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Saenger Theatre: for-profit arts organization

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**SAENGER THEATRE:
FOR-PROFIT ARTS ORGANIZATION**

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

Brandi L. Trippi

B.S. University of New Orleans, 2002

May 2005

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Mason Wood – Thank you for making my internship entertaining, fun and informative. You have equipped me with so much knowledge to use in my future career as an Arts Administrator.

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TABLE OF CONTENTS

Abstract	iv
Introduction	1
Chapter 1 Profile of the Arts Organization	2
Chapter 2 Description of the Internship	9
Marketing Department	9
Intern’s Responsibilities in the Marketing Department	11
The Booking & Special Events Department	15
Intern’s Responsibilities in Booking & Special Events	17
Group & Corporate Sales Department	19
Intern’s Responsibilities in Group & Corporate Sales	20
Chapter 3 Strengths, Weaknesses, Opportunities and Threats of the Organization	22
Strengths	22
Weaknesses	25
Opportunities	26
Threats	27
SWOT Analysis	28
Chapter 4 Best Practices and Recommendations	30
Play Selection	30
Box Office/Customer Service	35
Marketing	38
Recommendations	46
Recommendation 1	46
Recommendation 2	49
Recommendation 3	50
Recommendation 4	51
Recommendation 5	54
Chapter 5 Short and Long-range Effects of the Intern’s Contributions	58
Short-term contributions	58
Long-term contributions	59
Conclusion	60
References	61
Appendices	63
Exhibit 1	64
Exhibit 2	65
Exhibit 3	66
Exhibit 4	67
Exhibit 5	68
Exhibit 6	69
Exhibit 7	70
Exhibit 8	71
Exhibit 9	72
Vita	73

Abstract

The following report describes the activities and outcomes of a fourteen-week internship in the fall of 2004 in the Marketing, Booking & Special Events and Group & Corporate Sales Departments of the Saenger Theatre. The first section contains an organizational profile. The second is a detailed description of the internship. The third section is an analysis of the internal and external problems within the organization. The fourth is an explanation of the Best Practices found within the organization and any recommendations for the resolution of challenges. The conclusion of the report contains a discussion of the short and long term effects of the intern's contributions to the organization.

Introduction

The following report describes the activities and outcomes of a fourteen-week internship in the fall of 2004 in the Marketing, Booking & Special Events and Group & Corporate Sales Departments of the Saenger Theatre. First, a profile of the organization is given. This includes its history, mission and goals, and organizational management structure.

Second is a detailed description of the internship, including the intern's desired outcomes, responsibilities including specific tasks performed, and departments to which the intern was assigned. The third section is an analysis of the internal and external issues or problems within the organization. This section includes a SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis of the organization.

The fourth section is an explanation of the Best Practices found within the organization. Topics mentioned include management, marketing and customer service. Developmental, legal and financial aspects of the organization were not in the scope of this internship. This section will also include an analysis of any administrative challenges in the departments mentioned above and any recommendations for the resolution of these challenges.

The conclusion of the report contains a discussion of the short and long term effects of the intern's contribution to the organization.

Chapter 1

Profile of the Arts Organization

Julian Henri Saenger and his brother Abe Saenger were originally drugstore entrepreneurs until 1911 when they opened the first Saenger Theatre in Shreveport, Louisiana. They initially opened this theatre as a vaudeville house entertaining audiences with various acts including the biggest stars in the circuit performing songs, dances and skits. In 1912, the brothers decided to install movie projectors in the theatre and therefore operated the theatre under the name the Saenger Amusement Company. Over the next decade, the Saenger brothers built multiple theatres in several Southern states and even in Cuba. Throughout the years the Saengers owned over 300 entertainment venues. In 1927, the Saenger Amusement Company was renamed Saenger Theatre, Incorporated. Following this name change, the Saenger brothers decided to build a theatre in New Orleans. Little did they know that this building would bring the beauty of arts and culture to the Crescent City for over seventy-five years (Saenger History Brochure 2).

In February 1927, the Saenger Theatre in New Orleans had its grand opening. On opening night, many local newspapers ran special columns devoted fully to the Saenger and the fanfare that surrounded it. Local businesses ran special advertisements welcoming the theatre to Canal Street. Opening day festivities included a parade, a luncheon in the Roosevelt Hotel and an opening night performance and movie. On the next day, the Saenger was opened to the public. Audiences were so taken with the theatre that they would stand in a line

wrapped around the corner of the building just to get a peek. In its prime the biggest stars of vaudeville performed on stage and many great silent films were shown, accompanied by the Saenger Grand Orchestra (Saenger History Brochure 5).

In 1929, the Saenger brothers sold the theatre to Paramount Publix Corporation for ten million dollars in stock. This turned out to be an unlucky sale. Unfortunately, the stock market crashed in 1929 rendering the brothers' stock worthless. Paramount Publix decided to stay away from vaudeville acts and ran the theatre solely on the revenue they made from screening motion pictures. During the depression, Paramount Publix Corporation ran out of money, and the theatre was repossessed by their bank. In the meantime, Paramount Publix's bank persuaded E.V. Richards to become the General Manager of the Saenger in an effort to help revive the organization. He was quite successful in bringing new life to the Saenger and eventually purchased the theatre under the name Paramount-Richards, Incorporated (Saenger History Brochure 6).

Throughout the next several years the Saenger went through many mergers, acquisitions and name changes. Then in the late 1950's, ABC Interstate Theatre, Incorporated bought the Saenger. Business wasn't what they hoped, so they decided to do a bit of remodeling. In 1964 they built a wall in the balcony to create a second viewing room for motion pictures. ABC hoped that this remodeling would tremendously increase the theatre revenue potential. The upper movie viewing room was known as the Saenger Orleans. The Saenger Orleans showed only A-list movies whereas the downstairs viewing room showed only B-

list movies. Indeed, the theatre was more popular than ever, but all these changes made it expensive for ABC to pay for daily operations. ABC decided to sell decorative items from inside the theatre to raise money. They sold items that had been in the Saenger since its opening in 1927. Among the items sold were eleven crystal chandeliers, leaving only one remaining today (Saenger History Brochure 6).

State Representatives were so outraged by ABC's mistreatment of such a glorious theatre that they wanted to do something that would ensure the life of the Saenger for generations to come. In December 1977, the Saenger was placed on the National Register of Historic Places. This designation meant that the theatre could never be torn down, so it would always stay a significant part of the historical culture of New Orleans. It also meant that the Saenger was eligible for federal grants to aid in any efforts of preservation for the theatre's exterior and interior (Schneider 8).

One of the most influential owners of the Saenger was E.B. Breazeale. In 1978 he bought the Saenger from ABC Interstate Theatre, Incorporated for \$1.2 million dollars. Under his direction, several influential changes were made that essentially brought life to the Saenger for years to come. His reasons for purchasing the theatre were not to put money in his pocket, but simply to restore the beauty and elegance of the Saenger that he had known as a child. Unfortunately, Breazeale did not have enough money to completely restore the theatre. He did, however, knock down the wall that separated the Saenger Orleans

from the downstairs theatre and refurbished the office building on the corner of Iberville and North Rampart (Saenger History Brochure 7).

At the same time that Breazeale was restoring the Saenger, an important man was in New Orleans attending a touring performance of the Broadway hit, “A Chorus Line” at the Theatre of the Performing Arts. This man was Zev Bufman, a Broadway producer and promoter who operated several venues in the South. He thought that the Saenger would be an ideal home for nationally touring Broadway shows. Soon Bufman approached Breazeale with his idea. With the help of Pace Management of Houston and local promoter Barry Mendelson, Bufman leased the Saenger from Breazeale and operated the theatre under the name Saenger Performing Arts Center. While Bufman compiled a great season of shows, Breazeale spent over \$2.5 million to renovate the theatre to accommodate Broadway shows (Saenger History Brochure 9).

In 1980, the first of many Broadway shows graced the stage of the Saenger. Among these shows were “The Best Little Whore House in Texas,” “Annie” and “Dancin.” Ticket prices for a four-play season ranged from \$26-\$69 for evening performances and \$20.62 – \$58.50 for matinees. Bufman, an expert at arranging blockbuster seasons, said that subscriptions were a vital part of the new management’s plans. The Saenger Performing Arts Center’s first four years saw a subscriber base of almost 25,000 people (Dodds 14).

Thanks to Breazeale, who is considered the savior of the Saenger, the theatre continues to operate as well as offer an outstanding “Broadway in New Orleans,” series to its audience. Bufman stated that “the Saenger would have been

in danger of being a parking lot two or three years ago” if had not been for E. B. Breazeale. The city of New Orleans was also pleased with the work of Breazeale and Bufman, Mayor Ernest N. Morial said that he expected the Saenger to “have a significant impact on the downtown area, restoring this city to the position of former prominence as a great cultural center” (Dodds 14).

Currently, the Saenger is owned by Alan Becker under the name Saenger Theatre Partnership. Mr. Becker hired Clear Channel Entertainment to aid in the management of the theatre. Clear Channel manages all the events that take place inside the venue as well as the employees. The Saenger’s employee organizational structure includes the positions of General Manager, Associate General Manager/Head of Production, Director of Operations, Booking & Special Events Manager, Marketing Director, Business Manager, Box Office Manager, Associate Box Office Manager, Group Sales Coordinator, Administrative Assistant, Artistic Restoration, Operations, House Managers, and several Box Office employees. All of the Saenger’s accomplishment could never have been successful without this efficient and hard working staff (www.saengertheatre.com).

Currently, the Saenger Theatre welcomes over 220,000 patrons annually with its assortment of Broadway theatrical presentations, comedy shows and musical performances. The theatre entertains its audiences by offering a variety of comedy shows that keep them rolling in the aisles. Rodney Dangerfield, Jerry Seinfeld and Sinbad are just some of the comedians that have performed on stage. New Orleans audiences always run to the Box Office when a soulful music performance is appearing on the Saenger stage. Past musical performances

include such artists as Nine Inch Nails, Sting, John Mayer, Neil Young and Brian McKnight. The Saenger's season of theatrical work is comprised fully of Broadway shows. The theatre proudly brings shows from "the Big Apple to the Big Easy." Tony-award winning shows that have performed at the theatre includes: "Phantom of the Opera," "The Producers," and "Cats" among others (Saenger History Brochure 10). The Saenger's 2004-2005 season includes many wonderful shows. These shows include "Oliver," "Hairspray," "Thoroughly Modern Millie," "The Graduate," "Movin' Out," and "Little Shop of Horrors" (Saenger Season Brochure).

The Saenger also rents the theatre for special events. It is one of the most sought after locations in New Orleans for private events ranging from wedding receptions to convention assemblies to all-out corporate extravaganzas (Saenger Event Brochure 1). The reason that the theatre is such a popular location for special events is because of its beautiful décor. When you step into the Saenger, you are entering into an atmosphere of elegance and style. The interior of the theatre was designed to resemble an Italian Renaissance courtyard. The designer's use of marble, bronze and crystal seem to only enhance the beauty of the theatre. The seats are said to be "sitting in a Florentine garden" with Greek and Roman statues surrounding them. The Saenger also has many enormous chandeliers hanging in its arcade and lobby, which add a splash of sophistication to the venue. The most unique feature is its dramatic midnight sky which has the ability to mimic sunrises and sunsets, twinkling stars and even the occasional drifting cloud (Saenger History Brochure 2). All of these design elements in the theatre create a

synergy that compliments each other perfectly. All of these carefully designed elements are what make the Saenger a unique setting for any special event. Because of its beautiful interior, the theatre is also a location for major motion pictures and music videos. Recently, the theatre was featured in the major motion picture, “Ray” and in Jessica Simpson’s music video “Angels.”

For over 75 years, the Saenger has been owned and operated as a for-profit business. The theatre’s goal is to be “a monument devoted to the best in music, photoplay and the theatrical arts.” This goal is seen inscribed above the Rampart Street entrance of the theatre. The Saenger has continued to accomplish this goal through the years by presenting Tony-award winning theatrical performances, phenomenal comedy shows and soulful musical concerts as well as hosting glamorous special events (Saenger History Brochure 14).

Chapter 2

Description of the Internship

During my time at the Saenger Theatre, I worked in three different departments: Marketing, Booking & Special Events, and Group & Corporate Sales.

Marketing Department

The Marketing Department at the Saenger Theatre is comprised of one employee, Mason Wood. Mr. Wood is known as a media buyer. A media buyer allocates the money provided for an advertising campaign among specific print or online media (magazines, TV, Web sites, and so forth), and then calls and places advertising orders. Placing the order often includes requesting proposals and negotiating final costs (www.searchcio.com). Mr. Wood has marketing down to a science. He not only knows how to market an event to a specific group of people but he also designs advertisements and creates websites. He is in charge of every aspect of marketing at the Saenger, including advertising, promotion, and web-based marketing.

