

**April Parnell**

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**From:** Venues Today [Venues\_Today@mail.vresp.com]  
**Sent:** Wednesday, May 09, 2007 7:36 PM  
**To:** april@venuestoday.com  
**Subject:** May 9, 2007 Venues Today



**VENUESToday**  
The news behind the headlines

Dear April,

**May 9, 2007 VOL. VI, Number XV ISSN 1547-4143**

Welcome to your **Venues Today** weekly e-newsletter, full of the latest live entertainment industry news. This e-news is chock full of original stories on deals, moves, hot tickets and top stops. For more news coverage, look out for our May issue of *Venues Today*. For further information or to subscribe to *Venues Today* visit [www.venuestoday.com](http://www.venuestoday.com).

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## QUOTE OF THE WEEK

"Beginning today, all concessions and other sales activities will pause during the playing of the National Anthem to ensure that those individuals who desire to participate in the National Anthem ceremony may do so." — *Rick Reno of the Cumberland County Crown Center, Fayetteville, N.C., on his facility's decision to begin pausing concessions sales during the playing of "The Star Spangled Banner."*

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## VENUE NEWS



### ***Red Rocks Amphitheatre***

### **AEG ROCKY MOUNTAINS LAUNCHES FIRST FESTIVAL ON DISPUTED DENVER TURF**

Legendary Denver venue, Red Rocks Amphitheatre, will make history this summer, hosting Monolith Sept. 14-15, its first true multi-day festival, with 70 yet-to-be-announced artists performing on at least four stages.

The idea formed at the 2006 South Park Music Festival. Erik Dyce, chief marketing officer of Denver's Division of Theatres and Arenas, which includes Red Rocks, pulled South Park's producer, Matt Fecher, aside.

"Everyone wants an excuse to come to Colorado to see an epic rock show at Red Rocks," Dyce said. "Let's give it to them!"

Red Rocks made the "extended list" of the Seven Wonders of the Natural World. The geologically formed, open-air amphitheatre had Mother Nature for an architect. Two three hundred-foot Monoliths (Ship Rock and Creation Rock) stand taller than Niagara Falls, a towering monument to prehistoric times, with perfect acoustics tossed in for good measure.

"I'm not sure if Erik saw this so grandiose," said Josh Baker, producer of the Midwest Music Summit, and Fecher's co-producer for Monolith. "Matt and I talked about this last year, but thought 'no way.' But we're getting it in line."

Baker said the key to Monolith is Red Rocks.

"There are so many field festivals where you're in a giant area behind 40,000 people. It's about the festival, not the music," he said. "This is the top venue in the world. We'll have 10,000 people a day, premium viewing. People will be here to hear and watch the

bands.”

And Baker and Fecher know indie bands.

For six years, Baker has produced the Midwest Music Summit, which showcases 300 of the world's top emerging artists at 20+ live music venues, and offered cutting edge music industry seminars. Fecher produced the South Park (Colo.) Music Festival, the premier indie band festival and retreat of the West.

“The South Park Festival is a great multi-day event hampered only by the total lack of places to stay the night that don't involve drunk driving over mountain roads at 3 a.m.,” said Jim Edwards, a Denver lawyer and indie band aficionado.

Both the MMS and the SPF will take 2007 off. Producing an epic festival takes time, and the duo believes both events need a year to regroup.

“South Park Music Festival will be moving to another small town, and will be held retreat style,” Baker said. The MMS is filing for 501(c)3 nonprofit status.

But while Fecher and Baker know indie, the idea behind Monolith is to combine headliners and indies, allowing each group to inspire, entertain, and create new audiences all around.

“We come from conference backgrounds,” Baker said. “We don't really have headliners. We work through blogs, partners, and MySpace to scream for bands not getting the recognition.”

Enter Don Strasburg, AEG Live Rocky Mountains, a veteran of the Denver music and venue scene.

“We are working closely together in all aspects of this event,” Strasburg said. “AEG brings a nuts and bolts perspective, and lots of help with procuring talent.”

Strasburg will be out front in talent buying negotiations, he said.

Baker said he and Fecher spoke with both AEG and rival Live Nation, Strasburg's former employer.

“AEG was open to new and different ideas,” Baker said. “They were willing to think outside the norm. With their teams' 20 years in Denver, we can't get better.”

Everyone — Baker, Strasburg, Dyce and Madison House Publicity, the P.R. firm working on Monolith - downplayed any significance, impact, or inspiration caused by the epic drama in Denver known as Live Nation versus AEG Live Rocky Mountains.

In July 2006, a game of musical chairs began after Live Nation announced it planned to acquire House of Blues, a deal that closed last November.

In August, Strasburg resigned from Live Nation and jumped to AEG, forming the Denver office without any concert spaces to call home. Jason Miller, Live Nation's L.A.-based senior VP of touring, moved into Live Nation's Denver post, a group he spent nearly 10 years competing against while he was booking for House of Blues.

In the mind of Edwards, and others even more closely attached to the Denver music scene, Live Nation had a lock on all the best rooms in the Rocky Mountains.

“There are also numerous wonderful venues, including Red Rocks, . . . that are open for

any promoter to come in and work," Strasburg told Dave Herrera of *Denver Westword* last August. The words seem prophetic in May 2007.

"We're going to break new ground with spaces utilized," said Dyce. Red Rocks has two main stages, but Dyce said *Monolith* will use spaces all over the 865-acre site. "We'll be bringing power to places that haven't seen power before."

Dyce said they will pull resources from Denver's other venues, including the Denver Performing Arts Complex, the Denver Coliseum, and the Colorado Convention Center. "WOXY will present one stage in the Red Rocks underground," Baker said. They see the underground — the newly renovated Visitor's Center — as a place to have bands readily available for fans, who can migrate from stage to stage to try out new sounds.

