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## The Tennessee Performing Arts Center : a study in structure, practices, and problems

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The Tennessee Performing Arts Center:  
A Study in Structure, Practices, and Problems

An Internship Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Arts  
in  
The Graduate Program in Arts Administration

by

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B.F.A., University of Southern Mississippi, 1996

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### Abstract

In the Fall of 1999 I spent the semester with The Tennessee Performing Arts Center (TPAC). I gained a general knowledge of the organization as a whole and a more involved knowledge of the marketing department. I witnessed and assisted in all of TPAC's general practices, and I was also given several special projects and tasks. In general the organization is extremely successful, but I believe there are flaws in both structure and practices. Throughout this paper I discuss the Center's practices, challenges, successes, and problems. I have also made suggestions as to how I might have done things differently in several instances.

## Introduction

The year 2000 marks the Tennessee Performing Arts Center's (TPAC) 20<sup>th</sup> anniversary. From its unusual beginnings to present day, TPAC has come a long way since its grand opening celebration in September of 1980. Today, TPAC is the home of an extremely successful Broadway series as well as extra performances, ranging from dance troupes to blues concerts, that are presented under the heading of "TPAC Presents." They are shows that are brought in much more for their merit and diversity than as moneymakers. TPAC also plays landlord to several resident groups, including theatre groups, the opera, symphony and ballet.

The center has gone through significant structural and administrative changes as well as cosmetic ones over the years. Now that the center has reached its 20<sup>th</sup> anniversary, the TPAC administration definitely has cause to celebrate their tremendous success. The organization also intends to keep pushing for improvements in the future.

Like any other organization, TPAC experiences tremendous successes and hopeless failures. During my internship period I was witness to both which allowed me the opportunity to be involved with a wide array of standard marketing practices and unique marketing challenges. The latter part of 1999 also saw the development of several new programs for which I was an integral part-including the launch of a concierge program and an e-mail club.

My time was spent primarily with the marketing department which, in itself, was divided into different subdepartments. I was fortunate enough, however, to spend some of my time with the development and event services departments as well as the box office. This enabled me to gain a more comprehensive knowledge of the organization as a whole.

Although the majority of my experience was positive, I was made aware of some problems within TPAC that have most likely been and will continue to be ongoing. The primary problem is the lack of cooperation and communication between the various

departments and outside constituencies. Not only is there a riff between departments, but there is also a lack of support among the resident groups and TPAC.

With TPAC's being the home of the majority of performing arts organizations it is the hub of cultural events in Nashville and the surrounding areas. This unfortunate bitterness between the resident groups and TPAC could cause problems in the future with potentially disastrous effects.

Finally the center is partnered with Pace which is a third party promoter for Broadway shows. They act as a big brother to TPAC and in turn receive fifty percent of all revenue brought in by the shows. This partnership has both definite advantages and disadvantages, and as the organization approaches the end of its three year contract with Pace they are being forced to reexamine the pros and cons of the partnership to decide what to do in the future. The role of Pace in the everyday practices of the center is discussed in more detail in the "Partnerships" section of the paper.

All of these problems manifested themselves in both a general way and in more specific instances during my time at TPAC. Each will be discussed in detail as it relates to each project.

## History

Although TPAC's grand opening was in 1980, its history began long before. In the early 1970s a group of wealthy members of society, led by socialite Martha Ingram, proposed that a performing arts center should be built in Nashville. After years of campaigning, a partnership was developed between the State and the private sector. The State agreed to fund the \$34 million facility, and Martha Ingram and friends (who eventually became the Tennessee Performing Arts Center Foundation) agreed to raise a \$4 million endowment to insure that the state would never have to subsidize operating expenses. All funding for the endowment was obtained solely through private donations. Several individuals, including Martha Ingram, made sizable donations without which the center may not have ever opened its doors.

In 1974 the ground was broken in downtown Nashville to build a multipurpose building that was to house a government office building, three theaters and the Tennessee State Museum. The road to getting the doors open was not an easy one. There was skepticism among board members and the community. Many believed that this center was merely "a hole filled with dreams" (O'Brien, 1999) and that it would turn out to be a flop. In addition to the lack of faith, costs soared during construction and several patron amenities had to be eliminated from the plans. These included elevators or escalators to the upper levels of the theatre. There were also accusations of faulty wiring and improper plumbing (Sherborne, 1980), and a water main broke and flooded the center when it was almost complete (Hance, 1980). These are just a few examples of the challenges the center had to overcome. The center seemed plagued from the beginning but survived all of the strife and turmoil and was finally ready to open its doors in 1980.

The opening week festivities began on September 6, 1980 with performances scheduled in all three theaters. The largest theater, Andrew Jackson Hall, welcomed the Cincinnati Pops Orchestra with guest artist, Tony and Oscar award winner, Joel Grey. The James K. Polk Theater (the mid-size hall) featured Carlos Montoya and the 300 seat

adaptable theater, Johnson Theater, housed the Nashville Jazz Machine (Hieronymous, 1980). The remainder of opening week was filled with over 30 performances including The Hartford Ballet presenting *Romeo and Juliet*, performances by The Blair Quartet, Princess Grace of Monaco, Mel Torme, and Judy Collins, as well as many other activities (Pursell, 1980). The rest of the 1980-81 season was comprised of approximately 280 performances ranging from Marcel Marceau to the Joffrey Ballet. It was official; the center was a success.

At the beginning, TPAC welcomed the Circle Players, a community theatre group, and the Nashville Symphony Orchestra as its first two resident groups. Within five years the Nashville Opera Association separated themselves from the symphony and established themselves as TPAC's third resident group. Also within this time period, two new groups were established--The Tennessee Repertory Theatre and the Humanities Outreach in Tennessee (H.O.T.) program. Tennessee Rep is Nashville's premier equity theatre group and H.O.T. is TPAC's statewide educational outreach program. H.O.T. exposes thousands of children to the arts each year. By the late eighties, the Nashville Ballet-TPAC's fifth and final resident group-was in place.

In the first five years the center had welcomed more than two million patrons and held over 6,000 performing arts events (O'Brien, 1999). Attendance has steadily grown over the years and it is anticipated that the center will exceed one-half million attendees in the 1999-2000 fiscal year. Yearly performances have risen significantly from the 280 in opening season to well over 500 in 1998-99.

Now at its 20 year mark, the center has exciting plans for the future. Over the past two summers the center has refurbished its two larger theaters by replacing the seats, carpeting, and draperies that had been in place since the doors opened. (E.g. in the largest hall the 1970's orange shag seats were replaced by a rich red with a subtle gold leaf pattern.) Now that the interior is finished TPAC has plans in place for a multi-million dollar renovation project. These plans not only include the elevators and escalators which



were cut from the original plans, but will also make the center much more modern and aesthetically pleasing. It will be transformed from the nondescript cement building it is now to a beautiful upscale facility. The changes will make the Center more recognizable as a performing arts venue, rather than the office building it is often mistaken for.

The TPAC administration hopes that these renovations will be one of many steps to creating an arts district. As a leader in the performing arts in Nashville, the Center will stand as a model and prompt development of the entire neighborhood. The ultimate goal is to make TPAC an surrounding areas more of a destination.

These huge plans have been kept secret from the public and will be announced in grand fashion at the center's 20 year celebration festivities which are scheduled for September of 2000. The celebration will include a multi-day festival for which TPAC received a sizable grant. Steven Griel, TPAC's CEO, has wanted to do a festival for years and it will become a reality thanks to the financial support of American Express. After many attempts to secure a grant from the credit card company, the Center finally received a \$150,000 grant. The grant will be used as seed money for the festival. This gift was the first ever received from American Express and is the largest single corporate grant in the Center's history (Nance, 1999). I think this festival will give TPAC the boost it will need to remain in the forefront of the arts community in Nashville. It will almost be like a grand re-opening that is reminiscent of the festivities that were held 20 years ago.

## Structure

### Budget and Financing

In direct correlation with the number of performances, the budget has risen from 1.4 million dollars to 25 million dollars over the past 20 years. In fiscal year 1998, 71% of the budget came from earned income alone (O'Brien, 1999). Since 1980 the center has waffled between operating with a deficit and operating in the black. Even though the Center has remained financially solvent for the past seven years, the growth has plateaued. The charts in Appendix A show expenses versus income for the past 19 years.

### The Broadway Series

The three programming efforts of TPAC itself are the Broadway series which was started in the late eighties, the H.O.T. program and "TPAC Presents." Each is funded in a different way. The Broadway series is self-perpetuating. The budget is calculated by earned income potential and all funding comes solely from ticket sales, subscriptions and concessions. Usually after paying the production company and Pace, TPAC has made enough money to continue operation smoothly and to lose money on some of the unsuccessful shows.

### TPAC Friends and Bravo!

The development department primarily raises money for the education program since H.O.T.'s earned income is small. This program is perpetuated because of the value of educating our youth about the arts. There are several sources that provide funding for this program. TPAC has two "friends of"-type organizations that help raise money --TPAC Friends and Bravo! Nashville. The development department has also cultivated an extensive corporate, foundation and private giving base.

TPAC Friends contributes by volunteering to sell merchandise at TPAC's Art Cartes, and they also organize and work at the annual Star Doodles Auction. This event is

the primary fundraising effort for TPAC Friends. The items auctioned off are contributed by the various guest artists that visit the center. Most often these are simple little sketches or "doodles," but can be more elaborate, such as an autographed item.

This year it is expected that one of the top selling items will be a snow globe that was signed by Richard Chamberlain. Mr. Chamberlain was at TPAC for a week long engagement of *The Sound of Music*. The snow globe was a promotional item which bore the show's emblem and had a miniature model of the Von Trapp estate nestled in the mountains on the inside. Between the Art Carte sales and the auction TPAC Friends contributes about \$50,000 annually to the budget.

The second friends group is Bravo! Nashville. Bravo is a group of young urban professionals who pay membership dues and hold special events. These events are most often parties at local bars or restaurants, with the income earned donated to TPAC. Bravo! usually gives an annual donation of approximately \$10,000.

In addition to these friends groups TPAC has a fairly successful annual campaign which includes corporate, foundation and individual contributions. The goals for this fiscal year are \$145,000 from foundations, \$260,000 from corporations, and \$335,000 from individuals (P. King, personal communication, March 24, 1999).

#### The Applause Society and subscriptions

The center follows traditional precedent for acquiring corporate and foundation gifts, but the method for obtaining individual gifts has changed over the past few years. A good portion of money comes from individual donors that are part of the Applause Society. The members of this group give an annual contribution of \$1200 or more. In return they get the privilege of purchasing seats in a reserved area of the theater.

The concept of the society is somewhat of a delicate situation from a customer service standpoint. It is difficult to explain to potential subscribers or subscribers that want to move closer to the center of the theater that they cannot do so without making a

sizable donation. However, other subscribers who have been coming for years know that they do not see the same people in the center section of seats for every show. This is because not all Applause Society seats are filled by subscribers and they are sold to the general public on a show by show basis. They also know people that have seats in the reserved area who do not contribute annually. These subscribers were "grandfathered" into those seats meaning they subscribed to those seats before the creation of the Applause Society. So the question arises very often by those wanting upgrades, "If those seats are available why can't I purchase them?" This practice, to many, sounds elitist and alienates both current and potential subscribers.

The saving grace in explaining this to current subscribers wanting an upgrade or to potential subscribers is the fact that most people seated in this area have donated to TPAC from the beginning and have retained the same seats for years. The society was created four years ago to reward donors for their contributions, rather than it being created for the sole purpose of raising money. Also the money earned by Applause Society donations goes directly to the education program. Education and youth are key elements in securing donations from many constituencies, and the Society has many members that are not subscribers and have joined the Society because they believe in the good of the education program.

TPAC's reasoning on the matter is that money lost on subscriptions can be recouped through individual ticket sales in this higher priced area. It is also believed that because of the loyalty of the donors and the fact that TPAC is the only organization that offers Broadway shows as a product, the loss of a few subscribers because of the society is marginal, at best. From a monetary standpoint, TPAC is in the black on a per show basis. From a customer service standpoint, however, if the organization continues to alienate people in such a manner they will lose out in the long run. I think at some point the subscriber base will reach a saturation point and something will have to change.

### TPAC Presents

Finally, the TPAC Presents series is funded with a combination of revenue from the Broadway series and from the education department. This is perhaps one of the few areas where there is a crossover. In general the TPAC Presents shows only have one public performance which usually does not cover the cost of bringing them to the center. To supplement the loss of money from the public performance there will often be a few daytime H.O.T. productions of the show for school children. Money is lost on some of these productions and gained on others. Generally TPAC comes in a little under budget on these shows, but continues to bring them in because of their merit.

### Administrative Structure

In addition to cosmetic and financial changes over the past couple years there have been significant changes in the administrative structure of TPAC. New partnerships have been formed and others are coming to an end. New positions have been created and others have been merged into one. Administratively, TPAC is much larger and more corporate in nature than many non-profit organizations. Like any other model, this has its good and bad points.

### General Management Structure

The basic structure is very much like any other corporation. There is a President and CEO, with an Executive Vice President/General Manager beneath him. Then there are several Senior Vice Presidents who lead each of the various departments: marketing, development, event services, technical, and finance. Each department, especially marketing and development, is subdivided and has several employees with varied job descriptions.

The structure of the board follows the basic structure recommended by many studies in the field of arts administration. Thomas Wolf states in his book Managing a

Nonprofit Organization (1990) that the board should be comprised of a cross section of the community and that there should be limits on terms of office. TPAC follows both of these practices. The board has a maximum of 21 members that serve three year terms. The terms of office were set up to be staggered so only a few members are replaced each year. The members are appointed by various constituencies rather than elected by the remaining board members. The Commissioner of Education is a member by decree of his office, eight members are named by the TPAC Foundation, four members are named by the Tennessee Arts Commission, three are named by the Governor and four are named by the TPAC Management Corporation (T. Baker, personal communication, March 30, 2000).

My time was spent primarily with the marketing department with some exposure to the development department. So my knowledge of the other departments was gained peripherally. The finance department is pretty self explanatory. Headed by the Senior V.P. of Finance, this department is responsible for paychecks, accounts payable and accounts receivable, as well as handling employee benefit packages.

The event services department is responsible for coordinating all rental clients, TPAC shows and resident group shows. They basically deal with all logistical and contractual concerns that are present before, during and after a show's run.

The technical department is divided into house, technical crew and concessions. This department has the largest number of employees because of the sheer number of events held at TPAC. As mentioned earlier the center has three theaters and has recently acquired a fourth auditorium that is located across the street from the main building. It is quite common that all four performance spaces are in operation on any given weekend, and each must have TPAC employees present both backstage and front of house.

### Development and education departments

When my internship began, the development department consisted of a new Executive V.P. of Institutional Advancement and a development assistant. The V.P., Mr. Bennett Tarleton, started on the same day I did and was a sign of big things to come for the department. In the meantime, only basic development needs were met since there was no staff to support big efforts. The assistant was taking care of Applause Society members, parties, Bravo! renewals and a host of other tasks while Mr. Tarleton was concentrating on getting money.

I was "loaned" to the development department to do some basic research on potential donors, grant guidelines and corporate snapshots. Each day the CEO would receive a local business journal which was faxed to him. All prominent names and businesses were highlighted and passed on to me to research. I first looked in a computer program called Raiser's Edge. This program allows organizations to store every donor or prospect and record how much and when they have donated in the past. The program can also store notes about how the person is affiliated with the organization, about his or her business, who are their friends, and what attempts have been made to get them to donate again or increase their donation. Basically the program stores anything and everything an organization might want to know about a donor or potential donor in an easy to access manner.

I found out if the person/business had given to us before. If they had donated in the past, I notated when and how much. If they had not I would often go to the internet and look up corporate profiles on their business, or perhaps research certain foundations to see what types of programs they fund and whether or not TPAC fit their profile. Basically, I did the preliminary but vital research that neither Mr. Tarleton nor his assistant had the time to do.

Since then the department has grown considerably. There is now a development director, her assistant, a volunteer coordinator, and an events planner. Now each aspect of

fundraising has its own leader all under one umbrella. This will allow all fundraising avenues to be more thoroughly explored and executed. For example, TPAC Friends is listed as having approximately 400 members, yet only 40-50 volunteer on a regular basis. However, the new volunteer coordinator has been taking huge steps in "providing them [the volunteers] with satisfaction and fulfillment." (Wolf, p. 70.) By taking steps to make them feel more important the number of loyal volunteers will increase.

As a sidenote, Mr. Tarleton paid close attention to building person to person relationships. It was consistently stressed in development class at the University of New Orleans that personal touches on letters and invitations are key to making the process of mass mailings or solicitation seem more "human." This practice is also reiterated in several books on the field of arts administration. For example, there is a story about a seventy-two-year-old widow who continually donates to nonprofit organizations. She said that it is the personal touches (a hand-written PS or a letter typed to her personally) that keeps the letter "out of the wastebasket." (Wolf, p. 195.)

Mr. Tarleton would follow this practice on a regular basis. He would often read of someone getting a promotion or moving to a new company and he would personally send them a congratulatory note. He would also write personal notes on donation letters such as "It was good to see you at such and such. Hope the family is well." All of these little touches may seem minor but they are what make the contact more personal and memorable. The person with the new job may not donate immediately, but when he is in the position to do so he is likely to remember the effort taken to congratulate him or make him feel special.

#### H.O.T./N.I.A. merger

Mr. Tarleton was also closely involved in a merger that both surprised TPAC employees as well as cause some controversy. The Humanities Outreach in Tennessee (H.O.T.) is TPAC's educational outreach program and the center was struggling to keep



this program going due to lack of funds and staff. All of a sudden the H.O.T. staff left TPAC's building and was moved to another location. This location was the home of the Nashville Institute for the Arts (NIA).

All of this occurred without alerting the rest of the TPAC staff to what was happening. Rumors began to fly about TPAC giving up on the education program and pawning it off onto the NIA, but this was not the case. Both programs were struggling financially and administratively and were fused together. This gave them more strength to expand programs and gave TPAC access to donors that they had not had before.

Although both the H.O.T. and NIA focused on arts education they each concentrated on different areas. H.O.T. primarily offered group packages to schools for various shows and bussed them into TPAC to see the shows at a very low price. The NIA concentrated on more classroom education based programs and they reached out to older students as well as elementary age kids.

Now, working together, the education program has become stronger. However, the decision not to alert the rest of the staff to what was happening it caused controversy and a lack of trust that ran through the organization. This was a major communication problem that never should have occurred. Unfortunately, this was one of many that I witnessed.

#### Marketing department

The marketing department is very much an entity unto itself. There is a Senior V.P. of Marketing which leads the advertising and promotions manager, the public relations manager, the graphic design manager, the group sales department and the box office. The box office was then divided into subscriber services and front-line or window staff.

The function of the marketing department is solely devoted to Broadway and TPAC Presents shows. They held weekly meetings to discuss various marketing issues

and plans of action. However, in my opinion the meetings were full of lofty ideas that were more often than not never brought to fruition. I think one of the biggest problems with the marketing department was too much talking and not enough doing. Often plans would be developed but would then be pushed to the deadline and original plans were abandoned for ones that could be accomplished quickly.

