

Kristin Sarbeck

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Subject: FW: Feb. 22, 2006 Newsletter



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Dear Kristin,

February 22, 2006 VOL. V, Number VII ISSN 1547-4143

Welcome to your **Venues Today** weekly e-newsletter, full of the latest live entertainment industry news. Publisher/Editor-in-Chief Linda Deckard attended the IAAM Performing Arts Facility Administrators Seminar in Denver last weekend. Look for coverage here and in the March issue, which also features our annual Spotlight on Texas. For a full calendar listing, to view archives or to subscribe to *Venues Today*, visit our Web site at [www.venuestoday.com](http://www.venuestoday.com).

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## QUOTE OF THE WEEK

"They can be crusty; that's hard and unnecessary. To them, we're an inconvenience."  
— actor Tom Wopat on the negative effect some venue stagehands can have on bookings

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## VENUE NEWS

### *Concept rendering of the Las Vegas Convention Center after renovations*



### **LVCC USES PUBLIC TO PLAN UPCOMING RENOVATION**

The recently announced \$737 million enhancement program for the Las Vegas Convention Center was in large part designed by the public. Well before plans were determined for what is going to be the convention authority's

single largest investment in its 47-year history, customer feedback was sought in several focus groups in Las Vegas, Washington, D.C., and Chicago.

"There were two rounds of them: an initial one to gauge their thoughts on what needed to be addressed in the building, and a follow-up one," said Erika Yowell, senior manager of media relations for the Las Vegas News Bureau/Las Vegas Convention and Visitors Authority (LVCVA). During the follow-up, participants were presented with a schematic of the suggested improvements to the building, which was developed as a result of their original feedback.

The groups were led by staff members of LVCVA supported by teams from MWH, a private consulting firm, and HNTB Architecture. "The renovation of the convention center is not about expansion. It is about enhancing our customers' experience. Servicing their needs is our top priority," said Rossi Ralenkotter, the LVCVA president and CEO. "It is imperative we incorporate our customers' input into the enhancement process. After all, when they are doing business in the convention center, it becomes their building."

Ralenkotter said the goal was to make the experience in the convention center just as memorable and exciting as the city itself. He said a major motivation behind upgrade is to make Vegas more competitive with areas such as Chicago and Orlando. "It's a highly competitive marketplace, and we need to make sure that our facility remains competitive for the next 50 years, just as the destination continues to reinvent itself," he said.

Research sponsored by LVCVA found that attendance would fall by 10 to 15 percent by 2020 unless the center upgrades. With the improvements, attendance is projected to grow by 308,000 a year, or 1.9 million total attendees by 2020.

The result of the focus groups included an actual lobby connecting the various portions of the center, which it did not have before. "We used to joke that if conventioners wanted to go to the lobby, they just went outside," Yowell said.

Frequent complaints cited by focus groups included a lack of meeting rooms and congested corridors. Users also thought the décor could better represent the city's vibrant image.

Other suggestions led to a new meeting and multipurpose space, a full facility circulation space, an enclosed monorail connector and a Metro police substation on the campus to serve the resort corridor.

Yowell could not break down the actual cost of the focus groups because they are part of an overall consulting fee.

Under the plan recently approved by the center's 14-member board, the Vegas convention center will grow to 4.2 million square feet.

Some other upgrades:

- A new 100,000-square-foot general session space near the front of the center's existing main entrance.
- The South Hall is getting another 150,000 square feet of new or renovated meeting room space.
- An enclosed 500,000-square-foot, two-story concourse to link the North, Central and South halls on the center's west side. That will replace the outdoor pathways.
- A pedestrian bridge connecting the South Hall's easternmost end with the Central Hall.
- Roadways and drop-off areas will be upgraded to improve traffic flow and add 3,200 parking spaces.
- A permanent corridor will connect the new main concourse with an existing Las Vegas Monorail system.

When the convention center first opened on April 29, 1959, it had only about 110,000 square feet of space. A second exhibit hall added another 90,000 square feet in 1967. In recent years, there has been a steady stream of additions and improvements.

The Las Vegas Convention Center as of February (2,227,755 square feet) was the third largest among U.S. rankings, trailing McCormick Place in Chicago (2,560,000 square feet) and the Orange County Convention Center in Orlando, Fla. (2,572,610 square feet).

Authority officials said customer feedback will continue to be incorporated as the final design is worked out. They also said planning and communication will be widely used to help minimize the impact on convention services during the project.

Ralenkotter said the project will pay for itself. A study showed that over the next 30 years, every \$1 the authority spends will generate \$3 in new direct revenues or local economic impact. In phased rate increases, costs per square foot per show a day will rise from \$.25 to \$.29 in 2010, and \$.29 to \$.34 in 2013. Authority officials say the center now ranks 19 among the top convention centers in cost per square foot.

The expansion is part of five-year marketing plan geared toward expanding the destinations' growth to reach the goal of a record 43 million visitors by 2009.

Las Vegas is unusual in that it is the only city in America with three convention centers of more than 1 million square feet, including the privately held Mandalay Bay Convention Center and the Sands Expo and Convention Center adjacent to The Venetian. That has led in recent years to some friction between the private and public sector. The parent company of the Sands Expo, the city's second-largest convention center, sued the authority in 1999 to protest its use of room-tax revenue for the South Hall expansion. The dispute was later settled out of court.

Construction is set to begin late this year and be completed by the end of 2010. —  
David Wilkening

Interviewed for this story: Rossi Ralenkotter, Erika Yowell, (702) 892-7664

## Rendering of new Yankees Stadium by HOK Sport



### NYC VENUE PROJECTS LOOK TO GET OFF THE GROUND

By 2010, the venue inventory in New York and New Jersey will be drastically different, cutting edge and unbelievably expensive — upwards of \$4 billion in construction. It has been more than 40 years since the Big Apple has seen this kind of large, far reaching development. Due in part to low crime, lower interest rates

and competition, it seems every neighborhood and every team is getting a new stadium — including possibilities for the Mets, Jets, Nets, Giants, Knicks and Yankees.

