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## Le Petit Théâtre du Vieux Carré: An Internship Report

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LE PETIT THÉÂTRE DU VIEUX CARRÉ

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

Arts Administration

by

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B.A. Mass Communication, Loyola University New Orleans, 2008

May 2011

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## **Abstract**

Le Petit Théâtre du Vieux Carré is ninety-five year old 501(c)3 nonprofit performing arts organization located in New Orleans, Louisiana whose mission is “to provide a wide range of quality theatrical productions and programming to entertain, enrich, and educate the diverse population of our region and enhance the economic vitality of New Orleans.” This report is based on my internship experience at Le Petit Théâtre which was under the supervision of Anna Constantine, Interim Executive Director. Throughout the course of my internship I assisted with marketing, development, and operations activities. Unfortunately, half way through my internship the theatre witnessed a significant change in management, with the departure of Solomon Group who was under contract as Managing Director of the theatre, and an ensuing financial crisis upon which for the first time in its history Le Petit Théâtre cancelled its season of programming. The following report includes an overview of the organization, a description of my internship, a S.W.O.T. analysis, a best practices review, and my recommendations for the theatre.

## Introduction

My professional relationship with Le Petit Théâtre du Vieux Carré began in August of 2010 after an interview with Gary Solomon, Jr., President of Solomon Group (the company in contract with the theatre to act as its Managing Director). In the interview we discussed my interest in marketing and he relayed to me the theatre's need for marketing, as it did not employ a Marketing Director. We agreed that my internship would consist primarily of marketing tasks and responsibilities and of any other aspects of Arts Administration in which I wanted to gain experience. Anna Constantine, current Interim Executive Director, started her employment at the theatre as Director of Development one day before I started my internship. In addition to my marketing activities, I was able to assist Constantine in her development endeavors, during which I gained a large amount of knowledge by learning from her expertise.

Two months into my internship, it became clear that the theatre was facing a monumental financial crisis, owing over \$100,000 in unpaid bills as well as facing its \$700,000 mortgage reaching maturity. Just weeks after the theatre's financial situation became apparent, Solomon and his company were relieved of theatre management responsibilities as a result of their contract with Le Petit Théâtre coming to an end. The theatre was then left with no Managing Director while the Board of Governors struggled to step in and effectively take over management. In mid-November of 2010 the Board officially cancelled the theatre's next scheduled production of *White Christmas* due to "unforeseen financial circumstances." Just a month later, on December 21<sup>st</sup>, the Board cancelled the remainder of the theatre's 95<sup>th</sup> season and laid off four theatre staff members. Cassie Worley, Board Chair, also announced that the theatre was looking into selling part of their building, a massive historic structure containing two stages located on the corner of Jackson Square in the French Quarter (MacCash "Le Petit Theatre

cancels season”). In early January, season subscribers were notified regarding the cancellation of the season and informed of Le Petit Théâtre’s next steps as an organization.

During the six months I spent at Le Petit Théâtre I witnessed a major shift in management, a financial crisis, and the initial process of trying to remedy that financial crisis. After the management change and the season cancellation, my internship became more development and operationally based than it was marketing based. With the season cancellation there was very little marketing work to be done, but development tasks were innumerable. I worked closely with Constantine to assist with development and audience-relations tasks as well as assisted Casie Duplechain, the current Director of Operations, as needed. Constantine and Duplechain treated me more like a colleague than an intern, especially after four instrumental staff members were let go. The following Internship Report is neither marketing based nor development based, but is rather a broader review of Le Petit Théâtre from an Arts Administrative perspective. In light of the theatre’s current situation, I have outlined best practices and recommendations based on the idea that the theatre will eventually overcome its financial crisis and again operate according to its mission statement.

## **Chapter 1: A Profile of Le Petit Théâtre du Vieux Carré**

### A Brief History

Le Petit Théâtre du Vieux Carré was founded in New Orleans, Louisiana in 1916. Originally known as the Drawing Room Players, the group was formed as the New Orleans Chapter of the Drama League of America. This exclusive organization began holding theatrical plays in the drawing room of one of its members, eventually transitioning its name to the Drawing Room Players. When the drawing room became too small to hold the outpouring audiences, the group purchased a space in the historic Pontalba Apartments lining Jackson Square in New Orleans' French Quarter, also known as the Vieux Carré. The opening of the new space prompted the organization to again change its name, this time to Le Petit Théâtre du Vieux Carré. After outgrowing its space yet again, the group purchased, in 1922, what is now Le Petit Théâtre's current home at 616 St. Peter Street in Jackson Square and incorporated itself on May 20th of that same year (Hale 1-12).

Le Petit Théâtre was established as a nonprofit community theatre in 1916 with a strict charter and bylaws. Currently in its 95<sup>th</sup> year, Le Petit Théâtre operates as a 501(c)3 nonprofit organization and with only minor changes to its original charter and bylaws. In November of 2010 Le Petit Théâtre cancelled the remainder of its 95<sup>th</sup> season, officially due to "unforeseen financial circumstances," for the first time in its history. A theatre that once was a light to the community is now a dark empty building whose two-person staff and Board of Governors is working tirelessly to keep the theatre from permanently closing its doors. Considered one of the country's oldest continuously running community-based theatre operating at the same location, Le Petit Théâtre has a special place in the heart of thousands of members of the New Orleans

community who want to see the theatre continue to present the quality theatrical programming it has been known for since 1916.

### General Management Structure

Le Petit Théâtre is a 501(c)3 nonprofit organization that is run by a Board of Governors. According to Article III of its Bylaws (Appendix A), amended on August 20, 2009, the Board of Governors “shall be composed of no less than twelve (12) and no more than thirty-six (36) elected governors.” This provision represents a change from the theatre’s Restated Articles of Incorporation filed with the Secretary of State in December of 2004, stating that the Board shall have no less than fifteen and no more than thirty-six members. Duties of the Board include appointing, employing, removing from employment, and fixing the salaries of professional staff and agents. The Board of Governors also consists of an Executive Committee—Chairman of the Board, Vice-Chairman, Secretary, and Treasurer; three Members at Large may also be selected at the discretion of the Executive Committee. The Executive Committee has the authority to act on behalf of the entire Board during intervals between regularly scheduled Board meetings as long as the matter is reported to the Board during the next regularly scheduled meeting. In addition, “a majority of members of the Executive Committee present at a meeting shall constitute a quorum for transaction of business.” The Executive Committee also has the authority to establish and dissolve Standing Committees that currently consist of the Membership Committee, Development Committee, House Committee, Play-Reading and Production Committee, and the Social Committee. The Guild of Le Petit Théâtre is an autonomous social and support group established for the benefit of the theatre.



Le Petit Théâtre's full time staff as of April 2011 consists of Anna Constantine, Interim Executive Director, and Casie Duplechain, Director of Operations. The theatre has one part-time staff member on payroll, Andrew Carmon, who is responsible for maintaining the cleanliness of the theatre. On October 25, 2010 the Board of Governors officially severed its contract with Solomon Group, the management company it began contracting with on March 9, 2009. On December 21, 2010 the Board of Governors laid off two full time employees and two part-time employees due to unforeseen financial circumstances and the season cancellation. The positions of these employees were two Box Office Staff, Technical Director, and Facilities Manager. Presently, the Board of Governors is managing the theatre without the help of an outside management group.

Before contracting with Solomon Group, theatre veteran Sonny Borey served as Executive/Artistic Director of the theatre from May of 1998 to March of 2009 when the Board decided to lay off all staff members due to previous financial woes. Borey's eleven-year employment with the theatre was preceded by a series of key staff turnover starting with Managing/Artistic Director Mary Ellen O'Brien in 1985, followed by Don Marshall as Executive Director in 1986. Marshall resigned in 1991 and Lawrence J. Knowles was appointed to Executive Director in 1992 only to be replaced by David Cockerell as Managing Director a year later. In 1994, after Cockerell left, Board Member Emmett Johnson took over the theatre management. In 1995 Joel Rainey was appointed Executive Manager followed by Keith Briggs as Managing Director in 1997. A year later, Borey was appointed to the position of Artistic/Executive Director. Perhaps Le Petit Théâtre's most thriving time was when the late C. Stocker Fontelieu served as Managing/Executive Director from 1961 to 1985 (Hale 1-56). According to the terms of their employment, the above people directly reported to the Board;

based on my knowledge gained during the course of my internship, each of the people listed above had similar, if not the same, job duties as his predecessor during the course of his employment, despite the variance in job titles. In addition, each Director was in charge of hiring the staff needed to put on each production.

During the course of my internship with Le Petit Théâtre, Solomon Group, and primarily Solomon, served as Managing Director of the theatre until October 2010, after which the Board undertook management. After managing the theatre pro-bono from March to October 2009, the Board agreed to a \$10,000 per month compensation with Solomon Group to continue their management services (MacCash “The Young Man and the Old Theatre”). While managing the theatre, Solomon Group was in charge of securing the rights to each show chosen for the season as well as having input on the shows to be included in the season. Solomon hired the directors and creative teams for each show, managed all marketing efforts (including social media and e-blast campaigns), and ad placement. He contracted with a public relations specialist for press release distribution and general press inquiries. Solomon Group created and maintained the Le Petit Théâtre website as well as did most of the graphic design work for theatre literature and web-based marketing. Solomon worked closely with the Board’s Social Committee in planning theatre fundraisers, including *Encore!*, the annual Le Petit Théâtre Gala. Solomon Group was also in charge of payroll for the theatre’s employees as well as maintaining a QuickBooks database for the theatre’s finances. Solomon held weekly staff meetings with Le Petit Théâtre employees. He also influenced the hiring of Constantine as Director of Development, now Interim Executive Director, to take on the important task of raising much needed funds for the theatre and building relationships with potential donors. Duplechain, current Director of Operations, officially transferred to the theatre’s payroll on October 2010 after being employed

with Solomon Group for two years. Duplechain has been instrumental in maintaining the day-to-day operations of the theatre since March of 2009.

After ending its management contract and relationship with Solomon Group in October of 2010, the Board and the employees of Le Petit Théâtre took on all of Solomon Group's responsibilities. Currently, Constantine and Duplechain are working together with the Board to get the theatre back in a financial position to potentially hold a 96<sup>th</sup> Season of programming in the coming years.

### Funding

Le Petit Théâtre has both earned and unearned streams of revenue that it uses to operate and put on productions. Earned streams of revenue include proceeds from production ticket sales and season subscriptions, income from rentals, program advertising sales, and the annual *Encore!* ticket sales. Streams of unearned revenue include individual donations, in memoriam donations, major gifts, grants, in-kind contributions, and corporate sponsorships. During the course of my internship, the theatre received major contributions from the City of New Orleans, Arts Council of New Orleans, State of Louisiana, Harrah's New Orleans Casino and Hotel, The Greater New Orleans Foundation, Mrs. Brunswick G. Deutsch, Gary Solomon, Jr., and Solomon Group. As of February 4, 2011, Le Petit Théâtre has received over \$9,000 of in memoriam donations in response to the request of the late Mrs. Gayle Batt. Mrs. Batt is the mother of Bryan Batt, actor and current Board member. Mrs. Batt had also served on the Board and is an icon for both her service to the theatre and as a former Le Petit Théâtre actress.

Before cancelling the remainder of the 95<sup>th</sup> season in December 2010, the theatre had approximately 280 season subscriptions—nearly nothing compared to the 8,000 subscriptions Le

Petit Théâtre had at its peak in the 1970s (Hale 90). In following up with its patrons regarding the cancellation, the theatre sent out a letter to all 95<sup>th</sup> season subscribers giving them the option to donate, credit, or have refunded the remaining dollar amount of their subscription. As of February 4, 2011, 200 subscribers responded to the mailing of which 30% have chosen to donate, 21% would like a credit, and 49% would like a refund. Unfortunately, the theatre has a \$700,000 mortgage due in full to its lender and over \$100,000 of unpaid bills. Financially, Le Petit Théâtre is attempting to stay afloat by renting out the theatre for musical events, weddings, and other theatrical performances, as well as by securing grant money. Making payroll for its three employees has been a struggle since January of 2011. In February, the theatre invited antique dealers to purchase props and set pieces that have been stored away in the theatre's attic for decades in an effort to secure quick cash. The financial situation of the theatre is grim, but the Board is considering selling part of the building in order to stay afloat.

### Programs

Programming at Le Petit Théâtre revolves around the use of two stages—The Main Stage and Muriel's Cabaret Theatre. The Main Stage is a 375-seat auditorium featuring a balcony and orchestra level, equipped with a substantial orchestra pit. Muriel's Cabaret Theatre has a fully versatile seating plan with moveable chairs that fits approximately 125 people. Traditionally, the Main Stage has housed both new and classic Broadway musical theatre hits while Muriel's Cabaret Stage has hosted the Children's theatre productions as well as experimental straight plays and off-Broadway hits. Before cancelling its 95<sup>th</sup> season, Le Petit Théâtre had an exciting line up of programming, much like that of its 94<sup>th</sup> Season, but with three new initiatives: Children's Corner, Broadway Bridge, and the New Musical Works Festival.

On the Main Stage, *Hairspray* opened in September selling out performances and receiving rave reviews in *The Times Picayune*. Next up was *Forbidden Broadway* which opened in November; the show was scheduled to open on the Main Stage, but a last minute switch to Muriel's Cabaret Stage occurred when the Board decided to rent out the Main Stage to the pre-Broadway tour of *Soul Doctor* to bring in much needed cash from rental fees. The theatre then cancelled its next show, *White Christmas*, scheduled to open in December, and soon thereafter officially cancelled the remainder of the season—*Frost Nixon*, *The Drowsy Chaperone*, *Evita*, and *Disney's High School Musical*. In addition, the remainder of Muriel's Spotlight Series, *Bug* and *Lobby Hero*, were also cancelled (*The New Century* had run as scheduled from late August to early September). Muriel's Spotlight Series premiered in the 2009-2010 season and features three eclectic, off-Broadway plays targeted towards mature audiences.

Bringing back Le Petit Théâtre's nationally known Children's Corner, a series of plays developed for young audiences, was an exciting addition to the 95<sup>th</sup> Season. Children's Corner had its heyday in the 1970s when Fontelieu and Luis Barosso directed, and bringing back the series was a natural step towards future success for Le Petit Théâtre. Unfortunately, along with the cancellation of the Main Stage shows, the Board also cancelled the remainder of the Children's Corner shows scheduled for the season—*The Frog Prince*, *Trial of the Big Bad Wolf*, and *The Emperor's New Clothes* (*Chicken Little* ran during the month of October as scheduled).

In addition to the wonderful lineup of shows scheduled to open in the 95<sup>th</sup> Season, the Board and Solomon Group had also put together a promising educational outreach program called Broadway Bridge. Designed in collaboration with New Orleans Center for the Creative Arts (NOCCA), Broadway Bridge is an all-day workshop series for young artists taking place during a Sunday matinee performance of each Main Stage show in the season. The program

combines “hands-on learning and entertainment through master classes, social interaction, and performance” (Appendix B). Young students (in grades 7-11) would get a behind the scenes look at putting on a professional musical theatre production. Le Petit Théâtre hosted one Broadway Bridge session during *Hairspray* in October; the remainder of the program was cancelled along with the rest of the season’s programming.

Another new aspect of programming planned for the 95<sup>th</sup> Season was an initiative called the New Musical Works Festival (Appendix B). Sponsored in part by LouisianaEntertainment.gov, the Festival was designed to encourage musical theatre composers, writers, and lyricists to submit their musical works for a chance to win a spot for their show on Muriel’s Cabaret Stage for the 2011-2012 Season. Submission guidelines and a submissions board were in place, and the festival was scheduled to occur on March 19, 2011, however, the New Musical Works Festival was also cancelled.

## Goals

Since August of 2010, the mission of Le Petit Théâtre is “to provide a wide range of quality theatrical productions and programming to entertain, enrich, and educate the diverse population of our region and enhance the economic vitality of New Orleans.” In its 2004 Restated Articles of Incorporation the purposes for which the organization is formed are “To provide professional-level live theatrical entertainment to as diverse an audience as possible, to create greater awareness and support of dramatic arts in New Orleans and the Southeast Region of the United States and to preserve and enhance our historic building.” According to the 94<sup>th</sup> Season Annual Guide (Appendix C), published in September of 2009, Le Petit Théâtre has a “passionate dedication to presenting the highest quality of musicals and plays, both

contemporary and classic.” When Solomon Group was hired in March of 2009, their intention, in addition to management, was to develop a strategic plan for the theatre’s future success. Now, in the present financial state of the theatre, the Board’s goal is to implement fundraising strategies to alleviate the financial strain, according to Worley (MacCash “Le Petit Théâtre cancels season”). Paying off its \$700,000 mortgage and its \$100,000 debt are essential to operating a financially healthy organization. During the last two months of my internship, December 2010 and January 2011, it was apparent that the Board and staff were doing whatever it could just to keep the lights on and make payroll. The Board and staff of the theatre desperately want to make it to Le Petit Théâtre’s 100<sup>th</sup> Anniversary in 2016.

## Chapter 2: A Description of the Internship

### Overview

When I began my internship in August of 2010 I was stationed at the Solomon Group offices working alongside Solomon and Duplechain, former Administrative Assistant for Solomon Group. Initially it was decided that I should work at the Solomon Group offices because most of the work I would be doing for the theatre would be under Solomon's guidance. However, as the internship progressed and Constantine, the newly hired Director of Development, set up her office at the theatre, I naturally began spending more of my time at the theatre. Anna needed my assistance in planning *Encore!*, the annual Le Petit Théâtre Gala, and the marketing work I was doing with Solomon was very much computer based and could be done from the theatre. Constantine and Solomon decided that stationing me at the theatre would be more efficient. Not only did the transition in workplace change the type of work I did from marketing based to development based, but it decreased my contact and communication with Solomon and increased the amount of work I did under Constantine's guidance. I originally signed on with Solomon Group/Le Petit Theatre to do a marketing internship, however by the end of my internship I was primarily doing development work. Furthermore, after Solomon Group's contract with Le Petit Théâtre ended, the budget for marketing fell to the wayside as a result of the staff and Board uncovering a significant amount of money in unpaid bills, only reinforcing the fact that development work was of utmost importance. The split in management and the onset of the theatre's financial hardship significantly altered the focus of my internship and the nature of my day-to-day tasks. By November of 2010 I had no regular communication or contact with Solomon and was entirely supervised by Constantine until the end of my internship.



in February 2011. I made multiple attempts to stay in touch with Solomon, but did not receive a response.

### Tasks and Responsibilities while at Solomon Group

As Solomon and I agreed, the basis of my internship tasks would revolve around marketing, and while under Gary's guidance I gained an array of experience working on the 2010-2011 Le Petit Théâtre Annual Guide (Appendix B). My task was to finish piecing together the Guide from a rough draft that was in the works prior to my arrival. The Annual Guide is a 24-page booklet detailing all of the programming for the season, including a brief history of the theatre, a list of sponsors, ticket pricing, seating chart, and information about parking, renting the theatre, and the different ways in which one can donate to the theatre. This task included gathering information from many different people; I held meetings with the Graphic Designer about the layout and style of the guide, frequently communicated with Gary regarding program and show descriptions, and collaborated with Constantine to finalize the "Support" section. Solomon also gave me the responsibility of choosing past production photos to display in the Guide as well as editing and proofreading subsequent drafts before the Guide went to print. The second major marketing task assigned to me was auditing the theatre's new, yet to be launched, website. Solomon gave me access to the unpublished site in WordPress where I surveyed the site and put together a proposal of what was missing, what should be added, and offered general stylistic and layout suggestions. The new website was launched in February 2011 with the help of the company CompuCast, a local web design and development company, who donated their services to help launch the new site.

Additional marketing tasks at Solomon Group included gathering all production photography from last season and collaborating with the Public Relations Contractor to submit production photos and show information to various media outlets. Solomon also let me sit in on meetings with the Public Relations Contractor and with their DocuMart sales representative to set up the Annual Guide printing. I also helped Solomon prepare for a visual presentation on the success of Le Petit Théâtre for the 2010 TedxNOLA event for which I ordered glossy prints of three *Times Picayune* articles written about theatre. Solomon gave me a significant amount of autonomy in completing my tasks; this was both a good and a bad thing. It was beneficial because I could be creative and had the opportunity to meet and communicate with people on my own. It was not beneficial because Solomon's lack of hands-on guidance did not allow me to learn as much as I would have liked to learn from him; he was also frequently in and out of town which made it difficult to express my questions and concerns regarding tasks. Overall, my experience at Solomon Group was positive; the most rewarding aspect was seeing the Annual Guide through to completion and having a legitimate say in the final outcome.

#### Tasks and Responsibilities while at Le Petit Théâtre

The second half of my internship consisted mainly of development tasks and responsibilities due to the change in theatre management and the ensuing financial crisis. However, Constantine knew of my original intention of doing a marketing-focused internship and therefore assigned me marketing duties as needed. Marketing tasks while at the theatre included selling playbill ads, contacting and setting up the printing of marketing materials with printers, and designing the *Forbidden Broadway* playbill (Appendix D). I was able to utilize my Photoshop skills in creating the playbill; I also designed Le Petit Théâtre ads to display in the

playbill as well as gathered paid advertisement artwork from playbill ad purchasers.

Furthermore, Constantine asked for my input on all other marketing materials to be distributed, but due to a lack of funds and the cancellation of the season we did not need many other marketing materials.

My first development task while working with Constantine was to assist in planning *Encore!*, the 2010 Annual Le Petit Théâtre Gala. This task included attending Gala Committee meetings, helping to design the Gala program, organizing auction items, keeping a spreadsheet of auction item donations, and drafting emails to Board members regarding Gala information. Before the event, I was in charge of managing the set-up of the restaurant showcase that took place in Muriel's Cabaret Theatre as well as managing the Gala volunteers by assigning them duties and positions. I also worked the Will Call table during the event as well as assisted backstage in preparing items for live auction by hosts/actors Bryan Batt and Patricia Clarkson. I kept track of what the auction items sold for and assisted in obtaining payment information from auctioneers. After the Gala, I was responsible for creating and maintaining a spreadsheet of patrons, volunteers, Board Members, restaurants, and committee members to be thanked. Together, Constantine and I drafted a thank you letter and sent it off to the Gala Chair, Councilmember Jacquelyn B. Clarkson, to be signed.

The second major development task with which I participated was the crafting of a new mission statement for the theatre. Solomon, Constantine, and I researched our competition's mission statements, evaluated our season of programming and the theatre's intentions going into the next few years and devised the following, which is now the theatre's official mission statement: "Le Petit Théâtre du Vieux Carré is a 501(c)3 non-profit organization whose mission is to provide a wide range of quality theatrical productions and programming to entertain, enrich

and educate the diverse population of our region and enhance the economic vitality of New Orleans.” This was one of the most rewarding experiences of my internship; collaborating with Solomon and Constantine to develop a new mission statement was a very important step in getting the theatre back on the right ground in terms of grant eligibility and overall marketing and development potential.