The department also has a separatist attitude that not only causes miscommunications between them and other departments but also causes disasters due to their often one-sided view of how things should work. In other words, the marketing department will develop this great idea with little concept of the logistics of how it will actually work. This puts a strain on other departments, as well as causes animosity. "No matter where it is placed, marketing and audience development cannot be isolated from the rest of the operation," and it "must have a healthy connection" with all departments (Lavender, 1995). Since the majority of my time was spent with this department I will discuss their successes and failures in greater detail as deemed necessary in the discussion of various projects.

Although the box office is technically under the marketing department it is for all intents and purposes its own department. This department, like the development department, underwent some reconstruction over the past year. However, this was more out of necessity than choice. The box office had two co-managers. One supervised the technical aspect of running the department. This included building the shows into the ticketmaster system. The other manager dealt with the money and sales issues. She was more hands-on with ticket sales and settling the show with the various production groups.

The technical manager left TPAC for another job and her assistant followed suit shortly after. So that left the box office short two very key staff members and the other manager was forced to take over all the duties. This prompted a bit of restructuring and rather than having the title of box office manager a new title/position was created and all

box office functions were now supervised by the Director of Ticketing. Needless to say the box office was in turmoil for awhile.

### Structural Problems

With such a huge staff and so many departments there are definite advantages and disadvantages. The obvious advantage is that with so many employees each has very specialized tasks and can concentrate on doing them well. Also, the massive number of employees is necessary to deal with the sheer volume of events that take place within the center's walls.

With so many employees there are two major disadvantages that I think are more relevant to discuss. The first being aforementioned lack of communication. Each department is pretty much its own entity and it always seemed that no one was ever aware of what other departments were doing let alone how they functioned. The only evidence I saw of any attempt at cohesion was the annual employee meeting where the one hundred or so employees met in one of the theaters to bring up topics of concern. One meeting a year is not going to accomplish the sense of unity that an arts organization needs or should have. I personally do not see how the organization functions successfully in this manner, but they have been doing it for twenty years and will continue to do so in the future.

The second disadvantage of such a large staff is the fact that no one gets paid what he or she is worth which causes a huge turnover rate. During my time at TPAC I witnessed a massive number of employees that left the organization for better jobs. It is unfortunate that TPAC can be so successful yet cannot afford to pay their employees competitive wages. On one hand I could suggest that the organization scale down and combine jobs. For example in most arts organizations the marketing/public relations work is done by one or two people rather than six or seven. The same holds true for the development department. This, however, may not be realistic for this organization

because they deal with such a high number of events. The organization has in my opinion reached a plateau and is merely surviving and self-perpetuating rather than growing. I am not sure how I would resolve this issue, but I do know that TPAC had better find a way to raise salaries or they will continue to lose valuable employees.

### Partnerships

In addition to the TPAC staff proper there are two outside constituencies that need to be examined. The first are the resident groups. TPAC is the home of five resident groups which have been in place for most of the center's history and supply the Nashville area with a wide array of programming. In the beginning these groups, in addition to some touring groups, were the heart of TPAC. However, since the Broadway Series has started things have been skewed a bit and tense relationships among TPAC and the groups have begun to form. The Broadway series has become the primary focus of the center and all other programming is secondary. Broadway shows are booked first then the resident groups get their shot at the performance spaces. This obviously causes some bitterness. To some degree the resident groups are treated as more of a nuisance than a compliment.

Each resident group wants to branch out on their own and have their own venue, but they simply do not have the funds to build their own and there are really no spaces to be rented outside of TPAC. For the time being they are forced to use TPAC's facilities. In TPAC's defense they do offer the resident groups a very reasonable deal in renting them the space. The center has researched competitive rates for spaces that are comparable to their own and then reduces the price to 65% of that rate (T. Baker, personal communication, March 30, 2000).

I think TPAC's major fault in the relationship with the groups is their lack of respect for the performing arts as a whole, and they fail to realize how much of a commodity having these groups is. TPAC gets a cut of all ticket sales, and the resident

groups pay for a portion of box office staff. All of this amounts to a large sum of money that the center could not do without. The argument on the other end is that if the center had no resident groups they could make more money on commercial events and simply act as a venue. However Thomas Baker, Senior V.P. of Event Services, has strong doubts that the number of commercial events could equal or surpass the income presented by the resident groups. He described the situation as a "two-pronged sword." The groups keep the center busy, but are causing the loss of some very substantial rental clients.

As it now stands I think the presence of the resident groups should be valued much more highly. On more general terms the arts as a whole are threatened by other entertainment sources, funding crises and lack of governmental support, and as idealistic as it may sound arts organizations should work together to present a united front.

Aside from the resident groups TPAC maintains yet another partnership which is also facing a potential change. For the Broadway series, TPAC has a fifty/fifty contract with Pace. Pace is a third party organization that owns several and promotes the majority of touring Broadway shows. They act as a big brother to TPAC, aiding in securing shows, fighting legal and contractual battles and helping to promote the shows. TPAC's Pace representative was conferenced in on all marketing meetings and acted as a liaison for Pace who had final approval on all promotions and ads and received fifty percent of all revenue brought in by a production. Over the past year or so the center has been reexamining this partnership.

In the beginning, Pace was needed in order to attain top quality Broadway shows for the Nashville market, but more recently smaller markets that are not Pace markets are receiving the same shows and often sooner than TPAC. So this has caused the marketing department to doubt the necessity of having them as a partner. They have been debating whether it is worth all of the extra days of faxing ads and copy back and forth, and whether or not the center really needs Pace to tell them how to market a show. Most of all TPAC is examining whether or not it is worth giving up all that money to retain this

partnership. The marketing department is leaning towards no and the event services department believes the relationship to be highly valuable.

The pro side of the partnership comes into play primarily when there is a battle to be fought. For example, the touring production of *Chicago* was slated to come to Nashville. Shortly before they were scheduled to appear they threatened to cancel because ticket sales were not up to their standards. At this point Pace stepped in on TPAC's behalf and simply told them they were not canceling or they would have a lawsuit to deal with. Pace also is more familiar with the New York theatre world and has connections with many of the top producers. This is the kind of clout Pace has that TPAC may not be able to do without and remain as successful as they are.

The 2000-2001 season marks the third year of TPAC's three year contract with Pace. At that point they must decide whether or not to renew the contract. The original contract was for three years with the option of increasing it to five. If I were in the position to make a decision on this matter, I think I would take the extra two years and then not renew after that to see what would happen. There is no way of knowing how something will work out until a risk is taken. I think if after ending the partnership things took a turn for the worse then another contract could be renegotiated. I think TPAC has a strong standing as a respectable venue and is financially stable enough to experiment some to see what will serve the organization the best.

## Programming

Nonprofit organizations exist for the good of the public, each with a mission statement that should be the basis of all programming efforts. "The mission of the Tennessee Performing Arts Center is to provide facilities, services and programs of the highest quality for the greatest benefit of the people, institutions and communities of the State, and to take a leadership role in fostering the performing arts, arts education, resident arts groups and other arts organizations." This statement, like many mission statements, is thorough enough to cover the organization's purpose but general enough to accommodate programming growth and changes. I think the only part of the statement that has been stretched to the limits of the truth is the taking of a leadership role with resident arts groups. I think the center is commanding rather than leading in respect to the groups. Their primary programming efforts include the First American Broadway Series and the more diverse TPAC Presents series. Both of these programming efforts have gone through significant changes this year.

### The Broadway Series

#### The shows

Since its induction the Broadway Series has included five shows, and this year they made the leap to six with a clever tag line to accompany all advertising and subscription campaign efforts-- "We couldn't make it any better, so we made it bigger." The decision was made to increase the season to six shows because the tour schedules of the companies were available and the increase in cost to the subscribers was minimal.

I am not sure I agree that bigger is necessarily better. During my internship period I thought it was a great idea to increase the season, but now that my internship is done and I am currently working with subscribers I have heard some negative feedback. There have been several comments about the season being too long and committing to six shows is a bit difficult. With six shows in the season it runs longer into the summer and

cuts into people's vacation time. There is also an increased possibility that subscribers will not like all the shows in the season. I think if this type of feedback is continually received the center may want to reconsider the increased season.

The series generally includes mostly Broadway musicals with one or two straight theatre productions. It is often difficult to maintain a season that will satisfy subscribers while at the same time expose the public to new and different things. This is a problem with practically every organization whose "bread and butter" are the subscribers. For example the artistic staff at the Manhattan Theatre Club faced the challenge of "weighing plays that are more challenging and difficult against more lighthearted easier-to-take fare" (Lavender, p. 14). TPAC is no different in facing this challenge except I think the musical theatre audience might be a bit more discriminating. As an arts administrator and a lover of theatre I whole-heartedly agree that *Cats* and *Phantom* should not be part of every season, but unfortunately that is what a good portion of the musical theatre going public wants to see again and again.

The 1999-2000 season did not seem to accomplish the "mix" as well as last year's season or even next year's. Although all of the shows in this year's season are quality shows, a good number of them are newer productions that have not made the rounds and therefore do not have the name recognition. The 1999-2000 season included *Disney's Beauty and the Beast*, *Sunset Boulevard*, *Ragtime*, *The Civil War*, *Red, White and Tuna*, and *The Scarlet Pimpernel*. Whereas, last year combined *Cats*, *Riverdance* and *Showboat* (which was later canceled) with *Rent* and *Footloose*. Next year will include *Cabaret*, *Fosse* and *Defending the Caveman* which are all relatively new or adult oriented in combination with *Showboat* (once again), *Fiddler on the Roof* and *Annie Get Your Gun* which are wholesome family entertainment. I think all in all the center is doing well to provide a good mix.

In addition to the 1999-2000 season I was also involved with the production of *The Sound of Music*. This show was actually a carry-over from the 1998-99 season



because the touring company of *Showboat* canceled due to bankruptcy. So TPAC secured *The Sound of Music* in its place but it was pushed back to September of 1999 because of the renovation of the theatre over the summer. In addition to replacing the show, TPAC decided to give all subscribers a ten dollar credit for each ticket on their account which were redeemable for any show at TPAC. I believe this was a good move on TPAC's part to maintain customer relations and to keep a positive image.

Another measure taken to maintain positive customer relations in regards to the 1998-99 season was allowing subscribers to option out of seeing *Rent* into another show. *Rent*, although a top-rate show, is often viewed as offensive to many due to subject matter and language. As with many arts organizations the subscriber base is most often an older crowd and *Rent* is definitely more of a young adult show. I think the show was worth bringing to TPAC because of its merit, but allowing other options was definitely the right move. Most subscribers opted to receive extra tickets to *Cats*, which is a tried and true favorite.

Although this was a great customer service effort I think it may set a risky precedent for the seasons to come. As previously mentioned next season includes the revival of *Cabaret* which is intended for adult audiences exclusively. The revival is very risqué and may be construed as offensive by some. The "opt out" is not being offered for this show, and as Subscriber Services supervisor I have already begun to encounter subscribers that are expecting that option. Ultimately, I do not think subscribers will be lost over *Cabaret*, but the center should monitor the dissatisfaction of the subscribers. This would prevent loss of subscribers if it becomes a larger issue.

### Subscriptions

Subscription sales are a huge source of revenue for TPAC. The subscriber base has continually grown over the years. The number of subscribers increased from 7,680 for the 1995-96 season to 9,196 in 1998-99 (C. Goins, personal communication, March

20, 2000). However, this season has shown a significant drop in subscription sales. The number this year was only 8,507. The decrease has been blamed on several things, but no one seems to know for sure the precise cause of the decline. Some think that the center is competing with the NFL and NHL teams based in Nashville which are both fairly new to the area, or with other arts organizations. Others think it may have been the season. As I mentioned earlier, this season had several new shows without a high level of name recognition. According to the director of ticketing the number of new subscriptions is comparable to last year, but it is the renewal rate that is down. I personally think many of the subscribers may have put off by the inclusion of *Rent* in the season last year or perhaps the cancellation of *Showboat*. It will most likely remain a mystery why there was such a decline. The results of the 1999-2000 subscription campaign should provide more definitive evidence on whether the decline was a fluke or if it was indicative of a trend.

Since subscriptions are so important the center holds a special event after the primary subscription campaign push. This event originally started as an open house where TPAC and the resident groups presented vignettes from their upcoming season, and there were free refreshments. For the 1997-98 season the center only got about twenty new subscriptions. It was concluded that this type of event was unsuccessful because people would simply come eat the food, watch the show and leave. So the next season it was decided to change the event from an open house to "Try Before You Buy." This event was limited strictly to the Broadway series. There was still food and information booths, but the primary goal was subscription sales. People can come in and find out what specific seats are available for purchase and actually go sit in them before they decide to buy. For the 1998-99 season the event yielded 153 new subscriptions with some more trickling in within the few days following the event. I was actually part of this event for the 1999-2000 season.

One of the first things I did as an intern was attend a TV taping for this event. Dan Miller, a local anchorman, volunteered to star in these commercials. He did it gratis because of his personal love of the arts and support of the center. He is a very well known and respected figure in the Nashville community, and it is fortunate that he is willing to do this for the center. At the shoot we filmed two spots, one a general commercial about the new six show season and the other specifically about the Try Before You Buy event.

The event itself was an all-day event on a Saturday in early September. This was after the regular subscription campaign and only a month or so before the season started. It is held at this time to give the campaign one final boost. For the event enlarged maps of the seating charts were mounted on foam-core with the seats that were available for purchase colored in (different colors for different price ranges), and the customers could come up to the tables manned by every member of the marketing department including myself. They would pick out certain seats from the highlighted ones and we would put those on "hold" with blue push pins while the customer would go sit in the seats to see if they liked them. Once they returned and decided to buy the seats we would mark them as "sold" with red push pins. We would then send the patrons to one of several ticket agents who would complete the sale. The system was fairly primitive but effective.

The only flaw that I saw with the event was it seemed rather frantic at times. Customers would jump in front of others or come behind our tables and start touching the seating charts. One simple adjustment I might have made was to put up stantions similar to those in a bank teller line. This would have maintained more order and made it easier to be diplomatic in serving the patrons. All in all the event was successful with the sale of 110 new subscriptions at the event with more coming in over the next week.

At this point it is undecided on when to do the event for the 1999-2000 season because of the 20-year celebration scheduled for the entire month of September and one of the specials (*Les Miserables*) is scheduled for the end of the month. Ideally they want

to continue to do it because of its success but to do it earlier in the summer would most likely not be successful because of the number of people that take vacations at that time. To try to do it at the beginning of the summer it may also not be successful because at that point they would still be working on renewals and may not be able to offer as many seating options. I personally think doing it in conjunction with the festival might prove to be advantageous even though it may take more planning.

### TPAC Presents

The Broadway series is by far the primary programming and revenue earning source, but there are other efforts worth mentioning. The second major programming effort of the center is a group of diverse shows under the heading of TPAC Presents. This series was started in the 1994-95 season and was given the name "New Directions" in the 1995-96 season. This series contains programs that are more diverse or in some cases more daring. In the past it has included performances by the comedians Penn and Teller and the dance troupe Stomp. It had been offered as a series until the 1999-2000 season when it also received the new title. The title was changed from New Directions to TPAC Presents because some of the programming, such as Stomp, is no longer considered as daring or different as it used to be. It is more mainstream, therefore, the title New Directions did not seem appropriate anymore. The center also quit offering it as a series because they found that the programming was too diverse to sell as package and it had very few subscribers.

This year the series included The Alabama Shakespeare Festival's production of *As You Like It*, the House of Blues Lonestar Tour, *Oops! The Big Apple Circus Stage Show* and The Alvin Ailey American Dance Theatre. Most of these productions were flops in the box office, but are still valued because of their diversity. Due to the smaller budgets only minimal marketing efforts were possible, with the exception of *Oops!* which was a disaster for other reasons. On the positive side Alvin Ailey can always be counted

on to be a sell-out and will most likely remain in the TPAC Presents repertoire on a fairly consistent basis. It is one of the few TPAC presented shows that specifically fosters cultural diversity.

#### Rentals and Co-Presents

Finally, the last programming constituency is that of rentals and co-presents. Rentals are simply productions that rent our space and the use of our box office. They abide by standard rental contracts and are a substantial source of income for the center. These include all types of productions from small independent theatre groups to full-scale concerts like Reba McIntire.

Co-presents are not quite as clearly defined. TPAC's level of involvement varies on each case. There were two co-presents during my internship period that varied greatly. The first was the Pink Floyd Laser Light Show Spectacular. Our involvement with this was fairly minimal. We did advertising for them with commission and we did one radio remote at a local club to promote it. We also received a cut of the ticket sales.

The second was a co-presentation of A Southern Christmas Sampler with Mockingbird Public Theatre. This was much more involved and will most likely be a return engagement for the center. This show was treated much more like a TPAC show than most co-presents. The center's involvement with the sampler will be discussed in greater detail because it presented unique marketing challenges.

## Advertising, Promotions and Public Relations

### General Practices

The advertising efforts of TPAC are pretty similar for all events. The Center advertises with the same radio stations and papers time and again, which generally is successful for the Broadway shows. Promotions give the center more of an opportunity to branch out to wider and varied audiences. The media sponsors for the Broadway series are WSMV Channel 4 (NBC), The Tennessean (which is the local daily newspaper) and either WRVW The River or WJXA Mix 104. The two sponsoring radio stations retain sponsorship on a per show basis. Both stations' largest demographic is women between the ages of 25 and 54 which is the primary target for Broadway shows. Mix 104 was used for *The Sound of Music* because their format is adult contemporary and their audience skews a bit more to middle aged adults with families. The River which is Nashville's leading pop and Top 40 station was used for *Beauty and the Beast* because it appeals to younger adults. The ad campaign for *Beauty* primarily targeted this constituency to stress it was not just a kids show.

In addition to the sponsoring media TPAC generally advertises with Nashville Parent, Query, GCA Publishing, The Nashville Scene, WRLT Lightning 100, WKRN (ABC), WTVF (CBS), and Intermedia Cable. Although there is some crossover each one of these constituencies targets a different audience. For example Lightning 100 is an progressive alternative radio station whose audience base is comparatively small but is highly educated and "hip". Query is the area's gay and lesbian newspaper who are very supportive and often give good trades, and the Nashville Scene is the local weekly "rag". People consult The Scene religiously to find out what is happening around town on the weekends. In general it is not too difficult to sell Broadway shows, but advertising with such a broad base is good business sense

TPAC Presents shows present more difficult advertising decisions. The budgets are smaller, therefore TPAC must choose where they will advertise more carefully. I

have included marketing settlements for *The Sound of Music* and The House of Blues in Appendix B for comparison purposes. These smaller shows require a higher degree of targeted marketing.

The budget for The House of Blues Lone Star Tour was only approximately \$8,000 (as opposed to *Beauty's* budget of \$97,000 and *The Sound of Music's* \$53,000.) This concert featured The Fabulous Thunderbirds, C.J. Chenier and Clarence "Gatemouth" Brown. The audience for this was the blues/classic rock crowd. TPAC chose to advertise in The Tennessean and The Scene as well as in Music City Blues, a local monthly music magazine. The only radio that was purchased was Lightning 100, the progressive alternative station. This station was chosen because it is the only one that airs the nationally syndicated House of Blues Hour and caters to a more musician-oriented audience base.

The House of Blues show was less than successful, and there may be a number of reasons why. The primary one being that the audience for this type of show are the hard core musicians who generally would prefer to see a blues show in a bar or club rather than a theater, and they will not spend upwards of \$35-40 for a ticket. This was the second year for the House of Blues show to be held at TPAC and according to Jennifer Leduke, advertising and promotions manager, TPAC has learned its lesson.