Just who they'll be sampling is still under wraps, though all three men said some big names have already signed on.

"We'll be announcing a line up in a week or two," Strasburg said.

"We're all really excited about what this can be, and the future growth," Baker said.

"We've had cool events, but nothing of this magnitude - giving indie bands across America the chance to play Red Rocks," Dyce said. "My fingers are crossed it will go on forever and make tons of money for everybody." — Liz Boardman

*Interviewed for this story: Carrie Lombardi, (303) 413-8308; Don Strasburg, (303) 588-3185; Erik Dyce, (720) 865-4227; Josh Baker, (317) 536-6151*





*Jon "Fratelli" Lawyer of Scottish rock-trio the Fratellis performs inside the sweltering Mojave Tent; Hybrid-carnival rides like this chair swing were powered on bio-diesel and human-power; Inside the air-conditioned tents, concert-goers find a space to cool off; Lily Allen rocked a much anticipated set inside a slightly cooler Mojave Tent.*

#### **REPORTER'S NOTEBOOK: COACHELLA AND STAGECOACH FEST BRING LOVE OF LIVE MUSIC TO CALIFORNIA DESERT**

INDIO, Calif. — For two weekends, live music fans of different stripes descended on California's sweltering Palm Desert for two separate music festivals with very different fan bases. The first wave brought between 50,000 to 60,000 people per day to the three-day Coachella music festival, celebrating hedonism in a desert festival centered on dance and emerging indie rock and hip-hop talent.

The following weekend brought the inaugural Stagecoach Festival, a two-day celebration of country music that drew 30,000 visitors per day and a much more family-friendly audience including a Half-Pint Hootenanny stage for children with acts like Buck Howdy, Farmer Jason, the BummKinn Band and The Bon Family with the California All-Star Cloggers.

Organizers said the relaxed atmosphere of Stagecoach, which featured headliners Kenny Chesney, George Strait and Brooks and Dunn was a success. Stagecoach was designed to utilize the massive infrastructure that goes into hosting Coachella, including its two main stages, three tented support stages, two beer gardens, two concessions areas and seven very crowded shade refuges.

"There's a lot of cost in bringing these elements to Indio, and after several successful runs at Coachella, we determined it made sense to spread out the cost over two festivals," said event organizer Paul Tollett of AEG Live's Goldenvoice Entertainment. "It wasn't as much a matter of recovering our costs as it was taking advantage of something we already had in place. The cost of storing the equipment on-site for an extra week was really nominal."

For Coachella, the host Empire Polo Fields in Indio were transformed into a visceral playground of sights, sounds and the occasional water cannon. With the five stages spread out along the perimeter of the grass fields, the interior was filled with an odd assortment of concession tents, merchandise stations and plenty of strange carnival amusements creating a psychedelic land- and sound-scape.

From nearly anywhere in the park, visitors could see the 90-foot Geodesic Dome, a geometrical half-sphere loosely decorated with lights and sensors that would light up the polo fields at night. Visitors who descended onto the space created by Domes Europe artist P. Buckminster Fuller were treated to electronic dance music and live DJ and hip hop performances by artists like Cut Chemist and The Professionals. Just a few feet away sat the Gobi Village sponsored by The Do LaB. Split between a station for a thumpingly loud DJ blasting house music and a small stage for a costumed band playing hypnotic instrumentals that included a fiddle and a didgeridoo, The Do LaB entertained with wild acrobatic dancers and misting and water cannon machines to keep visitors cool.

It would be hard to wander too far into Coachella without running into an odd art display that challenged the mind. From the stationary locomotive train powered on biodiesel and providing partial energy to an otherwise human-powered swing chair to the massive Tesla Coils that shot out lightning bolts, Coachella seemed to dedicate as much focus to its visually stunning art displays as it did the intensive talent buying that went into booking the concert's five stages.

"We really put a lot of effort into curating the festival," Tolette explained. "We get a lot of submissions from artists, but there are really a limited amount who are equipped to handle the demands of a festival like Coachella."

While the two main stages were reserved for headlining acts like Bjork, the Red Hot Chili Peppers and Rage Against the Machine, the three-tented stages hosted mostly European buzz-worthy bands like crooner Amy Winehouse, Scottish rock stars the Fratellis and Swedish trio Peter, Bjorn and John. The most buzz-worthy performance came on Sunday with a set by British rockers The Klaxons, followed by an equally disappointing set by British bad-girl Lily Allen, who appeared drunk and couldn't get a song completed without forgetting at least one line.

With over 60,000 people clamoring into the festival each day, creating a performance space on the main "Coachella Stage" that could accommodate so many fans was a bit challenging, but Tollett offset the giant gap by powering two massive high-definition video screens on each side of the stage. Footage of the performances was taped in stunning 35mm, giving off a theatric and almost mystical feel.

The Stagecoach Field took on a completely different look, explained Tollett, who removed most of the art attractions and replaced them with Western-themed pieces like horse sculptures, stuffed wild game animals including a large imposing bear hovering over the VIP area, bales of hay in tents, Wild West paintings and a Honky Tonk Hall of Fame featuring memorabilia from Elvis Presley, Buddy Holly, Johnny Cash and Garth Brooks. The CMT Network sponsored an Arts and Activities tent featuring people who could try their luck at riding a mechanical bull.