Another major responsibility during my time at the theatre was drafting thank you letters, creating and maintaining spreadsheets, mail-merging documents for mailings, and creating charitable contribution tax receipts for all incoming donations. This became a daily task starting in December and lasting until the end of my internship. Constantine and I created approximately six different thank you letter templates to use in thanking donors; it became a routine—Constantine and Duplechain would give me all donation documentation and I would catalogue the donation, create the letter and charitable contribution receipt, and prepare the letter for mailing. During the course of my internship two persons passed away (including Mrs. Gayle Batt, a long-time Board Member and benefactor of the theatre) and donations were requested to be sent to Le Petit Théâtre in their honor. A bulk of the thank you letters I prepared were in response to in-memoriam donations for Mrs. Batt. After the theatre announced it was cancelling the season and made public the financial crisis, Constantine and the Board sent out a detailed letter to all of the season ticket subscribers giving them the option of either donating the remainder of their season ticket balance, crediting it towards a future season of programming, or receiving a refund of their balance; this letter is also on the home page of their website (Appendix E). I was in charge organizing the responses to this mailing and creating and maintaining spreadsheets for each option—donate, credit, refund. Furthermore, I was asked to calculate the remaining balance for all the subscribers who chose to donate so that I could

prepare thank you letters and charitable contribution forms. To do this, I had to access the Tix ticketing system that the theatre uses and determine the proper amount of each person's donation so that I could create an accurate tax receipt for each donor. This responsibility monopolized the majority of my time during January and February, but was a necessary component of proper development practices.

Additional duties while at the theatre were to research potential grant opportunities, organize Board meeting minutes from past Board meetings, catalogue old theatre documents, and attend staff meetings. I also worked the Will Call table and served as a ticket taker at most performances of *Hairspray*, *Forbidden Broadway*, *Soul Doctor*, and the holiday benefit show, *A Little Christmas*. In addition, I contacted patrons via phone as needed regarding any performance time or scheduling changes. Although I did not intend to do a development based internship, I learned a significant amount about the subject through working with Constantine; her expertise and excellent management skills made the experience a wonderful learning opportunity despite the unexpected departure of Solomon Group and the imminent financial crisis.

### **Chapter 3: S.W.O.T. Analysis**

The following S.W.O.T. Analysis is based on what I experienced during my time interning for Le Petit Théâtre, from August 2010 to February 2011. The analysis is also based on the theatre's operational and programmatic history and its current state of affairs as of March 2011. The analysis focuses on the current strengths, weaknesses, opportunities, and threats of the organization in terms of its recent financial crisis and change in management structure. Strengths and weaknesses are based on the internal state of the theatre as of February 2011 while the opportunities and threats are external and based on those that would have the most immediate effect on the theatre. This analysis focuses on the idea that the desired objective of Le Petit Théâtre is to continue functioning as an organization and to eventually program a season within the next year. My intention was to be as objective as possible without revealing any confidential information I gained during my time interning at the theatre.

#### Strengths

##### 1. Location/Physical Plant

Le Petit Théâtre is located in one of the most historic square blocks in the United States; its location at 616 St. Peter Street on the corner of Jackson Square in the New Orleans French Quarter is a prime spot for attracting both tourists and locals. With its expansive Spanish Colonial style outdoor balcony overlooking the Square and its position right next to the St. Louis Cathedral, the building itself is a landmark in and of itself. In addition to its location, the theatre's physical plant is also impressive. The building features a 375-seat Main Stage with a balcony and orchestra pit as well as a smaller cabaret theatre seating approximately one hundred people. In between the two theatres is a gorgeous lobby featuring antique tapestries and

chandeliers and a courtyard centered around a century-old fountain. The luxurious architecture of the theatre contributes to its charm and beauty. The second floor of the theatre features a library containing tapestries, paintings, statues, and photos collected over the past ninety years. The second floor also houses three dressing rooms, bathrooms, a green room, and a kitchen. The expansive attic holds a massive amount of costumes, props, lighting equipment and set pieces. The theatre's location, physical plant, and antiquity add to its allure and recognition as an historic landmark. At its last appraisal, the building itself is worth over five million dollars (Hale 121), but as of February 2011 the theatre owes over \$700,000 on its mortgage and nearly \$100,000 in unpaid bills.

## 2. Longevity

The very fact that Le Petit Théâtre has been in existence for ninety-five years is a significant strength for the theatre in the sense that it has a history of success. Many distinguished present-day actors and actresses once got their start at Le Petit Théâtre, including Bryan Batt, Patricia Clarkson, Leslie Castay, and even New Orleans mayor, Mitch Landrieu. Many of these celebrities are still actively engaged in the theatre; Batt and Clarkson starred in *Love Letters*, a show/fundraiser that the theatre produced in March in which both actors volunteered their time. The theatre cancelled its season for the first time in its history, besides after Hurricane Katrina, last December; despite this downfall, to have never cancelled a season in its ninety-five year history is impressive. The theatre is nationally known for its quality productions and now that it has an agreement with the Actors Equity Association, the theatre is attracting many professional, Equity actors. Despite its current financial difficulties, the theatre continues to stand as a New Orleans icon.

#### 4. Current Staff

Although small, the current staff of the theatre is directly contributing to both the immediate and future success of the organization. After the Board of Governors laid-off two full-time and two part-time theatre employees last December, only two full-time employees and one part-time employee were left. Andrew Carmon, the part-time facility maintenance employee, has been working at the theatre for a number of years. The two full-time employees are Constantine and Duplechain; and as of mid-March, their titles were changed, at their request, to Interim Executive Director and Interim Operations Manager, respectively. Both women are extremely well qualified for their positions and are working tirelessly, with the help of the Board, to continue generating revenue and to prevent the theatre from permanently closing. Constantine and Duplechain's intelligence, dedication, work ethic, and passion for Le Petit Théâtre are going to be instrumental in keeping the theatre afloat.

#### 5. Quality of Past Productions

Le Petit Théâtre has a reputation within the New Orleans community for putting on quality theatre productions, and more specifically, quality musical theatre productions. The theatre had its heyday in the 1970s when C. Stocker Fontelieu served as Managing/Executive Director. Musical theatre productions such as *Oklahoma*, *Fiddler on the Roof*, *Hello, Dolly!* and *My Fair Lady* were produced under Fontelieu (Hale 432-438). Not only did Le Petit Theatre become known for its musical theatre productions, but it also was one of the first places to establish a children's theatre program in which adults performed musical productions whose content was first and foremost geared toward entertaining children. Le Petit Théâtre has won numerous Big Easy Theatre Awards, including the award of Best Musical for *Hairspray* this past



March. The theatre's long history of consistently producing quality productions is a major strength because it keeps audiences coming back for more; patrons have learned to trust that their experience at Le Petit Theatre will be entertaining. This trust is the reason why the theatre has such a loyal audience base and talent pool; not only do audiences return again and again, but actors and production crew return because they know Le Petit Théâtre will put on a good show.

#### 6. Abundance of Props/Settings/Costumes

The entire third-floor attic of Le Petit Théâtre is stocked full of costumes, props, and set dressings—an impressive sight for a theatre of its size but not for its age. Costumes, as well as props and settings, date back decades and the collection itself is a treasure. In January, the theatre had an antique appraiser rummage through the collection where he found many collectible items. Having this collection of costumes, props, and settings is a strength for the theatre because it does not have to rent many items for its productions; the vast collection allows for easy access and variation in set and costume design. The collection is also an asset to the theatre financially; antique furniture, old records, and luggage from the 1920s are just some of the treasured items that overflow the attic at Le Petit Théâtre.

#### 7. Technology Up-keep

Thanks to the technology-proficient Solomon Group, Le Petit Théâtre now offers online ticketing, online donations, and has an online social media presence. In addition to Facebook, Solomon Group also created a YouTube page for the theatre where they uploaded behind-the-scenes vignettes and linked all theatre-related television appearances. Production photos and videos are also present on the theatre's Facebook page. Before Solomon Group started managing, the theatre did not participate in these technological innovations, nor was online

ticketing or donations available for patrons. Solomon Group also instituted reserved seating for the Main Stage, which can be done online through the ticketing system; before Solomon Group the theatre had strictly general admission. Most importantly, Solomon Group brought Le Petit Théâtre into the 21<sup>st</sup> Century in terms of its online marketing tactics. Consistent technology upkeep is a strength for the organization because it exposes more people, and generally younger people, to Le Petit Théâtre and its programming. Because the future success of the theatre will depend on today's young audiences it is important the theatre stay up to date with the latest technological advances in order to successfully market to its audience.

### Weaknesses

#### 1. Board of Governors

Although the current Board of Governors (Appendix G) consists of talented and competent individuals, it is not a proactive fundraising team, an essential need for the theatre especially during this financially difficult time. As of August 2010, the Board did not have a secure development/fundraising plan in place; not until Constantine was hired in August of 2010 was a strategic development plan assembled. As a non-profit organization it is imperative that the Board understand the importance of development and fundraising, and furthermore, be proactive in securing funds and financial connections for the organization. In terms of financials, the Board did not hold Solomon Group entirely accountable for consistent and comprehensive reporting of the theatre's financials. Had the Board demanded more frequent and detailed financial reporting from Solomon Group it would have discovered the severity of the theatre's finances earlier and perhaps even prevented the cancellation of the season. The current Board is a weakness of the organization because of its lack of development insight and lack of financial

management, two characteristics that might have prevented the theatre's current situation. The Board is also a weakness because it has consistently failed to institute a proper management structure, described further in the next section.

## 2. Management Structure

Le Petit Théâtre has not had an Executive Director for the past two years, which stems from a long organizational history of lack of Executive Director leadership. Solomon Group acted as the Managing Director until November of 2010; only this past March was Constantine appointed to Interim Executive Director after suggesting this title change to the Board. Duplechain's title was also changed from Operations Manager to Director of Operations at her request. An Executive Director is essential to operating a non-profit effectively, which is why past management structures have weakened the theatre. When the Board hired Solomon Group to act as the Managing Director it did not take into consideration that an Executive Director was still necessary in the new management structure. Ideally, a Managing Director and then an Artistic Director should stem from the Executive Director, who reports directly to the Board. The Board has failed to institute the proper management structure for decades (see page 5) and it has become a pattern that has ultimately led to the theatre's downfall. Without the proper management structure, a non-profit cannot function efficiently. When no Executive Director is present, another staff member or the Board must ultimately take on the duties of an Executive Director; in Le Petit Theatre's case, the Board did not effectively take on those duties and thus the staff tried its best to keep up with the work. Even with the change in Constantine and Duplechain's titles, the word "interim" denotes no long-term commitment, on the Board's behalf, to having Constantine and Duplechain fill those positions if the theatre should get back

on its feet. Had an Executive Director been overseeing Solomon Group and the financial management, the theatre might not be in its present situation.

### 3. Debt/Lack of Budget

As of December 2010, Le Petit Theatre is over \$800,000 in debt. The majority of the debt is due to its \$700,000 mortgage that reached maturity last August and the rest accrued from past due bills and building maintenance costs. The theatre continues to pay a monthly sum towards its note. Le Petit Théâtre fully owns the expansive building, and therefore the burden of maintenance falls completely on the theatre. Because the building is over a century old, there are many structural as well as cosmetic problems which need to be addressed. As of August 2010, the theatre did not have an operating budget, nor did it have a marketing budget or a development plan, according to Constantine. The debt prevents the theatre from accomplishing its mission “to provide a wide range of quality theatrical productions and programming to entertain, enrich, and educate the diverse population of our region and enhance the economic vitality of New Orleans.”

### 4. Staffing

Le Petit Théâtre currently functions with an administrative staff of two, Constantine and Duplechain. Even before the split in management and resulting lay offs, the theatre had no Executive Director, no Artistic Director, no Marketing Director, and no Community Relations or Educational Outreach Coordinator, yet it had a packed line up of programming it was trying to fulfill. Before Constantine was hired as Director of Development, no position existed. In the past two years, the theatre has not had nearly enough staff members to function smoothly and without

last minute debacles, whether over money or lack of time. Now Constantine and Duplechain have to do the work of full staff, compounded by the difficulties arising due to the financial circumstances. On March 18<sup>th</sup> and 20<sup>th</sup>, the theatre put on a show entitled *Love Letters*, which was a fundraiser/tribute to Gayle Batt, a late benefactor of the theatre. Constantine and Duplechain, with the help of the Projects with Purpose staff, put on a successful event, but not without last minute complications. (Projects with Purpose is an organization that coordinates and facilitates humanitarian projects for corporations, businesses and organizations meeting in cities around the globe.) It seems that the Board lacks a strategic staff development plan, and has only allowed Constantine and Duplechain's titles to change because of the addition of the "interim" designation. This shows an absence of trust between the Board and staff, a relationship that is extremely important during this challenging time for the organization.

## 5. Subscriber Relations

In addition to its financial reputation within the community, its reputation with season subscribers is not encouraging due to a lack of outreach and timely disbursement of information to subscribers informing them of first, the cancellation of *White Christmas*, and subsequently the cancellation of the season. An article in the *Times Picayune* and on nola.com surfaced before a letter went out to subscribers informing them of the situation and what would be done to remedy it. Earlier in the season, some subscriber ticket packages were not mailed out in time for the first show, *Hairspray*. Many upset subscribers were calling the Box Office inquiring about their tickets—some subscribers even missed the show due to receiving no paper ticket in the mail. Shortly after, Solomon decided to change the second scheduled show of the season from *Soul Doctor* to *Forbidden Broadway* due to a last minute conflict, but many subscribers had already

received their season ticket packages in the mail, which included tickets to *Soul Doctor*. After *Soul Doctor* was removed from the season and replaced, the theatre did not send out the new *Forbidden Broadway* tickets to replace the *Soul Doctor* tickets it had already sent out to some subscribers. Therefore, some subscribers showed up at the theatre thinking they would see *Soul Doctor* and were angered when they found out they would be seeing *Forbidden Broadway*. To make matters worse, the Board decided to rent the Main Stage to the producers of the pre-Broadway tour of *Soul Doctor* in an effort to make some quick cash, which meant that *Soul Doctor* would be performing at the same time as *Forbidden Broadway*. In addition, *Forbidden Broadway* was moved to Muriel's Cabaret Stage. When the theatre decided to take on *Soul Doctor* as a rental, the theatre staff tried its best to inform the subscribers that *Forbidden Broadway* was moved Muriel's Cabaret Stage by sending emails and leaving voicemails. Needless to say, the season subscribers who did not get *Forbidden Broadway* tickets in the mail and did not receive a call or email, showed up at the theatre planning to see *Soul Doctor*, and since *Soul Doctor* was actually performing, patrons were extremely confused as to why they had to see *Forbidden Broadway*, and why they had to see it on the small stage. Moreover, season subscribers seating assignments were changed since the show was transferred to Muriel's Cabaret; some subscribers were upset with their new seat assignments even though theatre staff tried its best to give subscribers seating equivalent to their Main Stage assignments. I believe that the above series of events and lack of timely outreach have diminished the subscriber's and especially the donor's trust in the theatre.

## 6. "Community" Theatre Label

In the past, Le Petit Théâtre prided itself on saying it is one of the oldest continuously operating community theatres in the nation. It was formed as a community theatre in 1916 and

for a long time operated as a community theatre. Once it began paying actors and hiring Equity talent it slowly transitioned itself into operating more like a nonprofit professional theatre and stopped actively identifying itself as a community theatre. When the theatre amended its Articles of Incorporation in 2004 it stated that one of the purposes of the organization is “to provide professional-level live theatrical entertainment.” However, the theatre does not market itself as a professional theatre, nor does it market itself as a community theatre. The lack of an identity as a community theatre or as a nonprofit professional theatre creates confusion for both patrons and actors in terms of the quality of its productions; it is a weakness because it interferes with effectively marketing the theatre. If the theatre operates like a non-profit professional theatre, then it should call itself a non-profit professional theatre. Marketing the theatre for what it is will generate interest from both actors and audiences that it might not generate if it does not break the cycle of its misinterpretation as being “community” theatre. This concept will be further explained in Chapter 4.

## 7. Location/Physical Plant

The location and physical plant of the Le Petit Théâtre are both a weakness and strength. The location of the theatre is a weakness because of the parking hassle and expense. The closest parking lot to the theatre is nearly two blocks from its entrance on St. Peter Street, and although the theatre validates parking at two of the closest lots, it still costs approximately seven dollars for three hours of parking, and free street parking is very difficult to find near the theatre. For older folks, the parking distance creates a hassle because many elderly people have difficulty walking long distances. Any type of hassle, whether it is parking or walking, creates a reason for people not to purchase tickets, which of course directly affects the amount of revenue the theatre can generate. The physical plant is also a weakness because it requires massive upkeep since it

is a very old building. Presently, the theatre is facing substantial termite damage that will continue to structurally damage the building unless alleviated. Structural damage is a weakness because of the safety concern it poses.

### Opportunities

#### 1. Sell All or Part of the Building

According to the letter sent out to all season subscribers in early January (Appendix E), the Board is exploring the possibility of selling all or part of the theatre to get back on healthy financial footing: Board Chair Cassie Worley writes, “Though we are also exploring options involving partial sale and/or lease of the building, the fact remains that we intend to be the tenants here for many years to come.” Selling all or part of the building, which is worth over five million dollars (Hale 121), would allow the theatre to use the capital to re-instate programming and pay off its debts. If they sold the building, it could be under the terms that the new owner would allow Le Petit Théâtre to continue using the building for its programming in exchange for monthly rent. This would alleviate Le Petit Théâtre of all maintenance costs as well as insurance on the building. Even if the theatre sells just part of the building, the same agreement could be put in place. Either way, the goal should be to keep Le Petit Théâtre functioning as an organization, at its current location, that seeks to fulfill its mission statement.

#### 2. Move to a Smaller Venue

Moving to a smaller venue, with a smaller or no mortgage and less expensive maintenance costs would also allow Le Petit Théâtre to continue functioning. If the theatre sold the building on St. Peter Street it could pay off its debts and purchase a smaller space, such as the space where Le Chat Noir, a local cabaret theatre, currently operates. Le Chat Noir recently



announced that it is selling its space, according to a March 12<sup>th</sup> article on nola.com written by Andrew Adler (“With Le Chat Noir’s building up for sale”). Barbara Motley, current Le Chat Noir owner and building owner of 715 St. Charles Avenue (where Le Chat Noir is located) is seeking to alleviate herself of the building ownership but continue operating her business, Le Chat Noir as it currently operates. Motley states, “My personal priority/hope is that the new building owner will be someone who wants to continue the mission of using the stage for live theater under one operating name and structure or another; that is the focus of my efforts with my realtor at this time.” It is possible that Le Petit Théâtre could negotiate a promising agreement with Motley and transfer its operations to 715 St. Charles Avenue. Although the space Motley owns is significantly smaller and set up much differently than Le Petit Théâtre, I believe that the theatre could find a way to make it work for both parties. However, moving to a smaller venue should be an option of last resort.

### 3. Rentals to Pre-Broadway Tours/ Utilization of LA Live Performance Tax Incentives

In the past two years, Le Petit Théâtre has rented out their Main Stage to two pre-Broadway tours—*White Noise* and *Soul Doctor*. These rentals allow the theatre to generate cash from rental revenue and allow the production companies to benefit from the Louisiana Live Performance tax credits, offering a 10% credit for expenditures between \$100,000 and \$300,000 (Louisiana Economic Development). In this scenario, both the theatre and the production company producing the pre-Broadway tour benefit from using Le Petit Théâtre as its venue. Because the theatre is well equipped for large productions and its facilities are expansive enough to accommodate large crews and actors, renting to pre-Broadway tours is a great way to generate revenue and increase the theatre’s exposure outside of the New Orleans area.

#### 4. Costume/Prop Loans or Sale

As mentioned earlier, the theatre has a massive collection of costumes, props, and settings, some antique. With the right organization and rental system, the theatre could begin renting these items to other theatre productions. This would require implementing a system for tracking costumes/prop loans, and a cost analysis would have to be done to determine if rentals would be lucrative for the theatre. Another opportunity to generate revenue is to sell some of the items, especially the antique items that are worth more money. The sale of these items would produce immediate revenue that would help the theatre meet some of its pressing expenses, such as payroll and utility costs.

#### 5. Partnership Programming/Co-productions

Another opportunity is to partner with other local theatres to co-produce productions that align to both theatres' mission statements. Last season Le Petit Théâtre co-produced *Grey Gardens* with Southern Rep Theatre and it proved to be successful. Other theatres in the city that Le Petit Théâtre could co-produce with are Le Chat Noir, if they continue operating, and academic institutions such as New Orleans Center for the Creative Arts (NOCCA), Tulane University, Loyola University, and University of New Orleans. These academic institutions all have quality theatre programs and students might be willing to act or run crew in a Le Petit Théâtre co-production in exchange for school credit or just to have Le Petit Théâtre on their resume. The student actors could be unpaid but benefit from having the opportunity to perform at a theatre other than their university's. It would also give the students the opportunity to network with Le Petit Théâtre's production teams. Co-productions would reduce costs for both parties but also benefit both parties in a number of ways.

## 6. Attract a Younger Audience

Because the majority of Le Petit Théâtre patrons are aged 50 or older, it is important that the theatre begin reaching out to and attracting a younger audience base. One way to do this is to offer student pricing, and advertise that the theatre offers student pricing by contacting theatre departments at universities and high schools as well as including student prices online and in all of their marketing materials. According to the 94<sup>th</sup> Season Annual Guide, students receive six dollars off any ticket purchased at any level, with a valid student ID (Appendix C). The 95<sup>th</sup> Season Annual Guide only states that student pricing is available, but does not denote a price (Appendix B). According the current website, “Student rush tickets can be purchased up to 45 minutes before the show, in person, with student identification at the box office and are cash only. Student rush tickets are assigned by the ticketing agent at the time of purchase and are subject to availability. We limit rush tickets to 1 ticket per student ID” ([www.leptittheatre.com](http://www.leptittheatre.com)). If the theatre offered student tickets under the same parameters of regularly priced tickets, students could order in advance; considering the parking hassle and the chance that tickets may not be available, or that the seats may not be the best, I think the theatre would benefit from changing its policy on student ticket purchases to be more convenient to the student. Especially with an aging audience base, it is more important now than ever to begin attracting a loyal, younger audience. Another way that the theatre can attract a younger audience is by offering weekday shows to school kids in the area, or by having the actors perform a small portion of the show at a local school. This opportunity is especially important in generating revenue from Children’s Corner productions (if the program is reinstated).