### Promotions

As mentioned earlier, the TPAC marketing department has more of an opportunity to be creative and reach more people by doing promotions. The average person will not hear about a show once and immediately decide to go buy tickets. "A repeated message increases knowledge and awareness. There must be considerable repetition to establish an awareness of a product" (Lavender, p. 52). That is where promotions come into play. They compliment and reinforce advertisements.

Just like advertising the number and type of promotions depends on the budget. Most often for each constituency that TPAC buys ads from, the center requires a promotion as part of the deal. Often the radio or TV station would offer a third party tie-in which would increase visibility and create another constituency that has somewhat of a stake in the show. These promotions could be as simple as "Register to Win" boxes placed in various stores or as elaborate as a fly-away trip including air-fare, hotel, dinner and tickets to the Nashville engagement of the show. I was fortunate enough to be involved with promotions on each end of the scale.

#### *The Sound of Music* essay contest

The first promotion I was involved with was the coordination of an essay contest for *The Sound of Music*. The Tennessean sponsored this promotion which invited kids to write an essay about some of their favorite things, inspired by the song "My Favorite Things" in the show. The winner received tickets to the show, a backstage tour and got to have lunch with the "Von Trapp Children" at Planet Hollywood. Second and third place winners received prizes ranging from suncatchers to totebags to CD's. We had a huge supply of *The Sound of Music* merchandise so we ended up giving everyone that entered something.

I was responsible for gathering and judging all of the essays. We received roughly seventy entries not including the numerous entry forms we received without the essays. As is human nature many people saw the entry form in the paper that said "Win free tickets" and sent it in without reading the rules. I was pleased to see that many entries were sent into from elementary classes. I think it was a great idea on the part of the teachers to require it as an assignment. The kids were having fun while learning at the same time.

After reading all the essays I narrowed down the entries based on creativity and length (there was a word limit.) I then circulated the finalists throughout the rest of the



marketing department to get a winner. The winner happened to have a little sister that entered the contest as well so to be diplomatic we allowed both girls to come to the lunch. In addition to choosing the winner I acted as chaperone to the kids in the show and the winner for our outing to Planet Hollywood. All in all the lunch was a success and provided TPAC with a good public relations story for the paper.

### *Beauty on-sale event*

The next series of promotions all involved *Beauty and the Beast*. Since we did so much advertising for this show we got many promotions in return. These promotions included another essay contest, a "blind date" promotion in correlation with a new show with the same name on television, a "Beast of a Truck" promotion with a local car dealer, a "Best Seat in the House" promotion with La-Z-Boy and a "Get Your Beauty Sleep" promotion for which we partnered with Proffitt's and Southwest Airlines among others. There were too many to discuss in detail so I will limit the narrative to those of which I was directly involved.

The first was not so much a promotion but was promotional in nature. It was the on-sale event which turned out to be a huge undertaking. TPAC decided to make the on-sale a big event involving activities and drawings for prizes and to involve outside parties. The idea was to put tickets on sale at one location only for two hours before they went on sale at all outlets. By making the event so big it made the public excited and anxious to be the first to get their tickets. It was held in one of the area's nicest malls outside the mall entrance to Proffitt's, a large department store. By having the event inside the mall it drew a lot of attention from people who were not necessarily there to buy tickets, but it increased public awareness. Local news and radio talents came out to the event to do storytelling for the kids while their parents waited in line to get tickets. WRVW The River did a live remote from the event which got the radio listening public involved as well. There were drawings for prizes ranging from ballcaps to CD's to tickets

to the show. Chik-Fil-A was set up handing out chicken biscuits. Needless to say the event was very high profile and successful.

Although the event was supposed to be fun the primary objective was to sell tickets as quickly and efficiently as possible. I was enlisted to create a flyer to facilitate this goal. My flyer included a seating chart, performance dates, prices, and method of payment information (see Appendix C). It answered all possible questions to make it easier on both the ticket buyer and the ticket seller. These were passed out to everyone in line so by the time they reached the ticket sellers they would be ready. The flyer turned out to be especially helpful for payment information. Proffitt's only accepted cash, checks and Proffitt's charge cards for the purchase of tickets, whereas most other outlets accept MasterCard and Visa.

I also got the opportunity to exercise my arts and crafts skills. The Disney production company sent us a script that was an abridged version of the *Beauty and the Beast* story on plain white paper stapled at the corner. I thought it would be better to have a more of a storybook to take to the event. I created a storybook with production photos and ribbons and Beauty posters that I cut up. It certainly was not a project with much educational value but it was a fun diversion, and I think it made the storytelling a little nicer.

The only negative feedback we received from the event was the fact that the storytellers were only allowed to read the scripted version of *Beauty and the Beast* sent to us by the production company. With people waiting in line for a couple hours they heard the story over and over and the kids got a little bored with it. The DJ's and anchor persons did a good job of changing it up a bit each time with different voices and letting the kids read parts of it to make it a little more engaging and less repetitive.

### Beauty essay contest

The next promotion I helped with was another essay contest. One of the marketing challenges for this production was the connotation that the name Disney has associated with it. Most people tend to think Disney only appeals to kids or they associate the musical with the animated movie. A Disney show will automatically draw families so marketing efforts concentrated on couples and young adults. In all advertising efforts the love story was stressed. Print ads had the tag line "The most beautiful love story ever told comes to life!" The radio ads targeted adult audiences with scripts including phrases such as "For every woman whose mom has asked what she sees in him."

In correlation with these advertisements, many of the promotions targeted this audience as well. The essay contest was one of these. The entrants were supposed to write an essay convincing us why their "beauty" or "beast" deserved a night out on the town. The prize included dinner for two at a four star restaurant and tickets to the show. The contest was extremely successful with approximately fifty essays submitted. Once again I judged the entries and contacted the winner.

### House of Blues and As You Like It promotions

For the TPAC Presents shows the promotions were fairly minimal. For the House of Blues show TPAC was lucky enough to work with WRLT to do a cross-promotion with Southwest Airlines. The radio station would encourage people to call in and answer a trivia question about one of the artists on the tour and get registered to win a trip for two to Austin, Texas (inspired by the title "The Lone Star Tour"), dinner, a limousine ride and tickets to the show at TPAC. The center also targeted the African American audience by teaming up with an organization called Urban Professionals which is comprised primarily of African-American businessman. A postcard was sent out to members of this organization offering them a special discounted ticket. TPAC also partnered with a local soul food restaurant whose customer base is primarily African-American. They allowed

TPAC to place a register to win box in the restaurant and agreed to provide dinner for two for the winners.

I coordinated the more grass roots efforts for this show as well as for the Alabama Shakespeare Festival's *As You Like It*. Both of these efforts included register to win boxes and posters strategically placed around town. Each show appeals to an entirely different audience so each required having a presence in entirely different types of places.

The House of Blues was no doubt a musician/music lover's type of show. Therefore, I targeted places where these types of people would be. I got twelve major music stores to allow us to put posters and register to win boxes in the store. These were both privately and corporately owned ranging from Tower Records to the famous Gruhn Guitars. There are also a multitude of live music venues in Nashville, so posters were placed in many of those as well. Unfortunately, despite all of these efforts the show was unsuccessful. We even found that some of the people that registered for tickets declined them.

Advertising and promotional efforts for the Alabama Shakespeare Festival's (ASF) performance of *As You Like It* were grass roots in nature as well. Similar to the House of Blues show the primary promotion involved register to win boxes placed in strategic locations. At the beginning of my internship period TPAC held its annual marketing retreat at which several marketing issues were discussed. My input on this particular show was the fact that Shakespeare has become somewhat hip and trendy especially with the onslaught of movies such as *Shakespeare in Love*. So places that attracted that type of crowd would be the places to target. When the show date got closer we placed posters in hot spots for young hip crowds such as coffee shops and college campuses. We also realized that Shakespeare appeals to a literary crowd and placed register to win boxes at several local bookstores. In addition to the boxes the bookstores viewed the promotion as a cross-selling opportunity and set up entire displays of related books.

Once again the show was not as successful as we had hoped it would be. A primary reason is that the ASF has a set tour schedule annually and they most often come to Nashville shortly after the annual Shakespeare in the Park production. This production runs for four weeks over the summer and is free to the public. It is well attended not because it is Shakespeare but because it is free and is a social event. TPAC cannot hope to compete with the festival, but will continue to bring the ASF because of their value to the education program. The four H.O.T. productions of *As You Like It* (as well as past ASF) productions sold out and had an extensive waiting list.

### Public Relations

To compliment all advertising efforts there must be a public relations presence as well. My experience with public relations was minimal but, there were a few unique cases that warrant discussion. Most often public relations efforts can only include simple press releases, and even those are printed at the mercy of the newspaper. On rare occasions an organization is lucky enough to have a "hook" which allows a more extensive story.

### Richard Chamberlain artwork

The first of these involved the artwork of Richard Chamberlain. Mr. Chamberlain, best known as an actor, is also quite proud of his work as a visual artist. In conjunction with the tour of *The Sound of Music* several of his paintings went on tour as well. They preceded his arrival to Nashville and were displayed at a local art gallery only a block from TPAC. The exhibit received a fairly extensive story in The Tennessean and upon Mr. Chamberlain's arrival a "meet and greet" reception was held at the gallery. The presence of the artwork may not have necessarily boosted ticket sales but it put a unique twist on the traditional press coverage.

### Alan Thicke and the Predators

Another public relations effort was a preliminary effort to build a relationship with the Nashville Predators, the local NHL hockey team. The presence that the team has in Nashville is phenomenal and the games are often sold out. Since their inception TPAC has been trying to figure out a way to have a presence at the games which proved to be difficult without becoming a sponsor of the team. As a non-profit organization TPAC certainly cannot afford to pay for their presence. Fortunately the center finally got the opportunity to get a proverbial foot in the door with the production of *Chicago* starring Alan Thicke.

*Chicago* was not part of the regular season but was one of the specials. In our research on Mr. Thicke it was discovered that he liked and played hockey so the center had an "in". TPAC made a trade arrangement with the Predators. They allowed Mr. Thicke to ride on the zamboni at one of the games to promote the show. In return the team was given tickets to the show and took part in a meet and greet backstage after the show. Once again this may not have boosted ticket sales significantly, but it was a great step in building a relationship which is what the arts is all about.

### Beauty stories

Finally, *Beauty and the Beast* offered several story opportunities because of all the special effects and pyrotechnics. In addition to these, TPAC was allowed to do a story on the hair designer for *Beauty and the Beast*. This may sound somewhat trivial, but there were crates and crates of hair for the beast alone. There were also unique challenges in designing a head of hair that looked like a candle or ironwork on a vanity mirror. The PR manager's only concern about this story was the fact that only Query, the local gay and lesbian paper, would run it and she was concerned that it may come across as too stereotypical. However, it was done tastefully and turned out to be a fun story that piqued some interest.

### Marketing Challenges and Problems

During my internship period the center presented shows with definitive marketing challenges. Each show presents challenges to some degree, but very often (especially with the Broadway shows) they seem to be solved flawlessly. In other cases all marketing efforts prove to be obsolete because nothing seems to help. The marketing challenges for *Disney's Beauty and the Beast* were met and exceeded fairly effortlessly, where as *Oops! The Big Apple Circus Stage Show* was a tremendous failure despite all efforts. Finally, *A Southern Christmas Sampler* was performed at TPAC for the first time this holiday season and was competing with the long standing traditional presentation of it at a local plantation home.

#### *Disney's Beauty and the Beast*

The TPAC marketing department most often does not have to face marketing challenges alone. The Broadway production companies and Pace provide manuals outlining the entire marketing strategy, including how to overcome problems, promotion and public relations ideas and advertising requirements. The production companies obviously know best how to sell their show based on past successes or failures and market research studies. The strategies might have to be altered slightly from market to market, but overall the TPAC marketing department rarely has to flex their creative muscles.

*Disney's Beauty and the Beast* was no exception. Disney Theatrical provided TPAC with a marketing manual that clearly defined the two most prominent challenges in selling their show. The first is the obvious connotation that the Disney name holds. Most people have the tendency to automatically think of cartoons, theme parks, and animated movies. They identify the show as Disney, but not as Broadway.

The next challenge was an "extension of the first" (*Beauty and the Beast* Marketing Manual). Because many people view this show as "family entertainment" they

often experience "sticker shock" at the ticket prices. Many family type shows have a top price ranging in the \$30-\$35 level, whereas *Beauty* is a full-scale Broadway show and is priced as such with a top price in the \$55-\$60 range. To compound this shock it is the type of show where people will purchase three or more tickets.

To overcome these challenges Disney Theatrical stressed the necessity of using the Beast icon and logo on all print pieces to disassociate this show from the animated film. Also the marketing department was to emphasize that the show was a full-scale full-length production with spectacular sets, lighting, costumes and special effects. Finally as mentioned earlier this show was not just for children. In fact only 15-20% of the audience is comprised of children (Marketing Manual). The love story and spectacular nature of the show was also emphasized in the marketing efforts. All marketing challenges were met and exceeded and the show played to packed houses for the entire two-week run.

#### *Oops! The Big Apple Circus Stage Show*

Not all shows were this successful, especially *Oops! The Big Apple Circus*. This show presented several marketing challenges that unfortunately did not manifest themselves until the center realized the show was not selling. Although the show was not a Broadway show it had a budget that was almost as big. The show had been extremely successful in New York year after year and finally decided to go on tour. It was slated for the week of Thanksgiving and was being billed as "perfect holiday family entertainment." The center first thought the show was not selling because it was competing with Thanksgiving, but then it was revealed that the show was less than successful everywhere it went.

It was then decided that people simply did not realize what the show was because it had the word "circus" attached to it. It was definitely a theatrical circus, however, with sets, lights, costumes, and a story. The premise was that a Shakespearean acting troupe



and a circus troupe were accidentally double booked into the theater. The action would switch back and forth between Shakespearean vignettes interrupted by circus acts. All in all it was about 70% circus and 30% Shakespeare. It was actually a highly entertaining and funny show, but once again people simply did not realize what it was and did not want to risk spending money on something they would not like. marketing efforts increased tremendously over the last couple weeks before the show was scheduled to be performed. They became more grass-roots and educational in nature.

One primary effort concentrated on targeting children and their families. TPAC worked with the school board to send a flyer home with every elementary school child in the greater Nashville area. Initially, this almost did not happen because the piece was merely an advertisement and the school board said it had to have some educational value. So the piece was changed to include a narrative about the process of live theatre and what is involved with producing a full-scale production. Thousands of flyers were finally sent out about a week before the show. Flyers were also sent to the boy and girl scout centers. Unfortunately by this time most families already had their holiday plans in place.

The H.O.T. program had its "Millionth Child" celebration scheduled to happen in the large plaza across the street from TPAC after one of their performances of *The Gift of the Magi*. This celebration happened to coincide with opening night of *Oops!* The public relations manager convinced some of the circus performers to perform at this event in the hope that the hundreds of children present would go home and tell their parents about the show.

In an attempt to educate the public of the nature of the show one of the larger ads that had not yet run was changed to one that looked more like a news story. The previous ads had simply used the artwork that was used on the posters with the dates listed. The new ad featured a picture of one of the performers with a narrative that talked about the performers and the premise of the show. The ad was very unique in its approach, but once again the attempt was made too late.

In addition to these efforts, members of the marketing team got very grass roots in their efforts. Several dressed as clowns and handed out flyers during lunchtime at "The Arcade." This is a covered alley with several restaurants and stores which is a hot spot for many of the people that work downtown.

Unfortunately, all these efforts were "too little too late" and proved to be futile. During one of the weekly marketing meetings the CEO finally had to come in and inform us of the necessity to cancel two of the shows so the center did not lose any more money. In one final attempt to at least fill the seats so the performers were not performing to an empty house the center offered hundreds of complimentary tickets to several businesses, the resident groups and to TPAC staff family and friends. Most of these were given out for opening night in the hopes that "word of mouth" would increase attendance for the remaining shows.

Ticket sales increased slightly, but the show unfortunately was a huge loss for both TPAC and the *Oops!* production company. The agreement with the production company was that TPAC would receive advertising expenses first then the money would be split 65/35. Advertising expenses were not even met and TPAC ended up losing almost \$38,800 (T. Baker).

I think the only thing that could have been done was to have done some more preliminary research on how the show sold in other markets and what marketing attempts were made. It played in six cities before Nashville which would have given the center ample opportunity to get some feedback. With the show being so successful in New York I think TPAC underestimated the effort it would take to sell it in other markets. The name Big Apple Circus is obviously going to be more of a household name in New York. The company is based there and has an ongoing presence. However, while on tour the recognition did not follow. This sentiment was expressed perfectly in Market the Arts. "What works in Chicago may not work in Chattanooga" (p. 48).

It had the necessary ingredients to be successful, but it did not seem to matter. It was directed by Tony award winner Tony Walton and starred the legendary vaudevillian Norman Barrett. The company is also devoted to fun family entertainment. It is unfortunate that the show did not sell, but it ended up being an educational experience both for myself and for TPAC if nothing else.

### *A Southern Christmas Sampler*

Another marketing/public relations challenge that I faced along with the marketing department was for TPAC's co-presentation of *A Southern Christmas Sampler* with Mockingbird Public Theatre. This show has been an annual event for Mockingbird and has been held at a stately plantation home. The atmosphere for the show has been very intimate and cozy with food and warm cider. It was very warm and "fuzzy." Every year the event sells out almost immediately for the four performances held at the mansion so this past Christmas TPAC teamed up with Mockingbird to offer the public more performances. The challenge was that by moving the show to TPAC it would lose its intimacy and warmth. There was no set or lights because at the mansion the action took place around a fireplace. So to counteract the coldness of the theatre TPAC wanted to transform the lobby into a cozy inviting place to be.

When the idea was first brainstormed it was decided that the lobby needed to have an old-time winter wonderland feel with decorations and activities for the children. This was one of the occasions that the ideas were brilliant but due to time constraints and lack of funds they were never fully developed. I was put in charge of coming up with a plan for the atmosphere and activities. I devised that the decorations should be very southern in nature including magnolias and gold trim rather than the traditional red and green. The food that was to be served would also have a southern feel including pralines, and miniature pecan pies among other treats. We wanted to bring in church or school choirs to do some caroling before the show. All in all the idea was that we needed an

environment that would keep people coming back year after year and it would become a TPAC tradition as well as a Mockingbird one.

Although all of my ideas were highly praised we did not have the resources including time, money, and manpower to make it work . The church and school choirs were already booked so there was no caroling in the lobby. The decorations, although nice, were simply the stock holiday decorations that TPAC uses every year. They had no southern charm which is the entire basis for the show. Finally, the only activity was having a picture taken with Santa. It proved to be a huge task to find someone to be Santa for free. I do not think the event turned out to be disastrous, but it was definitely not overly memorable. The show is good enough to stand alone, but TPAC's atmosphere cannot even come close to the warmth of the mansion so it is easy to say that people will fill those shows first without a doubt.

I think that with more effort all the grand ideas could have panned out. This show was scheduled to be at TPAC months in advance so preliminary efforts could have been made to secure choirs. Most school choirs perform for free just for the exposure and experience. For each choir member there would have been families and friends in attendance which would have boosted ticket sales. As far as decorations there probably would have been a store that had an abundance of decorations that they most likely would have been willing to trade for program or lobby display recognition if they had some advance warning. This trade idea was explored but only a week before the show when supplies were diminished and the businesses were too busy to meet with us. As for activities for the families there are numerous cheap and fun things that could have been done if the members of the marketing department had been willing to man the craft tables. However, most of the members of the marketing team will not volunteer to involve themselves with these activities.

