

Rick Saas

Subject: FW: Nov. 9, 2005 Newsletter



VENUES**today**

"The news behind the headlines"

Dear April,

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Welcome to your **Venues Today** weekly e-newsletter, full of the latest live entertainment industry news. The staff at VT is hard at work on the Year-End issue. For a full calendar listing, to view archives or subscribe to *Venues Today*, visit our Web site at www.venuestoday.com.

QUOTE OF THE WEEK

"Legal issues are incredible right now, but people are doing it." — David Crow, lawyer with Bass, Barry & Sims in Nashville, on selling souvenir CDs of live shows

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VENUE NEWS

Outside NBA Hornets inaugural game at Ford Center



DISPLACED NBA HORNETS SET RECORD AT FORD CENTER

The largest crowd ever to attend an event at Oklahoma City's Ford Center — 19,123 — turned out to see the National Basketball Association (NBA) Hornets play the Sacramento Kings Nov. 1.

The occasion marked a political coup for the city, which stepped in to host the displaced New Orleans Hornets for most of the 2005-2006 season. But it was a lot

of preparation in a short time for the building management. "There was everything," said Gary Desjardins, who manages the Ford Center and nearby Cox Business Services Convention Center for SMG. "From getting the contract signed to finalizing dates, moving the events we had already scheduled and finding alternate dates."

This has been emotional for Desjardins on more than one front. Originally from New Orleans, he watched his hometown flood on Aug. 30. "I watched the levee breaking on TV," he said. "I had tears in my eyes."

The next day, Oklahoma City Mayor Mick Cornett made the first call to the NBA. With the help of the state government, five key corporate sponsors and the Greater Oklahoma City Chamber, a deal that should have taken months was struck in a matter of days and finished in about five weeks.

The city guaranteed a profit for Shinn, with a chance to reclaim some expenses through a 50/50 revenue split after the team passes \$40 million in revenue. The city finalized its deal with the Hornets Sept. 20 at 2:30 p.m. and the city council approved it the next day. That left just 40 days until the NBA made its regular-season debut.

"The original Hornets schedule had them opening up Nov. 3, which was the move-in date for Women of Faith and they were over the capacity for the convention center, so the NBA changed their opening night schedule," Desjardins said.

The Central Hockey League Blazers, who had six conflicting dates scheduled at the Ford Center, agreed to play those games across the street at the convention center.

VEE Corp.'s Sesame Street Live also agreed to move its show to the convention center and Stars on Ice moved its performance by a day. "We had to move the [AF2] Yard Dawgz out of their locker room, which we just completed in April," Desjardins said. "We bought a new basketball floor, which normally takes about six months, and that was

done in about three-and-a-half weeks. The NBA was very instrumental in making that happen."

Desjardins also had to order new goals, wire additional cable for broadcast, and help hammer out a deal between Tickets.com, which handles Ford Center ticketing, and competitor Ticketmaster, which the Hornets use.

"On the ticketing end, the Hornets were familiar with Ticketmaster and using their platform, but we have an agreement with Tickets.com," said Desjardins. "When the Hornets came up, Tickets.com was great and gave us a waiver that let the Hornets use a system they were familiar with. Ticketmaster also bent over backwards to get extra [bar code] readers in."

Venue One got a wireless ordering system set up for courtside food and beverage service while Desjardins tore out a standard concession stand and replaced it with one featuring New Orleans style food. He also had to get a 500-square-foot Hornets team store built.

Desjardins had plenty to cope with at the Ford Center — but in that 40 days he also had to ensure that the convention center was prepared for the events he'd had to move. That meant new Plexiglas, scoreboard servicing, locker room game clocks and safety nets for hockey, and a lot more staff for both venues.

"The city spent some money to do a major service on our second ice chiller so we were certain we could make and maintain ice," Desjardins said. "We had to ramp up our entire staffing levels because we were going to be hosting events in both arenas. We've hired a tremendous number of people and trained them in a very short amount of time."

Desjardins was confident his staff could pull it off. They'd had only a month to prepare when the Davis Cup was played at the Ford Center and they'd done a lot of big concerts since the \$89 million arena opened in June 2002. Prior to Nov. 1, a George Strait concert held the attendance record at just over 19,000 patrons.