## 7. Benefit from New Orleans as a Tourist Attraction

There are many different ways in which the theatre can capitalize on New Orleans being a top tourist destination. One simple way that the theatre can do this is by hanging a large banner from the corner balcony advertising its current productions. The theatre usually hangs flyers and posters on its French door windowpanes, but from a distance these cannot be seen, whereas a large banner can be seen from across Jackson Square. Because Le Petit Théâtre is located in an historic district, the theatre must obtain permission from the Vieux Carré Commission in order to hang a banner, but the trouble it takes to get permission would be well worth the amount of tourists it would draw from the banner. Another way in which the theatre can benefit from tourists is by forming relationships with hotel concierges and placing marketing materials at concierge desks. Last year Constantine and Duplechain began forming these relationships, but were halted due to the financial circumstances. A third way that the theatre can benefit is by teaming up with nearby restaurants to offer a dinner-theatre package. Currently, Muriel's Jackson Square restaurant offers a pre-theatre menu that includes five hours of event parking. The theatre also has a similar deal with the Omni Royal Orleans Rib Room. The theatre could initiate relationships with other nearby restaurants to offer similar deals to its patrons. In exchange for a pre-theatre menu, Le Petit Théâtre could agree to advertise the restaurants in its marketing materials and show programs. Lastly, the theatre could offer both daily history tours and nightly ghost tours; Hale also made this suggestion in her book (138). I believe many tourists would be interested in a tour of the theatre, including the costume-filled attic and the backstage area; tourists would also be interested in ghost tours because of the theatre's long history of being one of the French Quarter's haunted buildings. All of the above opportunities would generate revenue and perhaps a new customer base.

## Threats

### 1. Debt/Mortgage/Foreclosure

Le Petit Théâtre's \$700,000 mortgage matured last August, however, the theatre continues to pay only a small monthly sum towards the note. Capital One, the bank that holds the note (as listed in Le Petit Théâtre's 2006 Form 990 Statement 5), has not threatened immediate foreclosure, but the theatre must do everything it can to keep that from happening. In addition to the mortgage, the theatre also owes a significant amount, over \$100,000, in unpaid bills. The theatre's debt is preventing them from operating in the way they should, and this debt must be alleviated before they can implement programming once again. If they do not alleviate this debt, they will be in danger of closing as an organization. Tapping into savings is not an option in terms of alleviating the debt because according to Constantine, Le Petit Théâtre has no cash reserve or savings. The theatre does have three endowments, but withdrawing from these funds is not an option.

### 2. Risk Resulting from Structural Damage

Before the theatre realized its financial circumstances last October, Constantine and the Board were spearheading a capital campaign for the theatre. However, the campaign was halted in order to deal with the immediate threats facing the organization. The attic of the theatre has sustained severe termite damage as well as other parts of the building; currently, the balcony is closed due to termite damage. In the women's dressing room, a corner is sectioned off with caution tape to prevent anyone from standing on a weak part of the floor that has been eaten away by termites. The liability that the theatre would face if someone should get hurt as a result

of the structural damage would be substantial, and the last thing the theatre needs at this difficult time is a lawsuit.

### 3. Cancelled 2010-2011 Season

The cancellation of the 95<sup>th</sup> Season threatens the success of the theater's future fundraising and marketing endeavors because it leaves a gap in programming. The theatre will always have to account for the gap in programming when it applies for grants. In its future marketing endeavors, the theatre will have to prove itself once again to those subscribers who have experienced frustration and disappointment. In order to obtain a loyal subscriber and patron base, the public must have trust in the theatre, something that Le Petit Théâtre has diminished by cancelling its 95<sup>th</sup> Season and failing to cater to its subscribers leading up to the cancellation.

### 4. Damaged Reputation

An immediate threat facing the theatre's future success is its damaged reputation within the New Orleans community. I believe that the public has lost trust in the theatre due to a very similar situation happening just two years ago when Sonny Borey and his staff were laid off due to financial woes. When Solomon Group was hired and the "Cinderella stories" starting surfacing about the comeback of Le Petit Theatre, its reputation improved, but now that the theatre is in an even worse situation and again asking the public for money, some people are dismayed (MacCash "The Young Man and the Old Theatre"). Had the theatre not been in a very similar situation just two years ago, it would be in a much better position to bounce back with flying colors.

## 5. Lack of Funding Opportunities Due to Economy/Budget Cuts/No Programming

It is safe to say at this point that the economy still has not recovered from the recent recession, and arts funding still suffers as a result. According to its “Message to Season Subscribers,” the main focus of the theatre’s recovery strategy

...will be to pursue private contributions and grants which are harder than ever to come by at this time. Arts organizations all over this nation are pressed against an economic wall, spreading thin the nominal shared funding that private foundations and governmental arts entities are able to donate. Additionally, private donors’ individual generosities have been stretched, with each arts organization asking for needed funds help in order to survive (Appendix E).

The theatre will depend on unearned revenue to get it through its financial difficulties, but due to a lack of programming and the economic crisis, grants may be difficult to secure.

## 6. Aging Audience Base

Although Le Petit Théâtre does not collect age data from its patrons, it is easy to see that the majority of audience members are aged fifty or older. Having worked the Will Call table for most performances since last September, it is always a delight to see young people attend a show. Many people that donate to the theatre are well-established, older individuals who have expendable income to support the arts, and they are also part of a generation that grew up in New Orleans at a time when Le Petit Théâtre was considered high class and was exclusive to those who were subscribers. Le Petit Theatre’s aging audience base threatens the amount of individual donations from a group of patrons who hold a special place in their heart for the theatre. Therefore, attracting younger audience members is imperative to the theatre’s future fundraising success.

## 7. Other Entertainment Options

Not only is New Orleans a mecca for dining out, it is also a mecca for quality entertainment. From music, to opera, to visual arts, every arts organization in New Orleans is competing for patrons, and during this difficult economic time, most organizations are seeing a decrease in arts attendance altogether. The National Arts Index of 2010 conducted by Americans for the Arts finds the following:

In 2009, the National Arts Index fell 3.6 points to a score of 97.7, the lowest point reached in the 12 years measured and the largest single-year change recorded. Losses during the 2007-2009 recession nearly doubled the gains made between 2003 and 2007 (-6.2 percent vs. +3.9 percent, respectively). This reflects declining attendance at larger cultural institutions and is compounded by losses in charitable giving—all of this as the number of nonprofit arts organizations continues to grow. In any given year, some indicators are up and others are down. In 2007, half of the indicators rose; in 2008 one-third were up; and in 2009, just one-quarter increased (Kushner 7).

When compared to a music show on Frenchman Street, the price of attending a performance at Le Petit Théâtre is much more costly. With ticket prices starting at thirty-one dollars, that is three times the average price of a typical music venue cover charge or a movie ticket; multiply thirty-one times four and it costs nearly \$125 dollars to take a family of four to a Le Petit Théâtre outing, and that is if they eat at home. The amount of cheaper entertainment options in the city threatens Le Petit Théâtre's audience attendance, especially with the younger audience base.



## Conclusion

It is apparent from this analysis that Le Petit Théâtre has many great strengths and opportunities, but that they are nearly overshadowed by the opposing weaknesses and threats. The theatre has so many timeless and unique aspects that are going to be important factors in getting the theatre back on stable ground. One very positive aspect of the theatre is its current staff; the theatre is fortunate to have two hard-working, dedicated, and passionate theatre lovers working tirelessly day in and day out to keep the theatre functioning. Also, with the help of committed volunteers and a patron base who holds a special place in its heart for Le Petit Théâtre, I am hopeful that conditions will begin to improve if the Board takes the appropriate action. From my own encounters and experience, I can say with overwhelming positivity that most people in the New Orleans community do not want to see the theatre close. Too many people have enjoyed too many shows and have had too many good experiences at the theatre to let it close completely. With the right leadership, the theatre will make it out of this adversity and continue to operate as a valued arts institution bringing quality theatre to the New Orleans community.

## Chapter 4: Best Practices

The following numbered items represent the areas of which a review of best practices are most applicable to Le Petit Théâtre as of February 2011. If the theatre continues to operate as a nonprofit organization with its current mission statement, the following best practices will provide a starting point at which to evaluate its past and current operations. The best practices identified are based on class content from the Arts Administration Master's program at the University of New Orleans, my experience working in the nonprofit field, a most comprehensive book by David M. Conte and Stephen Langley entitled *Theatre Management: Producing and Managing the Performing Arts*, and BoardSource, an online resource for building effective nonprofit boards.

### 1. Identity: Community Theatre vs. Nonprofit Professional Theatre

According to David M. Conte and Stephen Langley, in *Theatre Management: Producing and Managing the Performing Arts*, published in 2007, theatres fall into the following categories: Commercial Theatre, Not-for-profit (Nonprofit) Professional Theatre, Community Theatre, College Theatre, and Stock/Dinner Theatre. Depending on which category of theatre a performing arts organization falls into, theatre's should follow specific guidelines in order to maximize the their success. Le Petit Théâtre has been identified as a community theatre in the past, but operational changes including the payment of actors and crew has forced the theatre to reconsider its place in the community theatre arena. Two years ago Solomon Group established a contract with the Actors Equity Association (AEA) by which it agreed to both hire and pay Equity actors. Currently, Le Petit Théâtre is a Category C theatre and is under the NOLA Equity Contract, a special contract designed by the AEA for New Orleans/Louisiana Area (NOLA)

theatres. The category of theatre ranges from A to D and depends on a theatre's weekly gross revenue averaged over a three-month period (Conte 133). The NOLA contract is suitable for theatres that have under 400 seats; Southern Repertory Theatre and the Jefferson Performing Arts Society are also under this contract (Actors Equity Association). Not only does Le Petit Théâtre pay its Equity actors according to AEA rules, but it pays everyone involved in its productions. According to Duplechain, non-Equity members are paid a flat rate of the following: an ensemble member receives \$300 per run of show, a principal receives \$600 per run of show, and crew/stagehands receive \$300 per run of show. Le Petit Théâtre is also an Equity Membership Candidate (EMC) theatre which means that it has the authority to issue Equity cards to actors who are eligible for Equity membership.

Although both community theatre and nonprofit professional theatre stemmed from the Little Theatre Movement in America, each type of theatre has very different characteristics when examined in the 21<sup>st</sup> Century. According to Conte and Langley, "Community theatres, or civic theatres, are either largely or exclusively comprised of non-salaried amateurs who usually represent a cross section of residents in a given area and perform only in that area for its other residents" (141). Additionally, community theatres are mostly made up of committees whose members also act in the shows it produces. Many community theatres have close relationships with public schools, colleges, civic associations, or churches and often share their facilities. Most community theatres are based on memberships where members pay dues, vote, and also act in productions; community theatres do not generally have contracts with the AEA. Le Petit Théâtre used to align more closely with community theatre characteristics, but with recent improvements regarding actor compensation, housing of pre-Broadway tours, and management structure, the theatre should now be identified as a nonprofit professional theatre.

The nonprofit professional theatre movement in America started in 1957 with the founding of the Ford Foundation. The Ford Foundation established eligibility criteria for their grants that included being nonprofit and professional. In 1965 Lyndon B. Johnson established the National Endowment for the Arts whose eligibility criteria for grants includes being a nonprofit organization (Conte 117-118). In describing nonprofit professional theatres, Conte and Langley write:

Each theatre has created a relationship with its community and is responsible for maintaining that relationship and the essential support of local subscribers, vendors, and donors. Theatres have also created relationships with playwrights and directors, offering them the opportunity to develop their work in an environment less volatile than that of the commercial theatre (119).

A Board of Directors or Trustees who are focused on artistic and organizational goals govern nonprofit professional theatres; most nonprofit professional theatres also employ Artistic Directors who oversee the artistic process (Conte 115). Usually a Managing Director is employed and both the Artistic and Managing Directors either report directly to the Board of Directors or to an Executive Director who reports to the Board. Other administrative positions that are common for nonprofit professional theatres include a Development Director, Marketing Director, and Operations Manager, as well as Front of House staff such as a Box Office Manager. Additionally, nonprofit professional theatres have a well-identified mission statement that describes the theatre's central philosophy and purpose, and the Board of Directors' job is to ensure that the theatre's programming is in line with its mission statement. Nonprofit professional theatres often have contracts with the AEA so that they can employ Equity actors in their productions (Conte 133). Some nonprofit professional theatres put on a production with the

intention of transferring it to commercial theatre or to eventually extend its run and transfer the production to another local theatre. Another way in which nonprofit professional theatres are seeking to increase their audiences is by co-producing with another local nonprofit professional theatre (Conte 137). Le Petit Théâtre recently utilized this tactic by co-producing *Grey Gardens* with Southern Rep Theatre. Co-productions cut down on producing costs, increase the number of guaranteed performances and size of the audience, and may permit larger, more ambitious works since costs are shared by two organizations. Nonprofit professional theatres often seek grant money for programming, put on fundraising events, and have educational outreach programs. Many also have a smaller stage where they can produce experimental theatre.

A theatre's identity can have a significant effect on the public's perception of the theatre and the quality of work it produces. Furthermore, identifying oneself as a community theatre versus nonprofit professional theatre has a direct effect on the consistency of an organization's marketing efforts. A theatre should be identified for what it is, not as what it used to be. Since the Board of Directors allowed Le Petit Théâtre to transition from more of a community theatre structure to a nonprofit professional theatre structure, then the theatre should be identified as what it is now in order to ensure proper marketing and development efforts. Marketing itself as a nonprofit professional theatre will increase Le Petit Theatre's potential in terms of attracting a new and younger audience—something that is essential to its longevity as a successful performing arts organization.

## 2. Board of Governors' Role

Throughout Le Petit Théâtre's history, its Executive/Artistic/Managing Directors have had numerous conflicts of interest with the Board of Governors (Hale 1-56). The Board

continues to insert its hand into artistic decisions regarding show selections and in its bylaws designates a “play reading committee” to influence the selection of shows (Appendix A). Throughout my time at Le Petit Théâtre, it was clear that the majority of the Board was not on the same page as the staff; the Board frequently made decisions without having all of the necessary information. Some members of the Board also inserted their own political agendas into decisions and in turn negatively affected the operations of the theatre. I believe Le Petit Théâtre’s current Board of Directors is a major organizational weakness and has directly contributed to its financial downfall and is continuing to contribute to its downfall as an organization. The Board would benefit tremendously from a series of informative training sessions educating them on the role of a nonprofit Board of Directors detailing their responsibilities and organizational expectations. I also believe that the reason the Board has negatively influenced Le Petit Théâtre is because it does not know or understand the role of a Board in today’s nonprofit arena. The following information is just the tip of the iceberg regarding the best practices of a nonprofit Board of Directors.

According to Conte and Langley, a Board of Directors should consist of fifteen to twenty-five members and each member should offer one or more of the “3 Ws”: Work, Wisdom, Wealth. Work includes in-kind services such as legal or accounting services; Wisdom includes wisdom above and beyond that of the staff; and Wealth involves personal monetary contributions to the theatre or reliable wealthy contacts that donate to the organization. Conte and Langley also believe that people who have worked in theatre, actors, stagehands, etc., can make great Board Members, but that the majority of the Board should not be made up of actors (124). Le Petit Théâtre’s current Board Chair is an actress and a drama teacher at a local high school, but is now being called on to spearhead major financial and organizational decisions. It is also suggested

that a “Board review” should take place every two years where each Board Member is reviewed to determine if he/she is meeting Board obligations. Membership should be limited to three to five years, and no two members should leave the Board at the same time; a minimum “give or get” policy should also exist for each member. Each Board Member should be required to give a certain amount of money each year or personally raise the money for the organization.

Additionally, the Board should be responsible for hiring an Executive Director, developing long-range plans for the organization, and approving and monitoring the budget (Conte 124-125). Le Petit Théâtre’s Board has failed to adhere to many of these criteria; it has not had an Executive Director for two years and it has failed to approve and monitor a budget as clearly proven by the theatre’s current financial crisis.

According to BoardSource, in its “10 Basic Responsibilities of Nonprofit Boards,” number seven is to “Protect assets and provide proper financial oversight. The board must assist in developing the annual budget and ensuring that proper financial controls are in place.” When Constantine joined Le Petit Théâtre as Director of Development in August of last year, she requested an operational budget from Solomon Group; Solomon was unable to provide her with the budget, which she needed in order to submit grant applications. Consequently, Constantine and Solomon developed their own operational budget to use in submitting grant applications; it was not until after Constantine began to inquire about the budget that information about the theatre’s finances began to surface, something that the Board should have been monitoring from the get-go. Number ten on BoardSource’s list is to “Enhance the organization's public standing. The board should clearly articulate the organization's mission, accomplishments, and goals to the public and garner support from the community.” It is true that Le Petit Théâtre usually puts on productions of quality, but in terms of its financial reputation within the community it does not

match that of its artistic reputation. For the second time in the past two years Le Petit Théâtre is again facing a financial crisis and has had to lay off staff members. About a year after the theatre hired Solomon Group to act as the Managing Director, news articles started to emerge claiming Solomon had “saved the theatre.” In a July 2010 article on nola.com entitled “The Young Man and the Old Theatre,” the author writes:

...the theatre is on stable financial footing, according to tax records and theatre board members...The monthly mortgage of \$4,900 must always be met. But the picture is much more promising than it was in March 2009, when Solomon took control. Three full-time and two part-time Le Petit staff members have been hired, the little theater’s tax report ending in June 2009 shows a surplus of \$2,446, and the leaky roof has been replaced (MacCash).

The article also states that when the Board officially hired Solomon Group in October of 2009, both parties agreed to compensate the company \$10,000 per month for their services. “We structured this fee monthly so it wasn’t going to tank the theater,” Solomon said. “My goal is to cover out-of-pocket expenses.” When the Board officially ended its contact with Solomon Group the following October, Solomon personally wrote a check to the theatre along with Solomon Group. According to this information, it seems unusual that just over a year MacCash wrote this article the theatre’s \$700,000 mortgage reached maturity and thus the theatre had to cancel the season as a result of having very little cash in the bank and not enough in reserve to pay its mortgage. Clearly, Le Petit Théâtre’s Board of Directors was not monitoring the financial situation of the theatre, one of the most fundamental responsibilities of the Board of Directors. Since cancelling the season last December, only fifteen members, down from twenty as of last September, are left on the Board, as some resigned shortly after the financial crisis



became apparent (Appendix G). In addition, the Board's Executive Committee has changed since last September; Jacquelyn Clarkson and Mike Mitchell are now Co-Vice Chairs and Leon Contravesprie is Secretary. The case of Le Petit Théâtre is the perfect example of what can happen when a Board is not aware of or does not adhere to best practices.

### 3. Management Structure

According to Conte and Langley, a nonprofit professional theatre with an annual budget less than three million dollars should have a core management structure where the Artistic Director is next in line after the Board of Directors, followed by a Business Manager and a Development/Marketing Manager (129). However, it is also wise to have an Executive Director who reports directly to the Board, followed by a Managing Director and an Artistic Director who are on the same level and report to the Executive Director. Under the Managing Director should be a Marketing Manager and a Development Director, and possibly an Educational Outreach Coordinator, along with a Front of House or Box Office Manager. Under the Artistic Director is the production and creative team. Zach Theatre in Austin is a good model for Le Petit Théâtre to follow; although Zach Theatre has a much larger staff and annual budget than Le Petit Théâtre, it provides a model for the theatre to look to when planning for the future. Zach Theatre employs nearly thirty-five people, but overall their staff is organized into Artistic and Production, Education, and Administrative sections. The top staff positions are a Producing Artistic Director, an Education Director, and a Managing Director. At the Jefferson Performing Arts Society in Metairie, LA they employ an Executive/Artistic Director and a Managing Director as their top positions ([www.jpas.org](http://www.jpas.org)). At Southern Rep Theatre in New Orleans they also employ an Artistic Director and a Managing Director, but no Executive Director ([www.southernrep.org](http://www.southernrep.org)).

Having at least an Artistic Director and a Managing Director would provide for a comprehensive management structure suited to take on the appropriate amount of workload required by the top positions for an organization of Le Petit Théâtre's size. Additionally, Le Petit Théâtre would benefit from employing a Development Director, Marketing Director, and Education Director to meet their programming needs.

In the past Le Petit Théâtre has never had a management structure where Artistic Director, Executive Director, and Managing Director were separate positions that all existed at the same time. Before Fontelieu was hired as the Executive/Artistic Director of Le Petit Théâtre in 1961, the theatre only had a Managing Director as the top position. When Fontelieu resigned, Mary Ellen O'Brien took his place and served as Managing/Artistic Director, followed by Don Marshall as Executive Director, followed by Lawrence J. Knowles as Executive Director, followed by David Cockerell as Managing Director, followed by Joel Rainey as Executive Manager, followed by Keith Briggs as Managing Director, followed by Sonny Borey as Executive/Artistic Director, and finally followed by Solomon Group as Managing Director (Hale 1-56). As of March 2011 Constantine now serves as Interim Executive Director. This fluctuation in management structure and titles has contributed to the downfall of Le Petit Théâtre because the appropriate expectations have not been placed on the individuals hired into the above positions; furthermore, the workload required by someone who is appointed Executive Director but has no Artistic Director or Managing Director supporting him is doomed to let things fall through the cracks both operationally and artistically. Furthermore, because different skills are required of a Managing Director versus an Artistic Director, qualified and experienced individuals with the applicable skills sets should be hired into the appropriate positions.

#### 4. Financial Planning/Cost Control

“Financial planning is a process that should be approached seriously—and somewhat conservatively—before work begins on a project and certainly before communications are made or contracts are signed” (Conte 211). An annual or production-based budget should be flexible enough to cover emergencies and must be monitored to avoid over expenditure of funds. A good budget should include a “reserve fund” that is no less than ten percent of the total budget; the reserve fund can be used to cover expenses resulting from natural disasters or cancelled productions. In planning a season of productions, a theatre should combine both low cost and big budget shows so as not to let expenses exceed revenue. Conte and Langley identify three important “don’ts” in regards to successful financial planning: 1) Don’t spend income before it’s earned, 2) Don’t spend or budget the same dollar twice, and 3) Don’t get into the boat unless you can afford to sink (217-219). One of the factors contributing to Le Petit Théâtre’s financial crisis is that it spent season subscription revenue before it was earned. The theatre is now in a situation where it has to come up with the money needed to refund season subscribers for the remainder of their subscription. The theatre has a serious cash flow problem that may have been avoided had a proper budget been drawn up and followed. One strategy Conte and Langley recommend in financial planning is to “scale the house” (228). Le Petit Théâtre does scale their house—they have three seating areas for which tickets are priced differently according to their proximity from the stage. In moving toward the future, Le Petit Théâtre should also factor high maintenance costs into their budget since the physical plant is so old and termite damage is apparent.