"We were expecting a completely different atmosphere, and from that standpoint, it was a real success," Tollett said. "This was much more of a family event for California country fans who previously had nowhere else to play. What made Stagecoach successful is that a lot of the talent we pull really draws for the California market. There are still a lot of country music fans out there." — Dave Brooks

*Interviewed for this article: Paul Tollett, (323) 930-5700*



***Chris Carlin, Dana Warg***

**FACES & PLACES: WARG AND MITCHELL EXIT L.A.; CARLIN TO RUN MICHIGAN FAIR; WYNKOOP WINDS DOWN AT THE WHIT**

**Chris Carlin** has been named manager of the **Berrien County Youth Fair**, Berrien Springs, Mich. He replaces Karen Klug, who resigned 18 months ago to help more with the expanding family business, Klug Equipment. Klug had taken over from her mom, Barb Kolm, who managed the fair from 1965 to the mid-90's. Jeannie Rennhack who has been interim fair manager since January of 2006.

Carlin, one of several candidates considered for the job, had been executive director of AIDS Ministries, South Bend, Ind., but he had been "involved with the fair for 25 years and was on the board for four years."

The 63-year-old event draws an attendance of 130,000 over six days in August. Dates this year are Aug. 13-18. Carlin said the fair's annual operating budget is \$1.5 million, 80 percent of which is generated at fair time, but he is hoping plans for a new indoor horse arena may change that scenario. Currently in the feasibility stage, Fiskars is the design-build architect and the cost could be anywhere from \$5 million to \$12 million, depending on size. The initial thought was to build a 2,500-seat arena, mainly for equestrian events, but it could become an 8,000-9,000-seat concert venue if the feasibility study justifies the move. The nearest arena serving the market in that capacity category is Joyce Arena at Notre Dame, Carlin said.

The theme for this year's fair is "Racing into the Future" and the marketing plan includes showcasing half a dozen NASCAR cars, one of which is already booked

**Dana Warg** has been named president of **Olympia Entertainment**, Detroit, where he will oversee the growth and operation of the Fox Theatre; Joe Louis Arena, home to the Detroit Red Wings of the National Hockey League; Cobo Arena; City Theatre and various other venues in metro-Detroit. Warg will also coordinate the concert bookings and related entertainment activity at Comerica Park, home to Major League Baseball's Detroit Tigers.

Warg had been facilities senior vice president for AEG, a company he joined in 2004 and for which he was based in Los Angeles. Warg has been in the arena management industry for 26 years, beginning in 1978 as the director of the University of Northern Iowa Dome in Cedar Falls. He has spent the majority of that career in the Midwest.

Warg replaces Randy Lippe, who was appointed senior executive, Arena Development, for Olympia Development in August 2006. Lippe has continued to oversee Olympia Entertainment while leading Olympia Development's efforts as it evaluates renovating Joe Louis Arena or designing and building a new arena. Olympia Development is an Ilitch-owned real estate and community development company.

In addition to Olympia Entertainment, Ilitch-owned businesses in the food, sports and entertainment industries include: Little Caesars Pizza, the Detroit Red Wings, Detroit Tigers, Olympia Development, Blue Line Foodservice Distribution, Champion Foods, MotorCity Casino, Uptown Entertainment, Little Caesars Pizza Kit Fundraising Program, and a variety of venues within these entities. 2006 total combined revenues of Ilitch-owned companies exceeded \$1.6 billion.

**Patricia Mitchell** is the new president and CEO for the **Ordway Center for the Performing Arts**, St. Paul, Minn. She will be there fulltime by or before Aug. 1.

Jeff Bakken, current interim president and CEO, will work with Mitchell to coordinate the transition. Bakken stepped down as board chair to assume the position in June 2006 when David Galligan resigned. The Ordway is home to The Minnesota Opera, The Schubert Club and The Saint Paul Chamber Orchestra.

Mitchell most recently served as the president of the Literary Network of Greater Los Angeles. Mitchell started her career as director of Community Services for The Guthrie Theater, Minneapolis, and subsequently served as the executive director of San Francisco Opera and then executive director of Los Angeles Opera.

A native Angeleno, Mitchell said she is very much looking forward to returning to Minnesota and to the performing arts. "I miss the arts more than I thought I would," she said. "This is back to my roots of both kinds."

The Ordway operates on a \$15 million budget annually and is on track to be in the black this year, Mitchell said. She finds the multi-company performing arts center "an interesting puzzle." The Ordway has "one foot firmly planted in Broadway," which presents its own challenges. And World Music, music of other cultures, is a growing part of the programming.

In Durham, N.H., **Global Spectrum** and **Jim Wynkoop** are transitioning out of management of the **Whittemore Center Arena** at the University of New Hampshire. After 12 years of private management, the university has opted to take management in-house.

The university's Denny Burke said the focus will shift to more student activities, though "that doesn't preclude concerts coming into the Whit, not at all."

Wynkoop said the changeover is scheduled for June 1, though Global Spectrum will stay on in a consulting capacity until October. Most of the staff will make the transition to university employment.

With the opening of the 9,000-seat Verizon Wireless Arena in Manchester, N.H., five years ago, the number of concerts at the 6,000-seat Whit has shrunk to three or four and the operating profit has decreased from \$150,000 to more of a break even proposition. University management decided to re-position.

Wynkoop said the last concert under Global Spectrum management will be Sammy Kershaw this weekend, performing two shows May 13, with an expected attendance of 7,500-8,000. The event is a fundraiser for the Professional Firefighters of New Hampshire.

*Contacts for this story: Chris Carlin, (269) 473-4251; Tyra Novic Wahman of Ordway Center, (651) 282-3022; Jennifer Kulczycki for Ilitch Holdings, Inc., (313) 983-6168; Jim Wynkoop, (603) 682-0141; Denny Burke, (603) 862-2031*

## **WEEKLY RUNDOWN: AEG IN BED WITH BILLBOARD; HASTINGS IN THE HUNT; CROWN CENTER QUIET FOR CAUSE**

**DEALS:** **AEG Live** has entered into an agreement with **Billboard** to produce the magazine's televised music awards show and launch consumer branded trade-shows, festivals and television programming.