"It's been an interesting time, but it's nothing compared to what the Hornets have experienced in their professional and personal lives," Desjardins said. "It went very well. There weren't any major issues, certainly none from the public side. Internally there were some things we have to flush out, but it was a great night for Oklahoma City. There was a lot of electricity in the air. It reminded me of the first major concert we had in the Ford Center, which was the Eagles. Everybody was in a good mood. It was just a great night."

Tom Anderson, City of Oklahoma City projects manager, oversees the SMG contract. There were a few minor bumps, but Anderson was happy with SMG's effort. "Gary [Desjardins] and SMG's local staff outdid themselves," Anderson said. "They rose to the challenge of the NBA arriving under truly extraordinary circumstances. We've received international recognition as one of the top concert facilities, but to seamlessly make all the adaptations and scheduling changes required to meet that same standard with an NBA team was no small task."

Anderson credited much of the success to personal interaction. "I'd say the good relationship we've developed with the Ford Center staff since the facility opened was a significant factor in pulling it all together," he said. "That and the dedication of the people involved — Operations Director Teddy Faulkinberry, for example, was one of the many unsung heroes who made it happen."

The surprise to Desjardins and Anderson, as it was to many observers, was how quickly a project so big — and involving so many entities — came together. “I’m not aware of anything that big happening that quickly and coming off as smoothly as it has,” Anderson said. “I don’t think anyone who was there at that game opening night was aware of anything that went wrong. It was nothing short of unbelievable.”

The Hornets, who will play 35 home games at the Ford Center and six in Baton Rouge this season at the Cajundome, have an option to return to Oklahoma City next year. Business and civic leaders very much want that to happen and are hoping, albeit quietly, that Hornets owner George Shinn will make the move permanent. The city doesn’t want to appear opportunistic in the wake of Hurricane Katrina, which forced the Hornets out of the New Orleans Arena, also managed by SMG. But after 10 years of downtown revitalization efforts, Oklahoma City sees the Hornets’ presence as proof that it’s finally become a big-league town. — Ted Streuli

Interviewed for this story: Gary Desjardins, (405) 602-8700; Tom Anderson, (405) 297-2550

Gene Felling



FACES & PLACES: FELLING CAN GO HOME AGAIN; GISCOMBE ON THE MOVE

Gene Felling, who began his career in facility management in May of 1975 as assistant general manager at the Fabulous Forum in Inglewood, Calif., in its heyday as the premiere venue in Los Angeles, has gone home again. He is now general manager of the L.A. Forum for SMG, replacing Vernon Giscombe who has now moved to the Oakland Arena and McAfee Coliseum in Oakland, Calif., as assistant general manager for SMG.

Felling is excited about prospects for the new Forum, which is now owned by Faithful Central Bible Church, but is a viable sports and entertainment venue with AEG doing the booking. The Rolling Stones are going to play the Forum March 6. “Mick Jagger wanted it to be here,” Felling said of the lead singer of the Stones. The Forum has fabulous memories for more people than just Felling and he intends to capitalize on that stellar history. “Twenty years ago, the Stones played the Forum and it’s totally cool they want to come back,” he said.

A veteran in the industry, Felling will be cashing in on his contacts as well as SMG’s Mike Evans’ routing prowess, along with AEG’s, to bring glory back to the Forum. After leaving the Forum the first time, Felling opened Pacific Amphitheatre, Costa Mesa, Calif., then spent 15 years with MCA/Universal/House of Blues, including five-and-a-half years managing Universal Amphitheatre, Universal City, Calif., now known as Gibson Amphitheatre, and 10 years in Denver, first at Fiddlers Green Amphitheater, now known as Coors Amphitheater. He worked for Ascent Entertainment, opening Pepsi Center, Denver. After three years there, he and his wife, Cathy Felling, who works for Ticketmaster, and their family returned to the Greater Los Angeles area, where Felling managed the Hyundai Pavilion at Glen Helen in Devore, Calif., formerly known as Glen Helen Blockbuster Pavilion, for Clear Channel Entertainment. He went back there this past season as facility director for Avalon Attractions, a division of CCE, before transitioning to SMG.

At this point in his career and family life, Felling wanted to stay in the Los Angeles area. Returning to his roots was a perfect solution.