“Clearly you need the right economic climate for projects like this, but more importantly you need the right political climate,” said Thornton-Tomasetti managing principal Tom Scarangelo whose firm is acting as the structural engineer on the new Yankees, Nets and New Jersey Devils stadiums. “A lot of these projects have been talked about for years with different governors or mayors; it’s just that now the political and economic stars are aligned.”

Major League Baseball’s Yankees and the Mets are planning on building new facilities in the Bronx and Queens respectively. Slated to open for the 2009 season with groundbreaking possible as early as May, the new, \$800 million Yankee stadium is being designed by HOK Sport and will sit next to their 82-year-old storied home, according to the Yankees press office.

Across town, the city’s other baseball franchise, the New York Mets, are gearing up to start construction on their new stadium. Planned a few blocks away from Shea Stadium, the new \$609 million venue, also designed by HOK, may break ground this spring and is also to be open for the 2009 season. Because the Mets’ plans aren’t fully finalized, the organization isn’t getting into specifics about the project. Mets’ Vice President of Media Relations Jay Horowitz told *Venues Today* that the Mets are holding comments until next month when the team will hold a detailed press conference.

While the stadiums seem to have some hefty price tags, almost all of both projects will be privately funded. Although the state and city will chip in for infrastructure updates, construction costs will come out of the Yankees’ purse, according to the Yankees press office. Media outlets have asserted that the Mets stadium will also be built with private money, but again the team isn’t commenting.

“As more and more of these stadiums have been built, I think the public has been better educated on what the return on their investment will be,” said Scarangelo. “Very few of the projects we’re seeing come forward are publicly funded because that’s just harder to sell now.”

If two new baseball diamonds aren’t enough, there are talks and deals being made for new basketball arenas. A 22-acre, Forest City Ratner-developed Atlantic Yards project is on the city’s building agenda for Brooklyn for late 2006 as the new home for the

National Basketball Association (NBA) New Jersey Nets. The project is planned to include a Frank Gehry-designed arena for the Nets and a score of high-rise residencies.

"Frank [Gehry] has been testing virtually all of the normal assumptions that one would make when they do an arena," said Forest City Ratner Executive Vice President Jim Stuckey. "He's creating what would be a far more intimate bowl, a far more intimate arena than what's been done before. He's doing that by pulling the upper bowl much closer to the court and bringing everybody into the experience."

Of course projects of this magnitude always attract critics. There are a handful of community groups fighting the development. Stuckey considers the groups a small but vocal minority. "From elected officials like the mayor and the governor all the way down to neighborhoods throughout the city, we've had tremendous support for this project," he said. "The fact that we are providing a venue that can be used for sports, concerts, circuses, ice shows and community events like college and high school athletics and graduations, is just a tremendous thing."

During his recent State of the City Address, Mayor Bloomberg championed the new era of public and private construction he's ushering in. "In Brooklyn, construction workers will put shovels in the ground at Atlantic Yards, the most exciting housing, commercial, and sports development in Brooklyn's history," he said. "In both the South Bronx and Flushing, the Yankees and Mets will break ground on new stadiums, and then meet in a seven-game Subway Series. We can dream, can't we?"

While Bloomberg publicly dreamed, he didn't single out Madison Square Garden like he did the projects in Brooklyn, Bronx and Queens. The venue that began with P.T. Barnum more than a century ago may be getting its umpteenth makeover but nothing is set in stone yet. Anonymous sources and press reports assert there are negotiations going on to move the home of the city's greatest boxing matches just a block west to 33rd Street and Eighth Avenue. If the project goes through, the new Garden would still be the home of the National Hockey League (NHL) Rangers, NBA Knicks and Manhattan's biggest rock concerts but would add shops and bars, luxury boxes and a sports museum, but because the project is still up in the air, Garden execs aren't commenting.

Not to be out done by their neighbor, New Jersey is also getting underway with some unprecedented projects — the biggest of which is the National Football League (NFL) Jets and Giants shared stadium complex.

In a unique deal, the two NFL franchises are splitting the bill 50-50 for a brand new \$1 billion stadium to be built upon land leased at the Meadowlands from the New Jersey Sports and Exposition Authority, said Jets public relations official Marissa Shorenstein. The massive 700,000-square-foot venue will have a capacity of 81,000 and will include a football hall of fame, franchise stores and conference space. With state-of-the-art scoreboards, sound systems and lighting, the two teams plan on being the envy of their NFL peers. The teams even thought of tailgaters — designated tailgating zones will be linked to the stadium by pedestrian walkways full of stores and restaurants.

"Giants stadium really needed to be upgraded and since other plans didn't work out, we thought it would be a perfect partnership for the Jets," said Shorenstein.

The other plans that Shorenstein is referring to were the Jets intention to build their own stadium in Manhattan. After months of wrangling, the Jets just couldn't get the right people behind the project — something the Jets aren't shedding many tears over now that their new plans are in place, said Shorenstein.

More impressive than the stadium itself is the planned shopping, dining, partying mecca that will encompass the football field. Appropriately titled Xanadu, the Mills Corporation and Mack-Cali Realty Cooperation-designed complex will include a racetrack, 160,000-square-foot movie complex, retro-styled bowling center, modern Ferris wheel, skydiving simulator and 140-foot indoor skiing dome.

"[The Jets] only play eight home games a year, but that doesn't matter," said Shoreinstein. "When this is done there will be something for every fan. This will be a destination 365 days a year...The Meadowlands will be more than just football, it will be dining and movies and music."

The teams hope to begin construction by 2007 and the new Meadowlands stadium is set to open for the 2010 football season. The Jets haven't announced the architect behind the project.

If all that's not enough to keep New Jersey residents busy, two more gigantic sports venues are already in the works. Part of a 275-acre redevelopment project in Harrison, N.J., the \$160 million MetroStars soccer stadium will be surrounded by 6,000 new homes, 3.5 million square feet of office space and 1.2 million square feet of retail space, according to the MetroStars press office. AEG, which operates the MetroStars, will pitch in \$30 million for the project. The Harrison Redevelopment Agency and the Advance Realty Group will also contribute to project.

