
Stage Hand, Lighting & Sound Technicians	10.00	55.00	
Ticket Seller	8.50		\$ 34/4 Hours
Ticket Taker	4.75		\$ 19/4 Hours
Usher, Doorman	5.50		\$ 22/4 Hours
Head Usher	6.25		
Police	11.50		
Security	6.50		
Clean Up			\$225/Event
Theatre Manager			\$ 65/Event

A 15% overhead charge will be added to all rates for event personnel for FICA and Workmen's Compensation.

EQUIPMENT:

Bath Towels (\$3.50 if lost)	\$ 1.50
Presnells & Elipsoidals	7.50
Piano, Upright	100.00
Super Trouper	75.00/day

Saenger Performing Arts Center

I/A Rates

	Standard Time (9 - 6)	Over Time (1½) (After 6p & Sun)	Show Week	Show Over Time
Head	12.99	19.49	54.46 435.68	18.15
Key	12.32	18.48	52.92 423.36	17.64
Jrny	11.87	17.81	51.10 408.80	17.03
Apprent.	9.81	14.72	42.10 336.81	14.03
TRUCKS/FORK - 23/hr/Rig \$1.00 4hr/Benes 1.67				
WARDROBE				
Head	9.90	14.85	38.15 305.20	2.48/15 min.
Attend	9.40	14.10	36.40 291.20	2.35/15 min.

SAENGER PERFORMING ARTS CENTER
TECHNICAL INFORMATION

6/87

Mailing Address:
Saenger Performing Arts Center, Inc.
P.O. Drawer 70108
New Orleans, Louisiana 70172

143 N. Rampart Street
New Orleans, Louisiana 70112
(504) 525-1052
Backstage Pay Phone (504) 523-9511

General Manager - Kathleen Turner
Technical Director/Stage Manager - Al Strunk Home: (504)
865-7153

-Accounting Manager - Carol Campo
-Group Sales - Darrell Haley
-Operations Manager - Vernon Julian
-Box Office Manager - Richard Robison (504) 524-2490
-House Manager - John Trepagnier
-Concessions Manager - Tony Fidanza (504) 529-2523
-Chief Electrician - Lucien Lestremau
-Chief Engineer - Carl Farris

IATSE - Local #39 - Business Agent - Johnny Krauss Jr.
(504) 486-5769
Wardrobe - Local #840 - Business Agent - Gaynell Levy
(504) 455-6003
Emergency - 911
Police - 821-2222
Fire Department - 581-3473
Emergency Medical Service - 821-3232
Hospital - Hotel Dieu Hospital

GENERAL DESCRIPTION:

The Saenger is located in downtown New Orleans and is bordered on three sides by North Rampart, Canal and Basin Streets, all of which are major traffic arteries. Parking is limited to temporary parking for unloading trailers on Iberville adjacent to the loading door. Longer term parking may be arranged through advance notice to the Technical Director. The Saenger has an in house staff of ushers and box office personnel, supplemented for security arrangements by the New Orleans Police Department.

TECHNICAL DATA:

Please note that all "standard hang" information is relative to the prior event hang and, therefore, undependable.

Stage House Dimensions

Proscenium Height	29' 6"	
Proscenium Width	51' 9"	
Apron to Backwall	36' 3"	
Plaster Line to Backwall	33' 9"	
Apron to Plaster Line	2' 6"	
Plaster Line to Curtain Line	1' 6"	
Center Line to Locking Rail Stage Right	42' 0"	
Center Line to Wall Stage Left	43' 3"	
Stage Right Wing	14' 0"	
Stage Left Wing	16' 0"	
Gridiron Height	65' 0"	
Useful Pipe Travel	57' 7"	
Loading Door Height	9' 10"	
Loading Door Width	8' 0"	
Orchestra Pit Length	42' 6"	
Orchestra Pit Width	7' 0"	to 11' 6"
		Center
Organ Pit Length	9' 0"	
Organ Pit Width	7' 0"	to 9' 0"
		Center
Apron to Balcony Rail	75' 5"	
Apron to Orchestra Back Wall	115' 8"	
Apron to Spot Booth	170' 0"	
Balcony Height	16' 0"	