I believe the show is worth bringing back to TPAC and hopefully the marketing department learned from this year and it will be a growing process. However, it is also

easy to believe that they will continue to focus on Broadway which is their money maker, and unfortunately these other shows will most likely continue to fall through the cracks. Obviously, the most effort will go into the primary revenue earning show, but being lax about the smaller shows causes the company to lose money. If the center could find some way to balance their efforts and all of the shows became money makers they would be better off in the long run.

### "The Rose Fiasco"

Finally, there was another major marketing department catastrophe that is worth discussion. It was not a marketing challenge nor did it have to do with a specific show per se, but it was the brainchild of the marketing department. I have named it the "rose fiasco," and unfortunately I was caught in the middle of this project. This project was evidence of all the aforementioned problems of the marketing department. There were problems on so many different levels: financial, logistic, communicative and customer service. Basic marketing practices require that the marketing team should "keep people updated and involved" and should "keep communication flowing among all those implementing the plan" (Stern, 1990, p. 67). In my opinion, the marketing department failed on both of these simple precedents miserably.

The basic concept was that each year subscribers get a free gift. This season it was decided by the marketing department that a live rose would be a good idea because of the significance of the rose in *Disney's Beauty and the Beast* which opened the season. In addition to giving roses to the subscribers, it was decided that some would be sold as well to recoup the cost of buying them and to raise money for the H.O.T. program. It seemed like a fairly decent idea at first consideration, but quickly turned out to be a very bad idea because it was poorly planned.

The first mistake the marketing department made was ordering the roses from a company chosen because the advertising and promotions manager had a friend that

worked there. This caused a few problems. First the company would not let us decrease the order if it turned out we did not need as many as we originally thought. This turned out to be the cause of much strife later. Secondly, a man that works part-time at TPAC as a house manager also owns a florist shop and was not even considered or allowed to bid on the order. In fact, there were no bids taken. This was neither good business sense nor good human relations.

The second mistake was the number of roses that were ordered. There are approximately 8,000 subscribers for the 1999-2000 season, and 10,000 roses were ordered. The reasoning was that with the subscribers having the roses it would cause a ripple effect and everyone would simply have to have a rose. The advertising and promotions manager, Jennifer LeDuke, was convinced that selling the extra 2,000 would be no problem even though other members of the marketing team expressed doubt. The sheer number of roses caused financial and logistical problems.

Ten thousand roses were ordered with no concept of where they would be kept. Granted all 10,000 were not delivered at once, but two thousand or so per day were delivered the first week (subscriber week) and a few hundred per day the second week of the run. The event services department warned Jennifer that there was simply no place to store that many roses. Her response was that we would find a place. It was decided that I would accept the delivery every day, so this became my problem.

Upon the agreement of the house staff, I decided to store them in the foyer of the theater where they would be out of sight until showtime. When it got closer to showtime they were moved to a table set up for their distribution. This worked as well as it could have for the first couple days, but as the run progressed the problems worsened. As required by live flowers the roses were stored in buckets with water. One night an usher accidentally kicked over one of the buckets in the foyer and spilled the water on the new carpeting. That ended storage of the roses in that area. We then had to hide the numerous buckets under every available table and behind the bar.

In addition to the new delivery everyday, the number of roses left over on a nightly basis continually increased for a couple of different reasons. First, not all subscribers wanted their roses. They were live roses with thorns, and by the time the two-and-a-half-hour show was over they were afraid the roses would be wilted. Second, only ten or twenty were sold nightly instead of the projected 150. The massive amount of roses left over caused us to have roses sitting around for days. These obviously became unusable, thus causing the loss of money.

The sale of the roses caused problems with the Disney company. When the idea was first presented to the Senior V.P. of events he was only told the roses would be given away which was deemed safe. He was not told that the roses were also going to be sold. After the first couple nights it was brought to our attention that the Disney company was not very pleased about the sale of the roses because their merchandise table had silk roses for sale at a cost of \$10 (the live ones were sold for \$2.) There was no copyright infringement per se, but it did make TPAC look bad.

In addition to all of this, the flower company sent over a huge batch of roses that had freezer burn from being stored in their warehouse too long, and they were completely unusable. The batch from the night before had been stored on our loading dock because it was cold enough outside to keep them there. The loading dock is locked up at night, but the next day all the roses had disappeared. This left us with no roses to use that night because the left over roses had been stolen and the new shipment was freezer burned.

We called the florist to get another delivery, but they were waiting on their second shipment and did not have any others to send to us immediately. The florist stated that peeling off a petal or two was all that was probably needed to salvage the "bad" roses. So practically an entire day was spent peeling petals off of roses which is time that could have been better spent. We salvaged enough to use that night, but it was still highly inconvenient.

Finally, there was a huge miscommunication between the marketing department and the volunteer coordinator which caused some animosity. As mentioned earlier, any money left after cost was met was to be given to the education department. Therefore, the volunteer coordinator enlisted the help of some of the TPAC Friends to sell the roses nightly while the marketing department handled giving the roses to subscribers. As usual it is hard to find the number of volunteers needed to do this type of work and they usually come to sell items off of the Art Carts. The carts are a minor but consistent source of income for TPAC Friends, but in this case they often had to leave the carts closed and only sell the roses. Since cost was not even close to being met on the roses and the volunteers made no money off of the carts. It was a huge waste of their time and effort since their whole purpose for being there was to raise money for the education department.

In a "post-mortem" meeting about the roses the development department was not hesitant in the least to express their displeasure in their resources being used and not receiving anything in return. The cost of the roses was approximately \$3,400 and only \$1,835 was recouped. In addition to that, 27 volunteers contributed 67.5 hours to the sale of the roses in lieu of manning the Art Carts. If a paid employee (at minimum wage) was used it would translate to almost \$400 of labor. Instead the marketing department received this labor for free in return for nothing. Even with Pace paying half the cost of the roses the education department still received nothing. The project was deemed a disaster by the development department, the event services department, and myself.

Jennifer LeDuke defended this effort by stating that they had lost less money on the roses than they had on tote bags that were given out the year before. I have to disagree with her reasoning for several reasons. First, the totebags were not perishable and in my opinion were a better investment. Second, totebags can be stored anywhere and do not require water or cool temperatures. Third, the totebags had the TPAC logo on them and essentially became free advertising. Finally, if another gift had been chosen



with a less than direct link to the show there would not have been the tension over the sale of the roses. This disaster was extreme, but it was unfortunately common for the marketing department to develop such ideas without very much forethought.

If I were to change things about the rose fiasco there are a couple of other options I think might have remedied the huge mess. I would have taken bids for a florist to get the best price and to find out if any would let us place small orders at a time or decrease our order if necessary. This would have eliminated the wasted roses and lessened the storage problem. Another option that might have worked would be to give subscribers a certificate to claim their rose within a certain time period. This way storage problems would have been eliminated all together and the patrons would not have had to deal with keeping up with a live rose throughout the performance.

Also the purpose of receiving a gift for being a subscriber was lessened by the fact that anyone could buy one, and this made their value as a subscriber seem less important. The message it sent, in my opinion, was that TPAC was giving the subscribers a gift because it was expected, but they had to make money off of the roses to counteract the cost of buying them gifts. A gift should be given selflessly as a way to thank the loyalty of the subscribers. In the past the money was unimportant and should have remained so this year.

There were many other marketing and public relations efforts that I witnessed, but many of them were common and typical examples. I felt that the not so successful endeavors provided a greater opportunity for education. Therefore, I felt they were more worthy of discussion.

### Special Projects

Although a good portion of my time spent with the TPAC marketing department was spent in an assistant type capacity with many of the common day to day procedures witnessed rather than practiced, I was fortunate enough to be given not so common projects. These projects were mostly new programs that have been talked about but no one had the time to execute them. They included the launch of a brand new concierge program, internet research for TPAC's upcoming web redesign, a disadvantaged youth outreach program, the start of an on-line trivia contest and the development of a distribution list for a new publication. These projects were the ones I could take ownership of and exercise more of the skills acquired during my education and past work experience.

#### Concierge Program

The first major project was the development of a brand new concierge program. This project had been talked about for quite a while but had never been executed. The concept was that we would work very closely with the upscale hotels in the downtown Nashville area to encourage guests to consider TPAC as part of their entertainment schedule while visiting the city.

With the help of the marketing director we developed a list of approximately twelve hotels we would target. I then designed and produced a manual for the hotel concierge staff that was basically a "how-to" on how the program would work and everything they may need to know about TPAC and how to order tickets for their guests. The book contained an event schedule complete with synopses of the shows, seating charts, accessibility information and ticket ordering instructions (see Appendix D).

The basic procedure would be that we would set up a special number for their purposes only so their guests could bypass having to go through Ticketmaster. These guests had the advantage of not having to pay per ticket handling fees. Instead they were

charged a flat \$5.00 fee per order in addition to the cost of the tickets. This fee would then be split with TPAC and the appropriate hotel.

Once the production of the manuals was complete they were rolled out at the monthly meeting of the Nashville Concierge Association. The feedback received was fairly positive, but the consensus was that there should be more personal incentive for the concierge staff themselves rather than the hotel. After the initial rollout we personally contacted the concierge or guest services manager at each of the hotels on the list we had developed. Most of these hotels were allowing us to give the money directly to the concierge staff themselves. Letters and instruction manuals along with brochures were sent to each of these hotels.

The idea was that TPAC and the resident groups would each "court" a couple hotels to build relationships and to keep them in supplies. This seemed reasonable because TPAC includes all resident group events in our calendar of events free of charge. However, the cooperation levels were not what we had hoped. First the symphony and TPAC have had a tense relationship for quite some time and they did not want to be included at all in the program. So all information about their events was deleted from the event listing in the manual. Later when they realized the potential this program had they decided they wanted to be part of it so we had to go back to each hotel with updated information.

Since the program is brand new it is hard to quantify lasting impact. Also the resident groups have not taken on some of the upkeep of the program, and it has not received the personal attention that it requires. However, the seeds of these relationships have been planted. Ticket orders from the program have not been numerous but the development of relationships with these hotels could prove to be helpful when TPAC has to provide accommodations for the touring companies or special guests. I think the program has great potential but will require much more attention and incentives than it currently has in order to grow, and I am not sure TPAC has the time or staff to do it.

Upkeep alone would require a lot of work. The hotels will have to be kept in current event information and order forms, and the incentives for the concierge staff has to be worthwhile for these people to make the effort to lead their guests to TPAC.

### Internet and Website Projects

In the past year or so TPAC has begun to realize the importance of the internet for marketing efforts. Several new projects have involved the development of our website and trying to increase the number of people that visit our site.

For quite some time TPAC has been considering a massive web redesign for the site. A certain amount of money was allocated for this project. I was enlisted to do some preliminary research on other websites for uniqueness, ease of use or special features that might prove to be useful for our site. A few of the sites that I found particularly effective were for the Orange County Performing Arts Center, the Hult Center for the Performing Arts in Eugene, Oregon, the Raymond F. Kravis Center for the Performing Arts and the Kennedy Center. I tried to look at sites for places in different parts of the country and for organizations of various sizes to get a comprehensive perspective.

The things these sites had that I thought would be useful were a search feature that could be used to find specific information quickly, a menu bar on each page, links to websites of the various shows they might be bringing in, and a picture of the center on the opening page. Having a picture of TPAC on our website might prove to be extremely useful because as big as our building is it is rather nondescript and many people are not really sure where it is located.

My research turned out to be obsolete because I was never called upon to present it. TPAC decided to go with an outside company for the web redesign because the graphic arts manger lacked the knowledge or resources to do it properly. However, I am glad to say that many of the improvements I would have suggested have already been made and the site is slowly becoming top notch. There is still no picture of the center but

it is now possible to buy tickets through our website, there are (or will be) links to the Broadway show sites as well as the sites of all the resident groups and eventually they plan to have a link on the site where season ticket holders can renew their subscription on-line.

Another promotion designed to lead people to the TPAC website involved a partnership with WRVW The River. The radio station would direct callers to visit the TPAC website and answer a trivia question to win tickets to a show. This is a weekly contest in which TPAC and all the resident groups are involved. This is one time all the groups seemed to be cooperating and working for the good of everyone. Each group supplied their own questions and I was in charge of developing questions for all Broadway, TPAC Presents and co-presented shows. This gave me a good opportunity to learn more about the shows that were booked for the center.

For many of the questions I began by searching through the marketing manuals provided by the production companies. They often provided a series of questions for contests such as this one or an "education" section. If I could not find an appropriate question I would do research on the internet to find one that was fairly accessible to the public. Through this process I learned a great deal about all of the shows which made it very easy to share information with the public about these shows when I was selling tickets, or simply answering phone calls at the front desk.

Unfortunately, the contest has not been an overwhelming success. On average only six to ten people would enter in any given week and these were often the same people time and again. When the contest first began I would hear announcements fairly often on the radio station to go enter this contest but after a few weeks the "plugs" seemed to disappear. The contest is still going on and will continue through the end of the season with my questions being used every week. Unfortunately I do not think the mission of the contest was accomplished which was getting more people to the website.

Finally, another computer based program was launched in September of 1999. This was an e-mail club called Stagelinks. This is a group of people that receive a weekly priority e-mail that offers discounts, news about the center and contests. The initial list was comprised of about 1,200 names that were captured during marketing surveys and mailing lists. A test e-mail was sent out and about half of those names dropped off immediately because they were not valid addresses or block mass e-mailings. So when the regular weekly e-mails started we had a base of about 650 names.

Since its induction the club has been heavily marketed in our playbills and event calendars. Approximately two hundred people have joined through our website. This program was more effective in bringing people to the website to join the club than the trivia contest. One of my primary duties in regards to this club was maintenance. When the club first started there were of course people that did not want to be part of it and they had to be unsubscribed or subscribed manually. I kept up with this process for the first few weeks then the system became self-perpetuating so the public could unsubscribe themselves. The format of the e-mails also changed from a simple text format to a fancier format with frames and direct links back to our website.

In relation to e-mail in general there was a marketing e-mailbox that one could get to through the website and it was listed on some of TPAC's publications. This box was set up for the purpose of answering general questions about shows and TPAC itself. One of my first assignments was to answer these e-mails on a daily basis. Once again this was a great way for me to get used to the center's programming and processes.

I was also in charge of tracking the number of entries we got for the trivia contest and how many replies we got to the broadcast e-mails when we made a special offer for tickets. The purpose of this was to track the response rate to see how it was growing or declining over a certain time period. Ultimately TPAC would like to find ways to maximize the number of people that visit the website, but in comparison to the hundreds of other things they have to deal with on a daily basis this is a minor concern.

The changes that have been made recently in regards to the site are a good beginning. The website is mentioned on every ad and publication and e-mail addresses are captured for mailing lists and subscription accounts. The internet is where the world is headed and I think TPAC is smart for keeping with the times since they have the resources and the knowledge to do so.

### Oops! Outreach

Although *Oops!* caused great financial problems for TPAC there was an outstanding human relations success that I think made the show worthwhile. The Big Apple Circus organization is a non-profit producing group that has an outreach program that is central to their mission. I was fortunate enough to have the primary role in executing this outreach program. The contract with Big Apple Circus stated that fifty complimentary tickets to each performance be made available to the public in connection with their Circus For All program.

The targeted group for these tickets traditionally was disadvantaged school children ages six to eleven. However, since TPAC's own outreach program targets that audience as well we were allowed to extend the options to disadvantaged families, battered women, and families facing hardship due to terminal illnesses and groups of that nature. I was put in charge of choosing the groups and making the offer for the tickets.

There was a small list that was given to me which was the result of a brainstorming in a production meeting. This list served as a reference point and was where I began making contacts. With a limited number of spaces to fill I approached only a couple organizations at a time as not to overbook. Once the groups on the list had been contacted I only had a couple of slots filled so I began research on other groups that would be appropriate for the program.

Two major resources I used were the internet and a publication called Nashville Influential. This publication is a listing of thousands of organization from social clubs to

rotary clubs to social service organizations. I searched through the publication and highlighted organizations that sounded like they fit our target audience for this outreach program and then did further research on the organization on the internet. Once again I made a few offers at a time until finally all of the slots were filled.

The final list included the Monroe Harding Children's Home, the Charles Davis Foundation, the Ronald McDonald House, Renewal House, Buddies of Nashville, Sharing the Vision Foundation, Edgehill Center and Bethlehem Center. Each organization has slightly different groups that they service which in my opinion made the outreach program more successful.

This was a project that was entirely my own and it was good to make contacts with the public and be a part of something positive for the community with so many negative influences in society today. All of the organizations, even those that had to decline the offer, were extremely grateful. I received several letters and cards from the groups thanking us for our generosity and telling us how much these people enjoyed the show and the opportunity to attend such an event.

I think that even though financial stability is obviously important it is also important to realize the impact the arts have on society. A project such as this reminds us that not everyone gets to enjoy the arts due to social, financial or medical limitations and it is important to continue to do what we can to make the arts accessible. Unfortunately, TPAC rarely has opportunities such as these especially with the Broadway shows, but when they do it is good to know that they are embraced whole-heartedly.

#### Calendar Distribution Proposal

My final special project was developing an extensive distribution list for a new publication. In the past the center has developed a poster type calendar of events that merely gave the performance schedules. A new magazine-style calendar was developed for the 1999-2000 season and was designed to be produced tri-annually. This new



calendar included general information about TPAC, synopses of the shows, a calendar and ad space. The first printing (October, November and December) was somewhat of a trial run to see how well it was received. It proved to be very successful and it was decided for the next printing the distribution list needed to be expanded to reach new constituencies, primarily new residents in the upscale area of town, tourists and younger hip crowds.

The first printing was sent to approximately 9,000 people which only included subscribers, donors, media, board members and people that had requested to be on our mailing list. These people were already loyal or interested in TPAC. The point of expansion is to reach new people thus creating more business. The first and most obvious addition to me was the hotels that are part of the new concierge program. They would obviously need a good supply if they were to encourage their guests to go to TPAC.

The next task was targeting new residents in the Brentwood/ Franklin area. This area of town has become somewhat of a hot spot. There has been a significant influx of people with money into this area and it has quickly become the high class area in greater Nashville. When people move to a new place they obviously need a place to live so we decided to target the top real estate agencies in the Brentwood area. In talking to many of the agents they agreed that this calendar would be a wonderful addition to their welcome packets. These packets include a wealth of information about what Nashville has to offer, and TPAC being included in this gives these newcomers a great first impression of the center.

Nashville is a huge tourism and convention city. Very often people come to Nashville without set plans and decide what to do on a day by day basis. TPAC has something going on practically all year round so getting into welcome centers seemed like another logical step. I talked to all the visitor and information centers in town as well as the convention center and tour lines. The response was once again extremely positive.

It was quickly becoming obvious that these places had been an untapped resource for far too long because they were all willing and excited about working with us to help their guests with their entertainment needs.

The final constituency I thought we should target is the literary and artistic. Many people that spend good amounts of time in coffee shops, galleries and bookstores may have an interest in the performing arts as well. So I comprised a list of the most popular of these types of places to be considered for distribution. I also added some of the high class and/or stylish hair salons in the area. These salons attract not only the "hip" people but also those with money.