The NHL New Jersey Devils will also get a new home when the team moves from the Continental Airlines Arena in the Meadowlands Sports Complex to a \$310 million, 18,000-seat arena in downtown Newark for their opening game in October of 2007, according to the Devils Public Relations office. For the city of Newark, the arena is a long-time dream fulfilled.

"It's certainly expected to be a centerpiece in the city," said HOK's principal on the project, Jim Walters. "It will be a big building with a lot of visual impact, but it's also going to blend in because it works with the existing street grid and uses materials that are common to the city."

With well lit facades and bold glass exteriors, the venue will be Newark's first world-class arena, said Walters. And like so many of the new venues, the designers are hyping an improved fan experience. "Our clients have asked us to create the best fan experience we can," he said. "What that means is intimacy, fan comfort and accommodations and convenience...It means increased tread-depth so you'll have plenty of knee space, a smaller venue focused on a first-class presentation on games."

But the overhauls (or rumors of overhauls) that surround every major sports venue in the area shouldn't overshadow the big non-sports projects being mounted.

More than 20 years after Manhattan's Jacob K. Javits Convention Center opened, the Empire State Development Corporation has come out with its dream for a new center. With intentions to complete the first major phase by 2010, the new center would expand from 700,000 square feet to 1.3 million (and eventually 1.7 million once both phases of the project are completed). The new center would be able to host the biggest of conventions and trade shows. The highlights of the design are city's largest ballroom and the 100-foot multi-block glass enclosed entry and concourse.

"This isn't a refurbishing or expanding of Javits," said Jessica Copen, the senior deputy director of Public Affairs at the Empire State Development Corporation. "No, no, it's going to be a whole new Javits." The cost of the first phase will come in at a whopping \$1.7 billion and groundbreaking is scheduled for mid 2006.

Three of the world's top architectural firms, Richard Rogers Partnership, FXFowle Architects and A. Epstein and Sons International, were picked by the New York Convention Center Development Corporation to design the expansion.

While not as colossal as the Javits Center's single complex, the Lincoln Center's sprawling 16-acre campus is going to have its first top-to-bottom renovation since the center opened 40 years ago. "At the start of the new millennium we sat down to talk about what we could do," said Lincoln Center Vice President of Public Relations Betsy Vorce. "Out of those meetings came a wish list, then out of that we began to think about what were the most realistic projects to start with in a fundraising climate like this."

The inaugural project will be a \$500 million transformation of West 65th Street and the landmark Alice Tully Hall, which will be re-envisioned by FXFowle and Diller Scofidio + Renfro. The center hopes to create a vibrant new corridor that spans West 65th Street from Broadway to Amsterdam Avenue and unites the street with the surrounding neighborhoods. By extending the Lincoln Center campus, the planners hope to encourage the interaction of artists, teachers, students and the public.

"We just wanted to make the campus more open, more transparent for people who live here and work here and perform here. This is a destination and we want people to know that," said Vorce. "We want to make Lincoln Center more Lincoln Center. We want the revitalization to reflect the excellence that goes on here." — Jed Gottlieb  
*Interviewed for this story: Marissa Shorenstein, (212) 485-8048; Betsy Vorce, (212) 875-5100; Jessica Copen (212) 803-3740; Tom Scarangelo (917) 661-7800; Jim Walters (816) 319-4224; Jim Stuckey, (216) 416-3004*

***Lowell Noteboom, left, answers questions; Gavin Berger, right, Lincoln Center, New York, introduced the speaker***



#### **KEYS TO SUCCESSFUL BOARD GOVERNANCE ADDRESSED**

DENVER — Given the importance of effective board governance in the world of non-profit performing arts in these challenging financial times, a session on that topic taught by Lowell Noteboom, chair of The Saint Paul (Minn.) Chamber Orchestra (SPCO) and vice-chair of the American Symphony Orchestra League in Minneapolis, was well attended during the Performing Arts Facility Administrators Seminar here Feb. 18–21.

Noteboom proved to be a very well versed in the book and practical knowledge of the make up of a good board, which prompted the first question to be about succession. To facilitate succession when the chairman of the board is a charismatic leader, it's wise to involve the current chairman in the search, he answered.

Noteboom said the very scenario he recommends is underway in St. Paul, where he plans to step down after six years as chair, immediately following the contract renewals

in June of 2007. "We looked for a potential successor and together decided the best candidate," Noteboom said of he and his board. He now has 18 months to mentor that successor and "bring them close." And former board chairs still serve as immediate past board chair, actively involved for a while longer.

In fact, Noteboom had overseen a leadership succession at his law firm already and stressed the importance of mentoring. "I had breakfast with my predecessor once a month for six years," he said of his stepping up, and he has now done the same stepping down.

As to challenges facing the SPCO, which will engage Noteboom's successor, he listed the endowment as number one. The organization has a \$35 million endowment and an operating budget of \$12 million. The endowment needs to be six times the operating budget, so another \$40 million or more is the goal. "I wish I could get it \$5 million at a time," he said. But the problem is the increased competition for funds with so many new buildings, "the new Walker, the new Guthrie, the orchestra," he listed. "The city is generous, but it has been tapped hard."

That's the practical side of being on a non-profit board and Noteboom is quite experienced at it. He shared both from his own insight and extensive reading on the subject, the importance of which was not lost on the performing arts center managers. "For all of us in the non-profit sector, good governance is fundamentally important," he began.

Non-profit governance has evolved dramatically in the last two decades, he said. The challenge used to be boards that didn't know boundaries. The prevailing theory was the boards should set policies; hire, evaluate and fire the CEO; and raise money, said Noteboom, quoting from Ken Dayton's "Governance is Governance," published in 1987. The CEO and staff manage the institution. "Importantly, raising money is not governance, it's volunteer work," Noteboom added.