In terms of cost control strategies, every theatre should implement a system of checks and balances to control the budget and a reliable, trustworthy employee who has experience in financial management should monitor the system (Conte 249). Timely and monthly budget

reports should be drawn up and each Director should receive a copy of the report so that all staff is on the same page. A cash flow is also a tool for predicting a shortage or surplus of cash that is very beneficial for most theatres. Conte and Langley make an excellent point: “Companies that do not utilize this type of planning are often in crisis—always, for example, scrambling just to meet the weekly payroll” (254). During my time at Le Petit Théâtre there were many weeks, after four staff members were laid off, that Constantine and Duplechain were worried about making payroll. They were always waiting for grant money or donations to come in so that there would be enough cash in the bank account to issue checks. Additionally, bills were paid late so that checks would not bounce if enough money was not available. A cash flow chart can be a great predictor of cash crises and perhaps Le Petit Théâtre can avoid cash crises in the future if financial planning is done correctly and before a new season begins. Lastly, Conte and Langley also recommend keeping an up to date inventory of everything that a theatre owns; this inventory can come in handy when trying to verify if a theatre has a particular prop on hand. Instead of rummaging through the attic for hours looking for a specific prop or costume, not finding it, and then purchasing a new one, the inventory list provides a simple way to find the item, if organized correctly. The theatre should also give the list to their insurance company that will come in handy in the event of a natural disaster, fire, or robbery. To my knowledge, Le Petit Théâtre does not have an updated inventory list, but has an attic full of antique props and costumes that are most likely worth a lot of money.

## Chapter 5: Recommendations

Based upon best practices research, coursework at University of New Orleans, and experience working in the nonprofit arena, I have outlined below a list of recommendations that I believe Le Petit Théâtre would benefit from if it continues to operate as a theatre. Some recommendations are applicable to the immediate situation of the theatre, while others are more applicable to the future of the organization. In light of the theatre's financial situation and the uncertainty that still looms as of March 2011, my suggestions are based on the status of the theatre when my internship concluded in February. At the beginning of February, the Board of Directors was debating about selling all or part of the theatre, while still focusing on bringing in unearned revenue from grants and donations. The theatre also put on a production of *Love Letters*, starring Bryan Batt and Patricia Clarkson, in mid-March as a fundraiser for the theatre. According to Duplechain, the event was successful in generating revenue.

### 1. Management

The first and foremost suggestion that I have is for Le Petit Théâtre to do a major review of its Board of Directors to make sure that only qualified, advantageous individuals are members. I recommend using Conte and Langley's "3 Ws" principal to go about this review while also using a past performance evaluation of each Board Member as a guide. I also recommend that the organization establish a minimum "give or get" for its Board. At this crucial time in Le Petit Théâtre's history to have a Board of Director's that is competent, honest, and puts the organization before any personal gain is essential. Once the theatre gets back on solid financial ground, I suggest that the Board budget a certain amount of money toward hiring an outside consultant to work with the Board. This consultant should educate each Board Member on his

responsibilities and roles; it may also be beneficial for this consultant to review the current Bylaws of the organization to determine if any changes should be made. In addition to voting on and having the Bylaws notarized, each Board Member should then receive and sign a copy of the new Bylaws to ensure that all Members are up to date on their roles and responsibilities. However, the brunt of this process should be centered on educating the Board on the best practices of a Board of Directors; I believe that the staff should also be involved in the process so that both parties are informed of their expectations. Most importantly, all egos should be put aside during this process; if a determination is made that some current Members are no longer beneficial, then those Members should resign and new Members should be carefully selected. I believe that Le Petit Théâtre will benefit tremendously if this process is done correctly; furthermore, I believe the theatre will benefit from a selection of new, qualified, capable Members to take the theatre into its future, whatever that may be.

When and if the theatre does alleviate its financial issues and is able to operate as a theater once again, a national search should be done for an Executive Director, an Artistic Director, and a Managing Director. Le Petit Théâtre should retain Constantine and Duplechain as staff members and perhaps promote Constantine to Executive Director and Duplechain to Managing Director because they are both very competent and qualified individuals who have an impressive handle of the theatre's current situation. Constantine and Duplechain will be instrumental in the theatre's recovery process because of their sound management skills and passion for Le Petit Théâtre. If funds allow, a Marketing Director, Development Director, and a Front of House Manager should also be hired, as well as the needed full-time production staff. It is imperative that once the theatre is back on sound financial footing that it hires more staff members so that two people do not have to do the jobs of five people. Le Petit Théâtre should

also develop an internship program and seek interns from arts administration or theatre management programs to provide extra staff support and a learning opportunity for those pursuing careers in arts management.

## 2. Marketing

Although the theatre does not currently have any programming to market, the following recommendations will be applicable once the theatre is financially healthy. Because of its aging audience base and need for more ticket revenue, I believe marketing itself to a younger audience is of utmost importance. This can be done in many ways, but the first step is to establish a more flexible student-pricing plan. To make it more convenient and more affordable for students, I suggest giving students a thirty to forty percent discount on tickets and making these tickets available for online purchase. In attracting students to buy tickets I suggest contacting local university liberal arts departments by means of e-blasts highlighting the student discount. It would be beneficial for the theatre to develop relationships with the university theatre departments to advertise its student pricing and also to attract potential internship applicants. I also suggest pursuing Conte and Langley's idea of establishing a "Junior Board." A Junior Board would have no legal or financial decision-making power, but it would serve "to train and identify future leadership for the regular Board of Trustees" (126-127). A Junior Board could also plan young audiences' social events taking place before or after shows or other events to raise awareness of the theatre within their social circles. I suggest that the theatre continue to use social media to communicate to its younger audiences and to increase usage when appropriate, for example, by posting rehearsal photos, event photos, updates about ticket availability, special coupon codes for discounted tickets, and even by offering free tickets to the first ten people to

email [boxoffice@lepetittheatre.com](mailto:boxoffice@lepetittheatre.com). There are many more creative ways in which social media can be used to generate younger audience members and attract a younger crowd.

Another helpful marketing strategy is to advertise each performance via a banner on the theatre's balcony. Displaying a tasteful banner will attract many locals and tourists out and about in the French Quarter and most likely draw in more ticket buyers. Teaming up with concierges at nearby hotels and providing them with marketing materials will also help to capitalize on tourists looking to have a nice night at the theatre. I also suggest setting up more deals with nearby restaurants which offer free parking and a pre-theatre dinner menu in exchange for advertisements in Le Petit Theatre's show programs, website, and other marketing materials. In addition to production-related marketing, I believe that a large number of locals and tourists alike would be interested in touring the theatre. Whether it is a ghost tour or a backstage tour, this is yet another way to draw new faces into the theatre.

Another fairly easy way to generate new audience members is by participating in Groupon, Living Social, or New Orleans One Day Deal online offers whereby the theatre would offer discounted tickets or season subscription package. During the run of *Hairspray* last September, Solomon set up an ArtSavers deal through the New Orleans Arts Council; ArtSavers deals are a great way to get the word out to a large number of people who are specifically looking for discounts to arts events in the city. I suggest that the theatre continue participating in this service. During the course of my internship, I assisted Constantine in becoming a part of the Young Leadership Council (YLC) Membership Discount Program whereby YLC members would receive a discount on theatre tickets by presenting their YLC member card. This is yet another great way of attracting young audiences and generating buzz about the theatre. I also think it would benefit the theatre to offer pre-performance lectures, masters classes, and post-



performance “meet the artists” sessions. These sessions could be ticketed events serving to generate revenue and offer its audience opportunities above and beyond that of just the productions themselves. Solomon established a program called “Broadway Bridge,” in partnership with NOCCA, whereby students in grades seven to eleven registered for fifty dollars to attend an all-day theatre workshop centered on a Sunday matinee production. I suggest that if the theatre reinstates its programming that they continue to offer the Broadway Bridge session to young people in the community. I also recommend that Le Petit Théâtre continue to co-produce at least one production a year with another local theatre or university, such as Southern Rep. Co-producing is yet another opportunity to bring new audiences into the door.

The theatre should also continue to attract publicity by sending out timely press releases to the applicable media outlets, pursuing morning news performance opportunities, and by generating a press kit that is accessible via their website. I also suggest that the theatre maintain consistency in their marketing materials in order to successfully brand itself. The Le Petit Théâtre logo should be included on all materials, fonts should be consistent, and the overall “look” of all materials should be somewhat similar. Solomon Group put a modern spin on all of the theatre’s materials, and while it looked nice and was simple, I do not believe the materials correctly represented the theatre. I suggest that marketing materials for the theatre be simple, yet elegant in design in order to capture the antiquity and sophistication of Le Petit Théâtre. The theatre has a large collection of vintage Le Petit Théâtre playbills in which the theatre’s next season of marketing materials could be modeled after. Nearing its 100<sup>th</sup> Season, I think “going vintage” would be a very novel way of anticipating its 100<sup>th</sup> anniversary. I also recommend that the theatre continue to improve its new website by expanding on the already existing content so as to make the website a place of unlimited information about the theatre and its programming.

And last, I believe that the theatre would benefit from marketing itself as a nonprofit professional theatre. To people who are already familiar with Le Petit Théâtre and its quality of programming, this distinction will not matter, but to people who are new to the city, have never heard of the theatre, and who are looking for a guaranteed night of quality theatre, this distinction will solidify the theatre's identity and make it more attractive to those unfamiliar with its quality of productions.

### 3. Development

While I started my internship with Le Petit Théâtre with the intention of focusing in marketing, my internship transformed into something very different after the cancellation of the season. When there was no longer anything left to market, I began assisting Constantine with her development duties. While this was not my intention, I ended up gaining a large amount of knowledge about development and audience relations through Constantine and her impeccable development skills. I believe that the theatre is in excellent hands when it comes to development because of Constantine's abilities. That being said, there are some points worth mentioning in terms of suggestions for the theatre once it is financially secure. I recommend that an annual fund drive be put in place where a mailing is sent out once a year asking patrons to contribute to the theater. I also recommend that once the theater is no longer in a financial dilemma that it re-initiates its capital campaign to repair the termite damage inflicted upon the theatre.

Furthermore, a detailed development plan constructed in partnership with the Board will ensure that the Board understands the theatre's development needs. Most importantly, repairing its subscriber relations is imperative. Constantine took significant initiative to start this process before my internship concluded, however, numbers I collected near the end of my internship

indicate that much work needs to be done in terms of subscriber relations. A letter sent out in January giving subscribers the option to donate, credit, or have refunded their remaining season subscription balance resulted in the following: 30% donates, 20.6 % credits, and 49% refunds (71% of people had responded when I collected this data). As I catalogued these responses it was clear that the majority of people did not want to donate money they had technically already spent. I believe this is an indication of a frustrated subscriber base and that if the theatre is going to retain this group of people once the theatre reinstitutes a season, major subscriber relations work needs to be done. Last, the Board should work to repair its relations with Mrs. Brunswick G. Deutsch, the daughter-in-law of the woman who founded Le Petit Théâtre ninety-five years ago. Mrs. Deutsch has been a valuable benefactor in the theatre's past, and could be again in the future.

#### 4. Legal Applications

I strongly recommend that the Board operate within the parameters set forth in its latest version of legitimate Le Petit Théâtre Bylaws. The Board may face serious legal repercussions if it does not conduct business according to its Bylaws and it may further jeopardize the theatre's reputation if laws are not followed. Additionally, the Board may want to review the 2006 revised version of the Sarbanes-Oxley Act to ensure it operates according to nonprofit standards in terms of audits. Although the theater does not fall into the publicly traded nonprofit category, the Act provides sound guidance on proper measures for conducting an audit. Especially in light of the theatre's current financial circumstances, I recommend that the Board conduct a timely audit for 2011 and all subsequent years hereafter. In terms of production, Le Petit Théâtre

secures all of the necessary rights to the shows it produces and abides by all Actor's Equity Association rules as well as federal and state labor laws.

## 5. Financial Management

In addressing the theatre's current financial situation, I recommend that the Board consider the following courses of action: 1) Ask the bank to forgive its loan, 2) Apply for a bridge loan, and 3) Refinance the building or restructure the current mortgage. However, none of these options would need to be entertained if the theatre secures an "angel" to pay off its current note. Another option is to find a developer who is willing to buy the entire building and rent the space back to the theatre under a long-term rental agreement; this would relieve the theatre of major maintenance and insurance costs. The likelihood of Le Petit Théâtre generating enough unearned revenue (from grants and donations) and earned revenue (from rentals and benefit shows) to pay off its debts is unlikely; therefore the above recommendations are most realistic. I do not recommend selling the building to an entity that would not allow the theatre to rent or utilize the entire building as it has for the past ninety years, as all spaces that the theatre currently occupies are integral to it operating efficiently and successfully. Although I do not possess enough of the theatre's financial data to fully recommend one option over another, it is the Board's responsibility to explore all options to the fullest extent.

During my time at the theatre I was not able to obtain a copy of the budget because there was none. Constantine and Solomon began formulating a budget in August, but when the theatre discovered its financial circumstances everything was halted. From an Arts Administrative perspective, the most important thing the theatre can do in the future to prevent the current situation from resurfacing is to plan. I recommend that the Board, in conjunction with the

Executive Director, develop a detailed annual budget and a budget based on each production or special event. But just to develop the budget is not sufficient—a system of checks and balances must be put in place to closely monitor the budget throughout the year. The theatre should formulate monthly reports and present them at each monthly Board meeting to ensure budgetary compliance. I also recommend that the theatre begin setting aside a reserve fund for emergencies. Additionally, the theatre should take an inventory of all its assets—props, equipment, costumes, etc.—and catalogue them accordingly so that the theatre knows the value of its assets. Last, I recommend that the Board not outsource management of the theatre. While Solomon Group was able to do many innovative things that brought the theatre into the 21<sup>st</sup> Century, I do not believe that the financial situation was properly monitored during their management contract. Their monthly compensation of \$10,000 should not have been put in place if the theatre was not prepared for it financially. Getting back on stable financial footing is an obvious necessity, and before the theatre makes any commitments to a new season of programming it should be very certain it could handle it financially.

## 6. Additional Recommendations

In addition to the above categories of recommendations, I also recommend that the theatre look into conducting prop and costume rentals. If rentals prove to be a significant source of revenue, the theatre should develop an organized rental system to ensure that all items are returned to the theatre in proper condition. To do this, the attic and all of its items will need to be cleaned and organized and an inventory will need to be taken. I also recommend that all of the theatre's historical materials and documents be catalogued and safely stored; Constantine initiated this process during the course of my internship. I also recommend that the theatre

continue to rent its spaces to pre-Broadway tours like it did with *White Noise* and *Soul Doctor*.

These rentals have the potential to generate press for the theatre and contribute to its professional reputation, both locally and nationally; in addition, both parties benefit from Louisiana's live performance tax credits.

Finally, I recommend that the theatre do everything in its power to avoid selling all or part of the building. I believe that selling even a part of the building will significantly diminish the theatre-going experience for patrons. If the theatre sells the half of the building containing Muriel's Cabaret Theatre, the restrooms, the Box Office, the dressing rooms, the green room, the library, the lobby, the bar, and a large portion of the attic, it will drastically change the logistics of the Le Petit Théâtre experience for actors, stagehands, staff, and patrons. Older patrons may stop attending performances due to the lack of amenities, and actors and stagehands may not like working in a cramped environment. Furthermore, where would the theatre store its vast collection of props and costumes? If selling part of the building is determined to be the one and only financial fix, then I recommend that the theatre sell half of the building to a company or organization that is willing to rent out some of these spaces so that the theatre may continue using them. I strongly suggest that the theatre sell, if it absolutely has to, to a company or organization that is also willing to sponsor or partner with Le Petit Théâtre. The closer the relationship with its new neighbors, the better the experience will be for patrons—which is a most important step in being successful once again.

## Chapter 6: Contributions

### Short Term

My very first task with Le Petit Théâtre was to get the 2010-2011 Annual Guide ready for print. I contributed to the Annual Guide on many levels by gathering relevant information on programming, show descriptions, photo selection, ticket prices, dates, ads, sponsorship and membership info. I was able to assemble all of this information and relay it to the graphic designer who inserted it into the guide. I was also influential in the editing process, pointing out grammar, spelling, and design errors in the proof before it went to print. Unfortunately, the guide cannot be used anymore now that all programming is cancelled, but organizing this process was a significant project that I am proud to have accomplished. I think that the theatre should use the 2010-2011 Annual Guide as a reference point for all future season guides because it is a well put together, comprehensive guide to what Le Petit Théâtre is all about.

In addition to the guide, I also designed a playbill for *Forbidden Broadway* whose template can be used over and over again for future show programs. In addition to the program itself, I designed internal playbill ads for the theatre about volunteering and upcoming productions. I also sold a playbill ad to the Wine Institute of New Orleans that I placed in the playbill during the design process. Another task where I spent a significant amount of time was drafting letters to season subscribers and thank you letters to donors; Constantine and I worked very closely during this process to ensure that all letters were worded properly as we were dealing with very sensitive information. I developed a system for organizing incoming donations, created spreadsheets of donor information, and mailed-merged spreadsheets with letters to prepare for mailing. I was influential in this process because I was able to organize and respond to a multitude of incoming donations which Constantine and Duplechain did not have

time with which to deal. Another short-term contribution of mine was taking photos of the termite damage in the theatre's attic and dressing rooms; I volunteered to do this because it had not been done and I felt it was important to have detailed pictures of the damage for insurance purposes. I was able to use my professional DSLR camera to take high-resolution photos that will be necessary when classifying with the damage.

### Long Term

I believe that my most important long-term contribution to the theatre was developing a system and templates by which to respond to donations. Now more than ever, Le Petit Théâtre needs to take great care in repairing its relationships with its patrons, and proper thank you measures are necessary. I collaborated with Constantine to develop thank you letters for all types of donations as well as created a standard charitable contribution form for donors to use for their tax purposes. Second, the comprehensive audit of the new website I conducted will be very helpful when the theatre begins expanding on the current website content. I touched on everything from social media, to press and news, to historical data when auditing the website so as to give them a detailed picture of what I believe the website should look like upon completion. In addition to creating thank you letter templates, I also created marketing materials, such as the playbill and ads that the theatre can use again and again in its future seasons. In addition to the above, I researched and catalogued information on potential grant opportunities and corporate sponsorships for the theatre to reference in their future development efforts.

Perhaps the long-term contribution that I am most proud of is assisting Constantine and Solomon in generating a mission statement for the theatre. Before Constantine arrived in August, the theatre did not have a solid mission statement that it used on its marketing and



development materials. After much thought, research, and meetings, the three of us came up with Le Petit Théâtre's current mission statement, "to provide a wide range of quality theatrical productions and programming to entertain, enrich, and educate the diverse population of our region and enhance the economic vitality of New Orleans." I believe that my passion for the performing arts and for Le Petit Théâtre is apparent in the contributions that I made. I am so grateful that Constantine and Solomon gave me the opportunity to contribute Le Petit Théâtre on so many levels. I can only hope that my contributions to the theatre will be useful in its now uncertain future.

## Conclusion

My internship at Le Petit Théâtre was an incredible learning experience and the most comprehensive internship experience I have had during my educational career. I was able to directly utilize the knowledge I gained through my Arts Administration coursework at the University of New Orleans and expand on that knowledge through witnessing first-hand issues that arise when an arts organization does not follow best practices. Although the majority of my internship was learning what not to do, Constantine and Duplechain were incredible in their attempts to remedy the situation, and from them I learned a great deal.

This report is only the tip of the iceberg in terms of what I witnessed during my internship experience, as I believe I have gathered enough information to write a book on the state of Le Petit Théâtre. I sincerely hope that the theatre is able to overcome this crisis and re-emerge as a financially sound, healthy organization whose Board works selflessly to enable the theatre's mission. Le Petit Théâtre is a New Orleans icon—not only has it been a permanent fixture in the city for ninety-five years, but it has produced some of the best theatre New Orleans has to offer. In March the theatre won a Big Easy Theatre Award for Best Musical of 2010 for its production of *Hairspray*, the first show of their 95<sup>th</sup> season—an ironic feat considering the theatre's current situation.

As a child, I grew up going to Le Petit Théâtre, as many New Orleanians have, and the fact that the theatre is facing a horrible time of adversity is unfortunate. I sincerely hope that the theatre finds a respectable way to get back on its feet. I hope that they re-emerge and are able to continue providing the community with the quality theatre that the city so justly deserves. I hope that if the Board sells part of the building that it is maintained as a theatrical or performing arts space and not as a restaurant or bar, two things we least need on that historic corner of the Vieux

Carré. My experience at the theatre has not only prepared me to be a professional Arts Administrator, but it has challenged me to think deeply about what makes an arts organization successful, and that success is something I believe, with the right leadership, that Le Petit Théâtre can again achieve.

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## Appendix A

### AMENDMENTS TO THE BY-LAWS OF LE-PETIT THEATRE DU VIEUX CARRE

MEMBERS SHOULD TAKE NOTICE THAT THE BOARD OF GOVERNORS AMENDED THE FOLLOWING BY-LAWS OF THE CORPORATION ON AUGUST 20, 2009.

#### ARTICLE I

##### Membership

Article 1, Section 1 shall be amended to read, "Article 1, Section 1 Qualifications. A member, in addition to those specified in the Articles of Incorporation, is a paid subscriber to the theatre for the current season, one who fulfills dues requirements as set by the Board of Governors each fiscal year. Honorary Members shall be designated as such by the Board of Governors in consideration of such extraordinary and outstanding services to the corporation as to merit such recognition. They shall have all privileges of membership"

Section 2 – Dues. Dues shall be fixed by the Board of Governors and shall be on a fiscal year basis. Special dues may be fixed for a limited number of members who are students. Non-payment of dues by the final dates specified by the Board shall result in automatic termination of membership. Honorary Members shall not be required to pay dues.

Section 3 – Privilege of Membership. All members shall be entitled to attend membership meetings, elect the governors nominated for election each year, vote on designated items of business at membership meetings, and attend one performance of each play presented during the season.

#### ARTICLE II

##### Membership Meetings

Section 1 – Place. All meetings shall be held at the Theatre at 616 St. Peters Street, New Orleans, or at such other place in New Orleans as may be designated by the Board of Governors and specified in the notice of a meeting.

Section 2 – Quorum. Thirty (30) of those members present in person shall constitute a quorum for the transaction of business at any meeting of the entire membership, unless otherwise specified by law, by the articles of incorporation or by these by-laws.