"We saw an opportunity to get in bed with a pretty mature brand that not only had industry significance, but also had consumer significance," said AEG's Randy Phillips. "As it stands now, the *Billboard* Music Awards are pretty poorly produced. We want to reinvent that show and make it hot again."

Howard Applebaum, vice-president of Licensing and Events for *Billboard's* parent Nielsen Company said the publishing firm hopes to expand on *Billboard's* consumer-brand awareness and AEG's production experience and building inventory, including the soon-to-be-completed L.A. Live facility near the Staples Center.

"Part of the opportunity for us is to take advantage of the world-class facilities that AEG is operating and that seems to make a lot of sense," Applebaum said.

The biggest change for the concert industry could be the shift of *Billboard's* three-year-old touring conference, held each November at the Roosevelt Hotel in New York City. In 2008, that event could be moved to L.A. Live, Applebaum said, putting it in the same city as Pollstar's Concert Industry Consortium, which takes place in February. Applebaum hinted that AEG might also produce a television awards show in conjunction with the *Billboard* Touring Conference.

Applebaum said he might want to see AEG open the touring conference to a wider consumer market, similar to industry events like South By Southwest; held every year in Austin, Texas.

The deal gives AEG all sales, promotional and merchandising opportunities to *Billboard* events, which include the magazine's two television award shows — The *Billboard* Music Awards historically held at the **MGM Grand** in Las Vegas and the *Billboard* Latin Music Conference and Awards at the Intercontinental that takes place in Miami— as well as possible branded music festivals. Applebaum said AEG will also assist in creating content for digital platforms for *Billboard* events, including broadband and mobile, and Phillips said AEG is interested in creating a country-music awards show with *Billboard*.

As for live music festivals, Applebaum said *Billboard* is interested in sponsoring an outdoor music festival, similar to Coachella, produced by AEG's **Goldenvoice**.

**MANAGEMENT:** **Live Nation** has decided to pull out of its contract to manage **The White Rock Theatre** in Hastings, England. Company officials announced in a press release their plans to terminate their contract for the 1,066-venue four years early. Live Nation was originally meant to operate the venue from 2002 until May 2013, but will now leave in January 2009.

In their statement, Live Nation said the decision was made for commercial reasons. The

publicly-owned facility is controlled by the Hastings Council, which now needs to search for an alternative management company.

"We are obviously disappointed, as we have had a good working relationship with Live Nation over the years," said spokesperson Debbie Downing. "They have put on a good range of entertainment, and we have undoubtedly benefited from the fact they are one of the largest theatre operators in the country. However, they have given us plenty of notice, January 2009 is some 20 months away. We now need to consider our options for the future."

Finding an alternative management firm should not be too difficult for the council, said Downing, who explained that the venue is celebrating its 80th anniversary with a number of strong performing events. In the last few months alone the theatre has attracted hit comedian Jimmy Carr for two sell-out dates, Frank Skinner and fellow funnyman Russell Brand, Ladysmith Black Mambazo, Abba Mania, and a host of stage shows and left-field performances from acts like The Lady Boys of Bangkok.

Downing said the Council is also weighing a proposal to manage the facility themselves

**ODDS AND ENDS** — Officials at the **Cumberland County Crown Center** in Fayetteville, N.C. have enacted a new sales policy requiring all sales activities to pause during the playing of "The Star-Spangled Banner."

The controversy started about a month ago, when employees of subcontractor Spinners Pizza & Subs quit their jobs after officials at the Cumberland County Crown Center refused to budge on their policy allowing people to buy concessions during the anthem. Arena officials changed that policy on May 5.

"Even though the previous practice of 40 years was consistent with the practice in the vast, vast majority of like facilities, we revisited it in an attempt to create one that is clear and concise while honoring our service men and women, our National Anthem, and our flag," said Rick Reno, chief executive officer of the Crown Center who announced the policy change hours before an arena football game.

"Beginning today, all concessions and other sales activities will pause during the playing of the National Anthem to ensure that those individuals who desire to participate in the National Anthem ceremony may do so." — Dave Brooks

*Interviewed for this story: Howard Applebaum, (646) 654-5756; Randy Philips, (323) 930-5700; Debbie Downing, (44) 0845 274 1065; Rick Reno, (910) 438-4100*

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## FINAL CALL FOR NOMINATIONS!



Time's almost up! Don't leave that important, influential woman at your company out of the running. In our **August 2007 issue**, we will announce our first *Venues Today's Women of Influence Awards*. We will honor five women who have made a difference in the sports and entertainment venue industry.

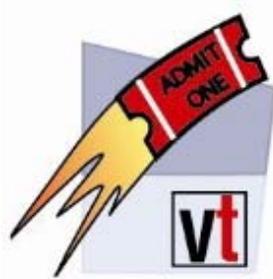
We are seeking nominations from subscribers (only). To qualify, the nominee must hold an executive position in the sports and entertainment industry or its suppliers. She should be a leader, mentor and role model to others.

Please submit your nominations for our 2007 Influential Industry Women Awards to [linda@venuestoday.com](mailto:linda@venuestoday.com) or fax them to (714) 378-0040 by **May 15**. Include the name of the woman, her title, affiliation and location, and a brief description of the accomplishments that prompted your nomination.

The winners will be selected by a vote of *Venues Today* subscribers, staff and advisors. We appreciate your participation and look forward to hearing your nominations.