In 1990, John Carver wrote "Boards That Make A Difference," suggesting boards shouldn't be about rubber-stamping staff reports and personnel procedures, Noteboom said. Carver's board would have vision and values and would deal with issues, looking to the future. The staff would provide the right information, but the board's time would not be eaten up hearing staff reports.

A paper titled "The New Work of the Non-Profit Board" in the *Harvard Business Review*, Sept.-Oct. 1996, which Noteboom recommended, suggested boards should be proactive, finding out what matters now, acting on that, and focusing meetings on that. The board and management work together to discover issues, set agendas and solve problems, he said.

The authors also debunked the permanent committee system, which parallels administrative functions, suggesting the new board would have ad hoc task forces tied to strategic products. What matters would change from time to time, changing the committee structure. For instance, the SPCO has a venues task force, because that is the important issue now, he said.

Ditto for the American Symphony Orchestra League, which has 900 member orchestras, 400-500 of which are professional orchestras with relatively big budgets. "Things are challenging and audience trends aren't encouraging," Noteboom said.

Boards have gotten a bad reputation of late with the plethora of corporate scandals. "When something bad happens, they almost always say, 'Where is the board,'" Noteboom said. "The board is there to know."

So today there are three modes in which an effective board must function: fiduciary, strategic and generative, the last being the new mode. "The board is more exploratory in identifying the challenges," Noteboom said. The three things that really matter in St. Paul are the Ordway building, contract negotiations with the musicians and endowments, he said of that generative role. "Identifying the issues is a significant part of governance.

The tendency, at least in the orchestra world, is to have large boards. In St. Paul, there are 57 members on the board and "they are very engaged. We would be willing to take more," Noteboom said. "Large boards require more working discipline and staff time, but they are good." A hand-raising survey of attendees revealed most of the performing arts center boards had 20 or less members, the remainder 20-40, with just a handful with 40 or more. One reason Noteboom sees strength in numbers is that the board means trust from the community.

Noteboom has two rules in recruiting board members: Rule 1 — Be explicit about what you expect; and Rule 2 — Always follow Rule 1. "The most frequent problem is they don't do it because we didn't tell them up front what we want." The CEO wants moral support and fundraising, the board members want satisfaction, mission and camaraderie, and the community wants accountability.

But there's also the issue of "getting the right people on the bus [board] and getting the wrong people off the bus." Noteboom handles that with annual self-evaluations of board members. "For those for whom it's not working, we go to lunch or breakfast and talk through what they've said," he said. He is in his sixth year as chair of the SPCO, and "I have helped some people to leave."

He has developed a classification called "governing members," which means they are not on the board but they meet four times a year and they are still gift givers. "Go there and keep being our friends," he suggests.

Noteboom had a long list of desirable board member characteristics, foremost being a passion for the organization and its mission. If they don't have the passion, believing the enterprise is important to the quality of life in the community "can work, but it's not as good as number one."

Besides the passion, he looks for a track record on a good board, expertise in finance, planning, marketing or human resources, creative thinking, networking, capacity ("personal wealth, which alone is not enough"), community standing, participation (simply showing up), concert attendance, and geography. They conference in board members that are out of town. Noteboom considers participation essential.

Noteboom advised audience members consider attaching a minimum dollar contribution amount to board membership. The SPCO board member must give at least \$5,000 annually, Noteboom said. "You can say, 'as a board member, this should be one of your two or three major gifts,' or 'normally board members give this amount,'" he suggested.

The SPCO made that leap seven years ago, and the average annual board member gift at the time was \$3,500. Today, the average is \$15,000, resulting in \$900,000 in annual fundraising. "We still say we expect \$5,000 from each board member, but we also say this board is generous and the annual average is \$15,000. It's never an absolute rule. People aren't offended."

"Be clear about expectations," he repeated. "No one of the board should be exempt

from fundraising.”

When assigning committees and task forces, Noteboom recommended talking to the individuals to match skill sets and interests, but don't assume a banker should be on the finance committee. He recalled one very successful investment banker who declined to be on the finance committee because the numbers were miniscule compared to his professional work and he would find it boring. Noteboom, on the other hand, really wanted his expertise, so he put him on a different task force but had him sit in on finance on an informal basis. Noteboom also recommended rotation to keep interest high, “but don't change horses too often.”

Executive committees are an ongoing issue in the board world. They can become a board within a board, Noteboom warned. “Our executive committee was 18 to 19 people who had become a favored group,” he recalled. So two years ago, it was downsized and redirected in order to re-energize the entire board. The SPCO executive committee is now only seven members, including three musicians, and it only has one job: To get stuff ready for the whole board to consider. “They don't say yes or no and then get a board rubber stamp. They don't vote.” Today, board attendance is way up and people who had been about ready to bail out are re-energized, Noteboom said.

The SPCO also got rid of term limits, though the chair is elected each year. Noteboom asked for and gets an annual, formal review from the board and he feels they give him honest feedback. “When I've worn out my welcome, I don't want anyone unable to say so.” On the other hand, continuity on a non-profit board is a missing ingredient most of the time. There is too much turnover, in his opinion. “Don't create dynasties, but hold onto good people for awhile,” he advised. — Linda Deckard  
*Interviewed for this story: Lowell Noteboom, (612) 335-1500*

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## Coming Soon - Our Spotlight on FLORIDA VENUES!

In our **APRIL** issue, we spotlight the sunshine state and find out what keeps customers coming back for more. We'll highlight the top money making venues and look at what new venues are in the works.

This will also be our 2nd INTIX quarterly issue, full of advice and firsthand reports from attendees and award-winners at the INTIX convention in Boston.