Section 3 – General Meetings. The general annual meeting of members shall be held on the call of the Board of Governors any day between July 1-August 31. At this meeting the members present shall elect the designated number of members of the Board of Governors. The Chairman of the Board of Governors shall announce at the beginning of the

meeting such rules to regulate the conduct of the elections and the transaction of other business which is not in conflict with any express provisions of law or these by-laws.

Section 4 – Special Meetings. Special meetings of all members may be called by the Chairman of the Board of Governors, or on written request of fifty (50) members.

Section 5 – Notice. Written notice of each meeting of members shall be mailed to all members at their last addresses on the membership register at least thirty (30) days before the general annual meeting, or at least ten (10) days before any special meeting of all members. The notice of annual meeting shall list the names of the candidates for election to the Board of Governors nominated by the Nominating Committee or by petition of members as provided in Section 6.

Section 6 – Nominations for Governors. Each year, the Nominating Committee shall nominate the number of members required for election to the Board of Governors. Beginning in 1999, this slate of nominees shall be mailed to the membership at least thirty (30) days prior to the date of the annual membership meeting at which Governors are to be elected. In 1998 the notice will be sent ten (10) days prior to the meeting.

Any one member may nominate one other member for the Board of Governors with the nominee's consent, provided that nomination is made in writing, seconded by two (2) other members, addressed care of the chairman of the Board, and received at the Theatre not later than fifteen (15) days prior to the date of the annual meeting. Those members so nominating and seconding a nomination may not nominate any other candidate for the Board.

No nominations for the Board of Governors may be made from the floor at the annual membership meeting.

Section 7 – Procedure. All voting in elections at meetings of members shall be written ballot, and votes shall be tabulated by two inspectors of election appointed by the present Chairman of the Board. All voting on other matters shall be by ballot or viva voce as the Chairman may determine. There shall be no voting by proxy, and only members present in person may vote at any meeting. All questions shall be determined by majority vote except as otherwise provided by law, the articles of incorporation or these by-laws. In elections of governors, those receiving the highest numbers of votes shall be deemed elected, whether or not they have received a majority of the votes cast. The Chairman of the Board, or in the Chairman's absence, the Vice Chairman of the Board shall preside at meetings of members.

Section 8 – Amending By-Laws. As set forth in the Articles of Incorporation (Article VIII), these By-Laws may be amended by a majority vote of the Board of Governors. List of specific by-laws changed shall, within fifteen (15) day, be posted at the theatre and members shall be notified as soon as practicable that by-laws action has been taken. In the event that an annual membership meeting is scheduled within thirty (30) days of taking by-laws action, such action may be presented to membership at that time. Members shall have power to change the action of the governors by 2/3 vote of the members present at any meeting called for that purpose, at which a quorum is present as defined in Section 2 of these by-laws.



## ARTICLE III

### Board of Governors

Section 1 – Duties of Board. The Board of Governors shall have the authority to make, amend and repeal by-laws as set out above and in the Articles of Incorporation.

The Board of Governors shall have the authority to appoint, employ, remove from employment, and fix the salaries of professional staff and agents.

The Board of Governors shall have the authority to establish and approve budgets.

The Board of Governors shall have the authority to approve or change plays and programs presented by the theatre.

The Board of Governors shall have the authority to fill Board vacancies and to expand Board membership. Each nominee shall be seconded by two Board members and elected by 2/3 of Board members present.

The Board of Governors shall have all of the other powers and authorities necessary to conduct the business of the corporation as dictated by the Articles of Incorporation, by-laws and existing laws of this State.

The Board of Governors shall to the best of their ability support and attend the performances and shall financially support the theater through a donation or through a season subscription. The Board of Governors shall to the best of their ability support all theater fund-raisers including but not limited to Encore.

Section 2 – Terms of Office. One-third of the Governors shall be elected each year for terms of three years. Vacancies in the Board shall be filled for such terms as to assure termination of the terms of one-third of the Governors each year. No member of the Board of Governors shall serve for more than two consecutive three-year terms. Members shall be eligible for re-election to the Board after an absence of Board membership of two years. Anyone filling an unexpired term shall be considered to have served a full term. Such member shall be eligible to election for one additional three-year term. No member of the Board of Governors may be employed for compensation nor receive any remuneration from the corporation.

Section 3 – Number and Quorum. The Board of Governors shall be composed of no less than twelve(12) and no more than thirty-six (36) elected governors, the majority of whom shall constitute a quorum for the transaction of business. The immediate Past-Chairman of the Board of Governors shall remain a voting Board member for one year following his term as Chairman, should his term have expired. He shall not, after the expiration of his term, be an officer or chair a standing committee.

Section 4 – First Meeting. The newly elected governors shall hold their first meeting for the purposes of organization, transaction of business and election of officers immediately after the annual membership meeting. If a quorum of the new Board is not present, the outgoing Chairman shall set a date for such meeting to be held within ten (10) days.

Section 5 – Regular Meetings. Regular monthly meetings of the Executive Committee of the Board of Governors shall be held at the Theatre, or at any other location selected by the Executive Committee. The full Board of Governors shall meet no less than four (4) times a year, unless requested to meet by the Executive Committee. With the exception of those times the Chairman of the Board calls for closed sessions, theater staff members responsible for management, artistic decisions, and marketing may attend Board, meetings in an advisory capacity.

Section 6 – Special Meetings of the Board may be called by its Chairman, or in his absence by the Vice-Chairman, or shall be called by the secretary on the written request of three Governors. Special meetings shall be held at the Theater or at such other places in New Orleans as the Board shall fix. Seven (7) days written notice of every special meeting shall be mailed to every member of the Board.

Section 7 – Reports. The Chairman of the Board and other officers shall make a report of the Board's activities to members at the annual membership meeting. The Chairman of the Board and other Executive Committee members shall make a report to the full Board of Governors at each meeting of the full Board and at all Executive Committee meetings.

## ARTICLE IV

### Executive Committee

Section 1 – Duties. The Executive Committee shall consist of the Chairman of the Board, Vice-Chairman, Secretary, and Treasurer, and may at the discretion of the executive committee include three (3) other at large Board members elected by the Board of Governors. The duties of the Executive Committee shall consist of formulating the policy of the corporation, the relevant on-going decisions and business and fiscal oversight of the theatre, and all other aspects of the corporation, subject to subsequent ratification by the full Board. (During intervals between Board meetings, the Executive Committee shall have the authority to act on behalf of the Board. All such actions must be reported at next regularly scheduled meeting of the full Board of Governors.)

Section 2 – Number and Quorum. The Executive Committee shall consist of Officers, and at the discretion of the executive committee, three Board members at large, as above stated. A majority of members of the Executive Committee present at a meeting shall constitute a quorum for transaction of business.

## Article V

### Standing Committees

Section 1 – Members and Chairmen. Chairmen of Standing Committees shall be members of the Board of Governors appointed by the Chairman of the Board and approved by the Executive Committee within thirty (30) day of taking office as Chairman of the Board of Governors. Each shall serve in an acting capacity until said appointment is ratified by the full Board of Governors at its next regularly scheduled meeting.

In the event a Committee Chairmanship is vacant that vacancy shall be filled by appointment of the Chairman of the Board in accordance with the above proviso. Each Committee Chair may select members of his committee, subject to review by the Chairman of the Board. No member of the Board may chair more than one Standing Committee. Non-Board theater members may serve as Committee Members.

Section 2 – Membership Committee. This committee shall keep accurate, up-to-date records of membership, and shall generally be charged with maintaining membership at optimum levels with appropriate seasonal membership drives, and promoting active participation by members in the corporation's activities.

Section 3 – Development Committee. This committee shall be charged with fund-raising, grant writing, marketing and other funding opportunities, working closely with marketing and development staff and all other committees and staff as necessary to maximize the development of the corporation.

Section 4 – House Committee. This committee shall be charged with any and all responsibilities concerning the corporation's physical properties, maintenance and upkeep of the building. Security, technical equipment, furnishings, supplies, office equipment, utilities, signage, costume storage, and other elements that fall within this realm. This committee shall work closely with technical director and theater manager on outside rentals.

Section 5 – Play-Reading & Production Committee. This committee shall advise appropriate staff members on selection of season's theatrical presentations and assist in preparing schedule of plays, dates, and production budgets to be submitted to the Chairman for approval by the Board of Governors.

Section 6 – Social Committee. This committee is responsible for all of the corporation's functions of a social nature, such as parties for members and casts. For Special galas and other fund-raisers, this committee secures chairmen and works closely with Development Committee.

Section 7(A) – Other Powers, Other Committees: Nominating Committee. This committee shall nominate candidates for election to the Board of Governors, and for officers of the Board of Governors. Beginning in 1999, the slate for election of Governors at the annual membership meeting as determined by the Nominating Committee shall be presented to the Board of Governors at least thirty (30) days before the annual membership meeting. Beginning in 1999, the slate for new officers of the Board of Governors as determined by the Nominating Committee shall be presented to Board at least thirty (30) days before annual membership meeting. Both slates shall be posted at the theater at least twenty-five (25) days before the annual membership meeting, and shall include brief biographies.

Section 7 (B): The foregoing committees shall have such other powers as the Board of Governors may delegate to them. The Chairman of the Board of Governors may create committees other than the Standing Committees as deemed appropriate, and shall have the authority to disband and reconstitute committees as necessary with approval of the Executive Committee and full Board.

Section 8 – Committee Meetings. Each committee shall meet at such times as it shall determine, and at any time on the call of its chairman. A majority of the members of a committee present at a meeting shall constitute a quorum, and each committee may act on the vote of a majority of those present at any meeting thereof. Each committee shall make a report of its activities to the Board of Governors and the Executive Committee whenever requested by those bodies to do so.

## ARTICLE VI

### Officers

Section 1 – Titles and Qualifications. The Board of Governors shall elect a Chairman and a Vice-Chairman of the Board of Governors, a secretary, and a treasurer. All shall be selected from among the Governors. None of the above may hold any other office. The officers shall have the duties set forth in these by-laws, and shall perform such other functions as may be delegated to them by law, the articles of incorporation, or the Board, and shall also be members of the Executive Committee. No officer of the corporation may be employed from compensation by or shall receive any remuneration from, the corporation.

Section 2 – Chairman of the Board. The Chairman of the Board shall be the chief executive officer of the corporation, shall preside at all meetings of the Board of Governors and the Executive Committee; shall have general and active management of the business of the corporation; and shall see that all orders and resolutions of the Governors are effected.

Section 3 – Vice-Chairman of the Board. The Vice-Chairman of the Board shall, in the absence or disability of the Chairman of the Board, perform the duties and exercise the powers of that office.

Section 4 – Secretary. The Secretary shall keep minutes of all meetings of the members and of the Board of Governors and of the Executive Committee; give all notices required; maintain the membership register, showing in alphabetical order the names and addresses of all members, with notations of designations; and maintain and, when authorized, affix and attest the seal of the corporation.

Section 5 – Treasurer. The Treasurer shall have custody of all funds and securities of the corporation, and shall keep full and accurate accounts and records thereof. He shall deposit all monies and other valuable effects in the name and to the credit of the corporation in such depositories as may be designated by the Board of Governors. He shall disburse the vouchers for such disbursements. He shall render to the Board, whenever they require it, an account of all of his transactions as treasurer, and of the financial condition of the corporation. The duties of the treasurer may be delegated to the theater manager by a majority vote of the board but the board shall retain oversight of the manager.

He shall have his accounts audited at least once each year by an independent certified public accountant designated by the Board. If required by the Board, he shall give bond, in such sum and with such surety or sureties as shall be satisfactory to the Board, for the faithful performance of the duties of his office and for the restoration to the corporation at the end of his term of office, or in case of death,

resignation, retirement or removal from office, of all books, papers, vouchers, money, securities, records and other property of every kind in his possession or under his control belonging to the corporation.

## ARTICLE VII

### Support Organization

Section 1 – Guild. The Guild of Le Petit Theatre du Vieux Carre, a social and support group for the benefit of the theatre, shall be autonomous.

## ARTICLE VIII

### Miscellaneous

Section 1 – Checks. All checks, drafts and orders for the payment of money, notes and other evidences of indebtedness issued in the name of the corporation shall be signed by the Treasurer, unless unavailable, and by one other officer of the Board of Governors, or authorized agent as the Board of Governors may, from time to time designate.

Section 2 – Fiscal and Membership Year. The fiscal and membership year of the corporation shall begin on July 1 and end on June 30 of the following year.

Section 3 – Seal. The Corporate seal shall be inscribed with the name of the corporation, the words “Seal, Louisiana”, and the date 1922.

Section 4 – Waiver of Notice. Any notice required shall conclusively be deemed to have been given as required, if waived in writing by all persons entitled thereto. Notice of any meeting shall conclusively be deemed to have been given to all persons attending the meeting.

Section 5 – Resignation. Any member, Governor, officer, agent, or member of a committee, may resign at any time. Resignations shall be effective when received in writing by the Chairman, Vice-Chairman or Secretary. Acceptance of a resignation is not a requisite of its effectiveness.

Section 6 – Violations. Drinking of alcoholic beverages backstage and smoking in the auditorium and wings during presentations is prohibited.

Section 7 – Agents. The Board of Governors shall appoint and fix the salaries of agents of the corporation.

Section 8 – Board meeting attendance. A board member who has three unexcused board meeting absences shall be subject to removal from the board by a majority vote of the board.

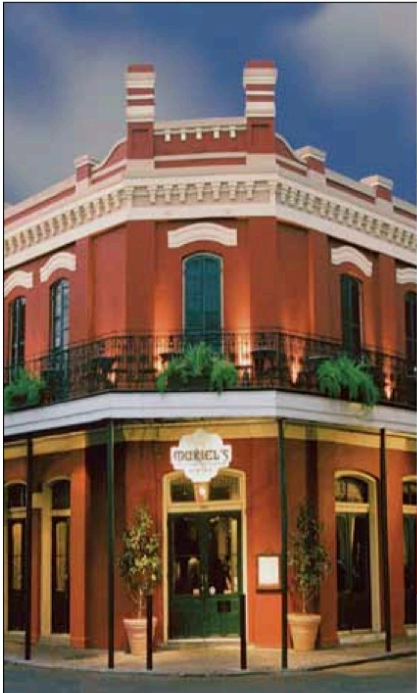
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## The Eclectic Past of a Cultural Icon

Le Petit Théâtre du Vieux Carré is a 501(c)3 non-profit organization whose mission is to provide a wide range of quality theatrical productions and programming to entertain, enrich and educate the diverse population of our region and enhance the economic vitality of New Orleans. Le Petit Théâtre has been a vital part of the New Orleans community and cultural fabric since its inception in 1916, when a group of prominent New Orleans civic leaders, educators, writers and businessmen, who, as amateur theatre-lovers, began putting on plays in the drawing room of the home of one of the members. Then, and aptly named The Drawing Room Players, their enthusiastic audiences soon grew to the point where a larger space was needed. A new space, in the lower Pontalba Building, was rented for a whopping \$17.50 a month and "Le Petit Théâtre du Vieux Carré" was inaugurated.

Immediate success and a continuously growing audience soon made it clear that an even larger space was needed. The present site at the corner of St. Peter and Chartres Streets was purchased in 1922 and was designed by New Orleans architect Richard Koch.



Le Petit Théâtre has been a haven for many performers, artisans and producers, who some say still smile over the theatre today. With a rich history on and off stage, the theatre has been honored with another title, 'The Most Haunted Theatre in America.' If you ask any French Quarter local they'll regale you with tales of passion, tragedy and love that have once surrounded the late artists of Le Petit Théâtre.

Since its inhabitation, thousands of footsteps have eagerly come across the theatre's gilded Spanish Colonial lobby, and the curtain has risen on hundreds of glorious productions, as it will continue to for years to come. This season will offer more events on the grounds than in any recent year, including theatrical performances for adults and children, educational programs, workshops, and more. We hope that you will continue to be a part of Le Petit Théâtre's unique and exciting future, acting as a cultural leader for the arts in Louisiana, right here in the heart of the French Quarter.

Dear Friends,

I am pleased to announce the 95th Season of Le Petit Théâtre du Vieux Carré, complete with an exciting lineup in each of our spaces, new educational programs for young performers, an innovative new works festival and the return of the much-loved children's theatre series. Once again, Le Petit Théâtre will present a stimulating mix of new and classic Broadway musical theatre on the Main Stage, off-Broadway hits on our Muriel's Cabaret Stage, and offer new opportunities for young and emerging artists to tread the boards and learn the ropes.

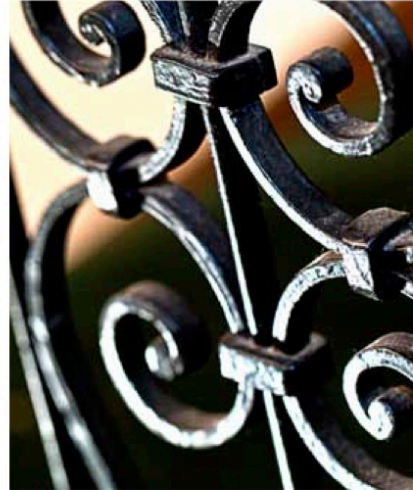
The 95th Season continues our long, proud history as a leader of the New Orleans theatre community. We are fully committed both to bringing an ever-increasing quality of theatre to our audiences and to helping shape the next generation of New Orleans performers. Between the incredible lineup of shows we're staging and the new educational programs, I think New Orleanians of every age and interest level will be very excited.

We hope you enjoy your experience at Le Petit Théâtre du Vieux Carré.

Sincerely yours,

Gary Solomon Jr  
Managing Director

## Welcome, from the Managing Director.



Architectural photos used throughout this guide by MATTHEW FOUJEAUX

welcome

www.LePetitTheatre.org 5

## Main Stage

95<sup>th</sup>  
season

*Our 95th Season  
offers favorite  
musicals and  
plays for  
all ages!*

**hairspray**  
THE BROADWAY MUSICAL

SEPT. 17 – OCT. 10

"You can't stop the beat!" Winner of eight Tony awards, Hairspray has inspired a new major motion picture, and has audiences dancing in the aisles and begging for more all around the globe. The New York Times cheers, "If life were everything it should be, it would be more like Hairspray. It's irresistible!"

Music By Marc Shaiman  
Lyrics by Scott Whitman and Marc Shaiman  
Book by Mark O'Donnell and Thomas Meehan

**FORBIDDEN  
BROADWAY**

NOVEMBER 5 - 21

A New Orleans premier engagement, in this long-running Off-Broadway hit musical revue, Broadway's greatest musical legends meet Broadway's greatest satirist in this hilarious, loving, and endlessly entertaining tribute to some of the theatre's greatest stars and songwriters. "Gut-bustingly funny! It's a Forbidden pleasure," according to the NY Post. But even if you've never been within 1000 miles of Broadway, you'll still love Forbidden Broadway.

Created and Written by  
Gerard Alessandrini

*Irving Berlin's*  
**WHITE  
CHRISTMAS**

DECEMBER 10 - 26

The return of Irving Berlin's holiday musical is sure to win its way to your heart over and over again. You're sure to leave singing "Blue Skies," "I Love A Piano," "Sisters," and the perennial favorite, "White Christmas." "Le Petit Théâtre, its patrons and fans, may all indeed count this production among their blessings," raves The Times Picayune.

Based on the Paramount Pictures Film  
Music and Lyrics by Irving Berlin  
Book by David Ives and Paul Blake





JAN. 28 - FEB. 13

This dramatic retelling of a series of 1977 televised interviews, granted by a former U.S. President Richard Nixon to David Frost, ends with a tacit admission of guilt regarding his role in the Watergate scandal. Hailed as a "nail-biting thriller, with a zing of comedy" by The NY Times. Frost/Nixon is smart, edgy and a must see for theatre-goers of all ages.

Written by Peter Morgan



APRIL 8 - 24

Get ready to be transported to a magical, wonderful world, where the critics are in awe and the audiences is buzzing with excitement. You will be instantly immersed in the glamorous, hilarious tale of a celebrity bride and her uproarious wedding day, complete with thrills and surprises that all make for a zany musical comedy adventure!

Music and Lyrics by Lisa Lambert and Greg Morrison  
Book by Bob Martin and Don McKellar



JUNE 10 - 26

Based on the life of Argentine political leader Eva Perón, the story follows Evita's early life, acting career, rise to power, feminist involvement and eventual death. A stark new production of this musical masterpiece, and winner of seven Tony Awards, Evita has been seen in theatres and on the silver screen all over the world for thirty years.

Music by Andrew Lloyd Webber  
Lyrics by Tim Rice



JULY 15 - 31

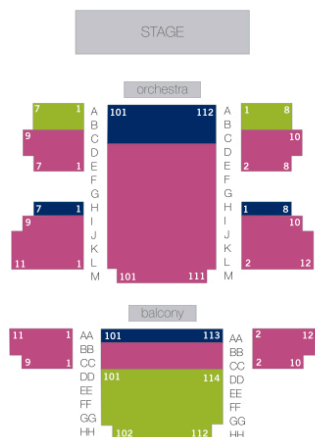
Based on the hit Disney film, this production reaffirms Le Petit Théâtre's commitment to providing professional opportunities to emerging artists, featuring the best of New Orleans' young talent. With positive themes like the importance of expressing yourself, believing in yourself and following your dreams, this family-friendly musical is sure to be enjoyed by audiences of all ages.

Book by David Simpatico  
Music Adapted, Arranged and Produced by Bryan Louiselle  
Based on a Disney Channel Original Movie written by Peter Barsocchini

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## Season Subscriptions

For those patrons who know exactly where they'd like to sit, and which performance they'd like to attend, we offer a **Guaranteed Seat Subscription**. You can see all the main stage productions, reserving your favorite seats now for the entire season. (You also get first chance to buy tickets for other events as they are announced.)



### Hairspray, Forbidden Broadway, Frost/Nixon, The Drowsy Chaperone, Evita

5 Show Season

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$200	\$180	\$150
FRI & SAT	\$200	\$170	\$130
THURS & SUN	\$170	\$150	\$120

### White Christmas

Add-on Option

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$50	\$42	\$34
FRI & SAT	\$45	\$38	\$32
THURS & SUN	\$42	\$36	\$31

### High School Musical

Add-on Option

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$40	\$33	\$27
FRI & SAT	\$36	\$30	\$25
THURS & SUN	\$33	\$28	\$24

Subscriptions are subject to a one-time processing charge of \$6.  
Pricing, dates, and programming are subject to change.

Not sure the Guaranteed Seat Subscription is for you? Well, the **Flexible Voucher Program** may be your choice. Enjoy all the perks of a Season Subscription by enrolling in our program and buying a quantity of vouchers that makes sense for your theatre-going habits. Use those vouchers toward any available seat and performance on the Le Petit Théâtre season. You still enjoy the great subscriber benefits, but have the freedom to pick the dates and times that make most sense for you.