The new list combined with the original distribution totaled approximately 16,500 which was almost twice the original distribution. I think the idea was great because the more exposure we got the more business it would yield. However, I had a feeling a good deal of this work was done in vain.

As per the marketing director's request, I researched and went through the necessary steps to get this publication included at welcome centers. This required getting approval from the convention and visitor's bureau. I had to submit a copy for their perusal and then had to obtain an approval letter. All of this was accomplished, but then in the next marketing meeting I was told that welcome centers were not appropriate for the distribution list. Also when it came time to do the second printing TPAC did not have the money to print the number of copies the distribution required. Both of these things bothered me immensely because the entire time I was working on this list I was consulting the marketing director about both budget concerns and location limitations. I was specifically told not to worry about the budget and to get as many places committed as possible, and as mentioned the welcome centers were not my idea initially.

The end result was that after I personally talked to someone at every single place on the distribution list and got them to commit I informed them they would be receiving copies from the new printing. This not only did not happen, but the majority of them

were never contacted again to even thank them for their interest. The list is still in the marketing department's possession and has been used as a guideline, but the numbers were cut drastically for most places and others were cut all together. This, in my opinion, is another prime example of a lofty idea devised by the marketing department with no concept of the execution of it.

I think that if I had been developing this list completely on my own I would have made it more abstract in nature and not have committed to any of these places before the actual printing budget was set. That way a bad light is not shed on the center by committing to something and then not following through. I am sure the adverse effects are not monumental in scope, but if I were still part of the marketing department I would have taken the time to write a letter thanking these places for their interest and explaining that due to unforeseen circumstances we would not be able to supply them with these calendars. I think that would have been the professional thing to do and it would maintain relationships for the future when and if the Center finds itself in need of their support.

## Conclusion

My time spent at the Tennessee Performing Arts Center was a positive educational experience. Although not all experiences and projects in and of themselves were successful, a lot was learned. It is always said that learning from mistakes is perhaps the best education. In this case, I would have to agree. When things run smoothly and routinely there is not much room for growth, but it is when things do not work that unconventional methods must be adopted to overcome the challenges.

Just by being included in the meetings and activities I learned a great deal about how a presenting organization works. I gained knowledge of contracts, settlements, ad buys, and press releases through peripheral means, but the information was still acquired. Also, with the resident groups in place and with working in the box office part-time for the internship I learned a little about how they functioned as well. The resident groups are closer to my past experience with nonprofit arts organizations. TPAC is unusual because it acts as both a presenting organization and a venue for producing organizations so the exposure to all kinds of structure and practices was broad.

The special projects gave me the opportunity to formulate my own ideas and execute them even though they ultimately had to be approved by the V.P. of Marketing. Some of the projects may have been futile in regards to the Center itself, but were valuable to me in my own right.

I am currently working full-time at TPAC, and the experience I gained during my internship has helped me in my current position. Even though I am working in the box office rather than the marketing department, I have a knowledge of the organization as a whole that a majority of the employees do not. I have often acted as a liaison since I have first hand knowledge of some of the marketing practices. I am not in the ideal job right now and intend to move on, but I think I have learned many things and have gained valuable experience that will help me throughout my career as an arts administrator.

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Appendix A  
Financial Charts

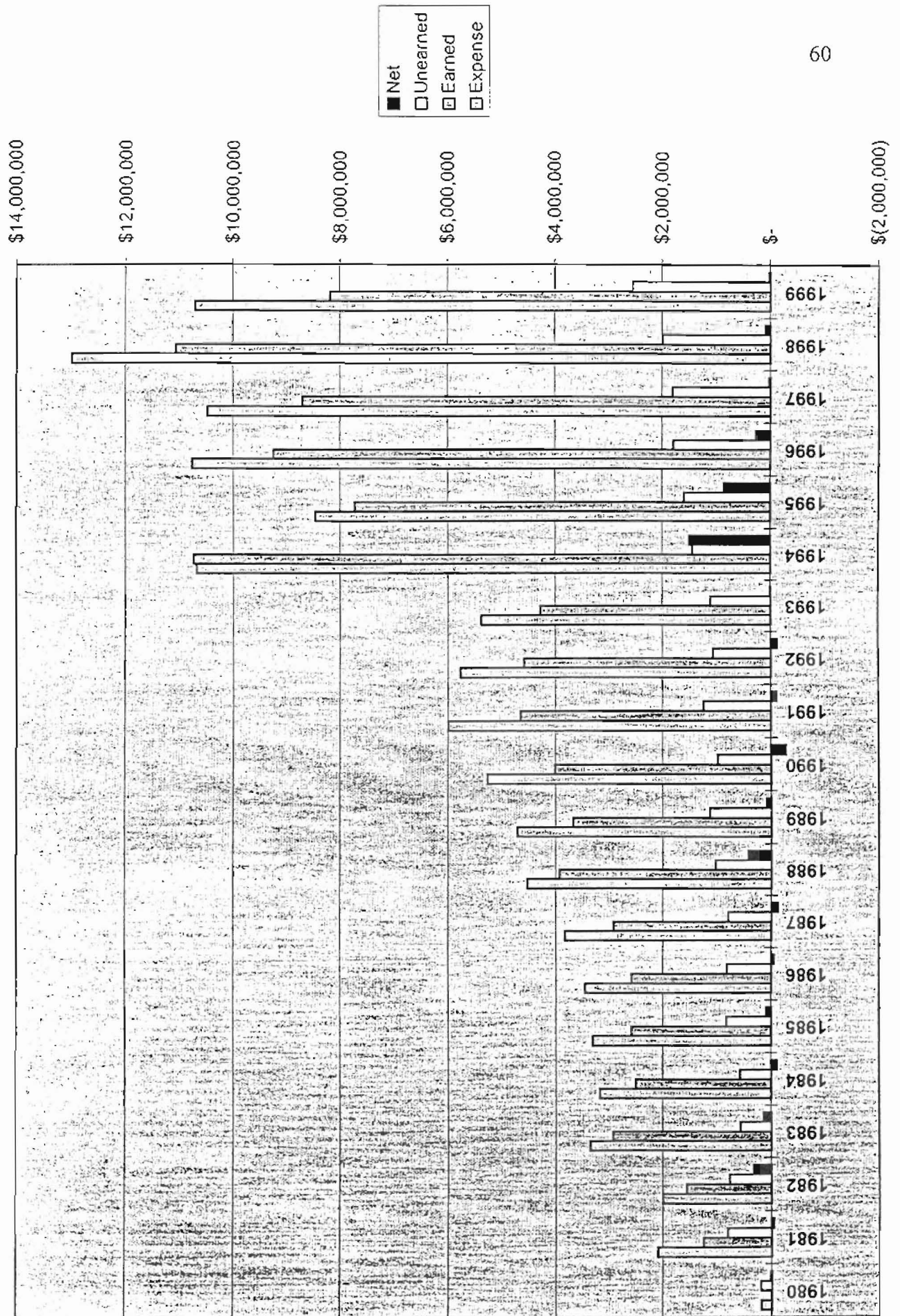
# TPAC FINANCIAL RESULTS

59

Fiscal Year Ends: June 30

Fiscal Year	Revenue Earned	Revenue Unearned	Expense	Net
1999	\$ 8,191,902	\$ 2,538,160	\$10,709,693	\$ 20,369
1998	\$ 11,067,092	\$ 1,988,911	\$12,970,908	\$ 85,095
1997	\$ 8,699,070	\$ 1,802,279	\$10,478,082	\$ 23,267
1996	\$ 9,241,799	\$ 1,790,906	\$10,769,270	\$ 263,435
1995	\$ 7,730,117	\$ 1,593,772	\$ 8,464,885	\$ 859,004
1994	\$ 10,746,070	\$ 1,444,646	\$10,687,467	\$ 1,503,249
1993	\$ 4,280,451	\$ 1,107,603	\$ 5,383,729	\$ 4,325
1992	\$ 4,589,318	\$ 1,063,024	\$ 5,772,368	\$ (120,026)
1991	\$ 4,648,591	\$ 1,240,473	\$ 5,995,471	\$ (106,407)
1990	\$ 4,011,922	\$ 979,294	\$ 5,268,941	\$ (277,725)
1989	\$ 3,665,758	\$ 1,120,876	\$ 4,703,439	\$ 83,195
1988	\$ 3,929,057	\$ 1,023,571	\$ 4,528,551	\$ 424,077
1987	\$ 2,917,147	\$ 793,784	\$ 3,834,024	\$ (123,093)
1986	\$ 2,584,928	\$ 811,880	\$ 3,450,380	\$ (53,572)
1985	\$ 2,583,886	\$ 819,537	\$ 3,313,349	\$ 90,074
1984	\$ 2,502,971	\$ 566,422	\$ 3,176,807	\$ (107,414)
1983	\$ 2,928,882	\$ 562,047	\$ 3,356,820	\$ 134,109
1982	\$ 1,556,530	\$ 758,998	\$ 1,994,811	\$ 320,717
1981	\$ 1,242,706	\$ 796,404	\$ 2,085,782	\$ (46,672)
1980	\$ 3,945	\$ 190,000	\$ 184,128	\$ 9,817

# TPAC FINANCIAL RESULTS





## Appendix B

### Marketing Settlements

Sound of music  
Oct. 5 - 10, 1999  
Advertising Settlement

62

PRINT

	Date	Size	Gross Value	Net Value
<b>Tennessean</b>				
	8/29 - A & E	6 x 11"	\$ 2,567.79	\$ 2,182.62
	9/1 - On Nashville	3 x 10"	n/c	n/c
	9/2 - WE	3 x 10"	\$ 790.94	\$ 672.30
	9/5 - A & E	3 x 10"	\$ 1,212.71	\$ 1,030.80
	9/8 - On Nashville	2 x 7"	n/c	n/c
	9/9 - WE	2 x 7"	\$ 369.11	\$ 313.74
	9/12 - A & E	2 x 7"	\$ 565.93	\$ 481.04
	9/15 - On Nashville	2 x 7"	n/c	n/c
	9/16 - WE	2 x 7"	\$ 369.11	\$ 313.74
	9/19 - A & E	2 x 7"	\$ 565.93	\$ 481.04
	9/22 - On Nashville	2 x 7"	n/c	n/c
	9/23 - WE	2 x 7"	\$ 369.11	\$ 313.74
	9/26 - A & E	2 x 7"	\$ 565.93	\$ 481.04
	9/29 - On Nashville	3 x 10"	n/c	n/c
	9/30 - WE	3 x 10"	\$ 790.94	\$ 672.30
	10/5 - Living	2 x 7"	\$ 369.11	\$ 313.74
<b>Total Tennessean:</b>			<b>\$ 8,536.61</b>	<b>\$ 7,256.10</b>
<b>Nashville Parent</b>				
	August issue	Jr. page	\$ 882.35	\$ 750.00
	September issue	Jr. page	\$ 882.35	\$ 750.00
<b>GCA Publishing</b>				
	Sept. 9	1/2 page	\$ 392.15	\$ 333.34
	Sept. 23	1/2 page	\$ 392.15	\$ 333.33
	Sept. 30	1/2 page	\$ 392.15	\$ 333.33
<b>Query</b>				
	17-Sep	full page spot color	\$ 164.71	\$ 140.00
<b>TOTAL PRINT:</b>			<b>\$ 11,642.47</b>	<b>\$ 9,896.10</b>

Sound of Music  
Oct. 5 - 10, 1999  
Advertising Settlement

63

RADIO

Station	Dates	Gross	Net
WJXA/WRMX	8/30 - 9/5	\$ 1,790.00	\$ 1,521.50
	9/20 - 10/3	\$ 4,700.00	\$ 3,995.00
WRVW/Jazzy combo	9/22 - 10/5	\$ 3,900.00	\$ 3,315.00
WAMB	9/20 - 10/5	\$ 1,008.00	\$ 856.80
TOTAL RADIO:		\$ 11,398.00	\$ 9,688.30

Sound of Music  
Oct. 5 - 10, 1999  
Advertising Settlement

64

TELEVISION

Station	Dates	Gross	Net
WSMV - NBC	8/30 - 9/4, 9/21 - 9/25	\$ 7,375.00	\$ 6,268.75
	9/27 - 10/4	\$ 3,625.00	\$ 3,081.25
WKRN - ABC	9/20 - 10/4	\$ 5,000.00	\$ 4,250.00
WTVF - CBS	9/5	\$ 1,200.00	\$ 1,020.00
	9/20 - 9/26	\$ 2,950.00	\$ 2,507.50
	10/3	\$ 350.00	\$ 297.50
Intermedia	9/20 - 10/5	\$ 3,957.00	\$ 3,363.45
TOTAL TELEVISION		\$ 24,457.00	\$ 20,788.45

PRODUCTION/MISCELLANEOUS

	Description	Cost
TPAC Graphics	Print ad production	\$ 1,850.00
Franklin's Printing	letter to subs - announc.	\$ 1,128.23
	postcard to subs - extra tax	\$ 529.24
	poster overprint	\$ 211.50
	RC art fliers	\$ 47.38
	RC art poster	\$ 13.09
	fliers overprinted	\$ 127.50
A Courier	courier for ads	\$ 7.00
	courier for ads	\$ 7.50
	courier for ads	\$ 7.00
	courier for ads	\$ 7.50
PIP Printing	zoomers for window/mall displays	\$ 10.50
	zoomers for window/mall displays	\$ 7.50
Wolf Camera	RC art photos	\$ 10.99
	RC art photos	\$ 12.22
	RC art photos	\$ 13.71
Kathleen Feighny	poster distribution	\$ 250.00
Third Power Imaging	kiosk materials	\$ 293.00
	ad/display materials	\$ 77.50
	film for ads	\$ 27.00
Collective Edge	bus bench production	\$ 950.00
MTA	bus bench rental	\$ 950.00
US Postmaster	subs. postcard mailing	\$ 388.97
	subs. letter mailing	\$ 1,048.94
	in house postage March	\$ 63.36
	in house postage May	\$ 1,392.82
	in house postage June	\$ 0.33
	in house postage July	\$ 1,392.05
	in house postage August	\$ 44.60
	in house postage	\$ 212.20
	in house postage	\$ 5.28
	in house postage	\$ 11.22
	in house postage	\$ 8.58

Sound of Music  
Oct. 5 - 10, 1999  
Advertising Settlement

	in house postage	\$	6.27	66
	in house postage	\$	5.72	
	in house postage	\$	77.22	
	in house postage	\$	25.30	
Capitol Limosines	car for RC art exhibit	\$	80.50	
Xerox	copies made	\$	315.40	
Jennifer LeDuke	mileage	\$	3.50	
American Express	van rental for promotion	\$	64.15	
Federal Express	shipping of RC art	estimate	\$	210.60
Caplan Media Group	media buys	\$	1,000.00	
TOTAL PRODUCTION & MISC:			\$12,895.37	

Sound of Music  
Oct. 5 - 10, 1999  
Advertising Settlement

67

EXPENDITURE  
RECAP

GROSS

PRINT	\$	11,642.47
RADIO	\$	11,398.00
TELEVISION	\$	24,457.00
PROD./MISC.	\$	12,895.37
TOTAL GROSS:	\$	60,392.84

Sound of Music  
Oct. 5 - 10, 1999  
Advertising Settlement

68

EXPENDITURE  
RECAP

NET

PRINT	\$	9,896.10
RADIO	\$	9,688.30
TELEVISION	\$	20,788.45
PROD./MISC.	\$	12,895.37
TOTAL NET:	\$	53,268.22



HOB Highway 61  
October 27, 1998  
Settlement

69

PRINT

	Date	Size	gross	net
Tennessean				
	9/27 - A & E	3 x 5 "	\$ 333.53	\$ 283.50
	10/2 - WE	2 x 5 "	\$ 152.24	\$ 129.40
	10/9 - WE	2 x 5 "	\$ 152.24	\$ 129.40
	10/16 - WE	2 x 5 "	\$ 152.24	\$ 129.40
	10/18 - A & E	2 x 5 "	\$ 233.41	\$ 198.40
	10/23 - WE	2 x 5 "	\$ 152.24	\$ 129.40
	10/25 - A & E	2 x 5 "	\$ 233.41	\$ 198.40
Total Tennessean			\$ 1,409.31	\$ 1,197.90
Nashville Scene	30-Sep	1/4 page	\$ 422.00	\$ 358.70
	21-Oct	1/4 page	\$ 422.00	\$ 358.70
Total Nashville Scene			\$ 844.00	\$ 717.40
Tennessee Tribune	30-Sep	1/6 page	\$ 317.65	\$ 270.00
			\$ 317.65	\$ 270.00
Music City Blues trade 4 tickets to show	Oct. issue	1/2 page	n/c	n/c
TOTAL PRINT:			\$ 2,570.96	\$ 2,185.30

HOB Highway 61  
October 27, 1998  
Settlement

70

RADIO

Station	Dates	Gross	Net
WRLT	10/12 - 10/27	\$ 2,000.00	\$ 1,700.00
TOTAL RADIO:		\$ 2,000.00	\$ 1,700.00

HOB Highway 61  
October 27, 1998  
Settlement

71

TELEVISION

Station	Dates	Gross	Net
Intermedia Cable	10/12 - 10/27	\$2,112.00	\$1,795.20
TOTAL TELEVISION:		\$2,112.00	\$1,795.20

PRODUCTION & MISC.

	Description	Cost
Pip Printing	posters overprinted	\$ 91.25
Chromatics	slide dupes	\$ 8.50
Star Photo Service	photo reproductions	\$ 63.70
	photo reproductions	\$ 65.20
Xerox copies	copier usage	\$ 90.00
US Postmaster	list postage	\$ 252.51
	press releases	\$ 73.92
	PSAs	\$ 20.80
Kathleen Feighny	POP/poster distribution	\$ 100.00
VNO Design	postcard design	\$ 200.00
Vision Graphics	postcard printing	\$ 659.00
Hersh Media	media buys	\$ 400.00
3rd Power Imaging	Graffiti ads printed	\$ 77.50
A Courier	courier service	\$ 15.25
Franklins	mailing labor for postcard	\$ 241.52
	fliers overprinted	\$ 100.00
TOTAL PRODUCTION & MISC:		\$ 2,459.15

HOB Highway 61  
October 27, 1998  
Settlement

73

EXPENDITURE  
RECAP

GROSS

PRINT	\$	2,570.96
RADIO	\$	2,000.00
TELEVISION	\$	2,112.00
PRODUCTION & MISC.	\$	2,459.15
TOTAL GROSS:	\$	9,142.11

HOB Highway 61  
October 27, 1998  
Settlement

74

EXPENDITURE  
RECAP

NET

PRINT	\$	2,185.30
RADIO	\$	1,700.00
TELEVISION	\$	1,795.20
PRODUCTION & MISC.	\$	2,459.15
TOTAL NET:	\$	8,139.65

## Appendix C

*Beauty and the Beast* On-Sale Flyer

# YOUR GUIDE TO PURCHASING TICKETS

Welcome to this special on-sale event sponsored by 107.5 The River, WKRN, Ticketmaster and Proffitt's. Below you will find pricing information for *Disney's Beauty and the Beast* in TPAC's Jackson Hall. Ordering tickets is easy. Simply choose the performance date and price level that you are interested in. The ticket sellers will be able to tell you what is available in the section you choose. Proffitt's will be accepting cash, checks and Proffitt's credit cards for your ticket purchase. Once you purchase your tickets...