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## BOOKINGS



### HOT tickets

### COLDPLAY MAKES QUADRUPLE-PLAY

**HOT TICKETS** is a weekly summary of the top acts and ticket sales as reported to **Venues Today** e-newsletter. Following are the top 20 concerts and events, the top 5 in each seating

capacity category, which took place since Feb. 1, 2006. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

The **Hot Tickets** this week as reported to **Venues Today**:

### **15,001 or More Seats**

1) *Gross Sales:* \$1,937,572; *Event:* Coldplay; *Venue:* **Arrowhead Pond of Anaheim (Calif.)**; *Attendance:* 27,261; *Ticket Range:* \$80.50-\$40; *Promoter:* Live Nation; *Dates:* Feb. 6-7; *No. of Shows:* 2

2) *Gross Sales:* \$1,062,356; *Event:* Coldplay; *Venue:* **Great Western Forum, Inglewood, Calif.**; *Attendance:* 15,222; *Ticket Range:* \$80.50-\$40; *Promoter:* Goldenvoice, Live Nation; *Dates:* Feb. 4; *No. of Shows:* 1

3) *Gross Sales:* \$952,348; *Event:* Coldplay; *Venue:* **MGM Grand Garden Arena, Las Vegas**; *Attendance:* 14,439; *Ticket Range:* \$94.50-\$42; *Promoter:* Live Nation; *Dates:* Feb. 3; *No. of Shows:* 1

4) *Gross Sales:* \$862,202; *Event:* Aerosmith; *Venue:* **Oakland (Calif.) Arena** ; *Attendance:* 10,329; *Ticket Range:* \$119.05-\$33.33; *Promoter:* Live Nation; *Dates:* Feb. 8; *No. of Shows:* 1

5) *Gross Sales:* \$859,242; *Event:* Coldplay; *Venue:* **HP Pavilion at San Jose (Calif.)** ; *Attendance:* 13,335; *Ticket Range:* \$76-\$40.50; *Promoter:* Live Nation; *Dates:* Feb. 1; *No. of Shows:* 1

### **10,001 - 15,000 Seats**

1) *Gross Sales:* \$1,112,210; *Event:* Bon Jovi; *Venue:* **Atlantic City (N.J.) Boardwalk Hall**; *Attendance:* 12,752; *Ticket Range:* \$135-\$45; *Promoter:* Live Nation; *Dates:* Feb. 4; *No. of Shows:* 1

2) *Gross Sales:* \$360,042; *Event:* 50 Cent; *Venue:* **Brisbane (Australia) Centre** ; *Attendance:* 5,151; *Ticket Range:* \$88.11-\$59.58; *Promoter:* Frontier Touring Company; *Dates:* Feb. 15; *No. of Shows:* 1

3) *Gross Sales:* \$173,118; *Event:* Nine Inch Nails; *Venue:* **Mark Of The Quad Cities, Moline, Ill.**; *Attendance:* 5,246; *Ticket Range:* \$33; *Promoter:* Jam Productions; *Dates:* Feb. 12; *No. of Shows:* 1

4) *Gross Sales:* \$143,885; *Event:* Valentines Super Love Jam; *Venue:* **Selland Arena, Fresno, Calif.**; *Attendance:* 4,862; *Ticket Range:* \$32.50-\$24.50; *Promoter:* Pacific Concert Group; *Dates:* Feb. 18; *No. of Shows:* 1

5) *Gross Sales:* \$141,208; *Event:* Philadelphia Mummers String Band Show of Shows; *Venue:* **Atlantic City (N.J.) Boardwalk Hall**; *Attendance:* 6,316; *Ticket Range:* \$35-\$18; *Promoter:* Philadelphia String Band Association; *Dates:* Feb. 18; *No. of Shows:* 1

### **5,001 - 10,000 Seats**

1) *Gross Sales:* \$406,788; *Event:* Real Warriors; *Venue:* **Aladdin Theatre, Las Vegas**; *Attendance:* 3,701; *Ticket Range:* \$200-\$50; *Promoter:* Top Rank; *Dates:* Feb. 18; *No. of Shows:* 1

2) *Gross Sales:* \$238,285; *Event:* Martina McBride; *Venue:* **MassMutual Center,**

**Springfield, Mass.;** Attendance: 5,298; Ticket Range: \$48.75; Promoter: Police Productions, LLC; Dates: Feb. 11; No. of Shows: 1

3) Gross Sales: \$235,445; Event: Gretchen Wilson; Venue: **Savannah (Ga.) Civic Center**; Attendance: 6,540; Ticket Range: \$42.50-\$20; Promoter: The Messina Group/AEG; Dates: Feb. 4; No. of Shows: 1

4) Gross Sales: \$215,207; Event: Larry The Cable Guy; Venue: **Asheville (N.C.) Civic Center**; Attendance: 5,414; Ticket Range: \$39.75; Promoter: Outback Concerts; Dates: Feb. 10; No. of Shows: 1

5) Gross Sales: \$204,571; Event: Siquir Ros; Venue: **Theater at Madison Square Garden, New York**; Attendance: 5,328; Ticket Range: \$54-\$33.50; Promoter: Live Nation; Dates: Feb. 9; No. of Shows: 1

### **5,000 or Fewer Seats**

1) Gross Sales: \$1,037,668; Event: Doctor Doolittle; Venue: **Temple Hoyne Buell Theatre, Denver**; Attendance: 25,018 Ticket Range: \$65-\$20; Promoter: Denver Center for the Performing Arts; Dates: Jan. 31-Feb. 12 No. of Shows: 16

2) Gross Sales: \$566,359; Event: Lord of the Dance; Venue: **Edinburgh (Scotland) Playhouse** ; Attendance: 11,687; Ticket Range: \$56.68-\$26.16; Promoter: 3A Entertainment, Jack Utsick NE Presents; Dates: Feb. 14-19; No. of Shows: 7