Giscombe, on the other hand, is a rolling stone and likes it that way. He moved to Oakland Nov. 1 after two years at the Forum for SMG. Prior to that he was at Sovereign Center Performing Arts Center in Reading, Pa., for SMG. He was general manager at the Niagara Falls (N.Y.) Convention Center for SMG from 1999 to 2000 and at WCSU O'Neil Center, Danbury, Conn., from 1995 to 1999. He began his career in venue management at the Hartford (Conn.) Civic Center in 1984.

While his venues haven't changed names as frequently as Felling's, Giscombe has been through another name game. He started out working for Ogden Entertainment which was then bought by Aramark and finally merged into SMG. — Linda Deckard

Rendering of new BOK Center



SMG WINS DOUBLE MANAGEMENT CONTRACT IN TULSA

SMG has been awarded a \$1.9 million, five-year contract to manage two facilities in Tulsa, Okla.

The company will manage the new \$141 million BOK Center arena and the adjacent Tulsa Convention Center, which is now

run by the city. The first 18 months will primarily be consulting work, with management duties coming into play as the new arena prepares to open in 2008.

SMG, Global Spectrum and the city's Convention Center Management Group submitted bids for the contract, but SMG was the only company to offer a three-option proposal. SMG bid on managing each facility separately as well as managing both. Global Spectrum submitted only one bid, to manage both venues, while the Convention Center Management Group bid only on the convention center's operation.

"We are confident that having one management team for both the convention center and the arena will have numerous efficiencies," Tulsa Mayor Bill LaFortune said at a Nov. 4 news conference. "Those include savings in operation costs, staffing, marketing and building services. These buildings will work together as one team, ensuring consistent high levels of customer service. Both national firms showed us savings of a minimum of \$700,000 a year with single management of both facilities, and both firms, in their expert opinions, recommended single management as opposed to split management for the facilities."

SMG, after the first full year that both facilities are open, shows at least \$1 million a year in combined operating profit.

Naming rights for the arena were sold to BOK, which owns Bank of Oklahoma and other financial institutions, for \$11 million two weeks ago. Tulsa voters this year approved four economic development proposals, including funding the new arena and renovation of the adjacent convention center, under a plan marketed as Vision 2025.

Employees of the Tulsa Convention Center would have protected job status, wages and benefits, a situation Sims Hinds, SMG senior vice president, Sales and Development, said SMG had handled before. He said the company would spend considerable time reviewing existing staff, including John Scott, the convention center manager. SMG has worked with existing convention center staffs in Denver, Jacksonville, Fla., and Salt Lake City, Utah, all of which Hinds said were comparable to the Tulsa situation.

Steve Alter, president of Tulsa-based Matrix Architects, Engineers and Planners, heads the team that designed the arena. Alter said a nine-city tour of arenas helped convince him that SMG was the right company. "When we did the tour, several were managed by SMG," Alter said. "We did see a definite difference in what they were able to book and get taken care of."

Alter said SMG offered assistance early in the project. "In the very early design phases, they actually assisted us with operator input in the programming stage. They did that through Tulsa Vision Builders and their input was very helpful." Hinds noted SMG's Brian Kabatznick has taken the lead in the Tulsa project from the beginning.

The arena will seat 18,000. Voters also approved a \$42 million face-lift for the neighboring convention center. Tulsa's key tenants – the Central Hockey League's Oilers and the Talons of the Arena Football 2 league – are expected to move from the convention center to the arena when it opens.

SMG has a similar contract in Oklahoma City, a 90-minute drive from Tulsa. There, SMG manages the 3-year old, 19,000-seat Ford Center and the Cox Business Services Convention Center across the street. Hinds said the company saw the two cities as very different markets and would operate the facilities under that premise. — Linda Deckard & Ted Streuli

Interviewed for this story: Steve Alter, (918) 587-4747; Sims Hinds, (215) 592-6628

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BOOKINGS



HOTtickets

MSG 'CREAMS' THE COMPETITION

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 Oct. 12, 2005. 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:* \$10,615,025; *Event:* Cream; *Venue:* **Madison Square Garden Arena, New York**; *Attendance:* 56,151; *Ticket Range:* \$350-\$60; *Promoter:* Ron Delsener Presents (CCE); *Dates:* Oct. 24–26; *No. of Shows:* 3

2) *Gross Sales:* \$3,902,569; *Event:* U2; *Venue:* **MCI Center, Washington, D.C.**; *Attendance:* 41,080; *Ticket Range:* \$163-\$52.50; *Promoter:* TNA; *Dates:* Oct. 19–20; *No. of Shows:* 2