## BE SURE TO STICK AROUND FOR SOME FUN!

- The first 107 ticket buyers will receive a Disney's Beauty and the Beast baseball cap and breakfast compliments of Chick-fil-*l*. (These items will be limited to one per total ticket order.)
- Woody and Jim from the Morning Wake-Up Crew on 107.5 The River will be joined by Victoria Hanson and Neil Orng for a special story-book reading of *Disney's Beauty and the Beast*.

## TICKET PRICES FOR DISNEY'S BEAUTY AND THE BEAST\*

November 3-14, 1999

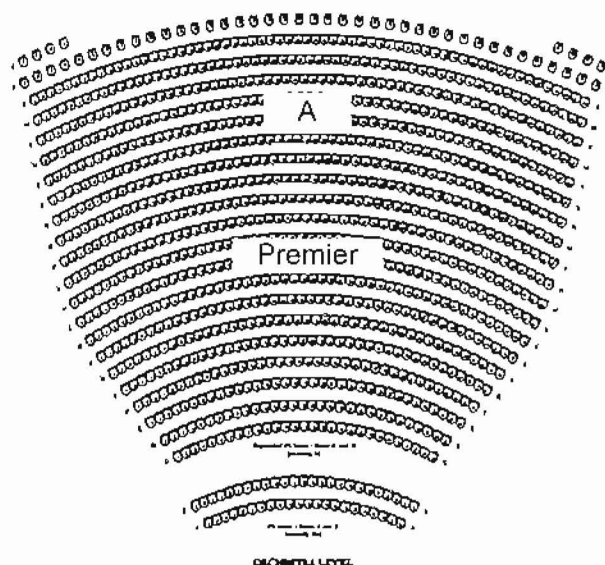
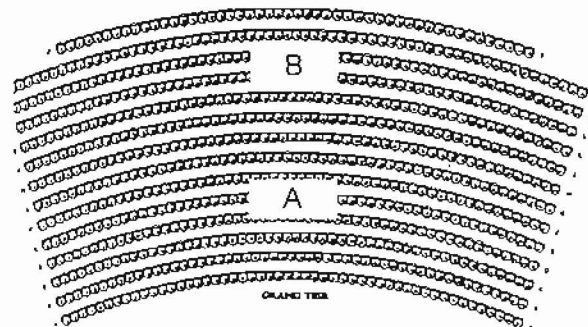
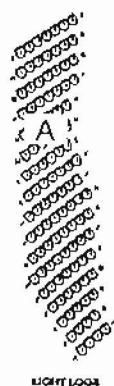
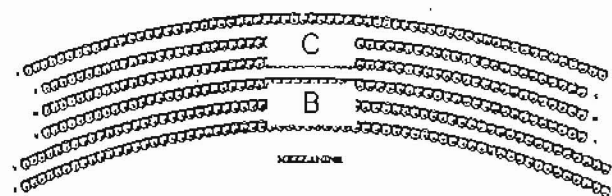
\*Please note that there will be a *per ticket* handling fee.

Section	Fri. & Sat. Eves. at 8 PM	Tues., Wed. & Thurs. Eves at 8 PM Sun. Eve. at 7:30 PM	Sat. Mat. at 2 PM Sun. Mat at 1:30 PM
PREMIER	\$60.00	\$55.00	\$60.00
LEVEL A	\$55.00	\$50.00	\$55.00
LEVEL B	\$40.00	\$35.00	\$40.00
LEVEL C	\$25.00	\$20.00	\$25.00

These price levels are illustrated on the map to the right.

## Performance Dates & Times

Wednesday, November 3	8:00 PM
Thursday, November 4	8:00 PM
Friday, November 5	8:00 PM
Saturday, November 6	2:00 PM & 8:00 PM
Sunday, November 7	1:30 PM & 7:30 PM
Tuesday, November 9	8:00 PM
Wednesday, November 10	8:00 PM
Thursday, November 11	8:00 PM
Friday, November 12	8:00 PM
Saturday, November 13	2:00 PM & 8:00 PM
Sunday, November 14	1:30 PM & 7:30 PM



Tennessee Performing Arts Center  
Andrew Jackson Hall



Appendix D  
Concierge Program Manual



505 Deaderick Street  
P.O. Box 190660  
Nashville, Tennessee 37219  
(615) 782-4000  
Fax: (615) 782-4001  
Website: [www.tpac.org](http://www.tpac.org)

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*Education & Advancement*  
& Executive Director of H.O.T.

THOMAS K. BAKER  
*Vice President for Events*

DAVID J. STEPHENS  
*Vice President of*  
*Finance & Administration*

# *Your Ticket to the Tennessee Performing Arts Center...*

A simple and easy to use guide to TPAC events  
and ticket ordering procedure  
for your hotel guests

Prepared for Guest Services and Concierge  
Programs at Nashville's Top Hotels

Special Services  
(615) 782-4030

## *WELCOME!!!*

On behalf of the staff here at The Tennessee Performing Arts Center, I would like to take this opportunity to thank you for your interest in our concierge/ guest services program. This program has been designed to help you provide your guests with information about some of the highest quality entertainment that Nashville has to offer, as well as making it highly accessible. This booklet contains all the information needed to make attending TPAC events easy and enjoyable for your guests. It includes a calendar of events, instructions for ordering tickets, and seating charts as well as other useful information. If you choose to take advantage of this unique opportunity please call me at your earliest convenience at (615) 782-4062. At that point we will deliver your first supply of order forms. These order forms as well as brochures will be supplied on a regular basis. We are looking forward to working closely with you and your staff to make this program a success. Feel free to call me with any questions or comments.

Sincerely,



Christi Goins  
Director of Ticketing

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Directions to TPAC	24
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Brochure	Back Pocket

**TENNESSEE PERFORMING ARTS CENTER (TPAC)**  
*Staging Great Moments*  
 505 Deaderick Street (Box Office located at corner of 5<sup>th</sup> and Deaderick)

**1999-2000 CALENDAR OF EVENTS**

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Preview Wed. Sept. 8 Sept. 9-12 Sept. 16-19 Sept. 22-26  <i>No shows Mon            thru Wed. (except            preview and            9/22)</i>	<i>Oscar Wilde's An Ideal Husband</i> "The best comedy on Broadway!" says WNYW-TV, New York. A brilliant comic-romance set in 1895 London, Oscar Wilde's sharp-witted and timely story of morality, politics and marriage is both a bedroom farce and a sophisticated comedy of manners. Come see this elegant classic where men are either looking for a wife or running from one.	TPAC's Polk Theater	Tennessee Repertory Theatre	\$15-\$38	Sept. 8 & 22 6:30p.m.; Thurs.-Sat. 7:30; Sat. Sept. 25 2:30 p.m.; Sun. 2:30 p.m.;	Aug. 2
Sept. 10-12 Sept. 17-19 Sept. 24-26 Oct. 1-3 <i>No shows Mon.            thru Thurs.</i>	<i>Anything Goes- Music &amp; Lyrics by Cole Porter</i> Cole Porter's glorious songs are the highlight of this 1962 adaptation that captured the hearts of theatergoers and enjoyed a long, successful run in New York. Includes "It's Delovely," "I Get a Kick Out of You" and the title song. Join us as we set sail on the "SS American."	TPAC's Johnson Theater	Circle Players	Adults \$14 Seniors 55 + \$11 Students 17 and under \$9	Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15
Sat. Sept. 18 Tues. Sept. 21	<i>Madama Butterfly</i> Puccini's opera - one of the most popular of all time - is a mixture of heartbreaking pathos and breathtaking music. The tragic story of Cio-Cio-San, the young Japanese geisha, and her unswerving love for the American sailor Pinkerton has touched audiences for generations. The soaring music pushes the emotions of the opera to vibrant, cathartic climax as faith and despair intertwine in a deadly embrace.	TPAC's Jackson Hall	Nashville Opera Association	\$10, \$18, \$25, \$38, \$44	Sat. 8 p.m.; Tues. 7:30 p.m.	Aug. 20

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Oct. 2 Sat.	<i>Secret Garden</i> One of Europe's most successful hit musical ensembles will present an intimate evening of dazzling music, song and humor. Audiences will discover the "secret" of this Billboard-charting group that has music critics raving over their unique blend of haunting Celtic folk songs, sweeping classical music, lyrical Norwegian melodies and inspired lyrics. Led by Norwegian keyboard artist/ composer Rolf Loveland and Irish violinist Fionnuala Sherry, Secret Garden creates a paradise of talented musicians, haunting vocals, and magical on-stage chemistry.	TPAC's Polk Theater	Secret Garden	\$27.50- \$32.50	8:00 PM	Aug. 9
Oct. 5-10 Tues.-Sun.  No show Mon.	<i>The Sound of Music Starring Richard Chamberlain</i> The Nashville hills will be alive with <i>The Sound of Music</i> , thanks to TV's <i>Doctor Kildare</i> , Richard Chamberlain! One of the most popular musicals of all time tells the dramatic - and often humorous - story of the VonTrapp family during the Nazi invasion of Austria. From "splendid entertainment ...lit throughout by a warm and infectious generosity of spirit" in the <i>Wall Street Journal</i> to "There's still nothing better than <i>The Sound of Music</i> . Long may it sing," in the <i>New Jersey Star-Ledger</i> , the reviews have been nothing but rave for Chamberlain and company. Music and lyrics by Richard Rodgers & Oscar Hammerstein II, and book by Howard Lindsay & Russel Crouse.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$20-\$56	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Aug. 22
Fri. Oct. 8 Sat. Oct. 9	<i>Dracula</i> Good triumphs over evil in the most famous of all Gothic horror tales: <i>Dracula</i> , a world premiere by Paul Vasterling set to spellbinding music by Martinu. Also on the program are <i>Reunions</i> , a neoclassical ballet by David Allen, and <i>Appearances</i> , a jazz ballet set to the music of Pat Metheny and Lyle Mays by Lynne Taylor-Corbett, choreographer of "Footloose." Accompanied by The Nashville Symphony.	TPAC's Polk Theater	Nashville Ballet	\$30, \$24, \$16	Fri. 8 p.m.; Sat. 2 & 8p.m.	Sept. 6

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Thurs. Oct. 14	<p><i>As You Like It</i></p> <p>Nashville is one stop on the national tour of this lively romantic comedy from Alabama Shakespeare Festival. Love and laughter light up the stage in any century when actors in colorful costumes present one of the master playwright's most popular comedies. Enjoy the fun and frolic as four couples find love in the enchanted Forest of Arden. Hailed as "brash and brilliant" by <i>The New York Times</i>, Alabama Shakespeare is the 5<sup>th</sup> largest Shakespearean festival in the world. If "All the world's a stage," as the master himself wrote in this very play, you might find yourself falling in love, wishing on stars, and laughing like mad when this comedy inspires you to take a look at your life...as you like it.</p>	TPAC's Jackson Hall	TPAC Presents	\$15-\$30	7 p.m.	Aug. 29
Mon. Oct. 18	<p><i>House of Blues: The Lone Star Tour</i></p> <p>The blues are never better than when the world famous House of Blues takes to the road. This year it's <i>The Lone Star Tour</i> featuring three top Gulf Coast bands: The Fabulous Thunderbirds, Clarence "Gatemouth" Brown &amp; Gates Express; and C.J. Chenier with the Red Hots. Don't miss a beat. Treat yourself to this red hot show featuring a zesty combination of Texas blues styles, from roots and swing to R&amp;B and rock.</p>	TPAC's Jackson Hall	TPAC Presents	\$15-\$30	7 p.m.	Aug. 29
<p>Preview Wed. Oct. 20</p> <p>Oct. 21-24</p> <p>Oct. 28-31</p> <p>Nov. 3-6</p> <p>No shows Mon. thru Wed. (except preview and Nov. 3)</p>	<p><i>Twelve Angry Men</i></p> <p>"One of the 20 most important plays in the century," says <i>New York Theatre Critics</i>. Reginald Rose's Emmy Award-winning and Oscar-nominated courtroom drama involves 12 jurors struggling to decide the fate of one boy's life. Written in 1957, this stunning American classic explores the power of personal prejudice and the complicated dynamics of justice.</p>	TPAC's Polk Theater	Tennessee Repertory Theatre	\$15-\$38	<p>Oct. 20 &amp; Nov. 3 6:30 p.m.; Thurs.-Sat. 7:30 p.m.; Sat. Nov. 6 2:30 p.m.; Sun. 2:30 p.m.</p>	Aug. 2

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Oct. 22- 24 Oct. 28-Oct. 31 Nov. 4-7  <i>No shows Mon., Tues., Wed.</i>	<i>An Inspector Calls</i> Written by J.B. Priestley this gripping drama was first produced in Circle's inaugural season, and earned the 1994 Tony Award for Best Revival. Not everyone is what they seem to be and all is revealed before the evening is over. Surprise revelations abound! Remain poised on the edge of your seats as this gripping tale unfolds.	TPAC's Johnson Theater	Circle Players	Adults \$12 Seniors \$5 + \$9 Students 17 and under \$7	10/22-10/24 Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.; 10/28-11/7 Thurs.-Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15
Nov. 3-7 Nov. 9-14  <i>No shows Mon.</i>	<i>Disney's Beauty and the Beast</i> The Academy Award-winning feature film is the basis for Broadway's smash hit musical, now making its Nashville debut. Nominated for nine 1994 Tony Awards including Best Musical, this eye-popping spectacle has broken records and enchanted audiences from London to Tokyo with its blend of technical wizardry, special effects, lavish production numbers, and one of the most beloved scores in American entertainment. An ageless tale of the transforming power of love, <i>Disney's Beauty and the Beast</i> is sure-fire entertainment for audiences of all ages.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$20-\$60	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 1:30 & 7 p.m.	Sept. 17
Nov. 18-20	<i>The Capitol Steps</i> The national comedy sensation comes to Nashville at last! Don't miss the outrageous fun of the only group in America that attempts to be funnier than the United States Congress. Members of the comedy troupe are current and former Congressional staffers, who monitor Capitol Hill and current events. Their songs and satires about high - profile personalities and current events, provide a nationwide laugh for millions. Surgeon General C. Everett Koop himself issued an official warning: "The Capitol Steps will cause your sides to split."	TPAC's Polk Theater	TPAC Presents	\$20	Thurs.-Sat. 8 p.m.	Aug. 29



DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Nov. 19-21 Nov. 26-28 Dec. 3-5 Dec. 10-12  <i>No shows Mon. thru, Thurs.</i>	<i>The Music Man</i> Meredith Wilson's certified All-American, toe-tapping, family show is the perfect holiday outing. Songs include "Good Night My Someone," "Seventy-Six Trombones," "Wells Fargo Wagon," and "Til There Was You." All kinds of <u>characters</u> take part in the touchingly funny tale of fast talking "professor" Harold Hill.	TPAC's Johnson Theater	Circle Players	Adults \$14 Seniors 55 + \$11 Students 17 and under \$9	Fri. 8 p.m.; Sat. 2:30 p.m. & 8 p.m.; Sun. 2:30 p.m.	Aug. 15
Nov. 23 Nov. 25-28  <i>No shows Mon., Wed.</i>	<i>Oops! The Big Apple Circus Stage Show</i> Music! Comedy! Bright Lights! Flashy Costumes! Tons of Fun! The stage is set for premium family entertainment when international circus stars perform in a new Broadway-style show. Just imagine the zany action when a traveling circus company and a troupe of classical actors are booked into the same theatre at the same time. The show turns into a hilarious tug-of-war as lovers, villains, clowns, jugglers, acrobats, aerialists and actors battle to take control of the stage. For more than 20 years, Big Apple Circus has presented the best in circus acts worldwide. This extra special show is directed by Tony Walton, winner of three Tony Awards, an Oscar, and an Emmy.	TPAC's Jackson Hall	TPAC Presents	\$15-\$30	Tues. & Thurs. 7 p.m.; Fri.-Sun. 1 p.m. & 7 p.m.	Aug. 29
Fri. Nov. 26 Sat. Nov. 27 Sun. Nov. 28 Thurs. Dec. 2	<i>The Gift of the Magi</i> "A wise Christmas present for families to share," says the <i>Sacramento Bee</i> . This musical retelling of O. Henry's masterpiece has charmed audiences all over the country. With music & lyrics by Peter Ekstrom, this American classic set at the turn of the century tells the story of one newlywed couple's true love and devotion and the real meaning of the holiday season.	War Memorial Auditorium	Tennessee Repertory Theatre	\$12-\$15	Fri. 7:30 p.m.; Sat. 2:30 & 7:30 p.m.; Sun. 2:30 p.m. Dec. 2 7:30 p.m.	Aug. 2

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Preview Wed. Dec. 1 Dec. 2-5 Dec. 9-12 Dec. 15-19 <i>No shows Mon            thru, Wed.            (except preview            and Dec. 15)</i>	<i>Joseph and the Amazing Technicolor Dreamcoat</i> "Webber is the melodic musical genius of our age!" says the <i>New York Times</i> . Everyone should see <i>Joseph</i> , the celebrated biblical story of Joseph and his coat of many colors that has taken this country by storm. Written by Andrew Lloyd Webber & Tim Rice, <i>Joseph</i> sports calypso, country & western, rock-n-roll, and even a special appearance by Elvis himself!	TPAC's Polk Theater	Tennessee Repertory Theatre	\$15-\$38	Dec. 1 & 15 6:30 p.m.; Thurs.-Sat. 7:30 p.m.; Sun. 2:30 p.m.	Aug. 2
Sat. Dec. 11 Sun. Dec. 12 Fri. Dec. 17 Sat. Dec. 18 Sun. Dec. 19	<i>Nutcracker</i> A new story line makes this year different from all the rest. The Nutcracker will transform into a Nutcracker Prince who fights the evil Rat King and escorts Clara to the Land of the Sweets. <i>Nutcracker</i> is always the perfect choice for children and lets grown-ups celebrate Christmas just like a kid again. The Snow Scene alone is worth the price of admission! Tchaikovsky's unforgettable music will be played by The Nashville Symphony.	TPAC's Jackson Hall	Nashville Ballet	\$15, \$20, \$25, \$30, \$36	Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 p.m.	Oct. 7
Sun. Dec. 19	<i>Nutty Nutcracker</i> A wacky slapstick take on the traditional tale. You haven't seen "the rest of the story" until you've seen this one. One show only! Accompanied by The Nashville Symphony.	TPAC's Jackson Hall	Nashville Ballet	\$15, \$20, \$25, \$30, \$36	Sun. 7 p.m.	Oct. 7
Tues. Dec. 21 Wed. Dec. 22	<i>A Southern Christmas Sampler</i> Experience the warmth and laughter of Nashville's newest holiday tradition with an evening of story and song. Celebrate the holiday season with the music, writings, and Christmas traditions of the South. This special engagement at TPAC is in addition to the successful annual presentation of <i>A Southern Christmas Sampler</i> at Belmont Mansion.	TPAC'S Polk Theater	Mockingbird Public Theatre	\$20 Students 12 and under \$10	Tues. & Wed. 7 p.m.	TBA

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Jan. 18-23 Tues.-Sun.  <i>No show Mon.</i>	<b>Chicago</b> This 1975 musical, based on the 1926 play by Maurine Dallas Watkins, has a plot that could be ripped from today's tabloid headlines. Roxie Hart, a nightclub dancer, kills her lover and then dupes the public and media by hiring Chicago's shrewdest lawyer who ultimately turns her crime into celebrity headlines and gets his client acquitted. With Fosse-style choreography by Ann Reinking. Chicago is razzling and dazzling audiences around the world.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$18-\$50	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Nov. 14
Jan. 21-23 Jan. 28-30 Feb. 4-6 Feb. 11-13  <i>No shows Mon., thru Thurs.</i>	<b>Joe Turner's Come and Gone</b> This major American drama from August Wilson (author of <i>Fences</i> and <i>The Piano Lesson</i> ) is an installment in the his series chronicling black life in each decade of the 20 <sup>th</sup> century. Set in a black boarding house of 1911 Pittsburgh, each boarder has a different relationship with a past of slavery as well as the urban present.	TPAC's Johnson Theater	Circle Players	Adults \$12 Seniors 55 + \$9 Students 17 and under \$7	Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15
Fri. Jan. 21 Sun. Jan. 23 Tues. Jan. 25  <i>No shows Sat., Mon</i>	<b>Susannah</b> In the backwood hills of Tennessee, an innocent girl and a lonely traveling preacher face their destiny at the hands of an angry God. Written in 1955, <i>Susannah</i> has been praised as the ultimate American opera, contrasting beautiful hymn tunes and Appalachian melodies with stark, realistic drama. Adapted from the Biblical story of Susannah and the Elders, the opera is a rollercoaster of lust and betrayal, lies verses truth, and the damnation and redemption of the human soul.	TPAC's Polk Theater	Nashville Opera Association	\$10, \$18, \$25, \$38, \$44	Fri. 8 p.m.; Sun. 2 p.m.; Tues. 7:30	Dec. 17
Sun. Jan 30	<b>Borreguita and the Coyote</b> Choreography by Paul Vasterling with original music composed and played by John Pell, faculty member at Belmont University's School of Music.	Belmont Massey Auditorium	Nashville Ballet	Free to the public	2 p.m.	