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## BOOKINGS



### HOTtickets

#### CHESNEY SIZZLES AT THE CRICKET AND THE COLONIAL

**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 April 10, 2007. To submit reports, e-mail [HotTickets@venuestoday.com](mailto: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*: \$1,638,067; *Event*: Elton John; *Venue*: **Coliseo De Puerto Rico, San Juan**; *Attendance*: 15,501; *Ticket Range*: \$200-\$40; *Promoter*: Jose Dueno Concerts; *Dates*: April 28; *No. of Shows*: 1
- 2) *Gross Sales*: \$1,090,886; *Event*: Kenny Chesney; *Venue*: **Cricket Pavilion, Phoenix**; *Attendance*: 20,094; *Ticket Range*: \$77.75-\$39.75; *Promoter*: AEG Live, Live Nation, The Messina Group; *Dates*: May 5; *No. of Shows*: 1
- 3) *Gross Sales*: \$956,030; *Event*: Kenny Chesney; *Venue*: **Colonial Center, Columbia, S.C.**; *Attendance*: 14,579; *Ticket Range*: \$69-\$59; *Promoter*: AEG Live, The Messina Group, Varnell Enterprises; *Dates*: April 20; *No. of Shows*: 1
- 4) *Gross Sales*: \$921,635; *Event*: Kenny Chesney; *Venue*: **Qwest Center Omaha (Neb.)**; *Attendance*: 14,063; *Ticket Range*: \$68.50-\$58.50; *Promoter*: AEG Live, The Messina Group; *Dates*: April 12; *No. of Shows*: 1
- 5) *Gross Sales*: \$839,495; *Event*: Ricky Martin; *Venue*: **Staples Center, Los Angeles**; *Attendance*: 12,090; *Ticket Range*: \$125-\$45; *Promoter*: AEG Live, Goldenvoice; *Dates*: April 20; *No. of Shows*: 1

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

- 1) *Gross Sales*: \$1,256,222; *Event*: Kenny Chesney; *Venue*: **Mandalay Bay Events Center, Las Vegas**; *Attendance*: 16,177; *Ticket Range*: \$99.75-\$78.75; *Promoter*: AEG Live, In-house, The Messina Group; *Dates*: May 3-4; *No. of Shows*: 2
- 2) *Gross Sales*: \$950,401; *Event*: Billy Joel; *Venue*: **John Labatt Centre, London**,

**Ontario**; Attendance: 9,294; Ticket Range: \$135.31-\$62.90; Promoter: Global Spectrum; Dates: May 6; No. of Shows: 1

3) Gross Sales: \$516,726; Event: Gwen Stefani; Venue: **Save Mart Center at Fresno (Calif.) State**; Attendance: 9,418; Ticket Range: \$68-\$18; Promoter: Live Nation, LN Touring; Dates: April 24; No. of Shows: 1

4) Gross Sales: \$478,171; Event: Gwen Stefani; Venue: **Rabobank Arena, Bakersfield, Calif.**; Attendance: 8,008; Ticket Range: \$69.50-\$39.50; Promoter: Live Nation, LN Touring; Dates: April 25; No. of Shows: 1

5) Gross Sales: \$312,848; Event: Ricky Martin; Venue: **Patriot Center, Fairfax, Va.**; Attendance: 3,976; Ticket Range: \$94-\$49; Promoter: AEG Live; Dates: April 27; No. of Shows: 1

### 5,001-10,000 Seats

1) Gross Sales: \$739,795; Event: Earthday Birthday 14; Venue: **Tinker Field, Orlando, Fla.**; Attendance: 16,993; Ticket Range: \$45-\$35; Promoter: WJRR 101.1 FM; Dates: April 28; No. of Shows: 1

2) Gross Sales: \$549,160; Event: George Strait; Venue: **Mohegan Sun Arena, Uncasville, Conn.**; Attendance: 8,476; Ticket Range: \$100-\$70; Promoter: Live Nation; Dates: April 26; No. of Shows: 1

3) Gross Sales: \$411,720; Event: Dave Matthews; Venue: **Radio City Music Hall, New York**; Attendance: 5,874; Ticket Range: \$70.50; Promoter: Live Nation; Dates: April 22; No. of Shows: 1

4) Gross Sales: \$389,570; Event: Chayanne; Venue: **Dodge Arena, Hidalgo, Texas**; Attendance: 4,914; Ticket Range: \$145-\$45; Promoter: Live Nation, In-house, Latino Event & Marketing Services; Dates: April 26; No. of Shows: 1

5) Gross Sales: \$360,605; Event: John Legend and Corinne Bailey Rae; Venue: **Theater at Madison Square Garden, New York**; Attendance: 5,475; Ticket Range: \$75-\$45; Promoter: Live Nation; Dates: April 23; No. of Shows: 1

### 5,000 or Fewer Seats

1) Gross Sales: \$679,685; Event: 25th Anniversary Tour of "Cats"; Venue: **Sacramento (Calif.) Community Theatre**; Attendance: 12,988; Ticket Range: \$65-\$15; Promoter: Center Arts, Majic Arts & Entertainment; Dates: April 18-22; No. of Shows: 8

2) Gross Sales: \$624,961; Event: Doubt; Venue: **Tampa Bay (Fla.) Performing Arts Center**; Attendance: 11,671; Ticket Range: \$62.50-\$20; Promoter: In-house; Dates: April 24-29; No. of Shows: 8

3) Gross Sales: \$593,569; Event: All Shook Up; Venue: **Fox Theatre, Atlanta**; Attendance: 16,686; Ticket Range: \$55-\$19; Promoter: Broadway Across America; Dates: April 24-29; No. of Shows: 8