Stage Floor - Suspended oak floor covered with 3/4" ply covered with 1/4" masonite. Area covered is from the backwall to the apron and the SL wall to the locking rail SR. There are trap doors located UCL allowing an access space of 4' x 9' 6" to the basement 10' 1" below. There are no overhead obstructions in the stagehouse except for the rigid frame movie screen. (See Hang Plot). Advance notice is required for screen re-location.

Orchestra and Organ Pits - Vertically adjustable, each as access to the basement limited to two standard size doors for the orchestra pit and one standard size door for the organ pit.

Loading Door - The loading door is located UR in the backwall with access from street level directly to the stage. Parking access to the door is limited to blocking one lane of traffic and the sidewalk adjacent to the theatre. For special problems contact the Technical Director in advance.

Stage Door - The Stage Door is located SR on Basin Street adjacent to the dressing rooms at street level. Pay phones are located in this area which is manned by a house doorman on event days.

Stage Entrance - The stage entrance to the dressing rooms is RC through the locking rail. Crossover is downstairs through the basement to a door located DSL.

Stage House Dimensions

Proscenium Height	29' 6"
Proscenium Width	51' 9"
Apron to Backwall	36' 3"
Plaster Line to Backwall	33' 9"
Apron to Plaster Line	2' 6"
Plaster Line to Curtain Line	1' 6"
Center Line to Locking Rail Stage Right	42' 0"
Center Line to Wall Stage Left	43' 3"
Stage Right Wing	14' 0"
Stage Left Wing	16' 0"
Gridiron Height	65' 0"
Useful Pipe Travel	57' 7"
Loading Door Height	9' 10"
Loading Door Width	8' 0"
Orchestra Pit Length	42' 6"
Orchestra Pit Width	7' 0" to 11' 6" Center
Organ Pit Length	9' 0"
Organ Pit Width	7' 0" to 9' 0" Center
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Dressing Rooms - All private Dressing Rooms are located SR. Rooms are situated as follows:

First Floor (Stage Level)	1 - Large "Star" room with private bath and shower. (1 section of this room may be closed off to provide an additional 6' x 9' dressing room).
	1 - 6' x 9'
Second, third and fourth floors (each)	3 - 6' x 9'
	1 - 7' x 12'

Bathroom and shower facilities are located on every dressing room floor.

Chorus/Orchestra Dressing Room space is available in the basement, where there is also a washer and dryer and a wardrobe work area. This area includes a double deep sink for prob dish washing, etc.

LIGHTING -

NOTE: For specific information on instrument inventory and control, please contact the technical director.

Power - 4 (four) 400 AMP - 4 wire 3 phase switches (1600 AMPS) located SR in basement with access from DSR corner of stage.

Audio Power - 1 (one) 200 AMP - 4 wire 3 phase switch. Mechanical and water pipe grounds are available, located SR in basement with access from DSR corner of stage.

Circuits - Standard 20 AMP 3 pin connectors.

Patch - DSR 3 pin connector. FOH transfer capability.

FOH Positions and Standard Hang -

1st Box Booms	12' 6" outside the proscenium.
Height Range	From 12' to 32' above stage floor.
Average Throw	46' to DC (approx.).
Circuits	12 each.
Standard Hang	8 - 6" x 16" 1K quartz ellipsiodals on 4 side arms.
2nd Box Booms	27' outside the proscenium.
Height Range	From 37' to 53' above stage floor.
Average Throw	81' to DC (approx.).
Circuits	10 Each.
Standard Hang	8 - 6" x 22" 1K quartz ellipsoids on 4 side arms.
Balcony Rail	75' 5" to DC.
Height	16' 0"
Circuits	24
Standard Hang	18 6" x 16" 1k quartz ellipsoids centered on rail.