3) *Gross Sales:* \$2,377,200; *Event:* Paul McCartney; *Venue:* **Xcel Energy Center, St. Paul, Minn.**; *Attendance:* 16,515; *Ticket Range:* \$251.75-\$49.50; *Promoter:* AEG Live, Concerts West, Marshall Arts, MPL; *Dates:* Oct. 26; *No. of Shows:* 1

4) *Gross Sales:* \$2,250,894; *Event:* Luciano Pavarotti; *Venue:* **Sydney (Australia) SuperDome**; *Attendance:* 13,228; *Ticket Range:* \$393.45-\$72.66; *Promoter:* Andrew McManus; *Dates:* Nov. 5; *No. of Shows:* 1

5) *Gross Sales:* \$1,994,777; *Event:* Paul McCartney; *Venue:* **Pepsi Center, Denver**; *Attendance:* 15,091; *Ticket Range:* \$254-\$49.50; *Promoter:* AEG Live, Concerts West, Marshall Arts, MPL; *Dates:* Nov. 1; *No. of Shows:* 1

10,001 - 15,000 Seats

1) *Gross Sales:* \$876,214; *Event:* Foo Fighters, Weezer; *Venue:* **Long Beach (Calif.) Arena**; *Attendance:* 23,262; *Ticket Range:* \$39.50-\$29.50; *Promoter:* AEG Live, Goldenvoice; *Dates:* Oct. 22–23; *No. of Shows:* 2

2) *Gross Sales:* \$777,670; *Event:* Neil Diamond; *Venue:* **Jacksonville (Fla.) Veterans Memorial Arena**; *Attendance:* 11,038; *Ticket Range:* \$75-\$42.50; *Promoter:* AEG Live, Apregan Group, Concerts West, Sal Bonafede; *Dates:* Oct. 24; *No. of Shows:* 1

3) *Gross Sales:* \$775,104; *Event:* Bruce Springsteen; *Venue:* **Dunkin' Donuts Center, Providence, R.I.**; *Attendance:* 9,123; *Ticket Range:* \$87-\$57; *Promoter:* Tea Party Concerts (CCE); *Dates:* Oct. 21; *No. of Shows:* 1

4) *Gross Sales:* \$711,605; *Event:* Bruce Springsteen; *Venue:* **DCU Center, Worcester, Mass.**; *Attendance:* 8,757; *Ticket Range:* \$85-\$55; *Promoter:* Tea Party Concerts (CCE); *Dates:* Oct. 20; *No. of Shows:* 1

5) *Gross Sales:* \$493,377; *Event:* Gwen Stefani; *Venue:* **Patriot Center, Fairfax, Va.**; *Attendance:* 8,541; *Ticket Range:* \$75-\$55; *Promoter:* IMP; *Dates:* Nov. 5; *No. of Shows:* 1

5,001 - 10,000 Seats

1) *Gross Sales:* \$418,144; *Event:* Michael Flatley; *Venue:* **Save-On-Foods Memorial Centre, Victoria, British Columbia**; *Attendance:* 4,868; *Ticket Range:* \$89.50;

Promoter: Clear Channel Entertainment - Canada; Dates: Oct. 18; No. of Shows: 1

2) Gross Sales: \$411,700; Event: Vicente Fernandez; Venue: **Theater at Madison Square Garden, New York**; Attendance: 4,842; Ticket Range: \$145-\$50; Promoter: North of the Border, Inc.; Dates: Oct. 21; No. of Shows: 1

3) Gross Sales: \$350,950; Event: Dave Matthews and Tim Reynolds; Venue: **Aladdin Theatre, Las Vegas**; Attendance: 7,019; Ticket Range: \$52.50; Promoter: Evening Star Productions (CCE); Dates: Oct. 28; No. of Shows: 1

4) Gross Sales: \$330,080; Event: Ana Gabriel; Venue: **Gibson Amphitheatre at Universal CityWalk, Universal City, Calif.**; Attendance: 5,204; Ticket Range: \$100-\$55; Promoter: House of Blues; Dates: Oct. 16; No. of Shows: 1