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Tues. Feb. 1	<i>Alvin Ailey American Dance Theater</i> Back by popular demand, this internationally famous dance theater honors the vision of a great artist: The dreams and dances of Alvin Ailey live on in a breathtaking celebration of black cultural expression and American modern dance heritage. Founded in New York City in 1958, the legendary Dance Theater is considered by many to be the best modern dance company in the world.	TPAC's Jackson Hall	TPAC Presents	\$15-\$35	7 p.m.	Aug. 29
Feb. 8-13 Tues. Sun.  No show Mon.	<i>Sunset Boulevard</i> Experience the musical called "Andrew Lloyd Webber's masterpiece" by the <i>Wall Street Journal</i> starring the sensational Petula Clark. This passionate love story, based on Billy Wilder's acclaimed 1950 film tells the story of a young screenwriter, Joe Gillis, and his fateful meeting with Norma Desmond, a legendary silent film star who dreams of returning to the big screen. This all-new production brings the magic of movie-making to the theatre, with sweeping, romantic melodies that whisk you back in time to the glamour of 1950's Hollywood.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$18-\$56	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Nov. 21
Fri. Feb. 11 Sat. Feb. 12	<i>Contemporary Takes</i> Tanz Ensemble Cathy Sharp (T.E.C.S), Switzerland's top-ranking modern dance company, joins Nashville Ballet in a dynamic program of modern dance and contemporary ballet. The program includes original works by T.E.C.S, Stravinsky's <i>Firebird</i> , <i>Ostinato</i> with Robert Marler playing John Corigliano's "Fantasia on an Ostinato," the premiere of a new work by choreographer Sonje' Mayo and a new piece from Paul Vasterling with Nashville singer/ songwriter Victor Mecsseyne. Co-presented with TPAC.	TPAC's Polk Theater	Nashville Ballet	\$16, \$24, \$30	Fri. & Sat. 8 p.m.	Dec. 11

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Feb. 22-27 Tues. -Sun.  <i>No show Mon</i>	<i>Annie</i> Leapin' Lizards! Annie is coming to Nashville! America's most beloved musical tells the story of little orphan Annie and her dog Sandy as they enter the lavish world of Daddy Warbucks. Enjoy the musical favorites "It's The Hard-Knock Life" and "Tomorrow." Bring the family and kids of all ages to this rousing production of <i>Annie</i> .	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$15-\$48	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Nov. 7
Fri. Feb. 25 Sun. Feb. 27 Tues. Feb. 29 Sat. Mar. 4  <i>No shows Sat. (Feb. 26), Mon., Wed., Thurs.</i>	<i>The Magic Flute</i> Nashville Opera presents a revival of our sold-out, critically acclaimed production of Mozart's classic. This wonderful mix of comedy, elaborate costumes, and stunning sets is perfect for the entire family. With its magic animals, flying machines, evil queen, and Papageno the bird catcher, this special night of comedy and special effects promises to delight young and old, all wrapped up by the marvelous music of Wolfgang Amadeus Mozart.	TPAC's Polk Theater	Nashville Opera Association	\$10, \$18, \$25, \$38, \$44	Fri. 8 p.m.; Sun 2 p.m.; Tues. 7:30 p.m.; Sat. 8 p.m.	Jan. 21
Mar. 3-5 Mar. 10-12 Mar. 17-19 Mar. 24-26  <i>No shows Mon thru, Thurs.</i>	<i>The Last Night of Ballyhoo</i> From the author of <i>Driving Miss Daisy</i> , this 1997 Tony Award winner for Best Play by Alfred Uhry makes its Tennessee premiere. Come to Atlanta, Georgia, in December of 1939. <i>Gone With the Wind</i> is making its world premiere, and Hitler is invading Poland, but Atlanta's elitist German Jews are more concerned with who is going to Ballyhoo, the social event of the season. Events take several unexpected turns as the characters face where they come from and deal with who they really are.	TPAC's Johnson Theater	Circle Players	Adults \$12 Seniors 55 + \$9 Students 17 and under \$7	Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15

DATES	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Mar. 14-19 Mar. 21-26  <i>No show Mon.</i>	<i>Ragtime</i> The four-time Tony Award winning musical, based on the best-selling novel, is a timeless tale of innocence lost and freedom won. Experience the epic story of three American families at the turn of the century, who discover an era when everything was new and anything was possible. Including the real-life characters of Houdini, J.P. Morgan, Henry Ford, Booker T. Washington, Emma Goldman and Evelyn Nesbit.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$20-\$60	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Dec. 5
Preview Wed. Mar. 15 Mar. 16-19 Mar. 23-26 Mar. 29- April 2 <i>No show Mon. thru Wed. (except preview and Mar. 29)</i>	<i>Cyrano de Bergerac</i> "I never loved but one man in my life, and I have lost him twice."-Act 5. One of the most popular plays ever written, <i>Cyrano</i> overflows with heroism, romance, and swashbuckling sword play. Written at the end of the last century by Edmond Rostand, <i>Cyrano</i> is the ultimate tale of panache and heart...not to mention the most famous nose in history!	TPAC's Polk Theater	Tennessee Repertory Theatre	\$15-\$38	Mar. 15 & 29 6:30 p.m.; Thurs.-Sat. 7:30; Sun. 2:30	Aug. 2
Mar. 30-April 2 April 6-9 April 13-16	<i>Molly Sweeney</i> "In <i>Molly Sweeney</i> , Brian Friel writes like a dream," says the <i>New York Times</i> . Written by Ireland's greatest living playwright, this powerful story concerns the changes one woman experiences when her sight is restored after a lifetime of blindness. In the great tradition of Irish storytelling, three characters sit and tell the audience "their side" of this gripping tale.	TPAC's Johnson Theater	Tennessee Repertory Theatre	\$19.50-\$24.50	Thurs.- Sat. 7:30 p.m.; Sun. 2:30 p.m.	Aug. 2

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
April 11-16 Tues. -Sun.  <i>No show Mon.</i>	<i>The Civil War</i> Inspired by real-life letters, diaries and personal accounts, <i>The Civil War</i> is a brand-new musical about the period that became one of America's defining moments. With a heart-pounding score and powerhouse performances, this sweeping musical saga brings together on stage all the passion, pride and human emotion that gripped a nation torn asunder.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$16-\$54	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	Feb. 27
Fri. April 14 Sat. April 15	<i>Alice in Wonderland with repertory</i> You'll go through the looking glass with Alice in the premiere of <i>Alice in Wonderland</i> by Trey McIntyre, but this time the looking glass is a television screen! Additional ballets in the series are <i>Equinoxe</i> , James Canfield's graceful and sensuous ballet that evokes underwater images, and a new ballet by Paul Vasterling: a bittersweet romantic/classical piece exploring the nature of relationships and the roles of men and women in those relationships. Danced to live chamber music.	TPAC's Polk Theater	Nashville Ballet	\$32, \$26, \$20	Fri. 8 p.m.; Sat. 2 & 8 p.m.	Dec. 11
April 28-30 May 5-7 May 12-14 May 19-21  <i>No shows Mon. thru Thurs.</i>	<i>One Flew Over the Cuckoo's Nest</i> The stage adaptation by Kesey's classic novel by Dale Wasserman, it's the story of a charming rogue who schemes to serve a short sentence in an airy mental institution rather than serve time in prison. McMurphy quickly learns he's made a mistake as he clashes with the fierce Nurse Ratched. He soon takes over the "yard" and much to the horror of Nurse Ratched, instigates more than one "unacceptable" incident. Find out how she retaliates and how the inmates rally to his own defense in this funny, touching, and exciting melodrama.	TPAC's Johnson Theater	Circle Players	Adults \$12 Seniors 55 + \$9 Students 17 and under \$7	Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15

DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
Sat. April 29 Tues. May 2	<i>The Flying Dutchman</i> Condemned to sail the seas until the Judgment Day unless he can find love true unto death, a mysterious sea captain returns to land every seven years in search of salvation. And this time, Dutchman has finally found the woman who can break the curse. Or has he? Experience the raging fury of the sea and the redemptive power of love as Nashville Opera presents its first Wagner opera, with an international-cast, exciting choruses, and the stentorian orchestral sound only Wagner can achieve. It will be a ravishing feast for the senses as well as for the soul.	TPAC's Jackson Hall	Nashville Opera Association	\$10, \$18, \$25, \$38, \$44	Sat. 8 p.m.; Tues. 7:30 p.m.	Mar. 24
Preview Wed. May 3 May 4-7 May 11-14 May 17-21  No show Mon thru Wed. (except preview and May 17)	<i>Cowgirls</i> "A joyous slapstick hoe-down!" says <i>The New York Times</i> . What would happen if a trio of classical musicians accidentally got booked into a country-western honky-tonk? Come see the hilarious <i>Cowgirls</i> and find out! This toe-tapping musical by Mary Murfitt & Betsy Howie comes to The Rep complete with members of the Off-Broadway cast.	TPAC's Polk Theater	Tennessee Repertory Theatre	\$15-\$38	May 3 & 17 6:30 p.m.; Thurs.-Sat. 7:30 p.m.; Sun. 2:30 p.m.	Aug. 2
May 9-14 Tues. -Sun  No show Mon.	<i>Red, White and Tuna</i> The absolutely hilarious tales of Tuna, -- the third smallest town in Texas -- continue. Whatever became of R.R. after he stepped into that UFO? Will the romance between Bertha and Arles blossom into true love? Did Stanley ever make his fortune in the Albuquerque taxidermy business? Rejoice, Tuna fans! They're back! Once again Joe Sears and Jaston Williams portray all 21 citizens of Tuna as the town prepares for a Fourth of July High School Reunion.	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$15-\$38	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	March 26



DATE	PERFORMANCE	HALL	GROUP	PRICES	TIMES	ON-SALE
June 2-4 June 9-11 June 16-18 June 23-25  <i>No show Mon. thru Thurs.</i>	<i>Side Show</i> Nominated for four 1998 Tony Awards and based on the true story of Siamese twins Violet and Daisy Hilton, <i>Side Show</i> is a moving portrait of two women joined at the hip, whose extraordinary bondage brings them fame but denies them love. Told almost entirely in song, it follows their progression from England to America, around the vaudeville circuit and to Hollywood, as they become stars during the Depression.	TPAC's Johnson Theater	Circle Players	Adults \$14 Seniors 55 + \$11 Students 17 and under \$9	Fri. & Sat. 8 p.m.; Sun. 2:30 p.m.	Aug. 15
June 27-July 2 Tues.-Sun.  <i>No show Mon.</i>	<i>The Scarlet Pimpernel</i> In the darkest days of the French Revolution, a dashing English aristocrat risks his own life to save noble families from the relentless Madame Guillotine. Known only as the Scarlet Pimpernel, he works under cloak of night - his identity a secret to everyone, including his wife and her sly ex-lover. This swashbuckling Broadway hit, featuring a lush score by Frank Wildhorn, sweeps the audience from Paris to London in one thrilling adventure after another. You'll scream, cheer and even lose your head!	TPAC's Jackson Hall	First American Broadway Series at TPAC	\$16-\$54	Tues.-Fri. 8 p.m.; Sat. 2 & 8 p.m.; Sun. 2 & 7:30 p.m.	May 7

## Concierge Program Ticket Procedure

This program provides you with a direct connection to the TPAC box office making ordering as easy as possible. In lieu of the normal per ticket fees, the guests will be charged \$5.00 per order regardless of the number of tickets they purchase. TPAC will pay your hotel \$2.50 for every order we receive. For this reason it is important that we are able to track the number of sales generated through your hotel. Please follow the procedure outlined below.

1. Have guest choose show, performance date , time, general seating preference, and number of tickets.
2. Fill out order form (in triplicate) with appropriate information.
3. Obtain guest's credit card.
4. Call Box Office Special Services at 782-4030 to place order. This line which has been reserved specifically for this program is open every Monday- Friday 10:00 AM- 5:00 PM and will remain open until 90 minutes prior to showtime on performance dates. On weekends the line will be open from 12:00 Noon until 90 minutes prior to showtime on show dates ONLY.
5. Once the order has been placed, the hotel staff keeps the white copy of the order form and gives the guest the pink and yellow copies.
6. The guest would then take the remaining (2) copies of the form to the TPAC Box Office WILL-CALL window. The guest will give the box office staff the pink\* copy and keep the yellow copy for his or her records. In return, the box office staff will give the guest the tickets.

\*The pink copy is what we will use to track sales and make appropriate monthly payments to your hotel for the orders we receive from you.

\*\*\*\*EXAMPLE: NOT FOR USE\*\*\*\*

## CONCIERGE TICKET REQUEST

Call TPAC Box Office at 782-4030  
(up to 90 minutes prior to show time)

Show Name \_\_\_\_\_ Show Time(MAT/EVE) \_\_\_\_\_  
Number of Tickets \_\_\_\_\_ at \$ \_\_\_\_\_ = \$ \_\_\_\_\_

Show Name \_\_\_\_\_ Show Time(MAT/EVE) \_\_\_\_\_  
Number of Tickets \_\_\_\_\_ at \$ \_\_\_\_\_ = \$ \_\_\_\_\_  
TPAC PROCESSING FEE \$ 5.00  
CUSTOMER TOTAL \$ \_\_\_\_\_

Billing Address:

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Customer's Room # \_\_\_\_\_

Name as it appears on card:

Credit Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Customer's signature \_\_\_\_\_ Pick up by: \_\_\_\_\_