Voucher Program	
5 VOUCHERS •	\$170
6 VOUCHERS •	\$200
7 VOUCHERS •	\$230
10 VOUCHERS •	\$300
12 VOUCHERS •	\$350
14 VOUCHERS •	\$410

## Individual Tickets

Tickets for all events on our stages may be purchased online at [www.lepetittheatre.org](http://www.lepetittheatre.org) by phone at 504.522.2081 or in person at the Box Office.

### Hairspray, Forbidden Broadway, Frost/Nixon, The Drowsy Chaperone, Evita, High School Musical

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$50	\$42	\$34
FRI & SAT	\$45	\$38	\$32
THURS & SUN	\$42	\$36	\$31



### White Christmas

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$56	\$48	\$42
FRI & SAT	\$50	\$44	\$37
THURS & SUN	\$46	\$40	\$34

Tickets are subject to a processing charge of \$3.  
Student and Group pricing are available.  
Call the Box Office at 504.522.2081 for details.

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## Plan ahead... Make a night of it!

plan your visit

### PERFORMANCE SCHEDULE

Each show on our Main Stage season has a standard run of three weeks, with performances on Thursdays, Fridays and Saturdays at 8:00pm and Sunday matinee performances at 2:00pm. (The first week of performances does not include a Thursday evening performance.) Prices vary by the performance that you choose to attend. Please see the pricing chart on Page 9 for details.

### PRE-THEATRE DINNER AND DRINKS

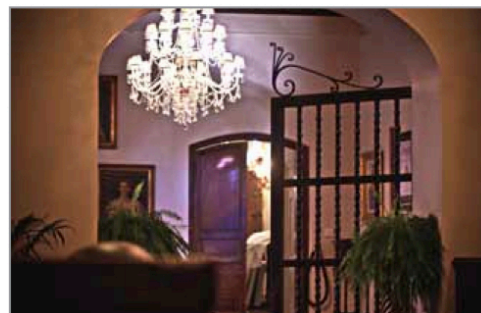
If you're coming to a fabulous night of theatre, why not make a night of it? The French Quarter is home to many food and beverage partners of Le Petit Théâtre, such as Muriel's Jackson Square and The Omni Royal Orleans Rib Room, that offer wonderful dinner selections before the curtain rises. We also feature a delightful lobby bar at the theatre that opens 45 minutes before the show.

### PICKING UP YOUR TICKETS

For your convenience, our Box Office is open 5 days a week (Tuesday – Saturday) from 11am – 5pm. You may also choose to pick up your tickets at Will Call, within 1 hour prior to your performance, or we can email your tickets for you to print at home. The fastest way to get tickets is online at [www.lepetittheatre.org](http://www.lepetittheatre.org).

### OPENING NIGHTS

Be among the first to see our shows, and join the excitement of Opening Night at Le Petit Théâtre! You'll also enjoy a complimentary champagne toast with the cast and creative team after the performance.





## Rentals, Meetings, and Events

host your event

Our historic theatre and its associated spaces are perfect for receptions, meetings and events of all kinds. Located right on Jackson Square, the building is alive with the vibrant culture and sounds of New Orleans and the French Quarter. Perfect for Weddings, Recitals, Concerts, Conferences, Receptions, and more, let us help you make your event special in our beautiful, unique setting.

### MAIN STAGE

With a capacity of 375, in fixed theatre-seating, the Main Stage is best suited for corporate events, concerts, recitals, receptions and performances of all varieties. With a balcony and orchestra level, there is not a bad seat in the house!

### MURIEL'S CABARET

Featuring a fully versatile seating plan, Muriel's Cabaret is the perfect spot for smaller performances such as comedy, concerts, presentations, and film screenings. Seats can also be removed completely for receptions.

### LOBBY AND COURTYARD

Perfect for a wedding, cocktail party, and a variety of celebrations, our charming courtyard features a beautiful garden and fountain, while the lobby is flanked with oil paintings and chandeliers illuminating the luxurious architecture of Le Petit Théâtre.

Combine the lobby and courtyard with our other spaces to host an expansive and impressive event.

[www.LePetitTheatre.org](http://www.LePetitTheatre.org)

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## Season at a Glance 95<sup>th</sup> season

■ Main Stage

■ Children's Corner

■ Muriel's Cabaret Stage

### August 2010

#### THE NEW CENTURY

Aug 19 • 8:30pm  
Aug 20 • 8:30pm  
Aug 21 • 8:30pm  
Aug 22 • 6:30pm  
Aug 26 • 8:30pm  
Aug 27 • 8:30pm  
Aug 28 • 8:30pm  
Aug 29 • 6:30pm

### September 2010

#### THE NEW CENTURY

Sept 2 • 8:30pm  
Sept 3 • 8:30pm  
Sept 4 • 8:30pm  
Sept 5 • 6:30pm

#### HAIRSPRAY

Sept 17 • 8pm  
Sept 18 • 8pm  
Sept 19 • 2pm  
Sept 23 • 8pm  
Sept 24 • 8pm  
Sept 25 • 8pm  
Sept 26 • 2pm  
Sept 30 • 8pm

### January 2011

#### BUG

Jan 6 • 8:30pm  
Jan 7 • 8:30pm  
Jan 8 • 8:30pm  
Jan 9 • 6:30pm  
Jan 13 • 8:30pm  
Jan 14 • 8:30pm

#### FROST/NIXON

Jan. 28 • 8pm  
Jan. 29 • 8pm

Jan 15 • 8:30pm  
Jan 16 • 6:30pm  
Jan 20 • 8:30pm  
Jan 21 • 8:30pm  
Jan 22 • 8:30pm  
Jan 23 • 6:30pm

Jan. 30 • 2pm

### February 2011

#### FROST/NIXON

Feb 3 • 8pm  
Feb 4 • 8pm  
Feb 5 • 8pm  
Feb 6 • 2pm  
Feb 10 • 8pm  
Feb 11 • 8pm  
Feb 12 • 8pm  
Feb 13 • 2pm

#### THE TRIAL OF THE BIG BAD WOLF

Feb 12 • 2:30pm, 4:30pm  
Feb 13 • 12:30pm  
Feb 19 • 2:30pm, 4:30pm  
Feb 20 • 12:30pm, 2:30pm

### March 2011

#### NEW MUSICAL WORKS FESTIVAL March 19 • 7pm

See page 16 for  
more information.

### April 2011

#### THE DROWSY CHAPERONE

Apr 8 • 8pm  
Apr 9 • 8pm  
Apr 10 • 2pm  
Apr 14 • 8pm  
Apr 15 • 8pm  
Apr 16 • 8pm  
Apr 17 • 2pm  
Apr 21 • 8pm  
Apr 22 • 8pm  
Apr 23 • 2pm  
Apr 23 • 8pm



# October 2010

## HAIRSPRAY

Oct 1 • 8pm  
Oct 2 • 8pm  
Oct 3 • 2pm  
Oct 7 • 8pm  
Oct 8 • 8pm  
Oct 9 • 8pm  
Oct 10 • 2pm

## CHICKEN LITTLE

Oct 9 • 2:30pm, 4:30pm  
Oct 10 • 12:30pm  
Oct 16 • 2:30pm, 4:30pm  
Oct 17 • 12:30pm, 2:30pm

# November 2010

## FORBIDDEN BROADWAY

Nov 5 • 8pm      Nov. 14 • 2pm  
Nov 6 • 8pm      Nov. 18 • 8pm  
Nov 7 • 2pm      Nov. 19 • 8pm  
Nov 11 • 8pm      Nov. 20 • 8pm  
Nov 12 • 8pm      Nov. 21 • 2pm  
Nov 13 • 8pm

## THE FROG PRINCE

Nov 20 • 2:30pm, 4:30pm  
Nov 21 • 12:30pm  
Nov 27 • 2:30pm, 4:30pm  
Nov 28 • 12:30pm, 2:30pm

# December 2010

## WHITE CHRISTMAS

Dec 10 • 8pm      Dec. 19 • 2pm  
Dec 11 • 8pm      Dec. 23 • 8pm  
Dec 12 • 2pm      Dec. 24 • 2pm  
Dec 16 • 8pm      Dec. 26 • 2pm  
Dec 17 • 8pm  
Dec 18 • 8pm

# May 2011

## LOBBY HERO

May 12 • 8:30pm      May 21 • 8:30pm  
May 13 • 8:30pm      May 22 • 6:30pm  
May 14 • 8:30pm      May 26 • 8:30pm  
May 15 • 6:30pm      May 27 • 8:30pm  
May 19 • 8:30pm      May 28 • 8:30pm  
May 20 • 8:30pm      May 29 • 6:30pm

# June 2011

## EVITA

June 10 • 8pm      June 19 • 2pm  
June 11 • 8pm      June 23 • 8pm  
June 12 • 2pm      June 24 • 8pm  
June 16 • 8pm      June 25 • 8pm  
June 17 • 8pm      June 26 • 2pm  
June 18 • 8pm

## THE EMPEROR'S NEW CLOTHES

June 25 • 2:30pm, 4:30pm  
June 26 • 12:30pm

# July 2011

## THE EMPEROR'S NEW CLOTHES

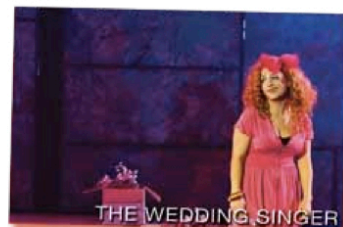
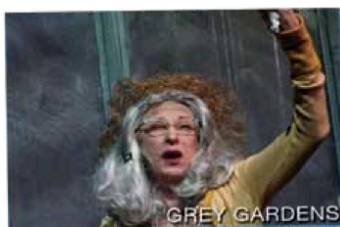
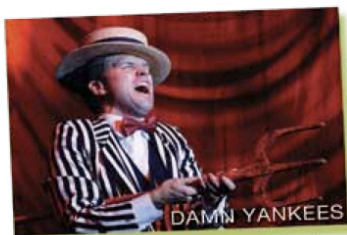
July 2 • 2:30pm, 4:30pm  
July 3 • 12:30pm, 2:30pm

## HIGH SCHOOL MUSICAL

July 15 • 8pm      July 24 • 2pm  
July 16 • 8pm      July 28 • 8pm  
July 17 • 2pm      July 29 • 8pm  
July 21 • 8pm      July 30 • 8pm  
July 22 • 8pm      July 31 • 2pm  
July 23 • 8pm

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A look back at the faces  
of the 94<sup>th</sup> Season...



Production Photos by JOHN B. BARROS.

## Muriel's Spotlight Series

This eclectic series features a collection of plays for mature audiences on the Muriel's Cabaret Stage, housing many newly-produced works from the off-Broadway circuit. Enjoy an adult night out, and leave the kids at home.

## Children's Corner

Back by popular demand, Le Petit Théâtre's famous Children Corner is the perfect weekend outing for young children and their families. Come hear your favorite childhood stories told by a colorful cast of musical theatre performers, dancers and musicians.

*What's new  
for 95?*

95<sup>th</sup>  
season

## New Musical Works Festival

As the premiere home for musicals in New Orleans, Le Petit Théâtre is always looking for new works and creative pieces to produce. This inaugural New Musical Works Festival allows for writers all around the world to submit their works to be presented in a series of staged readings.

## Broadway Bridge An Education Program for Emerging Artists

Has your child ever dreamed of being onstage? Do you want to help them achieve their dream, but aren't sure where to start? Le Petit Théâtre's Broadway Bridge program provides the perfect opportunities for young thespians to get a peek behind the scenes of a production and participate in a master class with our professional creative teams.

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## New Musical Works Festival

95<sup>th</sup>  
season

*The New Musical Works Festival is Le Petit Théâtre's new initiative designed to encourage musical theatre composers, writers and lyricists from all over the world.*

*This is your chance to see tomorrow's hit shows in their infancy. If you have an interest in the future of musical theatre, this is the festival for you.*

### SUBMISSION GUIDELINES

Complete guidelines for submission of new works can be found on our website. Each submission will be read and reviewed by a board of honored New Orleanians, and three finalists will have their work presented in a one-night-only staged reading on the Main Stage on March 19, 2011. Of these, one new work will be chosen to have a fully-staged production on the Muriel's Cabaret Stage during the 2011/2012 Season.

FOR MORE INFORMATION VISIT  
[www.lepetittheatre.org/festival](http://www.lepetittheatre.org/festival)

PERFORMS ONE NIGHT ONLY  
SATURDAY, MARCH 19, 2011

16 LE PETIT THÉÂTRE DU VIEUX CARRÉ

SPONSORED IN PART BY

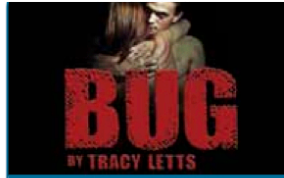
**LOUISIANA**  
ENTERTAINMENT.GOV  
FILM • MUSIC • INTERACTIVE • LIVE



AUG. 19 – SEPT. 5

From the author of Jeffrey and The Most Fabulous Story Ever Told comes this hilarious collection of four short gay-themed comedies. A wealthy Jewish matron with at least three gay children, a flamboyant public access TV host and a Midwestern scrap-booker/competitive cake decorator each have their say, then meet, in this outrageous look at where society is headed in the new millennium.

Written by Paul Rudnick



JANUARY 6 – 23

On a hot Oklahoma night in a seedy motel room, a down on her luck waitress convenes with a mysterious stranger who may or may not be who he claims to be. As their individual isolation grows into a passionate bond, so too does an army of microscopic insects that surround them, unless they can find a way - any way - to fend them off. Bug is a surreal and pitch black thriller that will leave audiences' minds racing and skin crawling.

Written by Tracy Letts



MAY 12 - 29

When Jeff, a luckless young security guard, is drawn into a local murder investigation, loyalties are strained to the breaking point. As Jeff's tightly wound supervisor is called to bear witness against his troubled brother, and an attractive rookie cop finds she must stand up to her seasoned partner, truth becomes elusive and justice proves costly. This edgy black-comedy has been hailed by critics as "witty," "fresh" and "deliciously racy."

Written by Kenneth Lonergan

## Muriel's Spotlight Series

95<sup>th</sup>  
season

*Muriel's Cabaret Stage  
is our venue for the  
Spotlight Series,  
featuring an eclectic  
season of plays for  
mature audiences,  
fresh from the  
off-Broadway circuit.*

**MURIEL'S**  
JACKSON SQUARE

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## Children's Corner

Back by popular demand!

95<sup>th</sup>  
season

### TICKETS

Children (under 12) - \$15\*  
Adults - \$20\*

Group rates available.

\*Tickets are subject to a processing charge of \$3.

*Hailed by many as the  
cornerstone of Le Petit Théâtre's  
theatrical programming, the  
Children's Corner has been  
the first stop for many New  
Orleanian performers and  
audiences on their way to  
greatness. Le Petit Théâtre is  
thrilled to bring the program to  
the 2010/2011 season, and hopes  
that you and your family will  
join us for what will surely be  
a magical collection of classics  
and new stories to tell.*

The Children's Corner is under the  
direction of **HEIDI P. JUNIUS**.



OCTOBER 9 - 17

Sat., Oct. 9 • 2:30pm, 4:30pm  
Sun., Oct. 10 • 12:30pm  
Sat., Oct. 16 • 2:30pm, 4:30pm  
Sun., Oct. 17 • 12:30pm, 2:30pm

This zany musical tells the story of the classic fable of the chicken who spreads panic throughout the land because he thinks the sky is falling. Only, in this version, our feathered friends are more panicked by the big bad Foxy Loxy who wants to eat them.

Book and Lyrics by Ricky Graham/  
Music by Freddy Palmisano



## THE FROG PRINCE



NOVEMBER 20 - 28

Sat., Nov. 20 • 2:30pm, 4:30pm  
Sun., Nov. 21 • 12:30pm  
Sat., Nov. 27 • 2:30pm, 4:30pm  
Sun., Nov. 28 • 12:30pm, 2:30pm

Adapted from the fairy tale by the Brothers Grimm, The Frog Prince combines song, dance and comedy with the story of a young prince who has been turned into a frog by an evil witch. Add to the cast of characters a young princess, three singing frogs, a pet snake, a solemn king and a silly court jester. It's sure to be a wild ride!

Book adapted by Donald J. Leonard  
Music and Lyrics by David Reiser



FEBRUARY 12 - 20

Sat., Feb. 12 • 2:30pm, 4:30pm  
Sun., Feb. 13 • 12:30pm  
Sat., Feb. 19 • 2:30pm, 4:30pm  
Sun., Feb. 20 • 12:30pm, 2:30pm

He's BIG! He's BAD! That gosh darn wolf is responsible for so many fairy tale mishaps, and now he comes before a judge in this hilarious musical to convince the court (and the audience) that he is INNOCENT!

Book and Lyrics by  
Bob Bruce and David Cuthbert  
Music by Danny Rubio



JUNE 25 - JULY 3

Sat., June 25 • 2:30pm, 4:30pm  
Sun., June 26 • 12:30pm  
Sat., July 2 • 2:30pm, 4:30pm  
Sun., July 3 • 12:30pm, 2:30pm

This adaptation of the Hans Christian Andersen classic of the oh-so-vain Emperor, who spends more money on his clothes than he does on his whole kingdom, adds some quirky characters that makes this little gem fun for all!

Book and Lyrics by Sharon O'Brien  
Music by Freddy Palmisano

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## Broadway Bridge

### *An Education Program for Emerging Artists*

95<sup>th</sup>  
season

Grades 7-11  
Admission: \$50 per session  
Buy 4 or more sessions and save 20%

Designed in collaboration with NOCCA, Broadway Bridge is a new all-day workshop series for young artists. Wrapped around a single Sunday matinee of Main Stage productions, the program combines hands-on learning and entertainment through master classes, social interaction, and performance. Each participant gets a behind-the-scenes look at the process of putting together a professional production.

Broadway Bridge is under the direction of NOCCA's Chair of Musical Theatre and Dance, **BLAKE COHELEY**.



Call 504.522.2081  
for more details.

#### Good Morning Musical Theatre! (10am – 1pm)

Dancing, Singing and Acting... Each element is equally important when appearing in a musical. Through this unique program, the students will gain valuable instruction from top-notch teachers and members of production creative teams. Each class is specially designed with the current Main Stage production in mind, and with new guest artists every session.

#### Le Petit Pizza Party (1 – 2pm)

Lunchtime offers the perfect opportunity for the students to get to know each other and ask additional questions of the instructors. It's a relaxed time to meet new friends and gain knowledge about the theatre.

#### Showtime! (2 - 4:30pm)

Each student is guaranteed a seat to attend the current Main Stage production, along with their peers and the instructor.

#### Talk To Me! (4:30 – 5pm)

How did that piece of scenery fly in during the opening scene? Wow, how did she learn to dance like that? What a great voice – I wonder when he started performing? Ask all of these questions, and more, as the students meet with members of the acting company and their instructors after the show.

## OCTOBER 10 – HAIRSPRAY

### CLASS FOCUS: Choreography

"You can't stop the beat!" Bring your dancing shoes, as the students will learn choreography and a song from the show.

## DECEMBER 12 – WHITE CHRISTMAS

### CLASS FOCUS: Tap Dance

I'm dreaming of...Tap Dancing! Tap the morning away as you learn an intricate tap number from Irving Berlin's classic, White Christmas.

## FEBRUARY 13 – FROST/NIXON

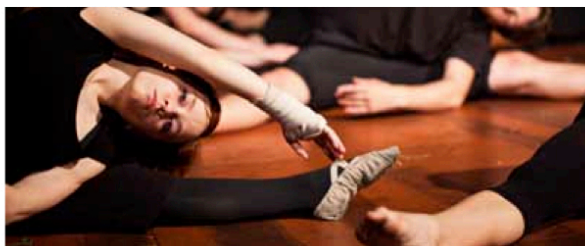
### CLASS FOCUS: Acting

This scene study will cover how to approach a new play from start to performance, how to research the characters, prepare the scene and ultimately execute the role.

## APRIL 17 – DROWSY CHAPERONE

### CLASS FOCUS: Theatre Process

The best performers are only as good as the team supporting them off-stage. In this unique class, the students will learn about the intricate process of producing a professional show, from production meetings to closing night.



## JUNE 12 – EVITA

### CLASS FOCUS: Music

This is the perfect class for rising Broadway singers. Bring your favorite musical theatre selection and receive constructive critique by professionals in the business.

## JULY 17 – HIGH SCHOOL MUSICAL

### CLASS FOCUS: Audition Technique

The in's and out's of auditioning will be discussed from the preparation before the audition, the trends of headshots and resumés and all the answers you are longing to ask the "other side" of the table.

Due to class sizes, Le Petit Théâtre and its instructors cannot guarantee that all students will receive individual critique at every session. Class dates and content offerings are subject to change. Visit [www.lepetittheatre.org/broadwaybridge](http://www.lepetittheatre.org/broadwaybridge) for current information.

95<sup>th</sup>  
season

[www.LePetitTheatre.org](http://www.LePetitTheatre.org) 21

## Support comes in many beautiful forms.

Your support is what makes the magic possible! For 95 years, Le Petit Théâtre du Vieux Carré has been a cultural icon in the New Orleans theatre and performing arts community. As we near our centennial anniversary, our commitment to bring the country's greatest talents to our stages, enrich the cultural life of the region, and nurture the next generation of artists and art enthusiasts is stronger than ever. Play a role in the excitement by expressing your support for the theatre in a variety of ways:

- Join as a Patron Member
- Sponsor or underwrite program or event
- Invest in the future of Le Petit Théâtre
- Become a volunteer

### Patron Membership

#### Join our Patron Membership for exclusive benefits

- Pre-sale ticket purchasing privileges
- Seat selection ahead of others, based on membership level
- Complimentary pre-show events
- Recognition as a supporter of Le Petit Théâtre du Vieux Carré
- And much more!

Membership levels start at \$100.

### Corporate Sponsorship

#### There's no business like show business - for your business.

Our outstanding facilities, turnkey customer service, and access to desirable market segments puts Le Petit Théâtre in a unique position to offer exciting and affordable sponsorship opportunities.

For your convenience (and for any budget), we offer a variety of sponsorship packages including:

- Individual Show Sponsorships
- Season Sponsorships
- Underwriting Sponsorships
- Playbill Sponsorships
- Program Sponsorships

We also offer annual Corporate Sponsorship Packages tailored to meet your individual needs with maximum exposure for your company in a variety of ways throughout the year.

give back



## Create your legacy.

### "Name-A-Seat" Campaign

The Le Petit Théâtre "Name-A-Seat" campaign is an investment in the future of the performing arts. Le Petit Théâtre ranks among the great performing arts centers in the country, and has played a pivotal role in the creation of the cultural life we now enjoy. Your contribution will help the endowment grow to secure the future of Le Petit Théâtre. Additionally, a naming commitment will be formally recognized with a brass plaque on two seats in the orchestra section of the Main Stage theatre, among other exclusive recognitions and benefits.