The Saenger advertises through a number of different mediums such as newspapers, magazines, television, radio stations, on streetcars and even on buses. Each one of these mediums takes a certain level of organization and experience to coordinate so that every element fits together into a perfect marketing strategy. Mr. Wood starts by using a general marketing budget. This budget lists each marketing outlet for advertising in New Orleans and Baton Rouge. From there,

he pinpoints what media he will use to market a specific event. He allocates the proper money to each medium and gets it approved by the Saenger's General Manager as well as the individual events Marketing Representative. Mr. Wood has developed a relationship with representatives from each of the mediums mentioned earlier. In order to obtain advertising space, he must call each media representative and request a cash schedule. A cash schedule is a list of prices for advertising on a particular media outlet for a designated amount of time. Representatives send him these schedules via fax and email. Mr. Wood must then verify these prices with the individual events Marketing Representative and his Clear Channel Representative. After everything has been approved, he confirms and places the orders for the advertisements with the respected media representative. He personally has to place the orders for advertising because local businesses acquire discounts when they advertise within the city. If the individual events Marketing Representative tried to place advertising orders on their own they would undoubtedly get charged a higher fee per advertisement.

Mr. Wood is in charge of promoting all the events at the Saenger. Promotion can take the form of publicity, sales promotion, and point of purchase communication. Publicity is nonpersonal communication to a mass audience that is not paid for by the organization. Mr. Wood obtains publicity for the theatre events, in the form of front page news stories, by calling his friends at the *Times-Picayune* and *Gambit*. A sales promotion is used to stimulate quick buying by offering extra benefits to customers. For the Broadway show, "Oliver" the Saenger sponsored a Second Harvesters Food Drive. When a customer donated a

can of food, they were able to purchase one ticket to “Oliver,” for half price when they purchased two tickets. Point of purchase communication is a method of displaying posters or signs to influence a customer’s purchase. Mr. Wood uses this method often. He designed a slideshow of the season using Microsoft PowerPoint. He plays this slideshow in the theatre lobby, before the show, during intermission, and after the show, to generate interest in other events performing at the theatre (Shimp 652).

Mr. Wood maintains and designs the Saenger’s website at www.saengertheatre.com. He updates the website as needed with special ticket offers and current show information. In order to keep the public informed about events at the theatre, Mr. Wood frequently sends out email blasts. An email blast is essentially an electronic flyer. This flyer provides people with current information about upcoming events as well as important ticket discounts. The beauty of this marketing tool is that people can request this email. When a person visits the Saenger Theatre website they can sign up for this mailing list free of charge.

Intern’s Responsibilities in the Marketing Department

I helped coordinate the Saenger’s Bon Appetit Program. This program gives local vendors a chance to advertise their restaurant on the theatre’s website and in its lobby. I was responsible for educating each vendor about the two different options from which they could choose to participate. In option one, the Saenger would display a poster, provided by the restaurant, in the glass cases of

the theatre lobby. In option two, the restaurant's name would appear on the Saenger's website and would also be included in email blasts to Saenger patrons. The restaurant also had the opportunity to choose both options if they pleased. Basically, the Saenger would trade advertising space in the theatre and on their website for money in the form of gift certificates to each restaurant. The participating restaurants were Deanie's Seafood, Bacco, Bourbon House, Dickie Brennan's Steakhouse, FQB Ritz Carlton, GW Fins, Mr. B's Bistro, Palace Café, Victor's Grill, and ZydeQue. It took Mr. Wood and me at least three months to finalize all the plans for the 2004-2005 Bon Appetit Program.

In the Marketing Office, each individual show has its own file in a marked binder. These binders hold all the information pertaining to a specific show. Paperwork found in each binder includes invoices, cash schedules, copies of advertisements, and advertising budgets. I was responsible for keeping all the information in these binders organized and filed properly. Throughout my internship, I familiarized myself with the mail, so that I could pick out any letters containing paperwork that needed to be filed into these binders. During the first night of a show's performance run, Mr. Wood had to give the touring marketing representative a copy of all the paperwork that pertained to advertising the show in New Orleans. I was responsible for making a copy of all the paperwork in the show's binder and organizing it for the show.

Mr. Wood also uses the theatre building as a marketing tool. He places giant posters in cases on Rampart Street and Basin Street. These posters are called three-sheets. He orders several three-sheets for each event presented at the theatre.

To create a three-sheet, he emails the graphic for the poster to Art-vertising, a local printing business in New Orleans. Art-vertising prints out the poster and cuts it to the dimensions that Mr. Wood has indicated in his email. I was responsible for putting the three-sheets in the cases and taking them out once a performance run was complete.

During a performance run, the marketing department gets extremely busy. Mr. Wood makes sure that television and radio advertisements are on schedule and double-checks that all the necessary paperwork is in each show's file. I helped relieve some of this stress by contacting local advertising representatives, sifting through the mail to find missing paperwork, and by running small errands when needed. Mr. Wood had a good relationship with all of his advertising representatives. Thankfully, they all work as a team to get advertising campaigns off the ground.

When Saenger employees attend a convention, it is usually required that they bring a prize to raffle. The prize is normally a pair of tickets for an upcoming performance. I was responsible for designing two raffle boxes. One was a box devoted to the whole 2004-2005 season of Broadway shows and the other was a box made especially for the Broadway show, "Oliver." I used clippings from season brochures and show posters to create these boxes.

When a Broadway show comes to New Orleans, the show sends a box of merchandise to the theatre for free giveaway promotions. Free items include CD samplers, T-shirts, key chains, and magnets among other things. I was responsible

for organizing all show merchandise. I kept a count of how much merchandise was in inventory and kept it organized for trouble-free retrieval.

For the Broadway show, “Hairspray,” the Saenger Theatre had an on-sale event. An on-sale event is a party on the day the tickets go on sale to the public. Radio stations were present for on-site remote broadcasts to give out prizes to customers standing in line. Unfortunately, attendance was poor due to bad weather. The on-sale event was quite a sight. Men were wearing blue wigs, just like the girl in the “Hairspray” advertisements (Exhibit 1), waving at people sitting in traffic to come and join the festivities. I helped during the week to prepare for the on-sale event. I filled over one hundred “Broadway in New Orleans” bags with “Hairspray” CD Samplers and plenty of other goodies. I also designed a “Hairspray” raffle box. Customers in line put their names in this box for a chance to purchase front row seats for the opening night performance. During the on-sale, I passed out the goodies bags and some refreshments to customers in line. I also answered multiple questions customers had regarding the season. Even though this on-sale event was not a huge success, the run of “Hairspray” at the Saenger Theatre had rave reviews and packed the house every night.

I attended the Business to Business Expo at the Hilton Hotel with Mr. Wood. The Business to Business Expo is a convention that provides local businesses the opportunity to network with important decision makers in the Greater New Orleans area. Over 100 local businesses attended this convention. The theatre’s purpose for attending the convention was to promote its EventUsher

Program (Exhibit 5). I helped prepare for the convention by gathering advertising materials to pass out as well as making copies of EventUsher packets for distribution. During the convention, I talked to many important business contacts about the program.

To help promote events at the theatre, I delivered flyers to local hotels. I visited hotels along Canal Street and in the French Quarter. I gave the flyers to the hotel concierge so they could give them to hotel guests looking for an entertaining evening. Last, I did clerical tasks such as proof-reading advertisements, ordering copies, and faxing documents during my internship at the Saenger Theatre.

The Booking & Special Events Department

The Booking & Special Event Department is comprised of one employee, Patricia Ladut-Baham. She is in charge of finding and booking all the events that take place inside the Saenger Theatre. These events include Broadway shows, musical performances, comedy shows as well as any special events for corporations and groups. Naturally, the theatre would not want to feature an event that would not generate sales. That is why it is important for the Booking & Special Events Manager to stay abreast of current topics in the media as well as what has money making potential in the entertainment industry. In order to keep herself educated, Ms. Ladut-Baham starts off each morning by browsing several websites as well as reading many articles in publications such as *Billboard Magazine*, *Rolling Stone Magazine*, *the Times-Picayune* and *The New York Times*. With all these resources at her fingertips, Ms. Ladut-Baham can be prepared to make a well-informed decision when booking an event at the Saenger.

Ms. Ladut-Baham works closely with event planners to help coordinate special events inside the theatre. She answers all types of questions ranging from security issues to catering. Before event planners decide they want to rent the venue, Ms. Ladut-Baham likes to take them on a tour of the facility. She says, “I like to take them in the theatre when the theatre is bare so that they can visualize how many things they can do with the space.” Event planners can use the whole theatre including the outer arcade/lobby, the outside marquee and even the stage, to make their client’s event at the Saenger unforgettable.

Ms. Ladut-Baham prepares contracts for all events taking place inside the Saenger. Being a former Box Office Manager, she possesses the skills to make sure her clients have a satisfying experience at the theatre. She effectively keeps in contact with her clients either by phone, fax or email, and she is always prepared when talking to a new client. She makes sure that she never double-books the venue by always referring to a yearly calendar.

Her office is the home of many important theatre documents such as event settlements, house reports and merchandise inventory reports. Event settlement reports show the revenue and expenses incurred each night of a performance’s run. This report breaks down each show night into categories and assigns a dollar amount for each category. It determines whether the show made a profit or incurred a loss. Merchandise inventory reports track monthly concessions purchases. Lastly, house reports contain information about the atmosphere in the theatre the night of a show. This report can contain the number of audience members in attendance, the weather outside and any audience comments or

complaints, among other topics. Ms. Ladut-Baham keeps all these reports at close range in case there is a question or concern from the management staff.

Intern's Responsibilities in Booking and Special Events

Ms. Ladut-Baham's day is filled with finalizing contracts, fielding questions and meeting with scheduled appointments. When someone inquires about renting the theatre she needs to be able to respond to their request quickly. Ms. Ladut-Baham's system is to send potential clients an information packet by mail. This packet contains a Saenger history brochure, a special events brochure and a general salutatory letter. Unfortunately, the letter she used to send in this packet was slightly outdated. I was responsible for creating a new letter to send out in the mail pending Ms. Ladut-Baham's approval (Exhibit 2).

When the General Manager asks for documentation from an individual show night, Ms. Ladut-Baham needs to be able to find that information quickly and efficiently. The intern was in charge of organizing and filing the event settlement reports, house reports and merchandise inventory reports pending immediate retrieval.

The intern was invited to join Ms. Ladut-Baham when she took event planners on tours of the theatre. This was important since I attended two special events while working at the Saenger. I shadowed Ms. Ladut-Baham during these events and ran errands whenever needed. Errands included retrieving items from the office building and making sure that areas (bathrooms) in the theatre were presentable for the guests. The staff kept in touch during these events by headset

so that tasks get done correctly and efficiently because every aspect is important when catering to a client.

Recently, Ms. Ladut-Baham started promoting the Saenger Theatre as a wedding destination. The theatre has a beautiful ambiance that makes it such an ideal and unique setting for a couple's special day. I was responsible for attending bridal expositions and Wedding Guild Luncheons with her to help spread the word about Saenger weddings. I helped in preparation for the New Orleans Bridal Expo in November 2005. These preparations were important since it was the first bridal show attended by the Saenger staff. I helped with decisions such as how the booth would be set up and helped in proof-reading the newly designed wedding postcard (Exhibit 3). During the Bridal Expo, Ms. Ladut-Baham and I talked to brides about choosing the Saenger as their wedding destination. The Saenger left the Bridal Expo with several contact names. I was in charge of putting a packet together to mail to these contacts. This packet contained a salutatory letter and a special event brochure with a rental rate card. A rate card is a document with a detailed list of categorized prices for renting the theatre for a wedding and/or reception. I was responsible for adding the finishing touches to the rate card. This included walking to B-Quick, a local print shop, and bringing back several cardstock color swatches for Ms. Ladut-Baham. After she approved the color for the rate card, I returned to B-Quick to order the print job (Exhibit 4). After the rate cards were printed, I mailed the packets to their respected destination.

Group & Corporate Sales Department

The Group & Corporate Sales Department is comprised of one employee, Pamela Stewart. Ms. Stewart helps groups, either corporate or leisure, to purchase tickets for events at the Saenger. This process starts when a customer contacts her to inquire about bringing a group to a performance. First she helps them pick a date and a seating location. After those decisions are made she discusses the ticket prices as well as the schedule for payment. Next, Ms. Stewart draws up a contract for the group and sends it to them via fax or mail. This contract has all the pertinent information for the ticket purchase such as seat locations, prices, and dates when payments are due. Before long, group payments start to arrive. When final payments have been made, she prints the appropriate tickets and mails them to the group.

Ms. Stewart's job doesn't end after the groups receive their tickets. On the day of the group's scheduled performance, she meets and greets each group bus as it pulls up to the theatre. She believes in developing relationships with her groups. She states that, "I always like for them to see a familiar face when they arrive." Groups will always have a satisfying experience at the Saenger thanks to Ms. Stewart and her dedication to superior customer service.

Ms. Stewart is also in charge of arranging accommodations for Saenger suite holders. The suite seats are located in the first three rows of the mezzanine. These seats are said to be, "the best seats in the house," since they are larger and more plush than the standard theatre seats. An annual membership in the Grand Suite program entitles the owner to the same seats to all public events in the

theatre. Other perks include free cocktail service from your seats and engraved plaques identifying each owner of the suite. Ms. Stewart speaks personally to each suite holder to make sure their plaques are engraved correctly and that they have all the necessary information regarding their seats (www.saengertheatre.com).