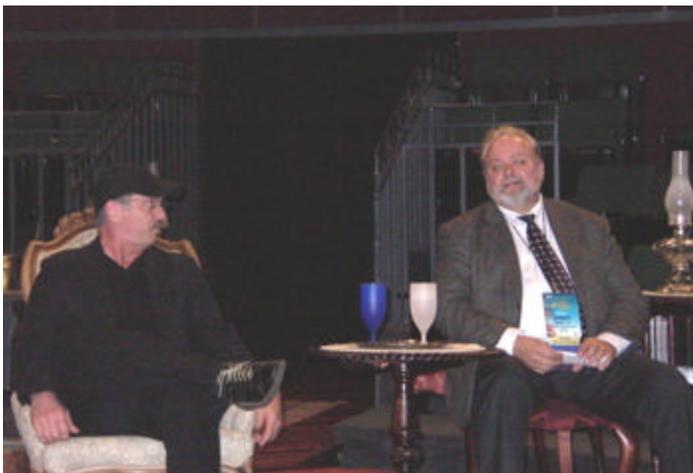
3) Gross Sales: \$441,172; Event: Larry the Cable Guy; Venue: **Ruth Eckerd Hall, Clearwater, Fla.**; Attendance: 10,567; Ticket Range: \$41.75; Promoter: Outback Concerts, In-house; Dates: Feb. 15-18; No. of Shows: 5

4) Gross Sales: \$234,103; Event: Il Divo; Venue: **Wang Center, Boston** ; Attendance: 3,523; Ticket Range: \$75-\$49.50; Promoter: Live Nation; Dates: Feb. 2; No. of Shows: 1

5) Gross Sales: \$211,228; Event: Larry the Cable Guy; Venue: **Palace Theatre, Myrtle Beach, S.C.**; Attendance: 4,941; Ticket Range: \$42.75; Promoter: Outback Concerts; Dates: Feb. 12; No. of Shows: 2

Compiled by Kristin Sarbeck, [HotTickets@venuestoday.com](mailto:HotTickets@venuestoday.com)

### **Tom Wopat and Rodney Smith**



### **PANELS OFFER ADVICE TO KEEP THEATERS BUSY**

DENVER — The program ranged from hearing from a prominent user to developing a future attendee during the Performing Arts Facility Administrators Seminar here Feb. 18-21. The former refers to television and musical theater's Tom Wopat, who sat with host Rodney Smith, Denver Theatres and Arenas, in an "Inside the Actors Studio"

question and answer format. The latter was an in-depth discussion of the role of conservatories as an adjunct to performing arts centers, a growing trend and one that could help assure the future of the arts.

Wopat's perspective was current affairs and personal experience. Asked what venue managers can do for the performer, he stated the obvious, though he inferred it is often overlooked. "Being prepared and being cordial" is what impresses Wopat. He admits that on the road with his jazz band or a Broadway production, he feels like the dad, fully responsible for the cast and crew. Therefore, he appreciates the little things like "having someone expecting you."

He narrows in on the minutiae, like feeding the band, making sure everyone is taken care of, not just the star. "It comes down to mutual respect," Wopat said. "Respect as performers and human beings."

It isn't always pretty. Wopat has walked into some venues where "you feel like an intrusion," adding that a lot of that comes from stagehands, IATSE types. "They can be crusty; that's hard and unnecessary. To them, we're an inconvenience."

Wopat also advised venue managers should never take for granted that one performer will behave like another performer. "There was a day you had to babysit your headliner. A lot of us don't need to be babysat." That can be especially irritating when he's doing pre-show publicity or any other added responsibility and the local staff dogs his every move. "I can arrive at the last minute and take a little less time out of my day," he said. It came back to trust and mutual respect.

As a singer and actor, Tom Wopat has always judged success three ways: fun, money and career. "Two of three is good, three of three is great." He found all three a lot of the time touring Broadway. "The money on the road is twice what it is in New York," he said, speaking as an actor/singer whose career has morphed from backstage carpenter to actor to Broadway actor to TV actor (Luke Duke on the "Dukes of Hazzard") to country singer to jazz singer.

Wopat has complete faith in the future of live theater and basks in the joy of it. "The people in the room are the only ones who see that version [of the show or performance]," he said.

PAC managers are doing more to ensure that future in growing numbers. A session titled "Changing the Performing Arts Center Dynamic: Conservatories" was moderated by Lorrin Shepard, The Tampa Bay (Fla.) Performing Arts Center, which opened a conservatory last year. The panel included Paul Westlake, Westlake Reed Leskosky Architects, Cleveland; John Toppe, Toppe Consultants, St. Petersburg, Fla., and Mark Reddington, LMN Architects, Seattle.

The Idea Center at Playhouse Square in Cleveland is a prime example of education working with the arts. Westlake said it is the largest restored theater complex in the country at 1.2 million square feet of commercial space. Its operating budget is \$50 million annually. Way back, they acquired an interest in real estate, and that has become their endowment. The success of Playhouse Square has heightened the value of that real estate.

The Square involves eight venues, all interconnected. The Idea Center is the arts, education and media facility. The first concern when building the Idea Center was to find a TV and radio station to relocate there, sharing costs. The venue has a 300-seat black box and a flat floor studio with retractable seats that can be used for radio, TV or

dance. There is a lot of synergy, Westlake said. The broadcast facilities help pay for the performing arts. The investment overall has led to a revitalization of the neighborhood, he added.

Toppe talked about the just-opened Tampa Bay Performing Arts Center conservatory. During a needs assessment, education topped the list, he recalled. The board felt the role of a PAC is education. And then the building committee was named and actually expanded the plan, adding more performance spaces and a library archive.

Being landlocked, the strategy was to build up. The end result was a four-story building, with administrative offices on the fourth floor but a long-range plan to turn that space into performance space as well. It has the required ceiling height.

Everything was built with flexibility in mind, Toppe said. The black box theater is teaching space, with wide catwalks, for instance.

"We now have a center full of kids. This does change your life," Toppe said. The curriculum includes dance, media arts, music and theater and involves cutting edge classwork, from digital video to hip hop. The rock school is very popular, Toppe said. Fees are accessible and the center provides scholarships and professional aid.

"The technical spaces need to be used as teaching spaces," and that changes the design, he noted. The school now has seven fulltime staff and 33 instructors. "It's not a small organization nor is it a profitable commitment," he cautioned. During the process of building and now operating the conservatory, the Tampa Bay contingent has learned to involve the staff, giving them information and contacts, and to size it right, Toppe said. He's thankful the building committee said build it bigger.