4) Gross Sales: \$228,642; Event: Larry the Cable Guy; Venue: **Richmond's (Va.) Landmark Theater**; Attendance: 5,752; Ticket Range: \$39.75; Promoter: Outback Concerts; Dates: April 29; No. of Shows: 1

5) Gross Sales: \$181,815; Event: Harry Connick Jr.; Venue: **Citi Wang Theatre**,

**Boston;** Attendance: 3,011; Ticket Range: \$75-\$45; Promoter: Live Nation, In-house; Dates: April 25; No. of Shows: 1

Compiled by Rob Ocampo, [HotTickets@venuestoday.com](mailto:HotTickets@venuestoday.com)

## **Barbra Streisand**



### **STREISAND BRINGS BIG BUCKS TO EURO TOUR**

How much is too much? It depends on how big a Babs backer you are. Legendary singer Barbra Streisand will test her fans' loyalty, and pocketbooks, with an upcoming European tour that will feature a top ticket price off £600 (approximately \$1,190 U.S. at press time).

That's a hefty price to pay for the first ever European tour by the notoriously stage shy Streisand, including her first London gig since 1994. The tour is currently scheduled to hit Austria, France, Ireland and the UK, with additional dates to be announced soon.

"What a joy it will be to perform in so many wonderful countries for the first time," said Streisand in a press release. "I can't wait to

experience these different audiences and different cultures." The singer will be accompanied by a 58-piece orchestra on the outing, with some of the proceeds going to the Barbra Streisand Foundation.

News of the tour brought cheers and a few jeers from the European press. The *Belfast Telegraph* wrote that with prices ranging from £100 (\$199 U.S.) for the cheapest seats to the £600 (\$1,196 U.S.) top tier, the one-off London gig on July 18 "makes even the eye-watering prices charged by the likes of Madonna and the Rolling Stones seem cheap by comparison."

An unidentified spokesperson for Streisand defended the prices to the paper, saying, "Seeing Barbra Streisand in concert is a pretty momentous occasion that ranks up there with seeing Sinatra or Elvis. If you think that FA Cup final tickets are going for £1,600 [\$3,189], you get some sort of context."

The hype was borne out by a speedy UK sell-out for the July 18 gig, with tickets snatched up on May 4 in 20 minutes, according to Lucy Ellison, a spokesperson for promoter AEG Europe. That led to a second booking at London's O2 Arena. (formerly known as the Millennium Dome) for July 22. According to British reports, not long after the tickets sold out, they were already being advertised online for prices topping £2,499 (\$4,980) a pair.

David Campbell, president and CEO of AEG Europe, told *Venues Today*: "Barbra Streisand is one of the world's biggest stars and this success is a testament to her huge popularity. We are thrilled that Barbara Streisand chose The O2, she will be one of the jewels in a truly spectacular opening season."

As you might expect, the venues selected for the tour say they are overjoyed to have the show and feel that the ticket prices are commensurate with Streisand's exalted stature. "Austria is psyched that she is coming to Vienna," said Selma Kornmüller of

Austrian promoter Rock & More. "The media went nuts when they heard that she's coming. The ticket agency is getting constant calls from fans wanting to reserve tickets. Everyone wants one. We are very proud and overjoyed to be having her here."

When asked what special preparations Rock & More is making to host Streisand, Kornmüller said "everything," since there is no existing infrastructure at the venue. The Schloss Schonbrunn is one of the most important cultural monuments in Austria, renowned for its lush parks and a luxurious baroque palace that draws 1.5 million visitors a year.

"We have to build containers for dressing rooms/offices, tents for catering, power/water supply, furniture all needs to be provided. Fencing all around as it is a palace and not a usual venue," Kornmüller said. Capacity for the Vienna show will be 15,000; all seated. The gig will take place in the forecourt of the palace, the Ehrenhof, which Kornmüller said was chosen by Streisand's people because of it is a "beautiful setting – fitting for Barbra Streisand."

As for the sky-high ticket prices, Kornmüller said true fans, who are just overjoyed that the singer is coming to their town, don't care about the price. "Ticket prices are higher than for most of our artists," she said, "But then again, Barbra Streisand is an icon, so it is very acceptable."

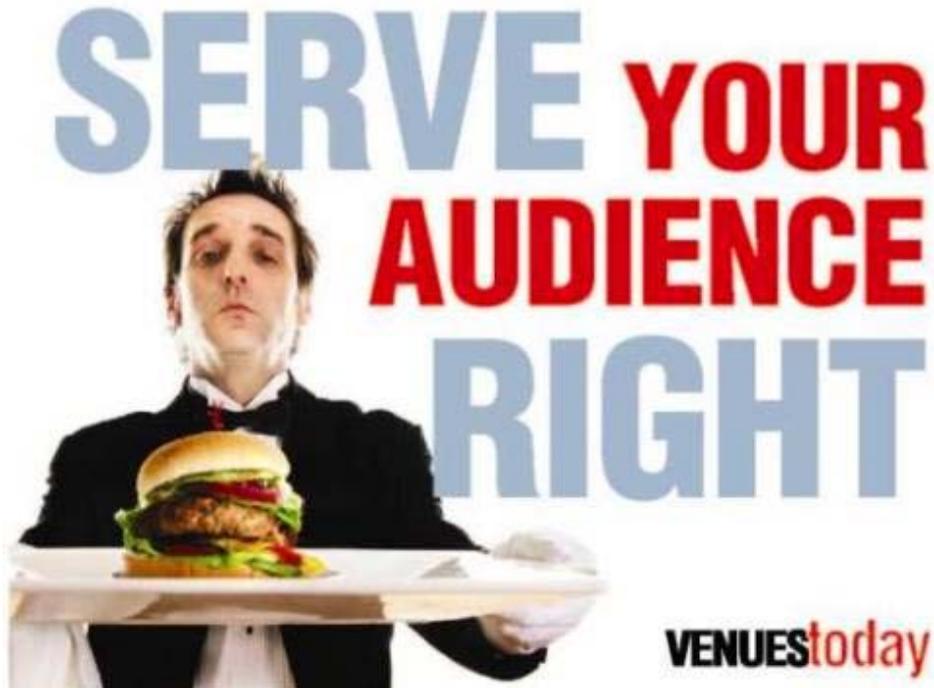
As a comparison, the "Telegraph" reported that the best tickets for a Rolling Stones gig last year at Twickenham were £150 (\$299), while Madonna's previous tour ranged from £80 (\$159) to £160 (\$319) and Bruce Springsteen was charging £37.50 (\$75) for shows at the Hammersmith Apollo last year.