Recently, Ms. Stewart has started to promote Clear Channel Entertainment's EventUsher Program (Exhibit 5). The EventUsher Program is an online box office for corporations. This program allows companies with over one hundred employees the opportunity to access discounted tickets to Broadway shows on tour, family shows and select concerts. Each participating company is given a web-link to send to its employees. Employees can then log on to EventUsher and purchase tickets before they go on sale to the public. Ms. Stewart initially sets up the company's web link when they join the program. This program is perfect for companies who need new incentives to encourage employee motivation and retention (Stewart 1). Ms. Stewart has been promoting this program at local conventions as well as in personal mailings to New Orleans corporations.

Intern's Responsibilities in Corporate and Group Sales

I was in charge of faxing and mailing contracts to group leaders. This was quite a time consuming task since there were multiple groups attending each performance. After I had finished distributing the contracts to the groups, I organized them in file folders. Ms. Stewart kept the contracts in colored file folders arranged by performance date so that she could access them easily.

Ms. Stewart and I attended the Bell Tours Information Day Convention. Bell Tours is a business in Baton Rouge that books many group trips to the Saenger. Ms. Stewart goes to this convention each year to promote the season to Bell Tours customers. I helped set up the table with flyers and CD samplers. I also talked to many people about the theatre and the events performing during the season.

I organized and maintained a group sales database. I created this database in an Access spreadsheet. This database is organized by customer codes so that each group could be quickly retrieved. The customer codes were travel and tourism (TVTC), dancing schools (DANC), seniors (SENR), civic groups (CIVC), religious (RELG), colleges (UNIV), elementary school (EDU1), middle school (EDUC2) and high school (EDUC3). It was important to have each group coded properly in the computer. This system made it easier for Ms. Stewart to tailor a letter to a specific group when doing a mail merge. I also researched businesses in New Orleans that have over one hundred employees. I compiled this list of businesses in an Access database so that Ms. Stewart could send them a letter regarding the EventUsher program.

Chapter 3

Strengths, Weaknesses, Opportunities, and Threats Analysis of the Organization

Below is an analysis of the Saenger Theatre's strengths, weaknesses, opportunities and threats as an organization.

Strengths

The Saenger Theatre sells tickets through Ticketmaster. "Ticketmaster is the world's leading ticketing company, providing ticket sales and distribution through one of the largest e-commerce sites on the Internet; approximately 3,300 retail Ticket Center outlets; 19 worldwide telephone call centers; and a broad online and offline marketing network. Ticketmaster serves more than 9,000 clients worldwide across multiple event categories, providing exclusive ticketing services for hundreds of leading arenas, stadiums, performing arts venues, museums, and theaters"(www.ticketmaster.com).

This ticketing system provides a strength for the Saenger because Ticketmaster is a well-known company throughout the world. Customers are familiar with the system and feel comfortable conducting business with them. Ticketmaster is a convenient system for purchasing tickets because of its multiple call centers and outlets as well as its customer friendly website. This system provides customers with several options to choose from when purchasing tickets even when the Saenger's Box Office is closed. Ticketing through Ticketmaster is an advantage because it provides access to purchasing tickets to Saenger events in a way that is safe and flexible to the customers needs.

Clear Channel Entertainment is in charge of helping the Saenger employees manage the theatre. “Clear Channel is a leading producer and marketer of live entertainment events. It owns and operates and/or exclusively books approximately 130 live entertainment venues including more than 100 in North America and 30 in Europe”(Stewart 1). Clear Channel is responsible for compiling the theatre’s season of Broadway shows through a company called “Broadway Across America.” Clear Channel management provides a strength for the theatre because the Saenger would not be able to develop this type of blockbuster season of theatrical hits on their own.

The Saenger Theatre has a small unified staff. This is a strength because, ordinarily, a smaller group of motivated people work more effectively and efficiently than a bigger group. Because of their small number, these employees can communicate quickly to achieve important organizational goals. Another strength of the Saenger is that each employee exemplifies good customer service skills. The Saenger’s employees always strive to provide clients and customers with professional service so they leave having a positive feeling about the experience they received.

The Saenger Theatre has made its home in New Orleans for over 75 years creating a legacy that has been passed down from generation to generation. This is an organizational strength since this instills a positive brand identity for the Saenger within the community. Brand identity is achieved from establishing a good reputation for a brand over a period of time. Throughout the years, the Saenger has made a name for itself by providing the best in touring Broadway

shows, musical concerts and comedy shows. A customer always knows that they are paying for a top quality show since the Saenger is known throughout the city as presenting only the best of the best. The theatre's brand is also known throughout the New Orleans business community. The theatre has good ties to local restaurants, hotels and businesses. This is an organizational strength because through these relationships the theatre acquires businesses to sponsor their season as well as individual events. Season sponsors include the Ritz Carlton Hotel, Gambit Weekly, WWL TV, Magic 101.9, and the New Orleans Theatre Association. These businesses, as well as others, know the Saenger conducts business in a professional manner and are always happy to be a part of any endeavor they present.

The theatre's building is beautiful and quite versatile. The building is also a strength to the organization because it not only generates income from its intended purpose, presenting theatrical performances, but can accommodate musical concerts, comedy shows and special events. With its renovations in the early 80's, the theatre's stage can handle large setups for elaborate theatrical performances. This means the Saenger is equipped to handle big Broadway show such as "Phantom of the Opera," "The Producers" and "Les Míserables." This is an advantage because competitive theatres in New Orleans are not equipped to handle such complicated shows. With wide spread advertising and promotion, Broadway shows usually attract large audiences. Luckily, for the Saenger they can accommodate large crowds with a seating capacity of over 2700 seats.

Weaknesses

While Ticketmaster ticketing is seen as an organizational strength, it can also be seen as an organizational weakness. Ticketmaster makes it convenient for customers to purchase tickets when the Saenger's Box Office is closed. A good number of customers purchase their tickets using the website, ticketmaster.com. Tickets purchased on this website are subject to a per ticket convenience charge which makes buying tickets quite expensive. Even though this charge comes directly from Ticketmaster, it might deter customers from purchasing tickets to Saenger events.

The Saenger is located in a neighborhood that is susceptible to crime. In the past, there have been a number of robberies and homicides in that area. Even though the Saenger hires New Orleans police officers for security, customers might perceive that the area is too dangerous to attend a performance. Another weakness is that the Saenger does not own its own parking lot. This is a disadvantage because customers now have an added expense for parking when they come to a performance. Customers might find that the ticket price plus the added cost of parking are too expensive and choose to purchase tickets to another form of entertainment.

Last, the Saenger's seating capacity could be considered an organizational weakness. At times it is hard to fill up every seat in the house during an individual performance since there are so many seats within the venue. This is seen as a weakness because New Orleans audiences do not flock to the theatre like New York audiences. Meaning the theatre doesn't sell out to full capacity

during Broadway shows; however, they do occasionally sell out individual booked performances. This is unfortunate since the Saenger's season is comprised of Broadway shows and those empty seats are lost revenue the theatre could be earning.

Opportunities

The past couple years, Broadway shows such as "The Producers," "Hairspray" and "Movin' Out" have packed theatre seats and broken box office records in New York. When amazing shows, like the ones mentioned above, premiere in New York, they create a buzz of excitement and interest throughout the United States and beyond. Word of mouth travels around about these shows, and audiences want to see them when they come to their city. When Broadway has a blockbuster year of shows, the Saenger has the opportunity of compiling a successful season to sell to its patrons.

In July 2002, the Film Incentive legislation began providing tax incentives for the production of films and video in Louisiana. This incentive is an opportunity for the city of New Orleans as well as the Saenger because it fosters economic development and will bring extra income and recognition to the city. What make this incentive so great is that it makes it more affordable for movie crews to use locations in New Orleans as a set for their movie and/or video. Movie companies are allowed to sell the excess tax credits to Louisiana-based firms and individual taxpayers to minimize the taxes the movie company has to pay to the state. The movie "Ray," the Ray Charles story, which had six Oscar nominations, was one of the first major productions to take advantage of the

Louisiana film program. The Saenger was one of many locations used in this movie. This incentive gives the Saenger the opportunity to generate money even when the theatre is dark (Hill).

Threats

The Saenger's main competition is from local theatres, especially theatres that perform their own renditions of Broadway shows. These theatres include Le Petit and the Jefferson Performing Arts Society. In this year alone, the Jefferson Performing Arts Society (JPAS), located in Metairie, has performed Broadway shows such as "Smokey Joe's Café," "Beauty and the Beast," "Jesus Christ Superstar," and "Evita" (www.jpas.org). JPAS is a threat because they sell tickets to shows at a lower price than the Saenger. Audiences might trade a large authentic Broadway production for a smaller one at half the price of a Saenger ticket. Another theatre that is a threat to the Saenger is Le Petit. Le Petit Theatre is located in New Orleans just a couple blocks from the Saenger. During the summer 2005, Le Petit is planning a \$1.7 million construction to the main stage of their complex. After the renovations, "the main stage will now be equipped to handle the kind of technically advanced production requirements which have become a critical element of contemporary live theatre" (www.lepetittheatre.com). In the past Le Petit has tackled Broadway shows such as "Grease" and "Oh, Coward." Now with their newly renovated stage, they can begin to add more Broadway renditions to their season. With strong competition from local theatres, the Saenger could potentially lose a percentage of their audience base.

Another threat to the Saenger is competition with other events in the city. These events could range from a sporting event to an arts event. Because New Orleans is such a busy city with a rich culture there are always a variety of activities to participate in every day of the week. Sporting events that could possibly hinder the Saenger's audience base would be a Hornets' basketball game, a Voodoo Arena Football game and a Saints football game. There are special art events that an individual can attend throughout the year such as Ogden After Hours, White Linen Night, Art for Arts Sake, and several gallery exhibitions. During the weekends, an individual could trade in a theatrical performance for a quiet day at the Ogden Museum of Southern Art, the D-Day Museum or the New Orleans Museum of Modern Art. People who enjoy theatre might decide to attend an opera performance or listen to the symphony play at the Orpheum. Other alternatives range from a dinner at one of New Orleans' fine dining establishments to going to a concert at the New Orleans Arena. Unfortunately, the Saenger is faced with the threat that with the large amount of events happening in the city people might skip an evening of theatre to take in another form of entertainment.

SWOT Analysis

Strengths

- The Saenger Theatre sells tickets through Ticketmaster.
- Clear Channel Entertainment compiles the Saenger's season of Broadway shows.
- The Saenger Theatre has a small unified staff.
- The Saenger Theatre instills a positive brand identity for itself within the community.
- The Saenger Theatre can accommodate multiple events within its building.

- The Saenger Theatre has a seating capacity of over 2700 seats.
- The Saenger's stage can handle large setups for elaborate theatrical productions.

Weaknesses

- Ticketmaster ticketing charges Saenger customers a convenience charge when they order tickets.
- The Saenger is located in a neighborhood that is susceptible to crime.
- The Saenger Theatre has a seating capacity of over 2700 seats.

Opportunities

- When Broadway has a blockbuster year of shows, the Saenger has the opportunity of compiling a successful season to sell to its patrons.
- The Film Incentive legislation began providing a tax incentive for the production of films and videos in Louisiana.

Threats

- With strong competition from local theatres, the Saenger could potentially lose a percentage of their audience base.
- Another threat to the Saenger is competition with other events in the city.

Chapter 4

Best Practices and Recommendations

Play Selection

Season play selection is not purely accidental. A theatre's managerial staff should adhere to a number of guidelines when selecting shows for its season. Here is general background information of how the Saenger picks its season. The Saenger's season is sponsored by "Broadway Across America," a company within Clear Channel Entertainment. This company gathers information about available Broadway shows that are touring around the New Orleans area to present to the Saenger for its season. Clear Channel booking agents in New York will call the Saenger's General Manager and set up a conference call to discuss the season. During the meeting, the booking agent will let the General Manager know the shows he has gathered and also how much money each show will cost to book at the theatre.

After each show is mentioned the Saenger staff, which includes the Booking & Special Events Manager, Group & Corporate Sales Director, General Manager and the Marketing Director, discuss the shows thoroughly. The General Manager asks questions such as, "If we book this show, can you sell it to your groups?" and "Can you market this show to a New Orleans audience?" When they all agree that they can sell a show in New Orleans, then the General Manager tells the booking agent that they are considering this show and to keep it in mind for their next conference call. They use this process until they have cut down the list

that the booking agent has supplied. The Saenger stays in contact with their booking agent via conference calls several times throughout the year until a season is picked.

In the book, The Business of Show Business, Gail Plummer lists guidelines a theatre should use when planning its season. The Saenger theatre loosely uses these guidelines to pick its season of Broadway hits. Guideline number one is to make sure you consider your audience. This is an important guideline because a theatre absolutely needs to know who its target subscribers are to be able to develop a blockbuster season. A theatre cannot know too much about its patrons because ignorance of what your public wants can be fatal. If a theatre picks shows that are not in tune with what their target market likes they run the risk of losing a lot of money and a lot of patrons. Basically, Plummer states, “What you don’t know won’t hurt you, it will kill you.” Luckily, the Saenger theatre is already in tune with its respected subscription audience. The typical Saenger subscription buyer is a woman, Caucasian, in her 40ies. Just from these demographic elements the Saenger gains a wealth of knowledge about its subscribers and uses this information to its advantage when planning a season (Plummer 4).