#### Major Gifts

Le Petit Théâtre accepts gifts of cash, stocks and bonds, real estate, insurance policies, and other marketable assets. The fair-market value of such gifts is generally tax-deductible, subject to the provisions of the Internal Revenue Service Code.

#### Planned Gift Arrangements

Giving to Le Petit Théâtre can help you accomplish personal financial and estate planning goals. Le Petit Théâtre welcomes such mutually beneficial arrangements as charitable trusts, bequests, insurance programs and life estate contracts.

#### Volunteer

##### **Our volunteers take center stage.**

Join Le Petit Théâtre's volunteer team and meet exciting people who share your love for live theatre.

Welcome our guests as an usher or share your skills in the administrative offices. We offer positions for all ages and interests.

### **Contributions to Le Petit Théâtre du Vieux Carré are tax deductible and support Le Petit Théâtre and its many contributions to the New Orleans community.**

For more information on patron membership levels, and sponsorship and investment opportunities, please contact Anna Constantine at 504.324.6495 or [anna@lepetittheatre.org](mailto:anna@lepetittheatre.org).

[www.LePetitTheatre.org](http://www.LePetitTheatre.org) 23



616 St. Peter Street  
New Orleans, LA 70116  
[www.LePetitTheatre.org](http://www.LePetitTheatre.org)

#### Box Office Hours

Tuesday – Saturday: 11am – 5pm  
and open until curtain time.  
phone: 504.522.2081

#### Find us on



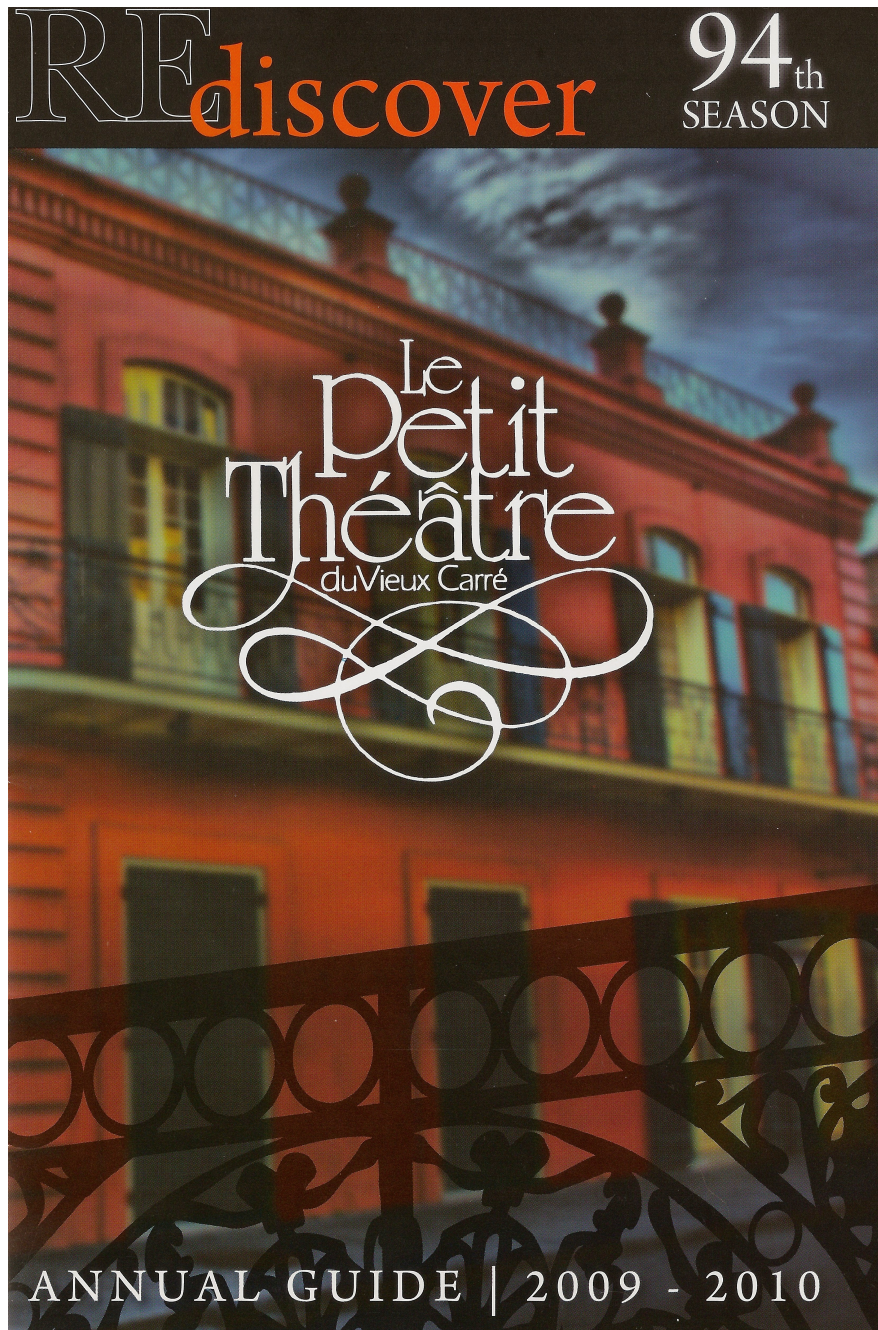
[facebook.com/lepetittheatre](https://facebook.com/lepetittheatre)  
[twitter.com/lepetittheatre](https://twitter.com/lepetittheatre)

The mission of Le Petit Théâtre du Vieux Carré is to provide a wide range of quality theatrical productions and programming to entertain, enrich, and educate the diverse population of our region and enhance the economic vitality of New Orleans.

Le Petit Théâtre du Vieux Carré is a 501(c)3 non-profit performing arts organization.

For more information,  
visit [www.LePetitTheatre.org](http://www.LePetitTheatre.org)

Appendix C





# OMNI ROYAL ORLEANS

621 St. Louis Street, New Orleans, LA 70140

Proud to be the Official Hotel Partner of Le Petit Theatre,  
the AAA Four-Diamond OMNI ROYAL ORLEANS offers the  
"Le Petit Performance Package," designed for theatre-goers who prefer to take  
the elevator home and spend the night in the French Quarter. The hotel is just  
blocks away from the theatre, and packages include theatre tickets, deluxe  
accommodations and overnight parking.

Call 1-800-THE-OMNI or visit [www.omniorleans.com](http://www.omniorleans.com)  
to reserve your package today.

## 11thHourIdeas

It's no secret that more often than  
not you are called on to save  
the day, the month or the year.  
11th Hour Ideas can deliver what  
you need when you need it.

MARKETING • BRAND IDENTITIES  
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PROMOTIONS • LOYALTY PROGRAMS  
BRAINSTORMING WORKSHOPS

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504.899.1607 • 866.551.IDEA  
804 Webster Street  
New Orleans, LA 70118

We are grateful for the support  
of these organizations.



CITY OF NEW ORLEANS



**Harrah's**



**Arts Council**  
OF NEW ORLEANS

This program is supported by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council. Additionally, this program is supported in part by a Community Arts Grant made possible by the City of New Orleans. Both grants are administered through the Arts Council of New Orleans.

## Welcome to Le Petit Théâtre du Vieux Carré!

Founded 93 years ago, by the New Orleans community for the New Orleans community, our passionate dedication to presenting the highest quality of musicals and plays, both contemporary and classic, has allowed a stellar run as America's longest-running Community Theatre.

Whether you've graced our stages, been a life-long season subscriber or are just a perfect stranger who happened past our beloved home, beautifully nestled in the very heart and soul of the French Quarter, we invite you to join us as we reignite our New Orleans Institution encouraging new forms of theatre and, while embracing the past, looking to the future to nurture and mentor new talent, artists, designers, and directors.

This, our 94th season, is a proudly diverse collection offering something for the theatre lover in all of us. Together let us usher in a new golden era of New Orleans theatre and rediscover the magic of our Le Petit Théâtre du Vieux Carré. See you at the theatre!

*Gary*

Gary Solomon, Jr.  
MANAGING DIRECTOR

### Board of Governors

Hon. Christopher J. Bruno CHAIR	Darren Bagert Hon. Diana E. Bajole
Cassie Steck-Worley VICE-CHAIR	Bryan Batt Judith Fos Burnett
Saundra Katz Levy TREASURER	Hon. Jacquelyn B. Clarkson Mrs. Brunswick G. Deutsch
Martin Covert SECRETARY	Rick Gratia Eric Hess
Jim Walpole GUILD PRESIDENT	Geri Jumeonville Charley Sims

For current schedules, hours and programs visit

[www.LePetitTheatre.com](http://www.LePetitTheatre.com)

Welcome



## America's Oldest Community Theatre



Le Petit Théâtre du Vieux Carré has been a vital part of the New Orleans community and cultural fabric since its inception in 1916 by a group of prominent New Orleans civic leaders, educators, writers and businessmen, who, as amateur theatre-lovers, began putting on plays in the drawing room of the home of one of the members. Then, and aptly, named The Drawing Room Players, their enthusiastic audiences soon grew to the point where a larger space was needed and a new space, in the lower Pontalba Building, was rented. When the \$17.50 a month space was ready, a christening was held, and "Le Petit Théâtre du Vieux Carré" was inaugurated.

Success and a continuously growing audience soon made it clear that an even larger space was needed. The present site at the corner of St. Peter and Chartres Streets was purchased, and in 1922 the theatre, with its authentic Spanish Colonial style designed by New Orleans architect Richard Koch, was built placing the community housed by Le Petit as an important component of the "urban pioneers" who revived the French Quarter by making it a center for the arts. Now, the building complex holds a professionally equipped theatre seating 375 and a smaller, "Off-Broadway" style 125-seat venue.

## Two Historic Theatres

**THE MAINSTAGE** is home to the grand musicals and plays that have made Le Petit Theatre famous. Our 375-seat theatre has seating on two levels – the orchestra and balcony – where even the very last row of the balcony offers audience members a sensational view. The orchestra pit allows for a full ensemble of live music, and the great acoustics ensure you won't miss a single beat of our exciting season of mainstage musicals.

**MURIEL'S CABARET THEATRE** is our venue for smaller works – plays, music and cabaret performances, comedy, and children's theatre – more suited for the intimacy of an "off-Broadway" style theatre. With only 125 seats, this flexible theatre is the perfect venue to host an eclectic range of productions from other theatre companies and musicians, as well as an inviting venue to train young actors and audiences.



Production Photos by John B. Barrois  
Architecture and Theatre Photos by Matthew S. Fouchieux



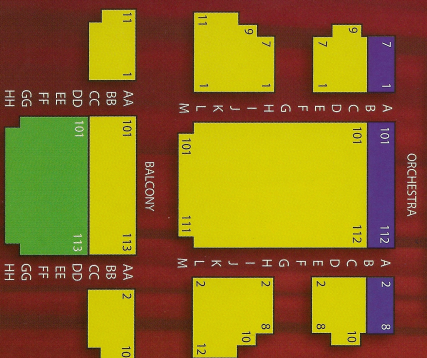
# THE MAINSTAGE Single Tickets

Tickets for all events on our stages may be purchased online at [www.LePettitTheatre.com](http://www.LePettitTheatre.com)  
by phone at 504-522-2081  
or in person at the Box Office.

The seating and pricing charts illustrated here are for our regular mainstage season only. Look at our website or check with the Box Office for seating and pricing details for all other events and productions.

## Seating Chart & Pricing

### STAGE



### Individual Tickets (each per regular season performance)

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$60	\$50	\$45
FRIDAY & SATURDAY	\$45	\$38	\$32
THURSDAY & SUNDAY	\$40	\$35	\$29
THURSDAY PREVIEW	\$32	\$28	\$23

### White Christmas

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$62	\$56	\$50
FRIDAY & SATURDAY	\$50	\$44	\$37
THURSDAY & SUNDAY	\$44	\$37	\$31
THURSDAY PREVIEW	\$37	\$31	\$25

Season Subscription packages are available at the beginning of the season. See Page 8 for details.

## Performance Schedule

Each show on our Mainstage Season has a standard run of three weeks, with performances on Thursdays, Fridays and Saturday at 8:00 PM, and Sunday matinee performances at 2:00 PM. Prices vary by the performance you choose to attend. See the pricing chart at left for details. (The first Thursday of every run is a Preview performance, offering our most affordable tickets. The first Friday of every show is Opening Night, and details about Opening Nights are below on this page.)

## Student Pricing

Through our commitment to arts education in our community, students save \$6 on every ticket purchased at any level. That means, with a valid Student ID, students can see Le Petit Theatre's mainstage shows for as low as \$17!

## Group Rates

Le Petit Theatre is the perfect place to bring a group of your friends or family for a thrilling night of theatre. Group discounts are available for groups of 10 or more, and savings vary by group size, group type, production, and day of the week. The greatest savings are available for students, seniors and nonprofit groups. Call the Box Office at 504-522-2081 today to request more information.

## Opening Nights

Be among the first to see our shows, and join in the excitement of Opening Night at Le Petit Theatre! Feel like a celebrity as you walk down the red carpet, searchlights ablaze, to your specially reserved seat. You'll also enjoy a champagne toast with the cast and creative team after the show.

## Parking in the French Quarter? Not a Problem!

Exclusively for our patrons, Le Petit Theatre offers three parking options within walking distance of the theatre. When space is available, park at any of the following:

### The Jax Brewery Lot

(entrance on Toulouse or Conti Streets at Decatur Street)

### The Omni Royal Orleans Garage

(entrance on Chartres Street, between St. Louis and Toulouse Streets)

### The Vieux Carre Public Parking Garage

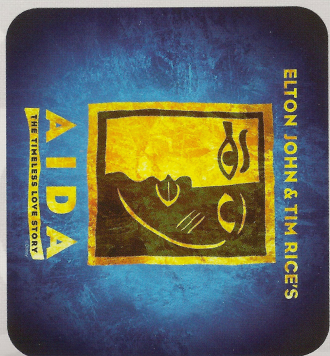
(533 Chartres Street, between St. Louis and Toulouse Streets)

**Don't forget to have your parking ticket validated at the Box Office prior to curtain, and pay only \$6!**



**SEPTEMBER 3 – 20, 2009**

Winner of four Tony® Awards, Elton John and Tim Rice's *AIDA* is a musical bursting with contemporary energy that tells of the love triangle between Aida, a Nubian princess stolen from her country, Amneris, an Egyptian princess, and Radames, the soldier they both love. *AIDA* is an epic and classic tale of love, loyalty, betrayal, and courage, with an exhilarating Tony® and Grammy® Award-winning score by Elton John and Tim Rice – their first collaboration since writing the music for *THE LION KING*, together. Time Magazine proclaims *AIDA* "A big, bright show with luscious Elton John melodies."



Music by ELTON JOHN | Lyrics by TIM RICE  
Book by LINDA WOOVORTON & ROBERT FALLS & DAVID HENRY HWANG

**OCTOBER 15 - NOVEMBER 1, 2009**

*DAMN YANKEES* is the story of ultimate baseball fan Joe Boyd, who sells his soul to the Devil for the chance to help his team, the Washington Senators, win the pennant race against the unbeatable Yankees. The Devil is aided by the sexy Lola, who seduces Joe, but ultimately helps him outsmart the Devil and return to his beloved wife. Songs you'll know include "Heart" and, everyone's favorite hummer, "Whatever Lola Wants."



Book by GEORGE ABBOTT & DOUGLASS WALLOP | Music and Lyrics by RICHARD ADLER & JERRY ROSS  
Based on the novel *The Year the Yankees Lost the Pennant* by DOUGLASS WALLOP

**A Special Addition to our Season  
DECEMBER 3 – 20, 2009**

Based on the beloved, timeless film, this heartwarming musical adaptation uses 17 Irving Berlin standards to tell the story of two World War II veterans whose successful song and dance act (and eyes for two beautiful singing sisters) leads them to a secluded Vermont lodge. Songs you'll leave singing include "Blue Sikes," "I Love A Piano," "How Deep is the Ocean" and, of course, the perennial favorite, "White Christmas."



Based on THE PARAMOUNT PICTURES FILM  
Music and Lyrics by IRVING BERLIN | Book by DAVID VES & PAUL BLAKE  
WHITE CHRISTMAS IS AN ADDITION TO THE REGULAR LE PETIT SEASON. ADDITIONAL CHARGES MAY APPLY. CALL THE BOX OFFICE FOR DETAILS.

**MARCH 4 – 21, 2010**

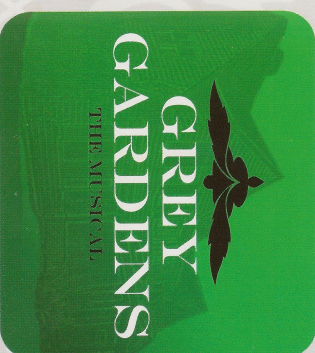
When his parents get divorced and he's forced to move from New York to a small town in Indiana, Evan Goldman just wants to make friends and survive the school year. Easier said than done. The star quarterback is threatening to ruin his life and his only friend, Patrice, won't talk to him. The school freak sees an opportunity for blackmail and someone is spreading the nastiest rumors. With an unforgettable pop-rock score by Tony® Award winning tune-smith Jason Robert Brown, *13* is a hilarious, high-energy musical for all ages about discovering that "cool" is where you find it, and sometimes where you least expect it.



Music and Lyrics by JASON ROBERT BROWN  
Book by DAN ELSH & ROBERT HORN

**MAY 6 – 23, 2010**

A Tony® Award-winning musical, a landmark documentary, and now a feature film, the scandalously entertaining survivors' story of two giddily eccentric women who started as American aristocrats and ended up the forgotten band of Jackie O's family. While secluded in their 28-room, decaying genteel mansion with dozens of cats, raccoons, and opossums, their relationship makes a witty and gorgeous "riches to rags" epic not soon to be forgotten, or rivaled.



Book by DOUG WRIGHT | Music by SCOTT FRANKEL | Lyrics by MICHAEL KORIE  
Co-Production with SOUTHERN REP

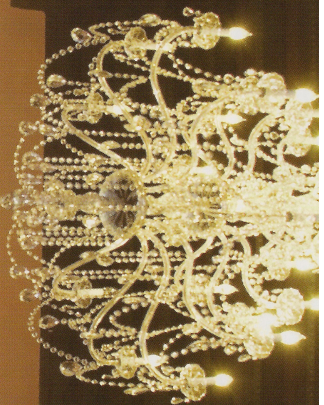
**JULY 8 – 25, 2010**

This hilarious, 1980's themed crowd pleaser tells the story of wedding singer Robbie Hart who lives in his grandmother's basement in New Jersey and whose dreams of being a glamorous singer/songwriter have been replaced with a burning desire to find the right girl and settle down. When his fiancée leaves him standing at the altar, he becomes a wedding planner's worst nightmare, taking out his bitterness on stage until his eye and heart turn to a new friend, Julia, whom he must win away from her wealthy Wall Street broker fiancée.



Music by MATTHEW SKLAR  
Book by CHAD BEQUELIN & TIM HERLIHY | Lyrics by CHAD BEQUELIN





## Rentals, Meetings and Events

Our historic theatre and its associated spaces are perfect for receptions, meetings and events of any nature. Located right on Jackson Square, the building is alive with the vibrant culture and sounds of New Orleans and the French Quarter!

### Mainstage

With a capacity of 375, in a fixed theatre-seating setup, the mainstage is best suited for corporate events, concerts, recitals, and performances of all kinds.

### Muriel's Cabaret

Our intimate Muriel's Cabaret hosts 125 guests in theatre seating for smaller performances such as comedy, concerts, and small presentations. Some of the seats are removable to open up a small dance floor or silent-auction space right in front of the stage.

### Lobby & Courtyard

Complete with a beautiful garden and fountain, and the parlor flanked with oil paintings of the great legends of our theatre, the lobby and courtyard space is one of the most charming courtyards and parlors in the French Quarter. Combine the lobby and courtyard with our other spaces to host an expansive and impressive event.

### Backstage

Maybe a backstage party is just right for the person looking for something a little different. With a warehouse ambience, a backstage party is a chic, trendy alternative to a traditional event space.

We invite you to call our Box Office at 504-522-2081 for fee and availability information. Schedule a tour of our building and find out which space is right for you.

## Stay Connected

WEBSITE  
[www.LePettitTheatre.com](http://www.LePettitTheatre.com)

### EMAIL LIST

Sign up on our website, and be among the first to know about exciting announcements and upcoming events at Le Pettit Theatre!

### SOCIAL NETWORKING



Be our Fan on Facebook at  
[www.facebook.com/LePettitTheatre](http://www.facebook.com/LePettitTheatre)  
Follow us on Twitter @LePettitTheatre

### MAILING LIST

Help us keep you informed by making sure we have your accurate mailing information, so we can send you direct mail and invitations to events here at the theatre.

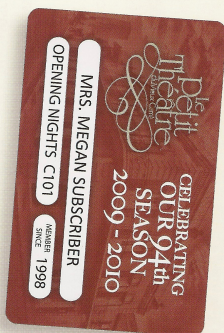
## Volunteer

Just as we rely on the financial generosity of our community, so too do we rely on a countless number of volunteers. From actors to ushers, from stagehands to box office personnel, Le Pettit is a gathering place for people who love theater. Call us at 504-522-2081 to sign-up!



# Enroll in the Le Petit Subscriber Program

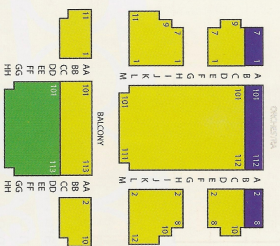
## AND GET YOUR LE PETIT SUBSCRIBER CARD TODAY!



Enjoy the perks of being a loyal patron at Le Petit Theatre! All subscribers automatically get first choice of seats for regular season performances, great savings on additional tickets, access to our priority will-call line, and our most popular benefit: no ticketing fees! As a subscriber you receive special benefits throughout the year: priority ordering for special productions and events, discounts on additional tickets, and offers at our partner retail locations and restaurants. We'll also keep you in the know with our regularly emailed newsletters.

There are now two great ways to be a season subscriber at Le Petit Theatre.

Call us at 504-522-2081 if you would like help determining which season package is right for you!



### GUARANTEED SEATING

- Same seats for all performances!
- Never wait in will-call lines, ever!
- Fixed discount for all shows
- Can't make one of the dates in your subscription? Change your date once during the season for no extra charge!