Writing in the *Guardian* online last week, club DJ Sean Rowley said, "It's easy to see why the top ticket prices for Barbra Streisand's only British concert this year have raised some eyebrows. Not even Paul McCartney charges that sort of money, and it's true she is asking for more than the Rolling Stones and Madonna put together. But you've got something special with Streisand. It's that living-legend syndrome, where you're almost paying to be in the same room." Given how long it's been since she played in the UK, Rowley said you can make a case for the £500 (\$996) ticket.

"She isn't renowned for her songwriting credibility, but she can achieve such a variety of musical moods and has a real gift for picking the right tunes," wrote Rowley, who is behind the "Guilty Pleasures" UK club night and compilation series inspired by Streisand's albums of the same name. "It's possible that her diva demands may have pushed up the cost, since she apparently asked for 120 bath towels and five living-room suites during her American tour." — Gil Kaufman

*Interviewed for this story: Selma Kornmüller, 43 (1) 535 24 13; David Campbell, 44 (0) 20 7536 1625*

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In **June**, we are once again focusing on **Concessions**. It's a great time to tout your skills and share your news. This issue is going everywhere: EAMC in Dallas, ALSD in Phoenix, and the joint IAAM/NAC convention in Salt Lake.

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## CONCESSIONS

### BY THE NUMBERS: PREMIUM FOOD AT THIS YEAR'S PLAYOFFS

With the second round of the National Basketball Association playoffs now in full swing, concessionaires at the NBA's playoff venues are revving up to put on their best game face for their premium seat-holders. *Venues Today* has collected the playoff catering menus for the restaurants and suite-catering operations at the participating venues. Take a look at what they're offering their top customers during the playoffs.

#### **The United Center, Chicago — *Bismarck Enterprises***

Original Minnies Bite-Size Burgers — Each served with a slice of pickle (\$9 per person)

Chinese Assorted Steamed Buns — Stuffed with BBQ pork, Kung Pao chicken, Oriental and Thai vegetables served with a ginger soy sauce (\$8.40 per person)

Mixed Grill — Chicago-style knockwurst, wild boar apple-cranberry sausage, Indian spiced BBQ ribs, grilled orange chicken breast and Korean kalbi rubbed skirt steak (\$19.50 per person)

Pasta Station — An assortment of Barilla pastas served with choice of chicken breast, shrimp, and assorted vegetables and three choices of sauce. The station also comes with garlic breadsticks, focaccia and organic greens salad (\$22.50 per person, minimum of 12 people. Requires additional \$75 chef's fee)

#### **The Palace of Auburn Hills, Mich. — *Palace Sports and Entertainment Food Services***

Smoked BBQ babyback ribs — Slowly smoke-roasted and glazed with house-made BBQ sauce (Full Order \$86)

Mesquite chicken tortilla rolls — Flour tortillas filled with a spicy chicken & Monterrey jack cheese (\$65)

The Palace Trio — Amish buttermilk fried chicken, BBQ baby backs, 14-spice smoke-roasted pulled beef brisket, served with roasted potatoes & country style green beans (\$185)

Char-grilled Lamb Chops — Accompanied with green beans and rosemary-roasted potatoes (\$195)

#### **Quicken Loans Arena, Cleveland — *Aramark***

Basketball fans at Quicken Loans Arena enjoy fine dining at the Bridges Restaurant, which is already filled for the remainder of the playoffs. The high-end steakhouse on the club-level of "The Q" offers a variety of prime meats.

Crabcakes with spicy tomato remoulade (\$13)

Grilled filet mignon with fingerlings and demi glace (\$30)

Meatloaf tower on ciabatta with mashed potatoes, barbecue demi and frizzled onions (\$26)

Mild mushroom and basil cannelloni in a creamy pomodoro sauce (\$25)

#### **Energy Solutions Arena, Salt Lake City — *Levy***

Build-Your-Own Taco Bar — Seasoned ground beef with all the fixings for 12 people (\$45.75)

Shrimp Habana Buffet — Sauteed Shrimp served with papaya, bananas, rum sauce and chopped scallions (\$29.75 per person)

Bronzed Orange Roughy — Cajun-dusted orange roughy served on a bed of sautéed peppernata with lemon-caper aioli (\$22.75 per person)  
 Prosciutto Wrapped Chicken — Served with Gouda cheese in a sun-dried tomato sauce (\$20.50 per person)

*Interviewed for this story: Kelli Black, (510) 383-4841; Dave Freirich, (215) 238-4078; Seth Barber, (602) 379-7711*

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**June** is Family Show month at *Venues Today*. Whether you want to show off your family show package or thank one for an awesome run, get your message to the right people by advertising in our annual **Focus on Family Shows** issue in **June**. That issue will also contain our **Focus on Concessions**, with bonus distribution everywhere: EAMC Conference in Dallas, Association of Luxury Suite Directors in Phoenix, and the joint IAAM/NAC convention in Salt Lake City.