A challenge for the Saenger is to focus on providing shows outside of their season to the target group of individuals that live in their community. According to the United States Census (2000), the demographics of the New Orleans area is 67% African American and 28 % Caucasian. These figures show that the Saenger’s target subscribers are not the majority of the individuals living in their

neighborhood. This brings a challenge to the Saenger to focus on capturing this African American audience that is not being served by the shows in their season.

Unfortunately, there aren't many shows touring on Broadway that appeal to an African American audience, however, the Saenger is able to find theatrical performances, musical concerts and comedy shows that generate interest within the African American community. These events include several theatrical performances from Tyler Perry, the Bruce Bruce comedy show and musical concerts from the Neville Brothers and Jill Scott, just to name a few. Tyler Perry's theatrical performances have been very successful at the Saenger and have sold out several performances during a run. For this reason the theatre consistently books these shows to provide its African American audience with the appropriate entertainment they prefer to see. I believe that the Saenger has a good grasp on its target subscriber base as well as its single ticket African American audience by providing both groups with the appropriate shows that appeal to them.

The second guideline in season development is to consider the available talent. When speaking to Clear Channel Booking agents the General Manager always asks the question, "Do you have a star touring in this show?" This is a great intriguing factor when selling a season to your subscribers. Audiences love to see famous actors and actresses in Broadway shows. Some audience members see it as a perk. In its 2004-2005 season, the Saenger was able to book Morgan Fairchild in the role of Mrs. Robinson in the Broadway show, "The Graduate." Also, Michael Cavanaugh left his Broadway stage in New York to come to New

Orleans and play the opening night show of “Movin’ Out.” This guideline is a bonus for subscribers as well as a good tool for boosting single ticket sales.

Guideline number three is to get acquainted with as many plays as possible. Theatre management needs to know everything about the plays they choose to be in their season in order to effectively market them to an audience. The Saenger staff accomplishes this guideline by taking trips to New York to see shows that they have not seen before. This way the staff is familiar with the plays and can make the important decision as to whether or not to include a particular show in its season (Plummer 5).

The fourth guideline is to put “name” plays in your season. Sometimes it is wise to put shows in your season that are familiar to an audience such as “Phantom of the Opera” and “Les Misérables.” It is also a good idea to put well-known, power shows in your season that have generated buzz and excitement in New York such as “Hairspray,” “The Producers” and “Movin’ Out.” By adding shows, like the ones mentioned above, to a theatre’s season, it helps to generate excitement and interest and in turn helps the theatre sell its season to audiences. Patrons in New Orleans like to see familiar, traditional shows as well as big name shows that bring “the Big Apple to the Big Easy.” The Saenger’s 2004-2005 season included traditional shows such as “Oliver” and “Little Shop of Horrors” as well as big blockbuster shows, “Hairspray” and “Movin’ Out.” The Saenger evenly compiles the shows in their season to have a little bit of something for everybody. In mentioning that, it brings us to guideline number five which is that variety is the spice of life.

Basically, different people have different tastes and there must be something enjoyable for all in your season. Theatres can attract some audience members by presenting a family show and attract others by presenting a more risky show. In its 2004-2005 season, the Saenger showed “Oliver” for those audience members looking for a family show. For audience members looking for a blast to the past, the theatre showed “Hairspray” (1960s), “Movin’ Out” (1960s-1980s), “Little Shop of Horrors” (1950s), and “Thoroughly Modern Millie” (1920s). And for those audience members who were looking for a little raciness and sex, the theatre showed “The Graduate” (Exhibit 6). The Saenger truly offers a balanced season with something of interest and variety for all (Plummer 5).

And the last guideline for selecting a season is to avoid a hurried decision. Choosing plays is too vital of a decision to be left till the last minute. The Saenger focuses on this guideline by developing its season a least a year in advance. This way they can become familiar with each potential show and wait, before making their final decision (Plummer 8). I think that the Saenger excels in their process of selecting a season. As I have pointed out above, they work through all the possible steps in order to develop a good, blockbuster season that has a little bit of something for everyone.

Box Office/Customer Service

The box office is known as the “central nerve of the theatre.” Box Office employees should display good customer service skills which should include the ability to meet the public, a pleasant business-like attitude, accuracy and honesty. These qualifications are important because customers only get direct contact with the theatre through the personnel in the box office. If the customer feels that the employee has no interest in the sale, they become suspicious about their purchase. A ticket is a contract printed on a small piece of cardstock, the final value of which is in doubt until the show is over. Because the customer buys “sight unseen,” they must have confidence in the Box Office personnel (Plummer 40). The Saenger Box Office employees exemplify superior customer service. The employees make every customer feel important and comfortable with each aspect of the ticket purchasing process.

During my internship, I noticed the Saenger Box Office employees followed a particular process when selling a ticket. This process began with each employee greeting every customer when they approach the window. After the customer has picked the show in which they would like to buy tickets, the employee will try to find the best available seat in the customer’s price range. It is often hard for customers to visualize where their seats are in the house, especially in a large house like the Saenger. In order for the customer to be comfortable with their purchase, the employee will show them where their seat is on a theatre grid. It is important for a customer to see where they are sitting especially if they have not attended a show in the theatre before.

Once the customer has made sure that they are happy with their seating location, the employee will start to process the order. After the order is completed, the tickets are printed, and the box office employee will read over the ticket with the customer. They read information straight from the ticket such as the date, time, show title, and the seating location (Exhibit 7). This is taken as a precaution to make sure that the ticket was sold on the correct date for the correct show before the customer leaves the box office. Then the employee slips the ticket into an envelope and hands it to the customer, thanking them for the sale. The transaction ends with the employee telling the customer to “have a nice day.”

In the book, The Business of Show Business, Gail Plummer states that a leading reason of why patrons do not attend the theatre more often is because of the inaccessibility of tickets. Every theatre should have a conveniently located ticket office with advertised operating hours to give the potential customer all the available information about ticket purchasing (Plummer 41). Basically, the customer should not have to search everywhere to find your Box Office. The Saenger’s Box Office is conveniently located right next to the theatre. Its operating hours are posted on the Box Office door, on the theatre’s website as well as on their automated phone system. The Saenger also provides customers with the opportunity of purchasing tickets to their events even when their Box Office is closed by visiting a Ticketmaster outlet, call center, or www.ticketmaster.com. This provides access to purchasing tickets in a way that is safe and flexible to the customers needs because Box Office hours should be planned for the convenience of the customers (Plummer 42). The Saenger’s Box

Office uses every outlet to make sure that tickets are accessible to their customers twenty-four hours a day, seven days a week.

Failure to utilize your Box Office advertising is a mistake. The Box Office should contain the following, (1) It should be properly decorated with pictures from productions. (2) Display all information about dates, starting times and prices. (3) A map of the theatre. (4) An advertising leaflet (Plummer 42). The Saenger displays pictures of each show in their season inside the Box Office. They also have a Powerpoint video of the season playing during operating hours. All available information about every performance such as its dates, times and prices are clearly posted in the Box Office for customers to view. The Box Office employees always show the customer a map of the theatre during a ticket purchase. They also have a map of the theatre that they can give to customers when asked. The Saenger Box Office has a table to hold subscription brochures and individual event brochures and flyers for customers to pick up. I believe the Saenger Theatre successfully utilizes its Box Office as a marketing tool.

The Saenger runs their Box Office the way a proper box office should be run. Employees are courteous, helpful, thorough, and have a great knowledge of the venue to answer questions. Employees are trained to easily navigate the Ticketmaster ticketing system. This makes ticket orders move smoothly and efficiently, which is always a plus in the customer's eyes. The Saenger's ticket selling process is quite professional as you would expect from a theatre in New York. The staff does a great job making sure the customer has the correct ticket before they leave the office. The Saenger makes purchasing tickets quite

accessible for their customers through its use of Ticketmaster. The Box Office also does a great job of utilizing its space as a marketing tool to promote every show in the venue. I feel comfortable saying that I would model a box office after the Saenger's box office.

Marketing

Marketing is an important function for a theatre. It is the way the theatre communicates with their target market about the shows in their season. Marketing in the performing arts is quite different from selling a product. A product is something tangible that the customer can hold in their hands, whereas, in the theatre, you are selling your customers an experience. Marketing an experience is tough because you have to convey the right message to the customer in order to spark their interest.

With any item you are selling, whether it is a product or a service, the marketing director has to know the audience they are targeting. For instance, are you trying to target the general public or are you trying to focus on a certain segment of the market? In selling their season, the Saenger Theatre doesn't target the general public. Over the years, the theatre has tracked a trend in who frequently buys their subscriptions. The typical Saenger subscription buyer is a woman, Caucasian, in her 40ies. From this information alone, season selection and marketing campaigns are directly targeted to capture the attention of these particular customers (Bacon 127).

There are several aspects that the marketing director cannot control in regards to his audience, but there are four elements that he can control. These four elements are known as the marketing mix or the “four Ps”: product, price, place and promotion. All four are necessary and mutually dependent ingredients that should be considered when aiming to meet the needs of a particular audience (Bacon 128). Product refers to the organizations list of programs that they offer the public. These programs should be selected with a target market in mind (Bacon 128). The Saenger considers their target market in the development of their season. When selecting their season, they carefully determine the type of shows that their subscribers would want to see and eliminate shows that are not appealing.

Price is the monetary value placed on an organization’s programs. Barbara Bacon states in the book, Promoting the Arts, that the price of a service should not be so high as to prohibit participation and not so low as to shortchange income potential (Bacon 129). The Saenger Theatre subscription prices range from \$415 to \$101 for a six event season (Saenger Season Brochure). These prices are not too high when you figure that it would cost these audience members twice as much to view all six of these shows in New York City. I believe that this is a good range for the quality Broadway entertainment that the theatre is offering its audience.

The third element of the marketing mix is place. Place refers to the accessibility of your programs to your buyers. Are tickets available by phone and mail or only at the Box Office? (Bacon 130) The Saenger’s programs are very

accessible to their audiences. They keep regular Box Office hours and provide customers the opportunity to purchase tickets when the Box Office is closed by visiting a Ticketmaster outlet, call center or www.ticketmaster.com. The Saenger Box Office uses every outlet to make sure tickets are accessible to their customers twenty-four hours a day, seven days a week.

The last element in the marketing mix is promotion. Promotion is communicating to your target audience a message that creates interest in or desire for your programs and services (Bacon 130). The Saenger communicates with its audience through several forms of marketing which include advertising, publicity, sales promotion, point of purchase promotion, and web-based marketing. The marketing manager tailors each message in its respected medium to catch the customers' eyes and intrigue them to make a purchase. "Not an excellent program, nor a bargain price, nor a massive promotion will, in and of itself, attract audiences. In order for a marketing campaign to succeed, all four elements of the marketing mix must be designed in relation to one another and with a specific target in mind" (Bacon 130).

Every good marketing manager starts a promotional campaign for an event with a marketing plan. Creating a plan helps the theatre maximize the effectiveness of all its marketing resources (Eitchen 34). The Saenger has a well developed marketing plan for every show that performs at the theatre. Through his years of experience, the Marketing Director can clearly see what areas he needs to target with a particular audience in mind. He pulls together his general marketing budget which lists every media outlet in New Orleans and Baton

Rouge. From there he pinpoints what media he will use to market a specific event. He allocates the proper money to each medium, gets it approved, and starts to implement his plan immediately.

Marketing can take on many forms such as Advertising, Promotion, and Publicity. Advertising is a system of communication about products, ideas and services. Its three main goals are to inform, to persuade and to remind. Though many ads are also entertaining, the overall mission of advertisers is to persuade potential buyers to make purchases. These are several outlets used for advertising such as billboards, brochures, direct mail, magazines, newspapers, television and other forms of electronic media. (Dunn 10). The Saenger does a wonderful job implementing their marketing plans because everywhere you look you see an advertisement or extensive publicity for the theatre. Respectively, the theatre advertises through a number of different mediums such as newspapers, television, radio stations, posters, flyers and website.

Saenger print advertisements cover the pages of the *Times-Picayune* and *Gambit Weekly*, as well as other print publications in the city. More people come in contact with an advertisement through the newspaper than any other medium (Green 114). In the Small Theatre Handbook, Joann Green states that every advertisement must display essential information such as: What (the name of the play), Where (the name and address of the theatre), When (dates and performance times), and a telephone number of the theatre (Green 115). All Saenger advertisements give a wealth of information about performances such as the dates, times and ticket information. The name of the play is clearly displayed in each ad

along with a copyrighted Broadway photograph or logo. Each advertisement is carefully designed so that it catches the consumer's eyes and intrigues them into purchasing tickets (Exhibit 8).