RIGGING -

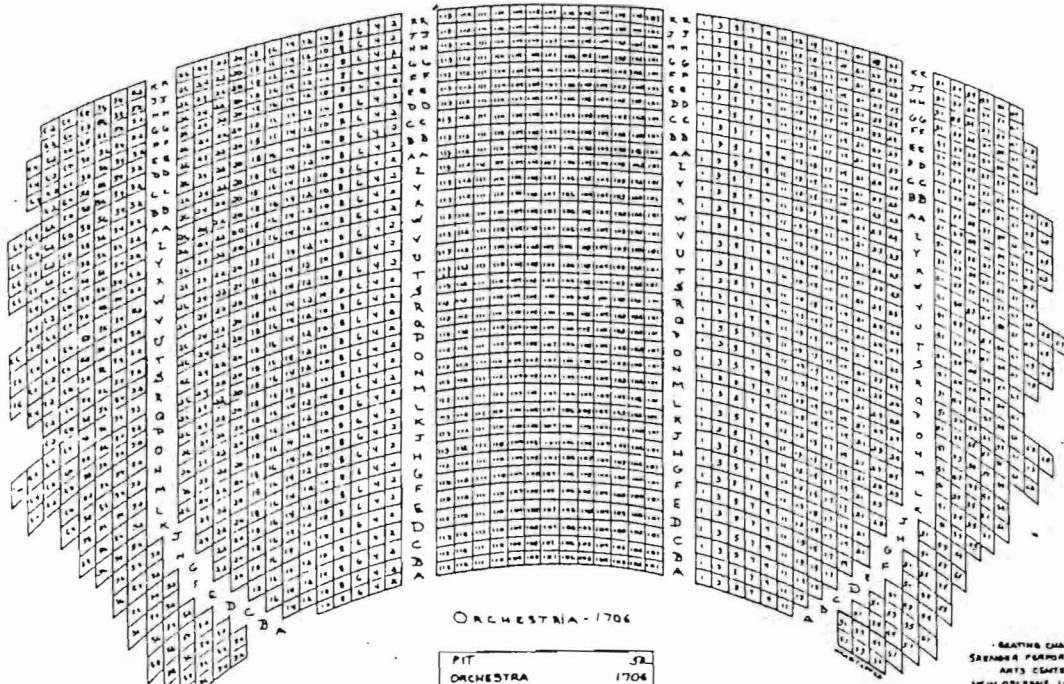
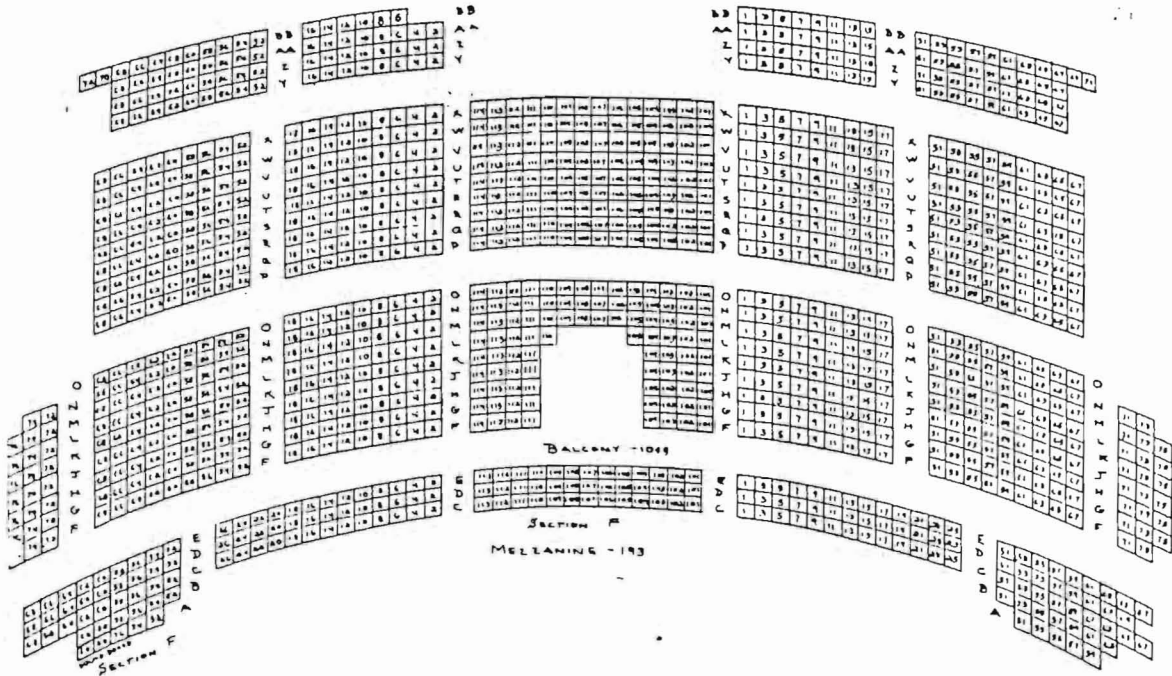
Counterweight - 57 J.R. Clancy T Track sets, 4-line, 1 1/2" pipe approx. 47' 6" long. See Hang Plot.