5) Gross Sales: \$272,735; Event: Luis Miguel; Venue: **Mark G. Etess Arena, Atlantic City, N.J.**; Attendance: 2,929; Ticket Range: \$110-\$75; Promoter: Jack Utsick Presents; Dates: Oct. 22; No. of Shows: 1

5,000 or Fewer Seats

1) Gross Sales: \$871,049; Event: Riverdance; Venue: **Fox Theatre, Atlanta**; Attendance: 19,719; Ticket Range: \$62-\$23; Promoter: Broadway in Atlanta; Dates: Nov. 1--6 No. of Shows: 8

2) Gross Sales: \$640,755; Event: The King and I; Venue: **Bob Carr Performing Arts Center, Orlando, Fla.**; Attendance: 13,092; Ticket Range: \$62-\$34; Promoter: Florida Theatrical Association; Dates: Oct. 25-30; No. of Shows: 8

3) Gross Sales: \$445,535; Event: Friends and Lovers; Venue: **Warner Theatre, Washington, D.C.**; Attendance: 13,467; Ticket Range: \$39.50-\$27.50; Promoter: I'm Ready Productions; Dates: Oct. 11-16; No. of Shows: 8

4) Gross Sales: \$340,842; Event: Joseph & the Amazing Technicolor Dreamcoat; Venue: **Warner Theatre, Washington, D.C.**; Attendance: 5,273; Ticket Range: \$75-\$42.50; Promoter: BACI, Jack Utsick Presents; Dates: Oct. 18-23; No. of Shows: 8

5) Gross Sales: \$284,865; Event: Carmina Burana; Venue: **Fox Theatre, Atlanta**; Attendance: 7,842; Ticket Range: \$76-\$10; Promoter: Atlanta Ballet; Dates: Oct. 27-30; No. of Shows: 6

Compiled by April Stroud, HotTickets@venuestoday.com

From left, panel moderator Chris Stuart; Tim O'Brien; Daniel Rice, sound engineer for Valerie Smith & Liberty Pike; Valerie Smith; David Glasser, AirShow Mastering; and David Crow



LIVE CDS A LIVELY TOPIC DURING IBMA CONCLAVE

NASHVILLE — Prized bootleg tapes of concerts have always found their way into the hands of hard-core music fans, despite the fact that they

might not be the best
quality recordings.

Within the past few years, companies like Emusiclive, KUFALA Recordings and Instant Live, a division of Clear Channel Communications, have been recording legitimate "bootleg" tapes of concerts that are available either immediately after the concert, or within a few days of the concert date.

Groups like Phish, the Black Crowes, Pearl Jam have been offering live concert CDs to their fans for several years, and many independent bands also offer CDs to fans at their concerts.

At the Oct. 24-30 International Bluegrass Music Association's annual convention, one of the panel discussions centered around the viability and legalities of offering concert CDs to bluegrass fans.

According to musician Tim O'Brien, "When I show up [to play] there's always someone who is going to tape it. I hope those tapes are not sold because there is no legal apparatus set up for people to get paid for it if they are. My thing is people are allowed to tape my shows as long as no one sells anything. If you sell, then someone is owed money. It's mostly been a thing where fans trade tapes. On my Web site I even have a thing where it asks people not to trade tapes, but I know people do; I'm guilty myself."

There's a good reason O'Brien doesn't discourage the bootleg tapes from his concerts. "In my view, they work better as a promo tool and to feed the fire about my music more than they are an income stream. I try to stress that, but I think obviously things are changing."

The debate about whether or not the live tapes encourage or discourage sales of studio tapes continues, but the general consensus is that they do not take away from fans purchasing studio albums.

"It's a great tool, I sell a lot of live CDs," said Valerie Smith of Valerie Smith and Liberty Pike. "One thing fun to do is I'll choose a few key songs that I won't necessarily record on an album project that I'll do on a live project so when somebody comes up and asks if I have a particular song, I can say 'I only do that live,' so they'll purchase the live CD and hopefully a recorded project as well."

Smith records her own CDs at concerts and does not hire any of the companies that specialize in the production of CDs at concert venues. She pointed out that there is a lot of paperwork involved in keeping track of who should be paid and she has come up with a solution to help her in that area.

Smith not only pays the publishers and songwriters, she also pays band members per live recording sold because they are a part of it as much as the songwriter and publisher. "We sell a limited run on a particular show and then that concert is no longer available. I make sure the songs are licensed and I prepay the songwriters and publishers for 1,000 copies.