Having print advertisements helps promote the shows, but nothing promotes a show better than a written editorial. Having a relationship with your press agent is a good idea because working with the press can be somewhat challenging. They respect a working professional who maintains honesty, integrity and a sense of humor (Rudman 99). The Saenger's Marketing Manager maintains a working relationship with media critics in New Orleans and Baton Rouge. He is a friend of David Cuthbert, the *Times-Picayune* Theatre Critic. At times, he will call Mr. Cuthbert to talk to him about a particular show and also provide him with photos to use in the paper. It is important to have a relationship like this one, especially in marketing, since people tend to take what critics says as fact. For instance, the Broadway show, "Hairspray," made the cover of the *Lagniappe* and had several pages of behind the scenes exclusives. The Broadway show, "Movin' Out," had a news story in the *Times-Picayune* every day of its run at the Saenger (Exhibit 9). Through print advertisements and its relationship with the newspaper critics, the Saenger gets its share of publicity about shows to its target audience.

To supplement print advertisements, the Saenger markets to their audience through television commercials and radio promotions. Writing advertisements for television and radio can be quite cumbersome because you must convey your message to your audience in a minute or less. In the book, Marketing and

Advertising, Jack Laemmar and Gene Seehafer state that there are 4 main principles to follow when writing advertisements for television and radio: acquire attention, secure interest, build desire for the product or service, and ask for an action (Laemmar 180). The Saenger's television and radio advertisements are created by Clear Channel Entertainment. They have professionals who are skilled at putting together attention grabbing spots that are informative and fun. These professionals bring life to these spots by adding flavor, color, lights, music and personality.

Television commercials bring a show to life for the target audience. The commercials incorporate up-beat songs from each show and colorful video clips that help the customer visualize the shows' theatrical presence. Each television commercial ends with a deep voiced announcer stating all the general ticket purchasing information as well as dates and times of each performance. Radio Spots bring extra publicity to each event by using radio air time to promote shows. Radio giveaways give people a chance to win tickets as well generate radio listeners' interest in the show. Radio promotions use music from the shows provided by the Saenger's Marketing Manager to aid in luring people to catch the fever of Broadway. Also snappy tag lines add flavor to this marketing tool over the radio. Respectively, all disc jockeys reiterate the pertinent information regarding each show. Radio promotions and television advertisements really put the frosting on the cake where print ads fall short.

The Saenger also markets shows through the placement of posters and flyers throughout the city. Flyers and posters used by the Saenger are exact copies

of their print advertisements, which helps create a consistent image of the individual show throughout the city. Posters are seen in the form of window cards and three-sheets. The Saenger places the three-sheets and window cards in cases outside the theatre. Window cards are also placed at venues around the city. All theatre posters and flyers are attractive and not cluttered by too much detail (Plummer 92). Flyers are placed in the Box Office for easy pick-up. They are also distributed to hotel for concierges to help spread the word about the entertainment the Saenger has to offer. The book, The Business of Show Business, mentions to make sure the individual passing out your organization's flyers is a well-dressed young man or woman that is thoroughly prepared for the assignment and who can speak effectively about the organization and its programs (Plummer 92). The Saenger sent me out to deliver the flyers to hotels. I was always appropriately dressed in business casual clothing and was ready to answer any questions regarding the theatre and its season.

The Saenger Theatre also maintains a website at www.saengertheatre.com. The website contains information about special ticket offers and current show information. The Saenger lists its shows and dates equipped with a "purchase tickets" link. It is important to use lists on a website because they make readers eyes slow down drawing their attention to important points. Most readers on the web are impatient. Web writers have to be careful to hook their readers quickly by writing concisely and getting directly to the point (Bovee 170). All Saenger descriptions of events are short and to the point so that readers will take the time to read them. The theatre's website is easy to navigate. The navigational path of

the Saenger's website makes sense and naturally leads to the next step so that it doesn't frustrate readers (Bovee 173). The Saenger's website is very informative, easy to navigate and nice to look at with all the photos from the events and of the theatre.

Another electronic outlet to keep customers informed about Saenger events is through email. The Marketing Director frequently sends out email blasts. An email blast is essentially an electronic flyer. This flyer provides people with current information about upcoming events as well as important ticket discounts. The beauty of this marketing tool is that people can request this email. When a person visits the Saenger Theatre website they can sign up for this mailing list free of charge.

Promotion can take the form of publicity, sales promotion, and point of purchase communication. Publicity is nonpersonal communication to a mass audience that is not paid for by the organization. The Saenger's Marketing Director obtains publicity for the theatre events, in the form of front page news stories, by calling his friends at the *Times-Picayune* and *Gambit*. A sales promotion is used to stimulate quick buying by offering extra benefits to customers. For the Broadway show, "Oliver" the Saenger sponsored a Second Harvesters Food Drive. When a customer donated a can of food, they were able to purchase one ticket to "Oliver," for half price when they purchased two tickets. Point of purchase communication is a method of displaying posters or signs to influence a customer's purchase. This method is used often. The Marketing Director designs a slideshow of the season using Microsoft PowerPoint and plays

it in the theatre lobby, before the show, during intermission, and after the show, to generate interest in other events performing at the theatre (Shimp 652).

With help of the newspaper critics, as well as radio promotions and television commercials, the theatre does a great job of making sure that everyone in New Orleans knows about Saenger events. By stating all the general purchasing information in each advertising outlet, the theatre makes sure the customer has all the information they need to make a decision about purchasing tickets. Basically, the Saenger Theatre leaves no stone unturned when it comes to marketing Broadway shows because it is important for the theatre that each show is a success.

Recommendations

In the fourteen weeks I spend at the Saenger Theatre, I didn't see any major problems within the organization. I did, however, have some small suggestions in certain areas.

Recommendation 1

I believe that it was an excellent idea to start promoting the Saenger as a location for weddings. Unfortunately, the Saenger has not booked a wedding since they started marketing this idea. However, I think that once a good number of people hear about this idea the wedding plans will start to blossom. The reason I say this is because the theatre is such a unique place to have a wedding. Brides in New Orleans, who have a wealth of disposal income, clamor at the idea of having their weddings in places that are non traditional. The Saenger is that

wedding destination. The architecture in the theatre is so beautiful that it would add a splash of sophistication to any wedding.

The Saenger should not give up this venture even though, thus far, it has been unsuccessful. Networking with wedding professionals is the answer because these individuals are opinion leaders. An opinion leader is a person who frequently influences other individuals' attitudes or behavior. Basically, opinion leaders are consumers that "get the talk started" to other individuals about a certain product or service. Wedding professionals are seen as opinion leaders because brides value their suggestions and opinions when planning their weddings. These professional should be targeted because of four characteristics they possess: (1) they are more cosmopolitan and have great contacts with the mass media; (2) they are more gregarious than the general public and have more social contacts; (3) they are generally more innovative than other people; (4) and they are willing to act differently than other people, in general, they have a need to be unique. Wedding professionals are less likely to convince a bride to book a wedding at a boring, traditional place. It is important for the Saenger's staff to gain a relationship with local wedding planners to start triggering the buzz and excitement to brides about this opportunity (Shimp 210).

I recommended that the Booking and Special Events Manager continue going to Bridal Guild Luncheons to develop relationships with wedding planners in the city. Once this relationship has been established, she should take them on a tour of the venue. During the tour, she should point out aesthetic elements in the theatre that make weddings dramatic, elegant and a little theatrical. By bringing

wedding planners on a tour, it would help create in their minds all the possibilities the theatre has to offer. Then they will be able to speak confidently about the theatre and not think twice about suggesting it as a wedding location.

Another important recommendation would be to continue marketing this idea to brides at conventions and expositions through personal selling. Personal selling is a form of person to person communication in which a salesperson works to influence the purchasing needs of a customer towards their companies' services/products. Its primary purpose is to educate customers and answer any questions or concerns they might have in person. This is a beneficial way to market weddings because it provides a high level of customer attention. Customers will feel special because all of the salespersons attention is focused only on them. Another advantage is that the salesperson can customize the message to fit the customers' needs. This means that the salesperson can find out all the important elements that pertain to the customers wedding such as how many guests will attend and how much they plan to spend, so that they can tailor the options available to this particular bride instead of just giving them general information (Shimp 628). This type of word-of-mouth is a critical element in the success of a new service. People cannot take advantage of a service if they don't know it is available. By attending conventions and spreading the word to wedding planners, the Saenger will receive the added exposure they need to educate brides about the opportunity of having a wedding in the theatre.

Recommendation 2

During my internship, I was responsible for coding a database for the Group and Corporate Sales Coordinator. I was not able to finish coding this list since there were so many names in the database. I worried that the list was not up-to-date because of the massive number of entries. I recommend that during the summer, the coordinator should weed through the list and delete names that she knows will not respond to her direct mail pieces as well as get rid of any addresses that are not current. She should do this “clean up” at least every six months to make sure her list is effective and accurate. The book, Fundraising for Social Change, written by Kim Klein, states that on a list that is more than three months old, 7% of the addresses will already be inaccurate. After you use a list twice, you have gotten 90% of the responses you are going to get from that list. Throw away the list of names of people who have not responded. Concentrate your efforts on getting new names and refine your systems so that the names are as “hot” as possible (Klein 61). I realize the author is talking about mailing lists in regards to non-profit organizations, however, I believe that this rule also applies to for-profit organizations. The coordinator should concentrate on sending mailings to three important target groups: travel agencies, senior groups, and past group sales. I noticed during my internship that these are the target individuals that tend to respond to her mailings. I think it important for the theatre to stay current with their database entries because having old information can waste time and money in the long run.

Recommendation 3

I only encountered one minor problem when I was at interning at the Saenger Theatre. Unfortunately, the Marketing Director was out of the office for a couple of days because of a family emergency. During those days, several advertisements were due and media representatives were calling about information that they needed. Being an intern, I was not able to find everything that I needed to help every media outlet. Fortunately, I was able to get in touch with the theatre's Clear Channel Representative in Austin, Texas. She walked me through a bunch of steps, and together we took care of all the problems in a matter of hours. Sadly, no other Saenger staff member knows the exact process in regards to marketing a show except the marketing manager. In the book, Market the Arts, Patricia Cox states that the managing director and the marketing director should keep the channel of communication open and flowing in both directions to stimulate a productive environment that combines freedom and guidance (Cox 16). The Saenger's General Manager does know what the marketing manager will implement by browsing through budgets but was not available to help implement these plans in his absence. I recommend that the Saenger appoint someone on staff to shadow the marketing director, so that when emergencies arise, advertisements and promotions still get implemented on time. This will be useful so that a sick day doesn't affect business. During the weeks before a show, a co-worker should be familiar with the plans in advertising of the show. The co-worker should understand the paperwork because when looking in the show

binders it is essential that one must be familiar with the method of filing. I have recommended this action because if marketing plans do not get implemented on time, the Saenger will be in difficulty with Clear Channel Executives and Broadway Marketing Representatives.

Recommendation 4

Currently, the Saenger is owned by Alan Becker under the name Saenger Theatre Partnership. Mr. Becker hired Clear Channel Entertainment to aid in the management of the theatre. Clear Channel manages all the events in the Broadway season that take place inside the venue as well as the employees. The Clear Channel entity that is in charge of the Saenger's "Broadway in New Orleans" season is located in Austin, Texas. The Clear Channel Marketing Manager, Shannon Joyce-Smith, is in charge of every aspect of marketing for "Broadway in New Orleans" and "Broadway in Austin." She communicates each day with the Saenger's Marketing Manager, Group Sales Coordinator and Box Office Manager about ticket sales and advertising. Also, she frequently makes conference calls in which the whole Saenger staff is involved.

Clear Channel and the Saenger staff members have an open flow of communication that helps get projects completed effectively and efficiently. During my internship, Ms. Joyce-Smith came to New Orleans on a business trip. She set up meetings with the entire Saenger staff and with several of the theatre's advertising representatives. The staff spoke about many topics in their meetings with Clear Channel. However, being only an intern, I was not allowed to sit in on all the meetings. The only part I got to witness was when they were talking about

past seasons and the plans for the upcoming 2005-2006 season. It was very informative to see how they conducted business professionally between each other. It is my assumption that this meeting takes place every year to tie up loose ends and implement new initiatives in regards to their season. I think that the Clear Channel Marketing Representative does a wonderful job of keeping everyone at the Saenger informed and on the same page with decisions are made pertaining the season.

At the Saenger, management concerns are dealt with by the General Manager. She makes all important decisions regarding budgets, finances, contracts and employee concerns, among others. She deals with cares, concerns and problems in the following staff positions: Associate General Manager/Head of Production, Director of Operations, Booking & Special Events Manager, Marketing Director, Business Manager, Box Office Manager, Associate Box Office Manager, Group Sales Coordinator, Office Manager, Artistic Restoration, House Manager, and Box Office employees (www.saengertheatre.com). The General Manager has a good relationship with each one of her staff members. Each staff member know that if they are having a problem, that the General Manager is there to listen and aid in the solving of that problem.

The book, Modern Theatre Practice, states that the General Manager's job is to be the organizer of the theatre. Organization is absolutely essential for a theatre to operate. Organization and cooperation are the basic necessities without which there can be no theatre and no theatre productions. The staff needs to be a cohesive group of individuals so that plans get implemented and jobs get done.

However difficult organization and advanced planning might be initially, the General Manager must become proficient in both if she is to succeed (Heffner 111).

The Saenger's General Manager knows exactly what is going on with each of her staff members. She walks around the office everyday to visit and find out what they are working on. She is always in contact with the Booking & Special Events manager to discuss events that she is booking and contracts that she is preparing. The Marketing Manager sends the General Manager every budget he works on for approval. No event is booked and no marketing plans are implemented without the approval of the General Manager. While I believe that the General Manager is a prepared and informed individual, I found it strange that during my internship, there were never staff meetings.