### SEASON DEBIT CARD

- Mix and match different shows, dates and seating areas!
- Special Subscriber Only Will-Call Line! - Save up to 25% on every purchase! (Offer good until 11/1/2009)
- Book your tickets one week before they go on sale to the public, and get the best seats!

- Purchase individual tickets for family and friends one week before they go on sale to the general public - and still pay no ticketing fees!
- Get your Le Petit Theatre Subscriber Card, and enjoy special offers from our partner restaurants and shops.

Packages range from \$75 to \$250 for the regular five-show season. Don't forget to add White Christmas to your package!

Cards start as low as \$200 in Regular Ticket Value. Enroll in the Season Debit Card program and save 25% before 11/1/2009!

## Two Great Options for Subscribing...

### GUARANTEED SEATING

For those patrons who know exactly where they'd like to sit, and which performance they'd like to attend, we offer a Guaranteed Seating Subscription. You can see all six main stage productions, reserving your favorite seats now for the entire season. (You also get first chance to buy your seats for select events as they are announced.) With your subscription, you get an exclusive Le Petit Theatre Subscriber Card for each seat - which acts as your ticket for every show. No waiting in the will-call line or printing e-tickets ever again!

#### 5-SHOW SEASON

##### GUARANTEED SEATING

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$250	\$225	\$175
FRIDAY & SATURDAY	\$200	\$175	\$125
THURSDAY & SUNDAY	\$175	\$150	\$100
THURSDAY PREVIEW	\$150	\$125	\$75

##### WHITE CHRISTMAS

#### ADD ON

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$60	\$50	\$45
FRIDAY & SATURDAY	\$45	\$38	\$32
THURSDAY & SUNDAY	\$40	\$35	\$29
THURSDAY PREVIEW	\$32	\$28	\$23

### SEASON DEBIT CARD

Not sure the guaranteed seating package is for you? Well, the Season Debit Card may be your choice. Enjoy all the perks of a Season Subscription by enrolling in our program and charging your Subscriber Card with a dollar amount that makes sense for your theatre-going habits. Use those dollars toward any seat and performance on the Le Petit Theatre season. You still enjoy the great subscriber discounts and benefits, and still have the freedom to pick the seats and times that make most sense for you.

**SUBSCRIBE BEFORE 11/1/2009 AND SAVE 25% OFF THE REGULAR TICKET PRICES!**

#### INDIVIDUAL TICKETS (not WHITE CHRISTMAS)

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$45	\$38	\$34
FRIDAY & SATURDAY	\$34	\$29	\$24
THURSDAY & SUNDAY	\$30	\$26	\$22
THURSDAY PREVIEW	\$24	\$21	\$17

#### WHITE CHRISTMAS

	AREA 1	AREA 2	AREA 3
OPENING NIGHT	\$47	\$42	\$38
FRIDAY & SATURDAY	\$38	\$33	\$28
THURSDAY & SUNDAY	\$33	\$28	\$23
THURSDAY PREVIEW	\$28	\$23	\$19

The prices reflected here are calculated with a 25% discount on regular ticket prices (see Page 4), and are rounded to the nearest dollar value. Subscriptions are not available to groups or in connection with other promotional offers. Call 504-522-2081 for details. Offer good through 11/1/2009. Season lineup, dates, prices, and package benefits are subject to change without notice.



## Support Le Petit Theatre

### Give to the Theatre

Le Petit Theatre is a non-profit, 501(c)3 organization that relies heavily on the support of our community to fund our operations. In fact, ticket sales only cover about 50% of our annual operating budget. We are endlessly grateful for the support that we receive from our life-long patrons and new supporters alike. Financial contributions to Le Petit Theatre are tax deductible to the full extent allowable by law. Your financial support ensures our future as a vital part of New Orleans culture and the preservation of our historic building.

#### INDIVIDUAL GIVING

Donations at all levels are essential to the operations of Le Petit Theatre. When you attend a Le Petit Theatre production, you see your donation put to use. You'd be surprised how even a small gift makes such a significant contribution to the production of our first-class plays and musicals.

- \$50 transforms a second-hand garment into a beautiful costume.
- \$100 pays our electricity bill on an average performance day.
- \$250 buys enough batteries to power our wireless microphones for a big musical.
- \$500 pays for top-notch talent from our exceptional local performing community.
- \$1000 buys lumber and supplies to build scenery.

Will you consider a gift to Le Petit Theatre?

Visit [www.LePetitTheatre.com/Support](http://www.LePetitTheatre.com/Support)  
or call 504-522-2081

#### CORPORATE SPONSORSHIP AND IN-KIND SUPPORT

Local and regional businesses play a key role at Le Petit Theatre. Corporations that support Le Petit Theatre are essential to bringing first-class productions to life for our diverse audiences. Through financial and in-kind contributions, businesses of all sizes can make a significant difference and contribute to our vibrant culture. For their support, corporate donors may receive recognition in our publications and extend other discounts and benefits to employees. To find out about the wide range of sponsorship opportunities available, please visit [www.LePetitTheatre.com/Sponsorship](http://www.LePetitTheatre.com/Sponsorship) or call us today.

# MURIEL'S

MURIEL'S JACKSON SQUARE  
AND LE PETIT THEATRE

PRESENT A

TABLE D'HÔTE  
PRE-THEATRE MENU

**\$24.95 INCLUDES  
APPETIZER, ENTREE & DESSERT**

#### APPETIZERS

SEAFOOD Gumbo  
TURTLE Soup

SOUP OF THE DAY or  
MURIEL'S House SALAD

#### ENTREES

SEAFOOD Au GRATIN

OR

PECAN CRUSTED PUPPY DRUM

OR

WOOD GRILLED PORK CHOP

#### DESSERTS

VANILLA BEAN CREME BRULEE

OR

BREAD PUDDING WITH RUM SAUCE

**5 HOURS OF EVENT  
PARKING INCLUDED**

A La Carte Menu Also Available

Available on Performance Dates only

LUNCH AND DINNER SERVED DAILY  
SUNDAY JAZZ BRUNCH

CONTEMPORARY CREOLE DINING  
801 Chartres Street  
504.568.1885 • [muriels.com](http://muriels.com)





616 St. Peter Street  
New Orleans, LA 70116  
LePetitTheatre.com  
504-522-2081

**Box Office Hours**

In Person or by Phone:  
Tues – Sat : 11am – 5pm  
and Open Until Curtain Time

Open 24/7 at  
[www.LePetitTheatre.com](http://www.LePetitTheatre.com)

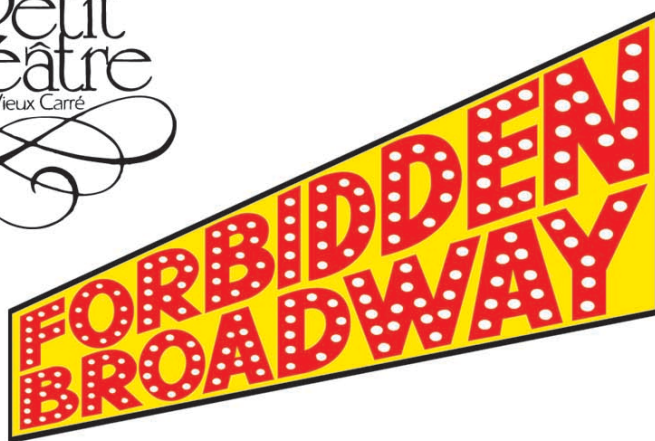
**Management Contact**

SOLOMONGROUP  
[www.SolomonGroup.com](http://www.SolomonGroup.com)  
504-252-4500




Appendix D

Le Petit Théâtre du Vieux Carré presents...



[www.LePetitTheatre.org](http://www.LePetitTheatre.org)

**Le Petit Théâtre**  
of New Orleans  
Cultural Center



Visit our Bar in the Lobby before the Show and at Intermission. You can even bring your drink inside the theatre. **ENJOY THE SHOW!**  
All proceeds from the bar benefit Le Petit.

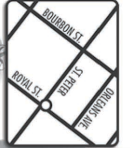
Le Petit is grateful for the support of these organizations.



This program is supported by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council. Additionally, this program is supported in part by a Community Arts grant made possible by the City of New Orleans. Both grants are administered through the Arts Council of New Orleans.

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## History of the Le Petit Théâtre

The history of Le Petit Théâtre du Vieux Carré begins in July 1916 when a group of New Orleanians calling themselves "The Drawing Room Players" began presenting amateur theatricals in their homes for their friends. Though interrupted by a terrible influenza epidemic and a World War, the group persevered. As their audiences grew, they rented space on the second floor of the Lower Pontalba Building (located on the corner of Saint Ann Street and Decatur Street). The group's interest in presenting community theatre was stimulated by the national "little theatre" movement in the United States at the time. Their decision to move to the French Quarter would have significant repercussions for that crumbling neighborhood. It was in part through their enthusiasm, and the excitement generated by a true cultural renaissance in New Orleans, that writer Lyle Saxton's dream of New Orleans as a Mecca for artists and writers was fulfilled.

In 1922, the theatre membership (numbering more than 2,000) purchased the building at Chartres and Saint Peter and incorporated itself as "Le Petit Théâtre du Vieux Carré." The property was completely renovated to include a proscenium theatre space. Following renovations, the theatre opened its doors for the first time on November 21, 1922.

## Enjoy the show!



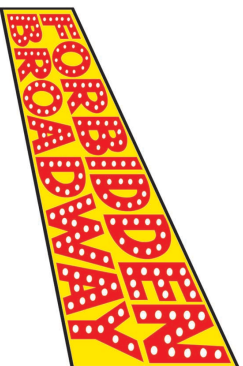
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# Le Petit Théâtre du Vieux Carré presents



**Created and Written by**  
Gerard Alessandrini

**Directed by**  
William Selby

**Musical Direction by**  
Jesse Reeks

**Starring**  
Leslie Castay\*  
Dianna Duffy\*  
Vatican Lokey\*\*  
Cliff Thompson\*\*

\*Denotes member of Actors Equity Association, the union of professional actors and stage managers.  
\*\*Denotes Equity Membership candidate.

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Production Stage Manager.....	CHRISTY COMBEL
Assistant Stage Manager.....	CAROLINE LANGLOIS
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## Meet the Cast

**LESLIE CASTAY** Leslie returns to LPT after starring in last season's regional premiere of Grey Gardens. A seasoned Broadway veteran (42nd Street, 3Penny Opera, Guys and Dolls, Beauty and the Beast, etc.), Leslie now happily lives and performs in New Orleans (Southern Rep, LPT, TSLT, Le Chat...) Thanks to Bill Selby for helping me unleash these divas! Look for Leslie's solo cabaret show, Unscripted, at Le Chat Noir in January 2011!

**DIANNA DUFFY** Dianna is thrilled to be back at Le Petit after playing Tracy Turnblad in the atrocistic production of Hairspray! She graduated in May from The University of Alabama with a double major in Musical Theatre and Public Relations. Dianna plans to move to NYC in January to pursue her theatre career. Thanks to Mom and Dad for their neverending support. [www.diannaduffy.com](http://www.diannaduffy.com)

**VATICAN LOKEY** NOLA Premiers @ LPT—Grey Gardens (Gould); Grand Hotel (Baron); Faissetos (Whizzer); Secret Garden (Dr. Craven). @ Southern Rep—Wit (Jason); Opus (Dorian); With A Bang (Doc, Dad). Other premieres—Scandalous! (Galsworthy); By Jeeves (Jeeves); A Little Night Music (Henrik); Chess (Freddie); The Frogs (Hades). Creator, Prof. Carl Nivale, WWL-TV. Thanks to Bill, the entire cast & crew, Michelle, Rachel, & his husband of 19 years Edward R. Cox.

**CLIFF THOMPSON** Cliff is thrilled to return to Le Petit in this hilarious show. Audiences may remember him for [title of show] (Hunter), Damn Yankees (Rocky), and White Christmas. Other credits include The Fantasticks (El Gallo) and The Producers (Lead Stormtrooper) at JPAS and Singin' In The Rain (Don Lockwood) at Rivertown Rep. Cliff holds a BFA in Acting from Southern Miss and is currently pursuing a MFA in Directing from UNO. Love to Mom, Dad, and Sam.

## Meet the Creative Team

**WILLIAM SELBY** (Director) has had a long and happy association with the "FORBIDDEN" family, having starred in the New York, Boston, Detroit, Salt Lake City, San Diego, Washington DC, Japan and Singapore companies. He served as Assistant Director for the New York company of the show, and has directed acclaimed productions in Chicago (5 nominations, including 2009 JEFF Award nominee, Best Director) Long Beach CA (Musical Theatre West; 2009 OVATION Award nomination, Best Ensemble), Pittsburgh CLO (two editions), Minneapolis (Chanhassen Dinner Theatre), Kansas City (Theatre League), Cleveland's famed Hanna Theatre and Milwaukee productions, as well as four editions of "A FORBIDDEN BROADWAY CHRISTMAS" in Detroit (2 WILDE Award Best Director nominations). As an actor, Bill has appeared Off-Broadway in many "F.B." productions, as well as "FORBIDDEN HOLLYWOOD" (Triad), "NERDS" (NY Musical Theatre Festival), "JUBA" (Vineyard), and "THE APPLE TREE" (York Theatre Co). Workshop: "FINDING NEMO" for Disney (Mr. Ray, Gill). Regional credits: "THE PRESIDENTS" (with Rich Little), "HOT N' COLE", "THE ALL NIGHT STRUT", and industrial shows for American Express, Johnson & Johnson, and Court TV. Recordings include "FORBIDDEN BROADWAY, Vol. II", "FB 20th Anniversary Edition", "FB Rude Awakening" and the "FB Goes to Rehab" cd. Enter the words FORBIDDEN BROADWAY BEHIND THE MYLAR at [www.YouTube.com](http://www.YouTube.com) for Bill's behind-the-scenes look at the 'Forbidden' world!

**JESSE REEKS** (Musical Director) Jesse was born and raised in New Orleans, playing piano from an early age. He graduated as "Outstanding Jazz Student" from NOCCA and Cum Laude from Loyola University. He is now on Loyola's faculty in the voice department and can be seen playing with various choirs and jazz ensembles. Recent credits include "Hairspray" and "The Wedding Singer" at Le Petit as well as "Lisa Sings Lee" at Le Chat Noir. This is his first time musical directing at Le Petit.

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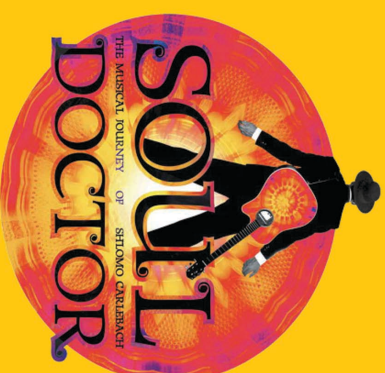
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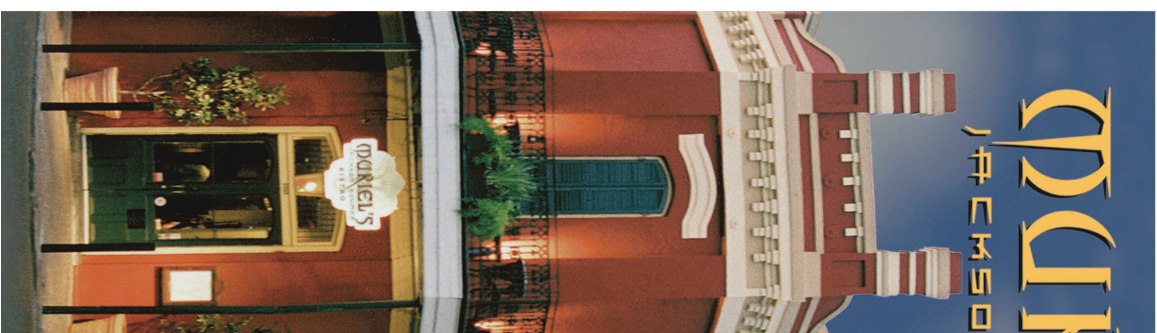
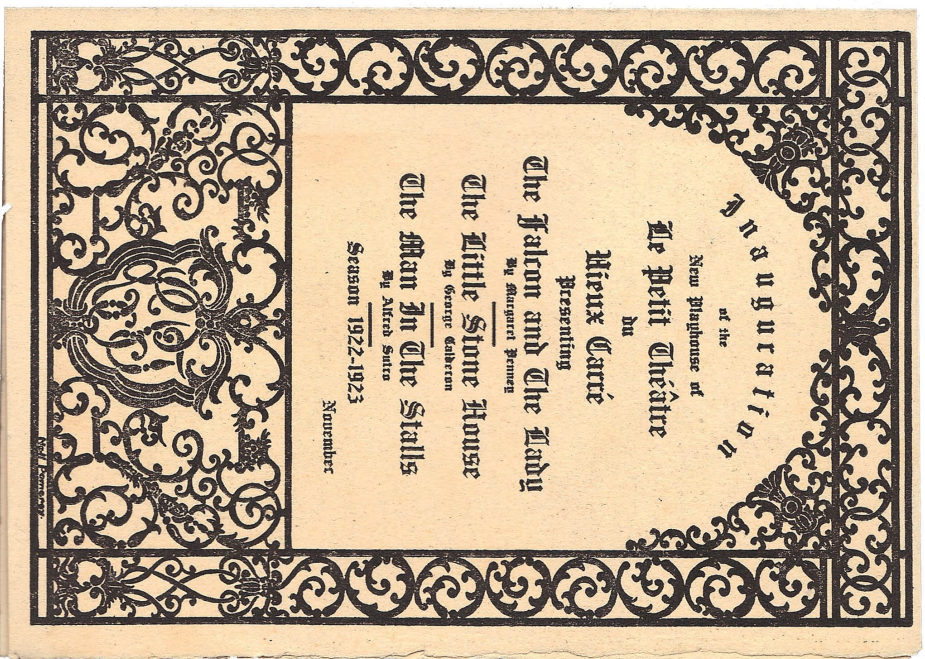
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## Appendix E



DATE

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Dear SALUTATION:

It is with tremendous regret that the Board of Governors of Le Petit Théâtre du Vieux Carré must inform you that the remainder of the 2010-11 theatrical season has been canceled. It is from hard times that spring the most difficult decisions, and assuredly, this is perhaps the most difficult decision we have ever had to make.

The financial stability of our wonderful theatre is in serious jeopardy. Our theatre is a non-profit playhouse. As such, every dollar from every ticket sold goes immediately back into a cycle that funds the productions thereafter. This revenue pays for things such as set and costume construction, building maintenance, artists' fees, production rights, and the paychecks of our valued employees. Non-profit organizations such as Le Petit Theatre survive on roughly 50% ticket sales; the remaining 50% is derived from private contributions, corporate sponsorships, donations and gift-awarding grants. Over the past few years, the structural needs of this historic building have become a much greater expense than anticipated, and the shortage in our annual budget has been compounded by the maturation of our \$700,000 note on the building. These two factors have tipped our delicate organizational budget to such a degree that our funds payable have far surpassed our funds collected.

The main focus of our recovery strategy will be to pursue private contributions and grants, both of which are harder than ever to come by. Arts organizations all over this nation are pressed against an economic wall, spreading thin the shared funding that private foundations and governmental arts entities are able to donate.

Thus it was with extremely heavy hearts that the Board, after weeks of meeting with non-profit experts, business professionals and leaders in the arts community, came to the decision to cancel the remainder of our season to implement a development strategy that is focused on debt consolidation and long term financial stability through the cultivation of unearned revenue .

The cancelation of this year's season is in no way a surrender to these difficult times. For 96 years, this organization has been the heartbeat of live theatre in our city. Generations of New Orleanians have held a special place in their hearts for us, and we for them. This closure is in no way permanent; it is our assured goal to reopen as soon as our finances allow us to do so. In order to achieve this permanently stable financial footing, we are now embarking on an aggressive fundraising campaign in order to make absolutely sure that the revenue generated by our ticket sales is equally matched by grants, sponsorships, in-kind partnerships and donations.

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[www.LePetitTheatre.org](http://www.LePetitTheatre.org)

In the meantime, we intend to utilize our valuable space for rentals as well as the cherished Tennessee Williams Festival which will be here in March of 2011. Rest assured, we are exploring every possible option of bringing the needed revenue back into this theatre to assure the longevity of our organization. Though we are also exploring options involving partial sale and/or lease of the building, the fact remains that we intend to be the tenants here for many years to come.

On behalf of the Board of Governors, we appreciate your kindness and understanding during this extremely difficult time. We are fully committed to coming back stronger than before, and it is with your continued help and support that we can make that goal a reality.

If you have any questions or need more information, please call our box office at (504) 522-2081 or email [boxoffice@lepetittheatre.com](mailto:boxoffice@lepetittheatre.com). Please note that we will post updated information on our website, [www.LePetitTheatre.com](http://www.LePetitTheatre.com) and on our Face Book Page.

Sincerely Yours,

Catherine Steck Worley  
Chair, Le Petit Theatre Board of Governors

Le Petit Theatre du Vieux Carré is a tax-exempt, non-profit organization pursuant to section 501(c)(3) of the Internal Revenue Code and is a registered charity with the Louisiana Secretary of State's Office (Certificate # 20090615000337). 100% of all donations benefit the mission of Le Petit Theatre du Vieux Carré (ID# 72-0423626). A copy of the official registration and financial information may be obtained from the Louisiana Secretary of State's office by calling (225) 362-5103 within the state. Registration does not imply endorsement, approval or recommendation by the state.

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- \_\_\_\_\_ Donate the balance of your subscription to Le Petit Theatre. You will receive an acknowledgment letter for your tax-deductible donation.
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## Appendix F

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## Appendix G



### LE PETIT THEATRE BOARD OF GOVERNORS

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## **Vita**

A native New Orleanian, Jessica Chevis attended St. Mary's Dominican High School and graduated Magna Cum Laude in May of 2004, after which she began her undergraduate studies at Louisiana State University. In the spring of 2006, she transferred to Loyola University New Orleans on scholarship where she graduated Magna Cum Laude in May of 2008 with a bachelor's degree in Mass Communications with a concentration in Broadcast Production and a minor in English Literature. Ms. Chevis began the Arts Administration graduate program at the University of New Orleans in the spring of 2009 after receiving the Graduate Dean's Full Scholarship. Since December of 2008, Ms. Chevis has worked as Sales and Marketing Manager for Arc Enterprises of Greater New Orleans, a 501(c)3 nonprofit organization who supports and employs people with intellectual disabilities. Ms. Chevis currently resides in New Orleans and continues to volunteer her time at Le Petit Théâtre du Vieux Carré. After graduation from the University of New Orleans in May 2011, Ms. Chevis plans to seek a job in Arts Administration with a New Orleans-based arts nonprofit organization.