"I do this because when I started taping my concerts, I was going to pay quarterly, but I found out that the publishers and writers get concerned. When they get paid for 1,000 units in advance, I don't get much argument with that. You have to think about the legalities because it will come back to bite you."

David Crow, a lawyer with Bass, Barry & Sims in Nashville, who is also a musician, agrees with Smith that artists who record their concerts must be concerned with the

legal aspects of that recording.

"The right to make copies isn't contingent on money," Crow said. "The fact that they are making a copy is a violation of distribution rights. If you are signed to a label, and you do not have permission from the label to record your concerts, you are in a breach of contract with the label."

Crow went on to say that an artist can get permission to record their concerts and sell CDs, but they do have to get that permission 30 days prior to the distribution of the recording. So if an artist records a concert, sells the CDs that night and asks permission later, they are technically not within the legalities of recording that concert.

Crow went on to say that he's excited about the possibilities the live CDs offer. "I always encourage and counsel copyright owners that this is new ground and I make this argument all day to clients. Hopefully what people will take away, from a policy level and as an industry, is to see if there is a business there. Let it get its head above water, then let's consider the value to consumers and monitor that."

The best possible situation for an artist, legally, is that they not be signed to a label, they do only their own songs or those in public domain, and they own all their publishing. "If you're not signed to a label and you wrote the song, then you are the label and you own the material, so you have no problem in live recording," Crow said.

Crow acknowledged that the legal issues are thorny as the live CD market moves forward. "Companies like Instant Live, Disc Live, both companies are patenting their process. Legal issues are incredible right now, but people are doing it. We are trying to figure out a business model. It's a lot of work.

"The cost of all the things you have to take into account, such as the publishing fees, credit card fees, venue origination fees, venue union fees, hardware and software cost good sound engineer — all of these factors figure into whether or not an artist wants to make these CDs available to their fans and whether or not there's enough profit to make it worth their while." — Vernell Hackett

Interviewed for this story: Valerie Smith, (931) 389-9694; David Crow, (615) 255-6161; Tim O'Brien, (415) 485-5100

MARKETING

Frank Roach



UNIVERSITY FORGES FORMAL INTERNSHIP PROGRAM WITH FELD

In an effort to serve both the students of the Sport and Entertainment Management Program at the University of South Carolina (USC) and Feld Entertainment, the two entities have hammered out an internship program with formal class prerequisites for entry.

Students of this department are required to complete two internships in the field, but up until this point, students have been responsible for forging out on their own and setting up relationships using a list of potential employers provided by the school.

USC Professor Frank Roach, who worked with Feld for 15 years, developed the idea with Feld's Bill Powell, whose son is a freshman in the Sport and Entertainment Management Program this year. "We really got to talking about setting up a more formalized type of program, something valuable for our students but at the same time having pretty specific requirements to make sure [Feld is] getting students that had covered the material they need to have covered," Roach said.

Under the Feld program, up to 12 pre-qualified students will be offered internships with Feld operations around the country. Students will work with Feld Entertainment promoters on projects such as developing and executing grassroots programs in support of show engagements, assisting with animal care campaigns and analyzing marketing campaigns for each tour — Ringling Bros. and Barnum & Bailey, Disney on Ice and Disney Live.

"This is the best training in the world," Roach said. "There are a ton of people all over this business that [Feld] was their first introduction to the business. ...Our kids will get a chance to do a lot of things."

In the two years Roach has been with the university, he has put much more emphasis on live entertainment outside of sports than his predecessors, he said. "At the end of the day, we don't see the businesses of sports and entertainment being all that different.

"I still think we're the only program that does both sports and entertainment management. We're starting, because of that, to get a greater proportion [of students] that are really interested in the entertainment aspect of the business," Roach said. "That's a piece of the business students don't really understand until they get here; they don't think about it. Nobody comes here saying I really want to work for Feld Entertainment or VEE Corp. We have some kids that want to work for WWE or be concert promoters."

Feld Entertainment will also support the Sport and Entertainment Management program by funding three \$5,000 scholarships per year, participating in the University's annual International Conference on Sport & Entertainment Business (going on now, Nov. 9-11), providing Feld executives to teach select classes at the University, and hosting a departmental reception at the University during the beginning of each fall semester.