The goal was to make the design uplifting, using lots of daylight and colors. "It's a school, so make it bulletproof, cluster the faculty and equip it at the right level," he said.

Shepard, who runs the result, said the community reaction has been quite positive. It's not conflicting with for-profit enterprises for the most part. Tampa Bay has no formal ballet company [it moved to Denver] and no professional opera company and arts in schools is diminishing, Shepard noted. The conservatory is filling a void. "The community embraced it wholeheartedly," he said.

It is a money pit. The deficit is in the neighborhood of 50 percent the first year, he said, but that's expected to diminish. However, "there will always be a deficit," Shepard added.

The trade off is that it aids the PAC fundraising efforts. The last campaign raised \$32 million with an \$8 million capital piece to it for the conservatory. "We can show we're not just a Broadway house," Shepard said.

Westlake noted the idea is to measure well. Playhouse Square lost money every year for 30 years, but now they have an accrued value and are a future model for this type project. Westlake recommended the arts should be not-for-loss and one way to get there is to internalize value, like Playhouse Square did with real estate. — Linda Deckard

*Interviewed for this story: Lorrin Shepard, (813) 222-1057; John Toppe, (727) 823-1220; Paul Westlake, (216) 522-1357; Mark Reddington, (206) 682-3460*

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## MARKETING

### *Direct Energy Centre, Toronto*



#### **ENERGY COMPANY SPONSOR TO HELP CENTER GO GREEN**

Canada's largest exhibition and convention facility has a new sponsor, and its continuing goal of conservation is doing more than preserving the environment — it's also been good for business.

A few days ago, Exhibition Place and Direct Energy, North America's largest competitive energy and related service provider, announced they have signed a multi-year sponsorship agreement. The site's one-million-square-foot facility, formerly known as the National Trade Centre, is being re-named Direct Energy Centre.

The 10-year agreement includes title sponsorship of the center, creation of a new logo, exterior signage and a public education space featuring an interactive energy education exhibit. More details of the arrangement including a new logo will be made public this spring during a special event, according to Laura Purdy, director of sales and marketing for the venue.

"The naming rights fees will be used to invest in energy conservation at Exhibition Place," she said.

A guiding principal of Exhibition Place has been to promote sustainable development and create environmental initiatives, said Purdy. "Our goal is to be 100 percent waste diverted by the year 2010," she said. The first goal is to be 70 percent waste diverted by 2008.

Exhibition Place used more than 37,000 megawatt hours of electricity last year, or enough to power more than 6,000 homes. "We're trying to do a lot of different things to generate savings on the employee side and on the retrofit side," said Dianne Young, CEO and general manager of Direct Energy Centre.

Purdy cites at least three groups who met there in large part because of environmental initiatives. They include Environdesign 10, the Toronto Regional Green Building Festival and IIDEX/NeoCon Canada, which describes itself as that country's "largest exposition and conference for the design, construction and management of the built environment."

"We have had some conferences come to Exhibition Place [the grounds on which the venue sits] because of our energy-saving initiatives," said Young.

An example of how the various and extensive ongoing energy reduction projects are good for business is a lighting retrofit in several exhibit halls, according to Exhibition Place officials. The \$800,000 upgrades decrease energy consumption and save money

but also improve the lighting to benefit trade and consumer attendees. In other words, lighting improvements of up to 10 percent can also be selling points for the venue.

Direct Energy will also work with Exhibition Place to develop solutions to help it achieve its goals of energy efficiency, self-sufficiency and environmental excellence. "With the support of Direct Energy, the Direct Energy Centre will be a showplace of cutting-edge conservation practices as well as North America's best exhibition and convention destination," said Exhibition Place Chair and Deputy Mayor Joe Pantalone at the announcement.

Among initiatives by Exhibition Place's Board of Governors to move towards energy self-sufficiency:

- The Exhibition Place Wind Turbine, which is described as the first urban wind turbine in North America. It produces 1.2 million kilowatt-hours of energy a year or enough to power 250 homes. It also serves as an educational tool to "dispel the myths about wind energy," according to Exhibition Place.
- The facility partnered with Pollution Probe in the S-M-A-R-T Movement to minimize single occupancy vehicle trips. The program offers various incentives to help change commuting habits, including a "Guaranteed Ride Home" service.
- The construction of a tri-generation project that burns natural gas to produce electricity for heating in the winter and cooling in the summer. When completed, the \$4.4 million system is expected to generate 30 percent of the facility's energy needs. Exhibition Place has also implemented energy saving projects that it hopes will serve as models for others. For example, in 2004, a \$44,000, 2,500-square-foot "Green Roof" was put on the facility's Horse Palace. The project in part was intended to illustrate how such roofs improve air quality and reduce heating and cooling costs.

In addition to exploring new technologies for energy production, Exhibition Place has also partnered with the city of Toronto to invest \$2.2 million in projects that include building retrofits. Energy efficiency measures include lighting improvements; heating, ventilation and cooling system improvements; water conservation measures; building upgrades and others.

Once these measures are implemented this year, they will reduce energy use by 2.32 million kilowatt hours and save \$122,000 in gas and hydro consumption costs. Carbon dioxide emissions will also be reduced by 2,290 tons.

Owned by the city of Toronto, the 192-acre Exhibition Place is Canada's largest urban park. It attracts more than 5.2 million visitors annually. The facility also hosts in excess of 300 trade and consumer shows, as well as special events each year.

Prominent shows at the Direct Energy Centre include the Toronto International Boat Show, the National Home Show and Canadian National Exhibition.