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## SHORT TAKES

***Riverside Theatre, Vero Beach, Fla.***



**REGIONAL THEATRE  
REMAKES ITSELF**

Riverside Theatre, Vero Beach,

Fla., opened March 26 with a two-week run of "Celebration," a musical revue featuring 30 years of theater at the Riverside.

Oscar Sales, marketing director, said "Celebration" drew about 6,000 attendance over two weeks to the totally-rebuilt Riverside. Tickets were \$25-\$40.

The venue cost \$14.8 million in hard costs, \$20 million total, when completed and now includes a 700-seat theater, up from 600 in the old set up, and a flexible black box that can seat from 150 cabaret style to 250 theater seating. The architect was Zeidler Partnership.

Zeidler's Mike Nelson said the original concept was to keep the roof and walls to save on material costs and just gut the theater, but once construction started, everything had to go for the plan to work. And work it did. "It opened to rave reviews," Nelson said.

Sales said they project booking 200-250 events a year. The flex-seating black box, named the Waxlex Stage, will house many more contemporary shows that did not fit in the big room and could not be scheduled in the children's theater where they had been housed.

"Celebration" was a showcase of what the Riverside does best, self producing, Sales said. There are not a lot of self-presenting theater companies around. Basically, this is an Off-Broadway theater. Sales said the venue brings in about 10 acts a year, but the main focus is the theater shows it presents. The subscription base is 5,000.

Riverside Theatre was closed for a year during construction. Productions were moved to the children's theater and to a local school until they could start up again on the Stark Mainstage in laste March. The season is over in May, when many of the Vero Beach residents return north for the summer, and starts up again at the end of September.

But with the new Riverside Theatre, management hopes to expand the offerings, with at least the occasional show this May through September. "There are young professionals here year round," Sales said. The theater plans to offer them some alternatives to the beach this summer, particularly comedy and folk music.

The Riverside Theatre operating budget is about \$3 million annually, Sales said. Of that, \$150,000-\$175,000 is dedicated to marketing. Sales plans to make more use of Internet marketing, direct e-mail marketing, and partnerships with other organizations to boost interest in the new venue.

The original Riverside Theatre was built in 1974 at a cost of \$1 million. — Linda Deckard

*Contacts: Oscar Sales, (772) 231-5860; Mike Nelson, (561) 832-9110*

### **SMG TO MANAGE PHIL LONG EXPO CENTER**

SMG has reached an agreement with Phil Long Dealerships Inc. and Five West Holdings for a multiyear contract to manage the Phil Long Expo Center in Colorado Springs, Colo. The Phil Long Expo Center is located in the heart of the Chapel Hills area of northern Colorado Springs. It is a 90,000 square-foot facility with the capability to host to a wide range of public and private events.

*Contact: Alison Rock, (215) 592-6619*

### **CONVENTION CENTER TO BENEFIT FROM AN ENDOWMENT FUND**

The Hot Springs (Ark.) Advertising and Promotions Commission, which oversees the Hot Springs Convention Center and the Convention and Visitors Bureau, will be receiving about \$5 million in turnback money from the state and has decided to turn it into an endowment fund to maintain the venue. Gordon Mahoney, deputy director there, said the first project, spending about \$500,000 to replace the carpet, is underway. Bids are out for a supplier and the job will be completed by January 2008. "We're looking at \$300,000-\$500,000 a year," he said. The plan is to live off the interest on the endowment, which will be fully funded by 2009. The state guaranteed funding to several Arkansas buildings, and this is Hot Springs' portion, Mahoney explained. The tax revenue turnbacks sunset a few at a time. Hot Springs is next to last on the list. The convention center opened with 70,000 square feet in the 60s, was expanded to 240,000 square feet in 1998, and built out again for 360,000 square feet and a 6,000-seat arena in 2003.

Contact: Gordon Mahoney, (501) 321-2027

### **WYOMING BUYS INTO PACIOLAN PROGRAM**

Paciolan and the University of Wyoming have signed an agreement to license Paciolan's Fundraiser's Advantage, which will allow "Cowboy Joe Club" donors to fully manage their accounts online, provide Wyoming development officers with the tools to manage donor relationships and provide both the ticketing and development office with a complete view of their donors relationship with Wyoming Athletics. The University of Wyoming plans to launch Fundraiser's Advantage in August 2007.

Contacts: Shaw Taylor, (949) 476-1212; Josh Rebholz (307) 766-3050

### **FARM BUREAU CLASSIC RETURNS TO KENTUCKY**

The Kent Thacker Agency is bringing the 2007 Farm Bureau Classic back to the Eastern Kentucky Expo Center on Dec. 15. The Farm Bureau Classic brings premier collegiate teams from across the nation including top Division I prospects and the 2006 Kentucky State Champion. The top two contenders for the University of Kentucky Darius Miller and Bud Mackey will be here, plus local teams in rivalry games and opening season games.

Contact: Jessica Runyon: (606) 444-5506

### **HSBC ARENA TO STAY OPEN DURING AWAY GAMES**

Starting May 14 when the Buffalo (N.Y.) Sabre hits the road for Game 3 of the Eastern Conference Finals for the National Hockey League, Sabres fans are invited down to HSBC Arena to experience "a game without a game." Fans will be able to watch the game on the Jumbotron and two 12' by 9' video monitors that will be set up on the ice, while listening to the synched-up radio coverage of Sabres broadcasters Rick Jeanneret and Jim Lorentz. The arena will operate just like a regular home game, including full game presentation and an anthem singer prior to puckdrop. All arena concessions will be open throughout the game, as will the Sabres Store.

Contact: Bob Achers, (716) 855-4100



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