"Hopefully, this [partnership] will be just the first. I've started some other conversations with other [entities] about trying to do the same thing," Roach said. In fact, he is leaving Saturday for a second meeting with the Olympics organizers in Beijing "to hopefully put the final touches on an internship relationship with them," he said. "It could start immediately, where kids could go over and work on the planning of the Games." — Natasha Emmons

Interviewed for this story: Frank Roach, (803) 777-5214

CONCESSIONS

NEW YOUNGSTOWN ARENA OPENS WITH SOME HEALTHY PER CAPS

The Youngstown (Ohio) Convocation Center opened Oct. 29 with a 3 Doors Down concert and a very healthy per cap for new concessionaire, Boston Culinary Group.

Jeff Kossow, executive director there for Global of Youngstown, a division of Global Entertainment Group, said the per caps for the debut concert at the \$42 million, 5,700-seat venue were \$10.47 from concessions and catering. That does not include merchandise, which is being handled in-house. Kossow said sales were 80 percent drink, 20 percent food. The drop count that night was 4,042 of a possible 5,200.

The next concert, Tony Bennett, on Sunday, was the opposite, mostly food sales. The per cap was \$5.83 and the drop count was 3,125 of a possible 4,000, Kossow said. Australian Pink Floyd was the next group in, drawing 2,686 of a possible 3,000, with a food and drink per cap that was back up there at \$9.70. "We found our niche," Kossow said.

Two home games for the Youngstown Steelhounds of the Central Hockey League completed opening week. The food and drink per caps the first night, Nov. 4, posted at \$8.50.

The opening concerts, which represented two extremes in musical genre were a great showcase for the building's sound system, Kossow added. "The lead singer of 3 Doors Down commented on how great the room sounds," Kossow said. Bennett was also complimentary.

Upcoming events include the Trans Siberian Orchestra Nov. 13 and Little John, the Ying Yang Twins and Jim Jones and the Franchise Boys Nov. 23. Clay Aiken's Christmas show is booked for Nov. 27. Disney on Ice is scheduled for the end of December.

Bookings are strong, Kossow said, citing location. "We're between two strong bookends, Pittsburgh and Cleveland." Routing works and "we're a good size for this market," he added.

The concessions deal with BCG was announced Oct. 14. Kossow said the decision was made not to go with Concourse Premium, the concessions arm of consultant Compass Facility Management, in favor of a national firm that would make a substantial investment. In fact, after six months of hammering out an operating agreement, GECompass, a combination of Global Entertainment and Compass Facility Management, was dissolved and the building is managed instead by Global Entertainment's Global of Youngstown. (See VT e-newsletter, Dec. 15, 2004.)

Steve Peters, Compass president, said that company is still very much involved in Youngstown on a pre-opening consulting basis and was at the opening, continuing its services through December. "It's a great little building," Peters said. But GECompass is no longer and will not be involved in other Global Entertainment/International Coliseums Company (ICC) venues.

BCG came on board with a 10-year contract in exchange for a major investment of \$1 million to \$1.2 million, Kossow said. BCG built out the kitchen and bought concessions equipment. Mark Daigle, formerly with Dolphins Stadium, Miami, is general manager for BCG in Youngstown.

The deal is for concessions and catering and is based on a percentage of gross sales. Global of Youngstown will receive 31 percent of the first \$750,000; 40 percent of \$750,000-\$1.2 million; 45 percent of \$1.2 million to \$1.5 million; and 50 percent over \$1.5 million. Kossow was optimistic the highest number would be reached. In addition, Global of Youngstown receives 15 percent of catering sales in the suites up to \$350,000

and 20 percent over \$350,000. Kossow projected sales would be 80 percent concessions.

When interviewed, Kossow and staff were in the process of switching to eventbooking.com for scheduling. The venue was built with a combination of a HUD grant and gap financing by the city. — Linda Deckard

Interviewed for this story: Jeff Kossow, (330) 746-5600; Steve Peters, (515) 232-5151