I believe that staff meetings are an important goal of organizing your staff to work as one cohesive unit. Having regular staff meetings brings everything that is happening within the organization right out on the table. It gives a chance to all staff people to ask for advice or feedback on a project they are working on. Even though I think that they Saenger's staff does communicate well without a regular meeting, I recommend that they have a full staff meeting at least once a month. This meeting might help make things move more efficiently. It would also prepare staff members in case of emergency with what plans need to be implemented. These meeting will help the General Manager to become more organized and gives a chance for the staff members to have a clearer picture of what is going on in the organization.

Recommendation 5

As I said in Chapter 3, the Saenger's seating capacity could be considered an organizational weakness. At times it is hard to fill up every seat in the house during an individual performance since there are so many seats within the venue. It is true that New Orleans audiences do not flock to the theatre like New York audiences, which means the theatre doesn't sell out to full capacity during Broadway shows. Because the Saenger has so many seats to fill, on the opening night of a Broadway show the theatre has to paper the audience. To paper the audience means that the Saenger passes out free tickets to employees and vendors around the city to make the theatre look full during a performance. It is unfortunate that the theatre has to do this since all those papered seats are lost revenue the theatre could be earning.

Unfortunately, I was unable to obtain specific information regarding the number of subscriptions, group sales and individual ticket sales purchased in the house during a Broadway performance. I assume that season subscriptions and groups sales account for the majority of the seat holders in the theatre during Broadway shows. While single ticket sales do add more income in the theatre's pocket, single ticket purchases are not the mainstay of the theatre's survival. Not to say the theatre is not making this effort, but I think that the Saenger needs to work on a campaign to increase its number of group sales to combat this system of papering the seats on opening nights. If they can get a good number of new groups it will help to fill the seats and expose more people to the theatrical experience the Saenger has to offer.

I recommend that the Saenger boost its group sales by the development of a marketing campaign. This way the theatre can maximize its resources and target the right groups to make the sale (Eichten 34). This project should be started by a meeting of the Group Sales Coordinator and the Marketing Manager. Luckily, the theatre already has the first step of this process completed. The first step in any marketing plan is to narrow down from the general public the group on which you want to concentrate your marketing efforts (target market). They should focus on the type of person who bought group tickets in the past. Past group sales were from travel and tourism groups as well as senior citizens.

As you prepare your new marketing campaign, one of the first groups that you will typically overlook is your current audience, on the assumption that they will use their past experiences when considering buying group tickets again. A successful marketing campaign must be built on a very strong foundation, and that foundation is the current group sales audience. You should not only be concerned with will they buy again this season, but will they increase the frequency of their attendance. The Group Sales Coordinator needs to make sure that she maintains her strong relationship she has developed with this group of people while building new relationships (Eichten 38).

Next they will want to prepare a strategy and set objectives and specific marketing goals in the area of audience expansion. The Group Sales Coordinator should track the amount of groups she has served from the past three years and study it for trends. Did she do anything different from year to year that could have

increased or decreased her sales? She should then set a goal of how many new groups she wants to obtain for the upcoming season (Eichten 39).

In the next step, the Marketing Director must find out to what mediums he will need to use to communicate to the target audience through marketing. He will research their target market. He will find out information such as what newspapers they read and what radio and television stations they tune into? This information will benefit him so that he can tailor an advertising campaign to intrigue them into purchasing group seats for Broadway shows. He will also want to research wants prompts this target group to make a purchase. Are they attracted to advertisements by the slogan, colors, or by the discount being offered? Basically, he will find out the one factor that he should include in this marketing that will make this customer pick up the phone and call the Saenger.

As soon as the marketing campaign and budget are approved by the General Manager, the marketing manager can start his advertising. All that can be done is to implement the campaign as agreed and hope for the best. Hopefully, all the decisions and plans executed will increase the number of group sales so that the house can be full during a Broadway show. After the campaign is off and running, the Group Sales Coordinator should develop a system for evaluation so that she will know what worked and what did not work (Eichten 41).

The Saenger should also try to work on a new campaign to boost its subscriptions sales. I believe that the implementation of a new subscription campaign will benefit the Saenger just as much as adding new groups. Currently, the theatre has their subscriptions outsourced by a Clear Channel entity called

“Broadway Across America.” Perhaps, the Saenger could hold a meeting with their “Broadway Across America” Representative to brainstorm about the idea of revamping their subscription campaign. Hopefully, with the implementation of these two campaigns the Saenger will increase its audience base. With the success of these efforts, the theatre should not have to paper the audience as often as it did before.

Chapter 5

Short and Long-Range Effects of the Intern's Contributions

Short-term contributions

In the short-run, I contributed by assisting in the implementation of several marketing plans. Through my organization skills, I made sure that show paperwork was complete, accurate and easily accessible. I aided in spreading the word about the season by going to conventions, passing out flyers, and placing window cards in the cases outside the theatre. I helped promote events by attending on-sale radio remotes and radio interviews. I offered my opinion on advertisement design elements and proof-read ads before they went to print. I made several trips to have flyers printed, and to pick up three-sheets for the theatre. I also organized and copied all the information for advertising settlements for individual shows. Through my organization and support, I helped the marketing manager focus on important tasks, rather than shuffling through paperwork and making copies. In the short-run, I helped the marketing department of the Saenger Theatre work efficiently to market events throughout the New Orleans area.

I contributed in the preparation and implementation of the Saenger's debut performance as a wedding destination. I assisted the Booking and Special Event Manager at bridal conventions and luncheons. I helped with decisions about booth layout and postcard design that could make or break the Saenger's first impression at a bridal show. The Booking and Special Events Manager bounced ideas off of me to make sure that everything looked professional and appealing to

the eye. I spread the word about weddings at the Saenger by sending out mailings, which perfectly complemented the theatre's presence at these shows. Lastly, I aided in the finishing touches to the wedding rate card, which will be used for many years until the rates are changed. All of these small steps when combined together helped the Saenger during my short-lived internship. My last contribution to the organization is that I supplied the Saenger with an organized database to hold all their group sales contacts. This system is convenient when accessing names as well as easy to manage when updating.

Long-term contributions

Currently, I still get calls from the Booking and Special Events Manager to help represent the Saenger at Bridal Shows. She thinks that I have the right attitude and personality to aid in educating brides about the theatre. I went with her in March 2005 to the House of Brocl Bridal Show at the Fairmount Hotel. It seems that all those short-term contributions turned out to help the Saenger in the long-run as well.

Currently, I contribute by being a full-time supporter of the theatre. I spread positive word of mouth about the theatre to friends and acquaintances because I don't think people understand how dedicated this staff is to the theatre. Even though the Saenger has a small staff, they go above and beyond the call of duty to provide New Orleans with exceptional Broadway entertainment. They do a great job and I reward them by boasting about their dedication and their blockbuster shows whenever I can.

Conclusion

This report describes the activities and outcomes of a fourteen-week internship in the fall of 2004 in the Marketing, Booking & Special Events, and Group & Corporate Sales Departments of the Saenger Theatre. First, a profile of the organization was given. This included its history, mission and goals, and organizational management structure.

Second was a detailed description of the internship, which included the intern's responsibilities and the departments to which the intern was assigned. The third section was an analysis of the internal and external issues or problems within the organization. This section included a SWOT (strengths, weaknesses, opportunities and threats) analysis of the organization.

The fourth section was an explanation of the Best Practices found within the organization. Topics mentioned included management, marketing and customer service. Developmental, legal and financial aspects of the organization were not in the scope of this internship. This section also included an analysis of any administrative challenges in the departments mentioned above and recommendations for the resolutions of those challenges.

Finally, discussion of the short and long term effects of the intern's contribution to the organization was included.

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Saenger Event Brochure

Saenger Theatre 2004-2005 Season Brochure

www.saengertheatre.com

www.lepetittheatre.com

www.ticketmaster.com

www.census.gov

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APPENDICES

Exhibit 1

"Hairspray" Flyer

hairspray
 BROADWAY'S BIG FAT MUSICAL COMEDY HIT

**BEST MUSICAL
 WINNER! 8 TONY AWARDS**

Photo by Norman Jean Roy

**"COMPLETELY IRRESISTIBLE!
 GET THOSE TICKETS NOW!"**

-Liz Smith, syndicated columnist



**DECEMBER 7-12
 SAENGER THEATRE**

For tickets visit

BroadwayAcrossAmerica.com

or call: **504-522-5555**

Groups of 20 or more call: 504-569-1520

**BROADWAY
 IN
 NEW ORLEANS
 AT THE SAENGER THEATRE**

www.tvt.com
 GambitWeekly

101.9

THE SAENGER THEATRE

THEATRE ASSOCIATION

saengertheatre.com

Due to the nature of live entertainment, dates, times, prices, shows, seats, refunds, and all other info subject to change without notice. All tickets subject to availability.

www.HairsprayOnTour.com

Exhibit 2

Saenger Theatre Rental Letter

May 20, 2005

Brandi Trippi
2000 Lakeshore Drive
New Orleans, La 70148

Dear Ms. Trippi,

I wanted to thank you for considering the Saenger Theatre as the venue for your upcoming event.

For over 75 years, The Saenger has been the finest venue in New Orleans. As the "grand dame" of the South, the Saenger Theatre would be an ideal atmosphere to host your event. We are centrally located on historic Canal Street just blocks from the French Quarter. We offer personal, professional, and courteous service.

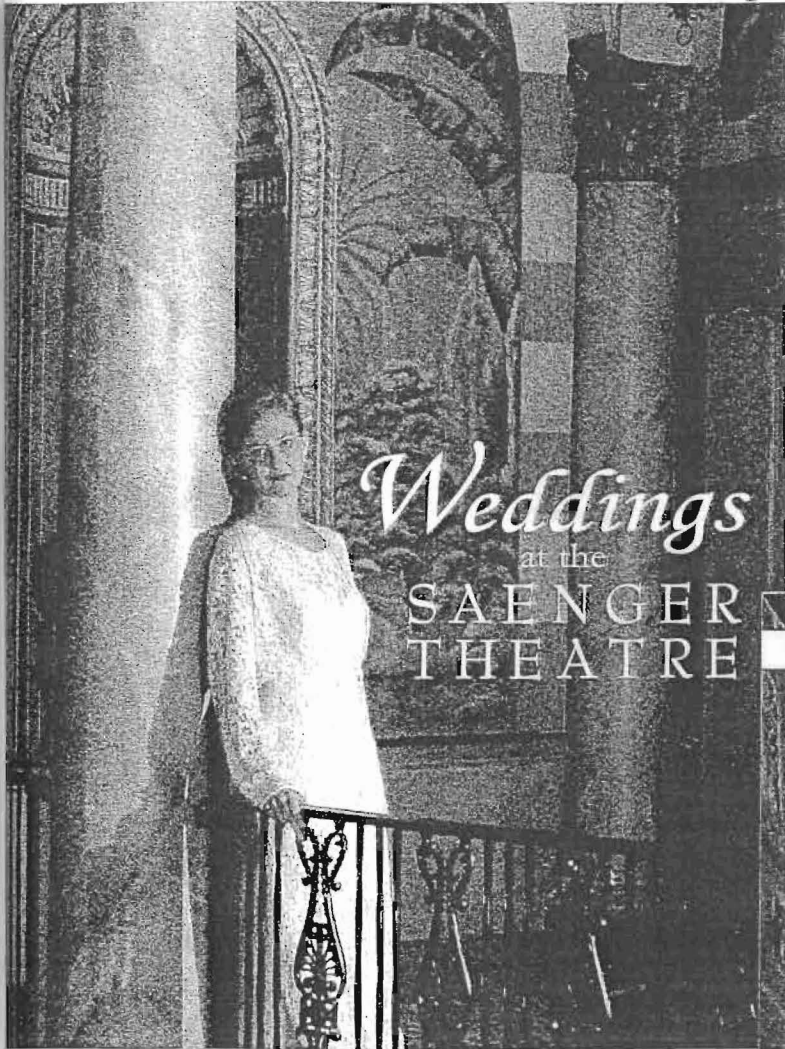
I have enclosed a pamphlet containing a brief history of our venue with photographs depicting our Florentine garden interior which compliments our Italian Renaissance decor. I have also enclosed a booklet including specs, pricing and packages.

It will be a pleasure discussing this event with you and I look forward to coordinating a site survey in the near future.

Sincerely,

Patricia G. Ladut-Baham
Booking and Special Events Manager
Saenger Theatre

Saenger Wedding Postcard



SAENGER THEATRE

Weddings

Without exception, the historic Saenger Theatre is the most unique wedding destination in New Orleans. Our Florentine garden interiors compliment any style or size of ceremony.