HOTEL USE ONLY

DATE REC'D \_\_\_\_\_

CONCIERGE NAME \_\_\_\_\_

ACCT # \_\_\_\_\_

HOTEL \_\_\_\_\_

OFFICE USE ONLY

EVENT CODE/SEAT LOCATION \_\_\_\_\_

CSR \_\_\_\_\_

DATE PROCESSED \_\_\_\_\_

ENAHAND APPR CODE \_\_\_\_\_

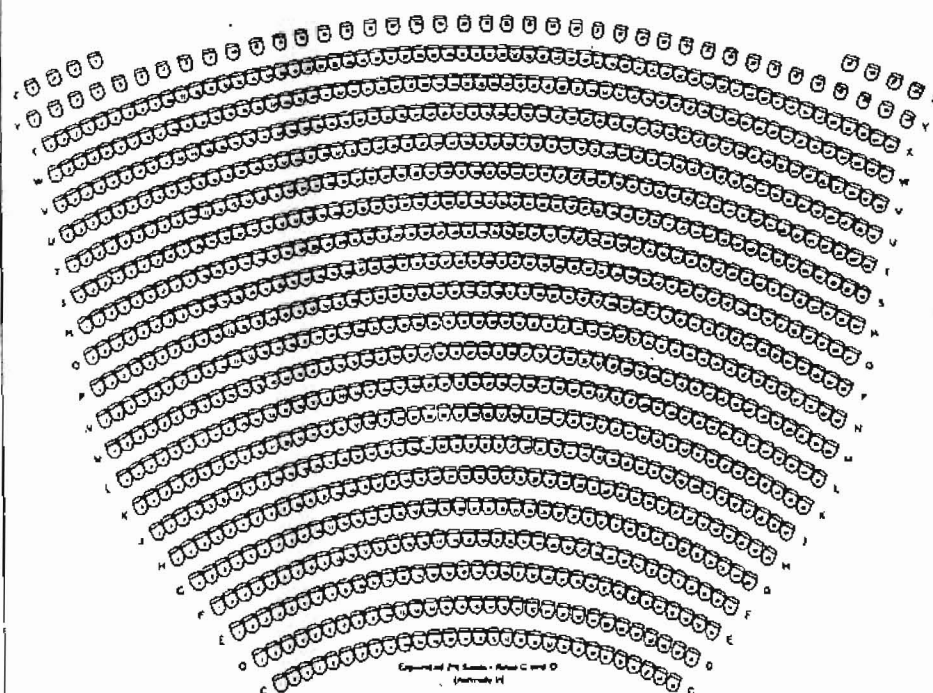
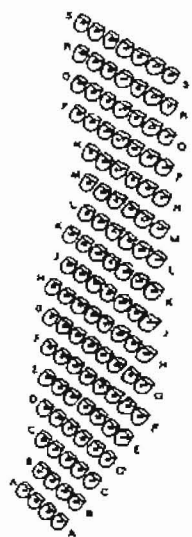
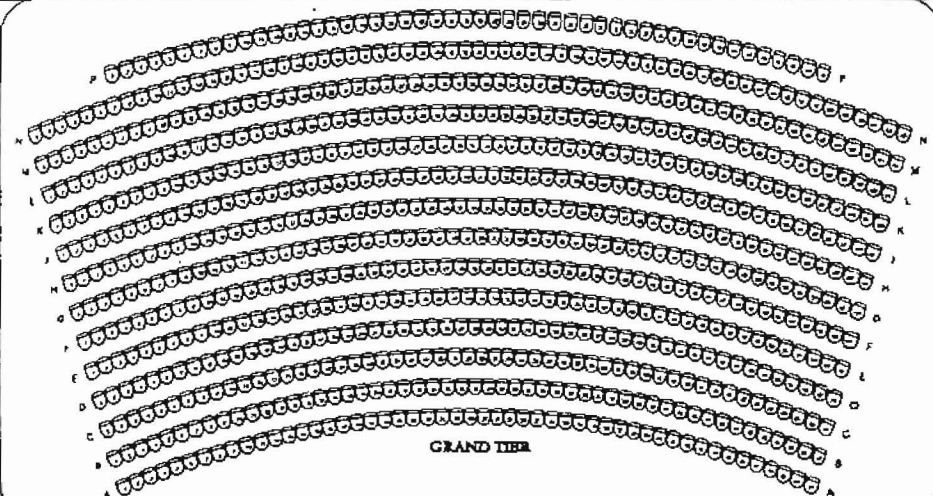
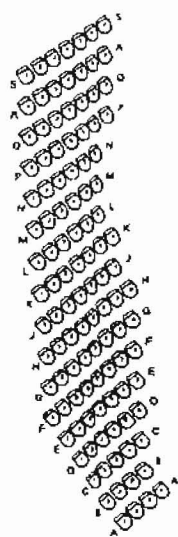
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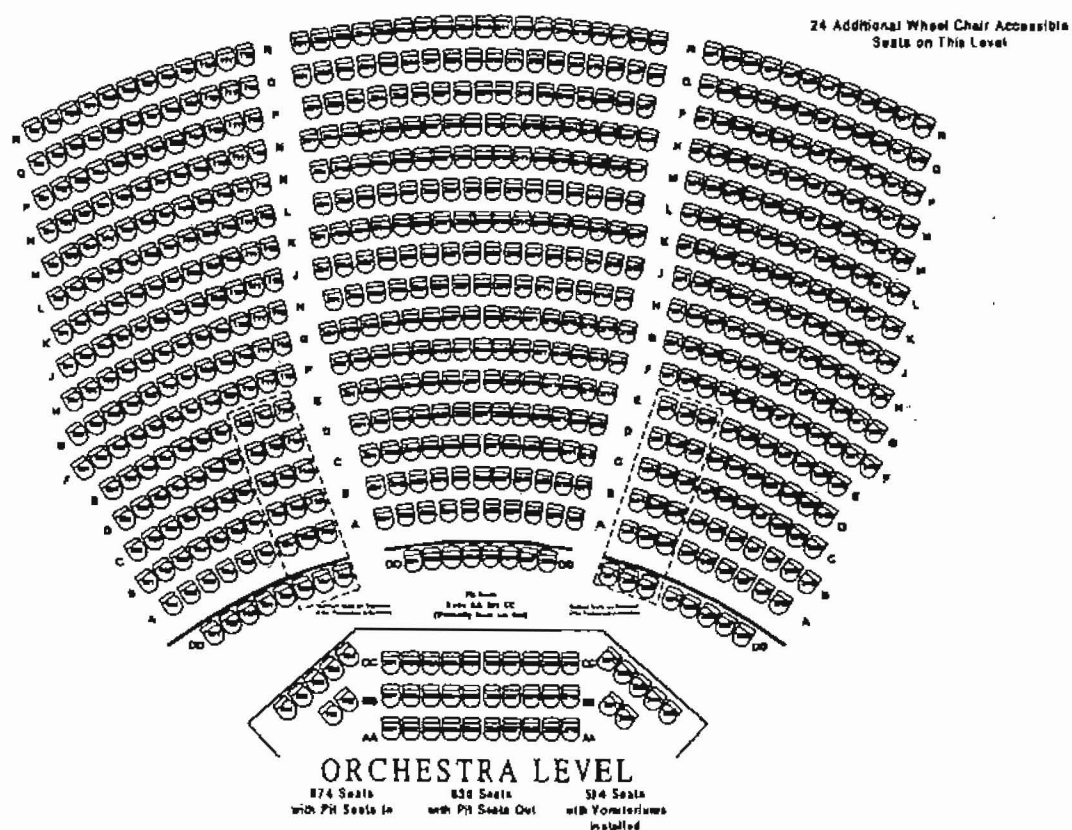
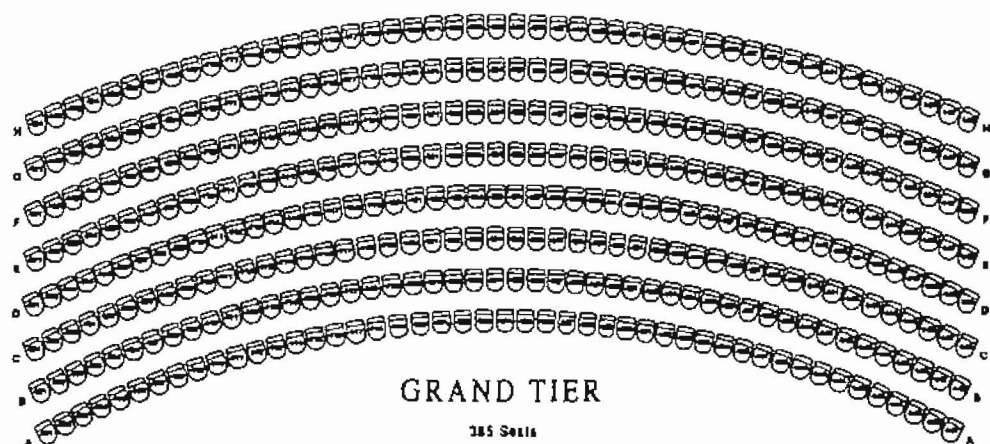
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PO ISSUE DATE \_\_\_\_\_

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\*\*\*\*\* The actual forms will have three color coded copies\*\*\*\*\*





Tennessee Performing Arts Center  
James K. Polk Theater

## Alternative Methods of Ordering Tickets

For the purposes of the concierge/guest services program the ticket ordering procedure listed on the previous page is the **only acceptable method**. However, we do realize that your guests may prefer to buy tickets in person or with cash. The following are alternatives for guests' convenience.

### In-Person with Cash or Credit Card\*

Tickets may be purchased at any of the following:  
The TPAC Box Office- Downtown at 505 Deaderick St.  
Davis-Kidd Booksellers- Green Hills at 4007 Hillsboro Rd.  
Any Ticketmaster Outlet including Krogers, Proffit's, and Dillards.

\* Please note that credit cards may not be accepted at some Ticketmaster outlets.

### On the Internet

Tickets may be purchased on-line at [www.tpac.org](http://www.tpac.org).

## Accessible Parking and Facilities

The City of Nashville has designated **accessible parking** adjacent to TPAC on both sides of Sixth Avenue North, between Union and Deaderick Streets. The guests should check signs for specific times of use.

**Wheelchair** access to theaters and restrooms is available on the orchestra levels of Jackson Hall and Polk Theater and on the floor level of Johnson Theater. **Infrared hearing devices** are available in all theaters at no additional charge. **Headphones and large print pages** of shows presented by TPAC (Broadway Series and "TPAC Presents") can be obtained from the Floor Manager on the night of the performance. The first Sunday matinee of each Broadway Series show is signed for the hearing impaired. Any special requests of patrons (excluding hearing devices and large-print programs) should be made in advance by calling the TPAC House Manager at 782-4000.

## Directions to TPAC

### **From I-65 driving NORTH (from Brentwood):**

Take Exit #85, James Robertson Parkway. The exit curves around and brings you into the flow of traffic. Continue going straight as you enter the traffic. Go to the third traffic light, Third Avenue, and turn left. Go to the next traffic light and turn right onto Deaderick Street. Go two blocks to Fifth Avenue. TPAC is located on the corner of 5th Avenue and Deaderick Street, on the left.

### **From I-65 driving SOUTH:**

Take the James Robertson Parkway Exit #85. Go to the end of the exit and turn right. Follow the road to the third traffic light, Third Avenue, and turn left. Go to the next traffic light and turn right onto Deaderick Street. Go two blocks to Fifth Avenue. TPAC is located on the corner of 5th Avenue and Deaderick Street, on the left.

### **From I-40 driving EAST:**

Take the Broadway exit and turn left onto Broadway. Follow Broadway to Fifth Avenue, and turn left. Follow Fifth Avenue to Deaderick Street. TPAC is located on the corner of Fifth Avenue and Deaderick Street, on the left.

### **From I-40 driving WEST (from the Airport):**

Take the Broadway exit and turn right. Follow Broadway to Fifth Avenue, and turn left. Follow Fifth Avenue to Deaderick Street. TPAC is located on the corner of Fifth Avenue and Deaderick Street, on the left.

### **From I-24 driving WEST (from Chattanooga):**

Follow I-24 to I-40/I-65 split. Take I-65 North. Take Exit #85, James Robertson Parkway. The exit curves around and brings you into the flow of traffic. Continue going straight as you enter the traffic. Go to the third traffic light, Third Avenue, and turn left. Go to the next traffic light and turn right onto Deaderick Street. Go two blocks to Fifth Avenue. TPAC is located on the corner of 5th Avenue and Deaderick Street, on the left.

### **From I-24 driving EAST (from St. Louis):**

Follow I-24 to I-40/I-65 split. Take I-65 South. Then, take the James Robertson Parkway Exit #85. Go to the end of the exit and turn right. Follow the road to the third traffic light, Third Avenue, and turn left. Go to the next traffic light and turn right onto Deaderick Street. Go two blocks to Fifth Avenue. TPAC is located on the corner of 5th Avenue and Deaderick Street, on the left.

### **From Vanderbilt Area:**

Follow West End Avenue to Broadway. Follow Broadway to Fifth Avenue, and turn left. Follow Fifth Avenue to Deaderick Street. TPAC is located on the corner of Fifth Avenue and Deaderick Street, on the left.

### **From Riverfront Park:**

Come up to Broadway and turn left onto Deaderick Street.



## Parking

### Valet Parking

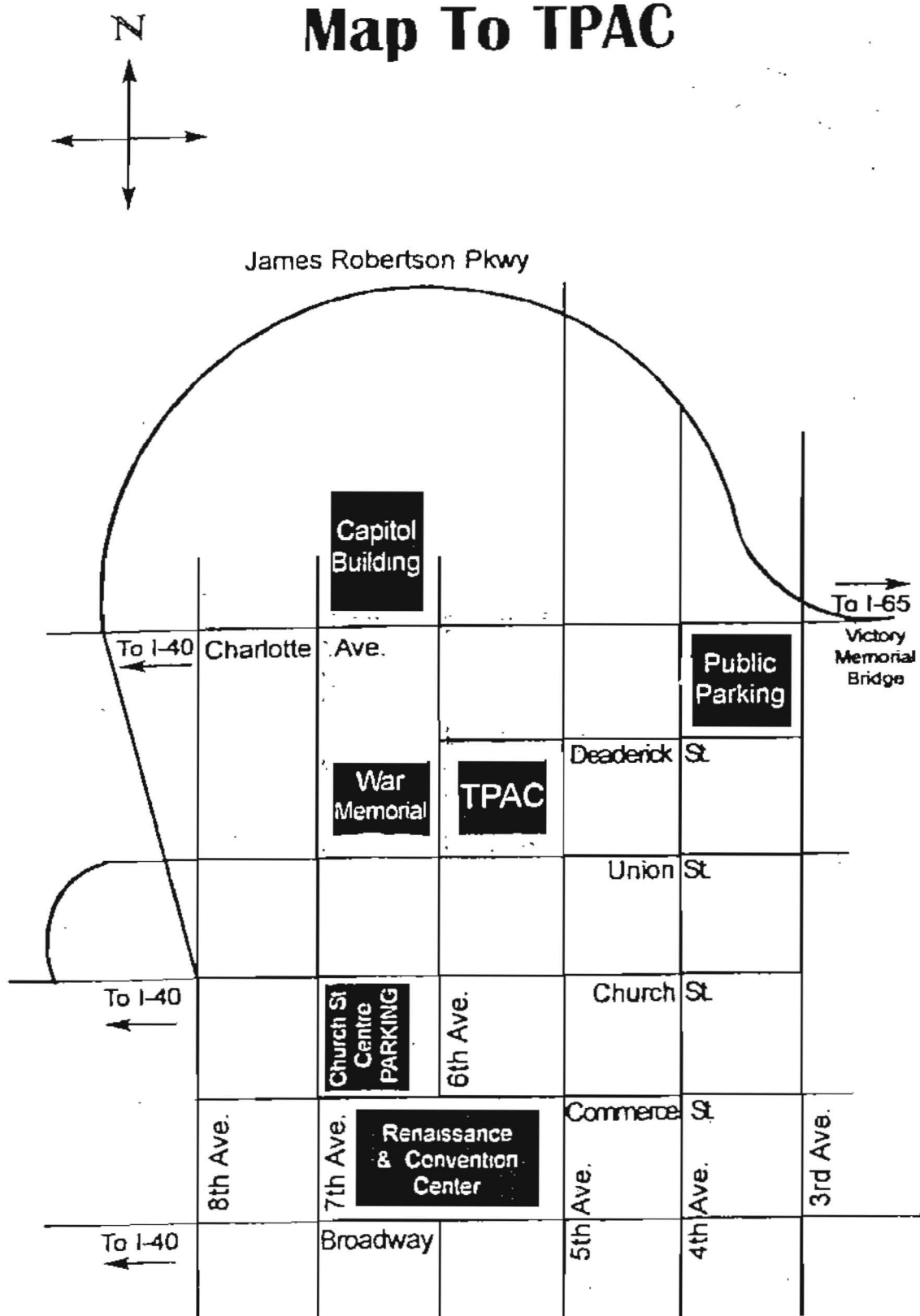
Valet parking will be available to Broadway patrons thanks to Central Parking Systems. The valet service is available for all of the 1999 - 2000 **First American Broadway Series at TPAC** shows. The price for this service will be \$10.00. Valet service will also be available for other selected events. If you have any questions on valet parking call TPAC at 782-4000.

### Area Parking Lots and Garages

All of these lots are within walking distance of TPAC. The guest should allow approximately 30 minutes for parking and the walk to TPAC to arrive in time to be seated when the performance begins.

- **Sheraton Hotel** (623 Union)
- **Public Square** (between Third and Fourth Avenues North on Deaderick Street)
- **Doubletree Hotel** (315 Fourth Avenue North)
- **207 Seventh Avenue, North**
- **145 Seventh Avenue, North**
- **139 Seventh Avenue, North**
- **ST. Mary's Church** (328 Fifth Avenue North)
- **Capital Park Inn** (corner of Fifth Avenue North and Charlotte)
- **Church Street Centre** (625 Church Street with entrances on Sixth and Seventh Avenues)
- **Church Street and Fifth Avenue**

# Map To TPAC



Appendix E  
Calendar Distribution Proposal

New Calendar Distribution: Effective with Winter Calendar 1999-2000				
<u>Business</u>	<u>Contact Name</u>	<u>Address</u>	<u>Phone Number</u>	<u>Number of Copies Per Printing</u>
<u>Conclerge Program Members</u>				
Doubletree	Marsha Cooper	315 4th Ave. North Nashville, TN 37219	244-8200	50
Westin Hermitage	Shannon Kennedy	213 6th Ave. North Nashville, TN 37219	244-3121	50
Sheraton Downtown	Dottie Pearson	623 Union St. Nashville, TN 37219	259-2000	50
Nashville Renaissance	Deborah Bennett	611 Commerce St. Nashville, TN 37203	255-8400	50
Opryland	Tom Xavier	2800 Opryland Dr. Nashville, TN 37214	889-1000	100
Regal Maxwell	Rodney Lindsey	2025 Metro Center Blvd. Nashville, TN 37228	259-4343	50
Union Station	Melissa Inman	1001 Broadway Nashville, TN 37203	726-1001	50
Loews Vanderbilt	Julia Jurka	2100 West End Ave. Nashville, TN 37203	320-1700	50
Sheraton Music City	Kathy Parsons	777 McGavock Pike Nashville, TN 37214	885-2200	50
Nashville Marriott	Charles Cross	600 Marriot Dr. Nashville, TN 37214	889-9300	50

Calendar Distribution List

<b>Real Estate Agencies</b>				
Barnes Real Estate	Belinda Spray	240 Wilson Pike Cir. Brentwood, TN 37027	369-2003	75-100
ERA Pacesetter- Brentwood	Patricia Seymour	4900 Thoroughbred Lane Brentwood, TN 37027	221-5953	100
Zeitlin Real Estate	Paige Thompson	4301 Hillsboro Rd., Suite 100 Nashville, TN 37215	383-0183	100
Crye-Leike Relocation	Cheryl Debusk	511 Maryland Way Suite 206 Brentwood, TN 37027	221-0444	300
<b>Welcome /Visitor Centers</b>				
Airport Welcome Center		1 Terminal Drive Nashville, TN 37214	275-1675	200
New Neighbors League	Olivia Bergh	1008 Lexington Dr. Brentwood, TN 37027	377-1045	200
Convention & Visitors Bureau	N'ville Chamber of Commerce	161 4th Ave. North Nashville, TN 37219	259-4700	6
Nashville Visitors Center	Gary Heflin; Samantha Hunt	501 Broadway Nashville, TN 37303	259-4747	300
Nashville Convention Center	Robert Elam	601 Commerce St. Nashville, TN 37203	742-2009	300
Grey Line Tours	Stan Higgs	2416 Music Valley Dr. Suite 102 Nashville, TN 37214	883-5555	400 (one case: to be distributed in Music Valley office and Downtown office)

Calendar Distribution List

Welcome Home Greeting Service	Ann Roper	1533 Brentwood Pointe Franklin, TN 37067	371-9915	75
Clarksville Welcome Center	Ralph Smith	P.O. Box 30187 Clarksville, TN 37040-0004	(931) 648-5510	20 (Must have copy of approval letter)
Smith County Welcome Center	Cynthia Jared	P.O. Box 11 Buffalo Valley, TN 38548	(615) 683-6410	20 (Must have copy of approval letter)
Mitchellville Welcome Center	Patsy Hornberger	6111 Lake Spring Rd. Portland, TN 37148	(615) 325-4721	20 (Must have copy of approval letter)
Nickajack Welcome Center	Esther Bowles	P.O. Box 518 Jasper, TN	(423) 942-5724	20 (Must have copy of approval letter)
Ardmore Welcome Center	Janice Rich	P.O. Box 705 Frankenwing, TN 38459	(931) 468-2555	20 (Must have copy of approval letter)
Coffee Shops				
Fido	Kate Sage	1812 21st Ave. South Nashville, TN 37212	385-7959	50 (Restocked as needed)
Bean Central (Green Hills)	Lisa Dougherty	3770 Hillsboro Pike Nashville, TN 37215	386-0244	50 (Restocked as needed)
Bean Central (West End)	Lisa Dougherty	2817 West End Ave. Nashville, TN 37203	321-8530	50 (Restocked as needed)
Bongo Java				



Calendar Distribution List

Local Color Gallery	Ron York	1912 Broadway Nashville, TN 37203	321-3141	40-50
In the Gallery	Carlton Wilkinson	624-A Jefferson Nashville, TN 37208	255-0705	50
Outside the Lines	Robin Cohn	1813 21st Ave. South Nashville, TN 37212	292-8393	30-40
American Artisan	Cynthia Crook	4231 Harding Rd. Nashville, TN 37205	298-4691	50-60
Zeitgeist Gallery	Janice Zeitlin	1819 21st Ave. South Nashville, TN 37212	256-4805	100
A Thousand Faces	Linda Arden	2001 Belcourt Ave. Nashville, TN 37212	298-3304	30-40 (Restocked as needed)
<b>Banks</b>				
SunTrust	Linda Nicholson	P.O. Box 305110 Nashville, TN 37230-5110	748-4701	50-60
Bank of America				50-60
Nations Bank				50-60
Bank One				50-60



### Vita

Andrea Michelle Crowe was born in Okinawa, Japan and grew up in Ocean Springs, Mississippi. She received the B.F.A. in theatre performance from the University of Southern Mississippi. She took a year off from academic pursuits and worked in Orlando, Florida before completing the M.A. in arts administration at the University of New Orleans.