SHORT TAKES

HURRICANE WILMA LEAVES A LASTING IMPACT ON MIAMI

For American Airlines Arena, Miami, Hurricane Wilma presented a chance to help. "Initially, we had no significant damage and we had power. We were one of the two percent with power in Miami," said the arena's Eric Bresler. The arena became an ice distribution center immediately after the Oct. 24 hurricane hit. And they only had to move one show, Luis Miguel, initially scheduled for Oct. 28-29. It will now happen Nov. 29-30, Bresler said. The NBA Miami Heat's practice facility received minimal damage and has been repaired. The BankAtlantic Center, Sunrise, Fla., and Miami Arena received some damage. At Dolphins Stadium, Miami, the opening gala weekend had to be postponed a week. BankAtlantic Center staff announced today (Nov. 9) that the Nine Inch Nails concert — originally postponed from Monday, Oct. 24 — has been officially cancelled. Nine Inch Nails was unable to reschedule the event. The opening night of the Depeche Mode tour was rescheduled from Nov. 2 at BankAtlantic Center to Nov. 3 at the St. Pete Times Forum, Tampa. That cancellation was in deference to power outages and curfew limitations in the Miami area. Tickets to the Nov. 2 show were honored in Tampa Nov. 3.

Contacts: Eric Bresler, (786) 777-1122; Matthew F. Sacco in Sunrise, (954) 835-7713; Karen Cohn in Tampa, (813) 301-6537

GLOBETROTTERS-PONY TO CREATE AND MARKET SHOES AND APPAREL

The Harlem Globetrotters and Pony International announced a multi-year endorsement deal. The Globetrotters and Pony will debut their new line of shoes and apparel in the Spring of 2007. "Over the past 80 years, the Globetrotters have strived to provide a positive influence for sport," said Globetrotters CEO & Chairman Mannie Jackson in a statement. "Pony has had a similar influence in the styles and fashions of children and young adults, both in and out of sports. It's a natural fit between the two companies. We look forward to changing the face and look of sports around the world." The team tips-off their Western Union-sponsored 2006 "Unstoppable" World Tour on Dec. 26. Pony was founded in 1972. In March 2003, Global Brand Marketing Inc. acquired a majority interest in Pony International from entertainment talent agency The Firm.

Contact: Brian Killgore, Harlem Globetrotters, (602) 258-0000 Ext. 126

MERCEDES-BENZ UPGRADES SPONSORSHIP AT QUICKEN LOANS

The Cleveland Cavaliers of the National Basketball Association have secured a new title sponsorship at Quicken Loans Arena — the Mercedes-Benz Club. The three-year agreement for the naming rights of the "members only" club was announced by Cavaliers/Quicken Loans Arena President Len Komoroski and Mercedes-Benz Market Manager Ira Zahner. "This is the second year for our Cavs and Mercedes-Benz partnership and we are pleased to see it grow to this level," Komoroski said in a statement. Mercedes-Benz will receive brand presence throughout the club area, including signage and hospitality, and logo identification on all directional signage and in-arena monitors. The Mercedes-Benz Club overlooks a full view of the Cavaliers court in the newly renovated South End of Quicken Loans Arena.

Contact: Quicken Loans Arena, (216) 420-2000

NAPSTER BUYS RIGHT TO SELL INSTANT LIVE RECORDINGS

Napster has formed a partnership with Instant Live, a division of Clear Channel Entertainment's Music Group, for exclusive rights to offer music fans access to Instant Live's recordings of artists' concert performances in digital format. Instant Live offers concertgoers a CD souvenir of a show directly after the performance conclusion. The alliance with Instant Live will allow Napster subscribers to stream or download full-length performance recordings of both existing and newly recorded content as part of Napster's catalogue of music that is accessible for a monthly fee. Napster will also be the exclusive retailer for fans who wish to buy Instant Live performances in digital format. "Our partnership with Clear Channel's Instant Live gives music fans the opportunity to see a great concert and then go home and download it on Napster," said Chris Gorog, Chairman and CEO of Napster in a statement.

Contact: (310) 867-7000

STUBHUB SIGNS ON NBA WIZARDS & NETS

StubHub has signed sponsorship deals with the NBA's Washington Wizards and New Jersey Nets whereby StubHub is now the exclusive ticket resale marketplace of each organization, and beneficiary to extensive online and offline promotional elements. "We anticipate our partnership with StubHub will create a significant benefit and value for our loyal season ticket holders," said Brett Yormark, president and CEO of Nets Sports and Entertainment in a statement. "As an official team sponsor, StubHub will provide them with the benefits of offering tickets, in an open marketplace, to other Nets fans for games they are unable to attend."

Contact: Sean Pate, StubHub, (415)222-8442

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