Visit us on the web, or call 504-569-1523 for more information about weddings at the Saenger Theatre.

www.saengertheatre.com/events
All bridal photos © Dream Catcher Photography

Exhibit 4

Saenger Wedding Rate Card

S A E N G E R  T H E A T R E

*WEDDING RATECARD
FOR SERVICES (as of 10/27/04)*

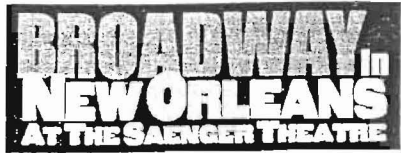
<u>RENT</u>	
Weddings	\$3,000 per day
<u>THEATRE SERVICES</u>	
<u>Flat Rates</u>	
Cleaning	\$550 per day
Electrician (city requirement)	\$350 per day
Engineer (city requirement)	\$450 per day
House Manager	\$130 per day
Lighting Package	\$500 per performance (if used)
Marquee - Canal Street	\$75 (one-time set-up fee)
Permits	As needed for parking, pyro, electrical, etc.
Spotlights	\$100 per instrument, per day
Technical Director	\$250 per day
Utilities	\$500 per day (\$250 per load-in or rehearsal day)
<u>Hourly Rates (4-hour min)</u>	
*Security - Police	2 supervisors @ \$25/hr 1 officers (minimum) @ \$20/hr
*Security - T-shirt/Stage Door	\$7.50/hr, minimum one person
*Stagehands - Union	Rates available upon request
*Ticket Takers/Ushers	\$7/hr, minimum 9 people
<u>Other</u>	
Catering	15% surcharge on food and beverage costs**
Insurance	\$.20 per person, based on drop count

* subject to a 30% payroll processing charge

** prior to tax and tip

In addition to the services listed above, the Saenger Theatre can provide such items as: Advertising/Marketing Services (15% commission), Lighting and Sound Rental, Telephone Services, Podium Rental and Piano Rental, among others. Please note that the facility has specific catering relationships and that all food and beverages, including backstage services, must be arranged through the facility representative.

For bookings contact: (504) 525-1052
Patricia G. Ladut-Baham ext. 523



For Immediate Release
October 11, 2004

Contact: Pam Stewart
504/569-1520
pam.stewart@saengertheatre.com

Introducing EventUsher™ ! An Online Box Office For Corporations

(New Orleans – October 8, 2004) Clear Channel Entertainment / Broadway in New Orleans Group Sales has developed a simple, online-based program, EventUsher™, allowing employees of corporations the opportunity to access discounted tickets for Broadway in New Orleans events. Providing an easy and valuable benefit for employees, EventUsher™ offers a variety of entertainment options including Broadway shows on tour, family shows, and select concerts.

Each participating company is provided with a web link and e-card to be sent internally to its employees. The email contains show information and deadlines to order tickets. Employees then log-on to their EventUsher™ and purchase tickets before the general public, often at discounts 10%-40% off regular price. By allowing employees to make individual purchases on the web, EventUsher™ virtually eliminates the work and staff time normally required of companies to plan an employee event.

The biggest advantage of EventUsher™ is that there is **no cost to companies or groups for the service**. Broadway in New Orleans Group Sales recognizes the value of EventUsher™ to companies looking to provide new incentives and benefits to encourage employee motivation and retention.

Companies using the EventUsher™ system include American Airlines, Aetna, Brown-Forman, Care First Blue Cross & Blue Shield; Continental Airlines; Dell, Halliburton, Nissan, Nextel, Pepsi Co., PNC Bank, Shell Oil, Suzuki, University of Florida, University of Louisville and Washington Mutual.

Broadway in New Orleans Group Sales arranges for blocks of 20 or more tickets to touring shows Clear Channel Entertainment presents across the country. Broadway in New Orleans Group Sales has several programs to assist clients in purchasing group tickets easily. Broadway in New Orleans Group Sales has the expertise to help clients plan a variety of group events ranging from hosting a fundraiser for a favorite charity at a Broadway show, to planning an employee or VIP client appreciation reception and arranging a youth group outing to a Family show.

EventUsher™ is available to companies with a minimum of 100+ employees or group members. For more information, contact Pam Stewart at (504) 569-1520, or via email at pam.stewart@saengertheatre.com.

- cc -

Clear Channel Entertainment, a leading producer and marketer of live entertainment events is a subsidiary of Clear Channel Worldwide (NYSE: CCU), a global leader in the away-from-home advertising industry. Clear Channel Entertainment currently owns, operates and/or exclusively books approximately 130 live entertainment venues, including more than 100 in North America and 30 in Europe. In 2002, more than 65 million people attended approximately 29,000 events promoted and/or produced by the company, including: Live music events; Broadway, West End and touring theatrical shows; family entertainment shows; and specialized sports and motor sports events. The company, which operates throughout North America, Europe, South America and Australia, also owns independently operated athlete representation businesses, which provide management, marketing and financial consulting services to many of the world's top professional athletes. More information may be found by visiting www.cc.com and www.clearchannel.com.

“The Graduate” Playbill advertisement

Would you like me to seduce you?

Photography: Michael Caulfield

Morgan Fairchild
The Graduate
 Broadway's #1 Comedy

ON SALE NOW!
MARCH 8-13 • SAENGER THEATRE

For tickets call: **504-522-5555**,
 visit **BroadwayAcrossAmerica.com**
 or the Saenger Theatre Box Office.
 Groups of 20 or more, call **504-569-1520**

CONTAINS NUDITY
 For mature audiences only.
www.TheGraduate.info

BROADWAY, NEW ORLEANS
 AT THE SAENGER THEATRE
saengertheatre.com

Gambit Weekly
wwtv.com

NEW ORLEANS THEATRE ASSOCIATION

THE RITZ CARLTON
 NEW ORLEANS

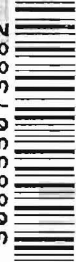
Due to the nature of live entertainment dates, times, prices, shows, actors, venue, and on sales are subject to change without notice. All tickets subject to convenience charges.

Exhibit 7

"Movin' Out" Ticketmaster ticket

P0405	BALC	M	57	C	EYP0405
0.00	LEFT		0.00	TAX	0.00
BROADWAY IN NEW ORLEANS					
BALC	MOVIN OUT			BALC	
A	15X	NEW ORLEANS THEATRE ASSOC		CA410SAE	
M	57	SAENGER THEATRE		M	
AE1128	\$1.25	THEATRE PRES FUND		C	0.00
22MAR5	TUE APR 5 2005 8:00PM			57	

308855073882



ticketmaster

get tickets at ticketmaster.com
NO REFUND EXCEPT AS PRINTED HEREIN. NO RESERVE.



“Movin’ Out” Advertisement in *Gambit Weekly*

BROADWAY'S TONY AWARD WINNING MUSICAL!

MOVIN' OUT
A NEW MUSICAL

www.movinoutonbroadway.com
Original cast album available on Sony Classical

**5 lifelong friends. 2 turbulent decades.
24 Billy Joel classics.**

**OPENS TUESDAY!
APRIL 5-10 • SAENGER THEATRE**

For tickets call: **504-522-5555**, visit **BroadwayAcrossAmerica.com** or the Saenger Theatre Box Office

BROADWAY'S NEW ORLEANS CAST

Due to the nature of live entertainment dates, times, prices, shows, actors, content, and so on are subject to change without notice. All tickets subject to commission charges.

listings

THEATER / COMEDY / ART / WORDS

theater

THE ASSHOLE MONOLOGUES. *Monkey Hill Bar, 6100 Magazine St., 899-4800* — Chris Rose and Reshawn return their thoughtfully irreverent show about the most misunderstood part of the body. Tickets \$5, 8 p.m. Thursday, through May 26.

EVITA. *Jefferson Performing Arts Center, 400 Phlox Ave., Metairie, 885-3002; www.jpac.org* — Jefferson Performing Arts Society presents the award-winning musical based on the life of Eva Peron written by Tim Rice and Andrew Lloyd Webber. William McCrary, Glyn Bailey and Michele Plets direct Brandt Cologno, Vali-can Lokey, and Roy Bumpgarner. Ron Birmingham conducts the JPAS Broadway Pit Band. Tickets \$15-\$33, 7:30 p.m. Saturday, 2 p.m. Sunday.

GIRL WITH A PEARL NECKLACE, AN ACT OF LOVE. *Le Chat Noir, 715 St. Charles Ave., 581-5812; www.cabaretlechatnoir.com* — Jeffrey Robertson presents his humorous cabaret-style play about the troubles of a woman named Varya Jean Merman. Thursday opening performance benefits the Mystic Kriwe of Satyricon. Call 525-4498 for \$25 tickets to this show only. Regular tickets \$35 (includes \$5 bar credit), 8 p.m. Friday, through March 16.

GOOD EVENING. *Le Chat Noir, 715 St. Charles Ave., 581-5812; www.cabaretlechatnoir.com* — Gary Rocker and Mason Wood pay tribute to the legendary British comedy team of Peter Cook and Dudley Moore with sketches from their 1973 Broadway revue and 1980s TV show. Adults only. Tickets \$17 (includes \$5 bar credit), 7:30 p.m. Monday, April 11.

THE GULLS. *One Eyed Jacks, 615 Toulouse St., 609-5902; www.norwegiantheatre.com* — Running With Scissors presents a contemporary take on Hitchcock's *The Birds* in Ryan Landry's parody. Richard Head and Flynn De Marco direct Brian Peterson, Nathan Martin, Jim Jeske and others. Tickets \$17, 8 p.m. Friday-Saturday, through April 16. (Reviewed in this issue.)

IN THE BAR OF A TOKYO HOTEL. *The Marigny Theatre, 1030 Marigny St., 948-9924; www.dramano.org* — DRAMA! presents the New Orleans premiere of a full-length play by Tommesse Williams. Blake Balu directs Martin Covert, Marinda Woodruff, Michael-Chase Crasay and Ferdinand Olinger. Costumes by Cecile Casey Covert. Tickets \$12 in advance/\$15 at door general admission, \$7 students with I.D., 8 p.m. Friday-Saturday, 6 p.m. Sunday, through April 17.

JOUR DE GLOIRE. *True Brew Theater & Cafe, 200 Julia St., 524-3440* — Mikko presents his play about the life and journey of Napoleon Bonaparte co-starring Alesia Brupbacher. Tickets \$20, 8 p.m. Friday-Saturday, 6 p.m. Sunday.

LAST OF THE RED HOT LOVERS. *Minaacappell's Restaurant, 1540 Lindberg Drive, Slidell, (885) 781-6565; www.minaacappell.com* — Minaacappell's Dinner Theatre presents Neil Simon's comedy about a middle-aged man contemplating affairs with three different women. Rickie Luke directs Sara Pagnone, Rebecca Sutherland, Cheryl Grace and others. Tickets \$35 for dinner and show, 6:30 p.m. Friday-Saturday, through April 17.

MOVIN' OUT. *Saenger Theatre, 143 Rampart St., 524-2400; www.saengertheatre.com* — Saenger Theatre's Broadway Series in New Orleans presents the New Orleans premiere of the award-winning musical based on songs by Billy Joel and conceived, choreographed and directed by Twyla Tharp. Holly Craikshank, Matthew Debbie, David Gomez and others star. Tickets \$22-\$62, 8 p.m. Tuesday-Wednesday and Friday, 2 p.m. and 8 p.m. Thursday and Saturday, 2 p.m. Sunday.

THE MUSIC OF ERICH ZANN. *Zajzajest Multi-Disciplinary Arts Center, 1724 Orestia Castle Haley Blvd., 325-2767 or 325-6246; www.zajzajest.org or www.theobolousians.com* — Theatre Louisiana presents a play based on a H.P. Lovecraft story adapted and directed by Amy Woodruff. Kevin M. Lee, John Tiliakos and Amy Woodruff star in this multimedia performance. For audiences 12-up. Tickets \$10, 8 p.m. Friday-Sunday, through April 17.

SINGING IN THE NAIRL. *Jesuit High School, 4133 Banks St., 486-6631; www.jesuitnola.org* — Jesuit High School's Philaletic Society presents a production of the musical adapted from the movie classic by

Betty Cornden and Adolph Green. Chase Wailes directs Morgan Reachworth, Carolyn Guido and others. Tickets \$14 for reserved seating, \$12 general admission, \$5 for all students, 7:30 p.m. Friday-Saturday.

SOUTHERN FRIED CHICKEN. *Martine's Lounge, 2347 Metairie Road, Metairie, 301-6238; www.martinesonline.com* — A comedy written and performed by Christy McBrayer with music by Tom Maron, Gina Forsyth and Seth Morrison. Rita Sheffield directs. Tickets \$20 (includes free fried chicken), 8 p.m. Friday, through April 16.

SPUNK: THREE TALES BY ZORA NEALE HURSTON. *Dillard University, Samuel Dubois Cook Fine Arts and Communications Center, 816-4857* — The University Theatre at Dillard presents the New Orleans premiere of a musical by George C. Wolfe and Chic Street Man adapted from Zora Neale Hurston stories. Andrea Frye directs Bianca Chapman, Danielle Edinburg and others. Tickets \$12 general admission, \$10 seniors/non-Dillard students with I.D., 8 p.m. Friday-Saturday, 3 p.m. Sunday, 8 p.m. Monday.

ST. GEORGE AND THE DRAGON. *Le Petit Theatre du Vieux Carré, 616 St. Peter St., 522-2081; www.lepetittheatre.com* — Le Petit Theatre presents a musical written by Ricky Graham and Fred Palmisano about a misunderstood dragon who disrupts a fairy-tale town. Gary Rocker and Sean Patterson star and direct Garrison Linn, Danny Marin, Michael Sullivan and Jennifer Richardson. Tickets \$26 general admission, \$16 students, 2 p.m. Saturday-Sunday. (Reviewed in this issue.)