While the facility is owned by the city of Toronto, it is professionally managed by O&Y/SMG Canada. — David Wilkening

*Interviewed for this story: Dianne Young, (416) 263-3611; Laura Purdy, (416) 263-3020*

### ***New San Mateo County Expo Center logo***



**SAN MATEO GOES WITH 'EVENT' CENTER OVER 'EXPO'**

After informal focus group research with

users and meeting planners among others, management and board at the San Mateo County (Calif.) Expo Center ceased gnashing teeth and took the plunge. After 50 years, they renamed the fairgrounds the San Mateo County Event Center in January, better reflecting its multi-purpose function and big market location.

"We ran an impromptu focus group, clients we want to attract and clients we have," said Chris Carpenter, manager at the Event Center. "I think we're different in the sense we sit in a much more cosmopolitan area than many of the fairs, except for Orange County or the L.A. County Fairs. No disrespect to fairs, but we wanted to sound a little more progressive because of where we sit in the Bay Area with San Francisco 25 miles to the north and San Jose 35 miles to the south. We felt the name better described what we were capable of doing."

The process was laborious. It took a year and a half to select the final logo, he said. And then began the process of renaming "everything we could and there are a few we forgot about, maybe some of our equipment and some grounds signs." Carpenter estimated the cost of securing the design, making the changes and marketing the change at about \$45,000. They didn't have to worry about uniforms, because they hadn't had them, but going forward he'll probably add that as well for the maintenance and parking staff, part of "looking more like an overall event center. We're not an arena, but we're not just a fair," he said of the identity crisis.

So far the strategy has worked. "We've picked up one or two concerts. I'd do cartwheels if we did five a year," he said of the potential. He's talking with family shows, adding that he's still aggressively maintaining the traditional business, including the trade and consumer show market that now makes up 72 percent of the events at the event center.

"Part of the business we're trying to pick up, because of location, is corporate business, like Yahoo and Intel parties or private lunches," Carpenter said. "We're in the hub. What we found with a few of these companies is that 'fairgrounds' in their minds brings up that we're not a classy enough facility to handle their event."

Complementing the name change are recent capital improvements, including 700 feet of trussing and theatrical draperies. "We can box in a space. We found when we brought the engineers back in that we have a decent amount of hang capacity and points. We purchased telescopic risers than can seat 1,800. We can do in the round or end stage," he said. The main venue, which is now known as Expo Hall at the Event Center and, during the August 2005 fair, was introduced as the Expo Centre Theatre, now seats a maximum of 5,200, which does not include any permanent seating. Carpenter said set up takes eight to 12 hours, depending on the configuration, and tear down will take about six hours.

Carpenter has gotten some of the players down to take a look, like the major promoters in the area, Bill Graham Presents/Live Nation and Another Planet. He has some tough competition in San Francisco/San Jose, but the goal is modest. He just wants what makes sense.

Overall, the capital investment has been \$3 million over the past two years, including extensive new landscaping, a new marquee in front of the building, a new West entry and a second marquee at the corner of the facility that attracts traffic, he said. They also renovated 18 restrooms at a cost of \$25,000 each.

"We're proud to be a fair and a fairgrounds, but for some new business, we need to tell a story about what we are and what we're hosting. We had a Yahoo event for 7,000

people and will book it again. We have some dates on hold for Oracle and for some pharmaceutical companies. And we're starting to do GM product launches and have more holds for that style of event. It's all new business. It's working," Carpenter said. The rebranding is specifically to reach a new clientele and he's got a \$30,000 marketing budget to tell the story.

As to the reaction from his fellow fair managers, Carpenter said: "I'd like to think we have a few other people thinking about what they might be able to do to bring in new business. Some might look at a name change." — Linda Deckard  
*Interviewed for this story: Chris A. Carpenter, (650) 574-3891*

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## COMING IN MAY - OUR SALUTE TO PAFMS

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## SHORT TAKES

### ALLTEL STADIUM CONCESSIONS GO OUT TO BID

Alltel Stadium in Jacksonville, Fla., plans to put its food service contract out for bid for the 7- to 10-year period following the expiration of Centerplate's contract May 31. The team will issue Request For Proposals in early March. The NFL Jaguars and the City split concession profits from non-City events until recently. Under a new agreement, the team gets 100 percent of the revenues generated by concessions.  
*Contact: Alltel, (904) 633-6100*

### NEW EXPO VENUE TO OPEN IN LOVELAND THIS SUMMER

The 25,700-square-foot, \$4.32 million Thomas M. McKee 4-H Youth and Community Building is slated to break ground March 11 at The Ranch, Larimer County Fairgrounds and Events Complex, Loveland, Colo. Festivities begin at 5:30 p.m. with the first 2,600 people in attendance receiving a commemorative shovel for the history-making dig, courtesy of Water Valley. Officials hope to have enough people armed with shovels at the event to break the Guinness World Record for most shovels at a groundbreaking. The McKee Charitable Trust gave \$800,000 and the Board of Larimer County Commissioners (BOCC) approved a unique financial agreement for the new 4-H building that allowed the county to borrow about \$3 million from the Solid Waste Fund Landfill Replacement Reserve in order to proceed with construction. An opening date is set for

this summer.

Contact: Jay Hardy, director, The Ranch, (970) 619-4010, [jhardy@larimer.org](mailto:jhardy@larimer.org)

### **FIRST IAAM EUROPE MEET SET**

The International Association of Assembly Managers (IAAM) first annual District 8 (Europe) meeting will take place in Vienna April 19-21 this year. The conference will be hosted by the Weiner Stadthalle, with the Hotel Arcotel Wimburger serving as headquarters. The cost is 20 euro (about \$24 U.S.) for members and 50 euro (about \$60). The first European board members will be elected, and sessions will address shelter planning and topics relative to European venues, including the development of a European venue management school.

Contact: Carl A H Martin, IAAM Europe, +44 207 871 7518

### **LOCAL PATRON KEEPS PAC TICKETS LOW**

The Edgerton (Wis.) Performing Arts Center has received a third \$100,000 donation from patron William J. Wartmann, who wishes to see event tickets remain at the \$15 level. Guitarist Jesse Cook sold out all 599 seats at the last endowment-sponsored show Feb. 4.

Contact: Edgerton PAC, (608) 884-9402

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