Arbors - 750lb capacity

Pin Rails - SL - 44' 6" over stage floor
SR - 62' 0" over stage floor
Both run entire length from proscenium wall to backwall.

Weight - 10 tons in 8 lb. and 25 lb. arbor blocks.

Soft Goods - 1 - 30' x 55' Red Grand Drape (permanent)
1 - 7' 6" x 55' Red Teaser (permanent)
1 - 28' x 55' Black Velour
1 - 28' x 55' Sky Cyclorama
5 sets of black velour legs
4 back velour borders



PIT	52
ORCHESTRA	1706
MEZZANINE	193
BALCONY	1049
TOTAL	3000

STAGE

SEATING CHART
SARABRA PERFORMING
ARTS CENTER
NEW ORLEANS, LOUISIANA



MAILING ADDRESS. P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

February 11, 1987

PHYSICIANS ON CALL

General Practitioner

Nathan Goldstein
1510 Louisiana Ave.
N. O. LA.
(504) 899-4514
454-1711

Urologist

Jerry Rosenburg
3600 Prytania St.
N. O. LA.
(504) 891-6111

Chiropractic

R. S. Saluga
8700 Lake Forest Blvd.
N. O. LA.
(504) 244-0433

Orthopedic

Greg Kinett
3600 Prytania
N. O. LA.
(504) 895-7746

Dentist

John Berryman
3426 Coliseum
N. O. LA.
(504) 895-6657

Gynecology

Max Paillet
Maison Blanche Bldg.
921 Canal Street
N. O. LA.
(504) 522-8949

Ear, Nose and Throat

William Buck Taylor
3600 Prytania
N. O. LA.
(504) 899-5810

Ophthalmology

Azar Eye Clinic
2620 Canal
N. O. LA.
(504) 821-9882

Masseur

Carl Miller
EuroVita Spa
2111 St. Charles Ave.
N. O. LA.
(504) 525-6899
Beeper 584-8018 (Digital)
At hotel or will travel



MAILING ADDRESS P.O. DRAWER 70108 NEW ORLEANS, LOUISIANA 70172

LOCAL AREA HOSPITALS

Hotel Dieu
2021 Perdido
New Orleans, LA.
(504) 588-3000

Baptist Hospital
2700 Napoleon Ave.
New Orleans, LA.
(504) 899-9311

Mercy Hospital
301 North Jefferson Davis Pkwy.
New Orleans, LA.
(504) 486-7361

Touro Infirmary
1401 Foucher
New Orleans, LA.
(504) 897-7011

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