STORYVILLE. *Contemporary Arts Center, 900 Camp St., 528-3805; www.cacno.org* — The Uptown Music Theatre presents a musical written by Deftones Mar-salis about the legendary New Orleans district. John Smiley directs the community-based production. Tickets \$15 general admission, \$10 CAC members/student/seniors, \$5 kids 12-and-under, 8 p.m. Friday-Saturday, 2 p.m. Sunday.

WHAT THE BUTLER SAW. *Skyline Theatre, 332 N. New Hampshire St., Covington, (985) 875-7577; www.skyline.tv* — The Skyline Theatre presents Joe Orton's play about a mental institution where the doctors are crazier than the patients. Deborah Marcelle directs George Sanchez, Debbie Morant, Jay Westbrook and others. Tickets \$20 general admission, \$15 students/seniors, 8 p.m. Friday-Saturday, through April 23.

YOUR ARMS TOO SHORT TO BOX WITH GOD. *Anthony Bean Community Theater, 1333 S. Carrollton Ave., 862-7529* — The Anthony Bean Community Theater presents the Tony Award-winning gospel musical by Vinnette Carroll. Anthony Bean directs Leo Jones, Pau-lette Wright, Althea Times Williams and others. Tickets \$18 general admission, \$16 students/seniors, 8 p.m. Friday-Saturday, 3 p.m. Sunday, through April 24.

comedy

BIG TOP GALLERY. *1638 Cla St., 369-2700; www.bigt.com* — Wednesday: A Comedy Extrava-ganza: John Sharappa, other comedy friends, magic and music, 8 p.m.

HARRAH'S NEW ORLEANS CASINO. *The Earl Carter Theatre, 333-6600; www.harras.com* — Wednes-day: The Improv at Harrah's, 8 p.m.; Thursday-Saturday: The Improv at Harrah's, 10 p.m.; Sunday: The Improv at Harrah's, 6 p.m. and 8 p.m.

LE CHAT NOIR. *715 St. Charles Ave., 581-5812; www.cabaretlechatnoir.com* — Thursday: *God's Been Drinking*, 10:30 p.m.; Friday-Saturday: *Comedy Sportz*, 10:30 p.m.

MARTINE'S. *2347 Metairie Road, Metairie, 301-6637; www.martinesonline.com* — Friday: short-form improv with National Comedy Company, 10:30 p.m.; Sat-urday: *Running Funny* presents *Stand Up Delivery* with comedians Tom Gregory, Jodi Borello, Mike Stecker, Wes Cannon and guest host AJ Scramuzza, 8 p.m. and 10:30 p.m.

TRUE BREW CAFE. *200 Julia St., 524-8441* — Sat-urday: *Improv*, improv comedy, 11 p.m.

art

galleries

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"Movin' Out" news story in the Times-Picayune

TUESDAY, APRIL 5, 2005 THE TIMES-PICAYUNE

CONTINUED

ONLY THE GOOD DANCE YOUNG



Ian went to Country Day and I went to McGehee's... but we didn't get together until we were about 24 and I was dancing with the Indianapolis Ballet.

DANCE, from B-1

thought to any other form of dance. Broadway to me was all kick-butt-changer. I always thought a ballet dancer had to put him/hers on when you danced on Broadway."

And then he encountered choreographer Twyla Tharp, "who was the perfect constant to take me from ballet to Broadway to really make it happen for me in a meaningful way. She is so respected in the ballet world. And the movement she created for 'Movin' Out' — very athletic and energetic — is suited to my style, my body. It wasn't easy movement to do, but it was much more what my body was built to do. I had to really push myself in classical ballet."

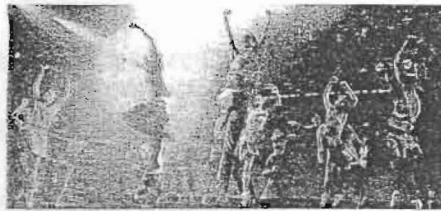
Carney said he immediately recognized "the quality of the cast" of dancers Tharp had assembled for "Movin' Out." "You have career Broadway dancers, like Scott Wise, a Tony Award-winner (Jerome Robbins' Broadway), and Nancy Lenehan, who had starred in 'Never Gonna Dance' and is now in the 'Movin' Out' road company. There are dancers from the American Ballet Theater, Martha Graham dancers, the National Ballet of Canada dancers..."

"I came to Broadway at the age of 34, I'm 36 now and this was the perfect time for me. I found myself really open to learn all kinds of new dance experiences. And as I started doing Twyla's dance I felt... comfortable."

As Carney demonstrated on the Saenger stage (where he has performed "lots of times") exactly the kinds of jumps and leaps he does in the show, a dance-vocabulary-challenged reporter asked, "What do you call that step?" and Carney responded, "There are no names for most of these steps. They're Twyla steps, Twyla jumps, although we make up names for them, because you've got to call them something." He demonstrated a chair-like motion with one hand followed by a quick jab with another. "We call that the 'City Punch.'"

Seeing her son on Broadway delighted his mother, local dancer-choreographer-actress Diane Carney.

"I was absolutely thrilled," she said, "because I love musical theater. And when he took his bow



Broadway and ballet dancers form a dynamic company for 'Movin' Out,' the Twyla Tharp dance musical set to Billy Joel's songs.

and blew me a kiss, I was as happy as a clam. I was doing 'The Boy Friend' when I was carrying Ian, although I called him 'Little Romeo' then."

"What you have to understand about Ian," said Frank Gagnard, The Times-Picayune's former chief critic, "is that he comes from a highly creative family. His father, Hal Carney, was a visual artist, a professor of art at Tulane. His mother studied drama at Tulane when Richard Schoenher was there; she was a bright and vivacious dancer who performed with Harvey Hysell's ballet company and collaborated with Jay Kleinfelder, among other things, a production of 'West Side Story' at La Petit Theatre that people still talk about today. Ian's brother Devon Carney was principal dancer with the Boston Ballet for years."

"He's now balletmaster with the Cincinnati Ballet," Diane Carney said. "And his sister, Reagan Carney, is a ceramic sculptor in Bay St. Louis."

Ian and his mother disagree on a few particulars of his career. "I never pressured him to go into dance," she said.

"She used to bribe me with comic books to get me into class," Ian said.

Both recall Diane and Hal working on the scenery for "Don Giovanni" at Deon Hall, with Ian moshed into a sleeping bag in the back of the theater. "Whenever I danced at Deon Hall, I could see the holes my Dad punched in to put up his false proscenium," Ian said.

And Diane, Ian and his wife, ballerina Eleanora

Bernard, all remember Ian and Eleanora meeting for the first time in dance class when they were "about 12 or 13." "They did 'Bouquet Pantomime' together," Diane said.

"Ian went to Country Day and I went to McGehee's," Bernard said, "so we flashed in and out of each other's line of vision, but we didn't get together until we were about 24 and I was dancing with the Indianapolis Ballet. I swore I'd never marry a dancer. In fact, I never even dated a dancer."

So how did they connect?

"She needed a partner," Ian said.

"And we'll be married seven years in May, so the partnership turned out well," Bernard said. "But you know, Ian got out of ballet during his high school years. He had to go through the process of being a boy."

"I played baseball and basketball in high school," Carney said. "It was one way to get the boys to stop calling me names... The energy and agility that made me a good dancer made me a good athlete. And if I'd been a more evolved sort of teenager, I would have stayed with dance. But even though my parents were the most supportive you can imagine, I just wanted to be that teenage guy and not that teenage guy who danced."

On trips north, he skied and played ice hockey, and back home he was on the swim team, too.

"But then," Carney said, "when I was a junior in college at Tulane, majoring in English literature, it seemed as if everybody was becoming something and I wanted some uniqueness in my life, and the most unique I had ever felt was dance-

ing. Harvey and my mother were putting it together 'The Nutcracker' and I sort of started hanging around, saying, 'Well, maybe I could play a part in it or something...'

"His mother laughed at this. 'Oh, no,' she said. 'What he actually said was, 'You know, I think you'll need help and I could help you out by doing the show 'Prince' — and of course he got it.'"

"By that time," Ian said, "I was 20 and didn't care if anybody gave me a hard time about dancing. I knew this was what I was going to do."

"He just went for it," said Harvey Hysell. "I came back and put forth a lot of energetic effort. It was as if he had found a whole new calling. It became a good dancer and a dramatic dancer, to which made him a natural for romantic lead roles."

Carney developed technique in ballet roles in New Orleans, dancing with Ballet Hydel and the Lane Summer Lyric Theater and eventually with companies all over the country; the Boulder Ballet, the Alabama Ballet in Birmingham, the David Taylor Dance Theater in Colorado, the Carolin Ballet and the Montgomery Ballet, where Bernard is the prima ballerina.

He thinks his musical theater interest was piqued five years ago when he and Bernard attended a pas de deux at Michael Howard's production of "Carousel" at Summer Lyric.

"He will return to 'Movin' Out' in New York and I can't say enough about how the producers and management have found time for him and Eleanora to fulfill dance engagements. But he seems doubtful about pursuing future Broadway roles. "The material is never going to get any better than this," he said.

"And I'm a confirmed 'bunhead,'" Eleanora said. "I love my too shoes and bunheads."

"Unfortunately, as dancers, we're looking at the end of our careers," Carney said. "But Eleanora and I want to dance together again."

"Our dream is to come home to New Orleans eventually and re-do our house," Bernard said. "We have a shotgun in the Garden District next door to my family home."

"We've already started, actually. Ian is a master carpenter. He does absolute crown molding."

Reporter writer David Outthoff can be reached at outthoff@timespicayune.com or at (504) 825-3468.

Broadway's Piano Man plays the Saenger

So what did New Orleans do to get Michael Cavanaugh, the Tony-nominated lead singer and Piano Man of Broadway's "Movin' Out," to play four performances of the show here?

"Max arranged it for me," said Cavanaugh, on what happened to be the day of his 4,000th performance in the smash-hit Billy Joel-Twyla Tharp dance musical.

"Max" is Max Loubiere, Cavanaugh's manager, Joel's longtime tour manager and the man who brought the two together. A native of Plaquemine, La., a Louisiana State University grad who got his feet wet in show biz working at the Saenger in the late '70s, Loubiere lives in New Orleans.

"And I figured the least I could do was to get New Orleans the best 'Movin' Out' possible," Loubiere said. "Michael is simply one of the best performers I've ever seen or heard. The touring show is terrific regardless, but Michael's going to give it something extra."

The only other time Cavanaugh joined the tour was for its engagement in Cleveland, Ohio, Cavanaugh's hometown.

"Opening night on Broadway was some-

thing," Cavanaugh said in a phone interview, "but coming home to Cleveland in 'Movin' Out' was like I was king of the city."

Loubiere and Cavanaugh met when one of Loubiere's partners in an artists' management firm "asked me to come to Las Vegas to check out this kid who was playing in a dueling piano act at the Times Square Bar at the New York, New York casino-hotel complex. Well, I saw Michael and thought he was awesome, told him I'd like to help him shape his career, get him a record deal, but first I wanted to bring Billy Joel to see him because there was this musical that was starting to develop..."

"It cost me a dinner at Emeril's to get Billy out there, but he loved Michael, too. Even got up and sang a couple of songs with him."

"The highlight of my musical life," Cavanaugh said of their duets. "This guy was my hero since the third grade. For me, he was, like, a notch above the Beatles. Luckily, I don't crack under pressure. I get nervous, but nervous turns to energy. And I was seriously definitely ready for this."

"He auditioned," Loubiere said, "and the audition, got the job, got nominated for a Tony in his first Broadway show, he's writing music for his second CD. He's successful."

"I still love the show," Cavanaugh said. "It's the most amazing combination of Billy's songs and Twyla Tharp's dance to tell a story of these six friends from Long Island over the years that you feel you already know from Billy's songs."

"Music is what I was born to do, the only thing I've ever wanted to do. My three brothers were all musicians and I've been playing professionally since I was 12, writing music since I was 13. At 14, 15, people were telling me I sounded like Billy Joel."

Cavanaugh and wife Karin have two children, there's a new recording studio in their New York home and Cavanaugh has branched out into cartoon character voices for Disney Channel shows. He's also taking network meetings about TV acting gigs.

"I never thought of myself as an actor," he said, "but I never thought I'd be on Broadway, either."



Billy Joel introduces Michael Cavanaugh, who performs more than 20 of Joel's songs in the stage show 'Movin' Out,' during a Joel 2002 concert in Uniondale, N.Y.

Vita

Brandi L. Trippi is a native of New Orleans. She graduated with her B.S. in Marketing from the University of New Orleans in May 2003. In August 2003, Ms. Trippi was accepted into the University of New Orleans Arts Administration Program. While in the graduate school, she volunteered at Southern Rep Theatre and the Saenger Theatre. She will receive her Master of Arts in May 2005. Currently, Ms. Trippi is employed by the New Orleans Opera Association as the Box Office Manager/Education Coordinator.