

Kristin Sarbeck

Subject: FW: April 26, 2006 Newsletter



VENUES**today**

"The news behind the headlines"

Dear Kristin,

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Welcome to your **Venues Today** weekly e-newsletter, full of the latest live entertainment industry news. For a full calendar listing, to view archives or to subscribe to *Venues Today*, visit our Web site at www.venuestoday.com.

QUOTE OF THE WEEK

"We are honoring all of our debts. We are continuing to book shows and continuing to pay all the debts in connection with the shows." — *Michael Goldberg, receiver for Jack Utsick Presents/Worldwide Entertainment, on the status of the concert promotion firm targeted by the SEC*

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VENUE NEWS



First row: Ron Castles, Joan LeMahieu, David Ross, Carl A.H. Martin, Peter Gruber, Natasha Emmons, Linda Bull, Magnus Danielsson, Dexter King and Bob Mayer. Second row: Tobias Leinhard, Maric Radisav, Martin Smith, Gemma Worgan, Guy Dunstan, Bill Ward, Eric Cole, Michael Lischer, Helmut Jerabek and Mike Varnals. Third row: Jordi Vallverdu, Wim Schipper and Herbert Boigner. Fourth row: Mark Hamilton, Greg Davis, Henk Markerink, Uwe Frommhold and Stephen Walton

IAAM EUROPE HOLDS INAUGURAL MEETING IN VIENNA

VIENNA, Austria — The IAAM (International Association of Assembly Managers) Europe First Annual District 8 Meeting drew a total of about 30 attendees, which was fewer than organizer Carl A.H. Martin, director of European Services for IAAM had hoped, but the mood at Arcotel Wimberger in Vienna was optimistic.

Martin characterized IAAM Europe as “a little bubble about to burst.”

“We may not have achieved the quantity of delegates we went for but we certainly got the quality. The enthusiasm and involvement shown by you all was brilliant,” he commented. “Personally, the two words that defined the content of this meeting for me

were 'compassion' and 'dialogue.'"

The event was hosted by Peter Gruber, director of Wiener Stadthalle arena, who was also voted vice president of the district at the meeting. "There are a lot of things that are equal around the world in our business," he said. "In Austria, we used to be on the edge of Europe; now we're in the middle of Europe." Venues in the Eastern Bloc need education, he said. "I think they will be very, very grateful for any help they can get."

Also on hand for the inaugural meet were IAAM President David Ross, ShowMe Center, Cape Girardeau, Mo., and IAAM Executive Director Dexter King.

"Maybe the biggest benefit to IAAM Europe is the diversity you bring to the association, the things you can teach the members, the things where you excel that are different from the way we do things in the U.S. and Canada," Ross said. "Europeans look at things differently."

And the information flows the other way also, he pointed out. "It's nothing to pick up the phone and call," Ross said of his years working with peers in IAAM. "There is a kinship and I've never been denied help or information. I have no doubt this will continue, whether there is an international question I had or you have questions for us stateside about the things we do."

"You can go blindly forward and learn from your mistakes, but I think everyone agrees that's the hard way to do it," he added.

King thanked Wim Schipper of the European Arenas Association for contacting IAAM about a partnership years ago, and Jordi Vallverdu, Madrid Arena, for "working with us for years trying to help this meeting come to fruition."

Vallverdu reasoned that "IAAM is the only [association] where members are individuals, not companies," and therefore more helpful to members' individual careers.

But the concept has not caught on quickly. "It took five years to make IAAM visible to the EAA, and not all are members of IAAM," Schipper said. "The next meeting will be on the agenda. We will say to the members, 'Please use it.'"

King said he thinks different cultures will help raise the performance bar. "Ultimately, we are going to be able to standardize certain aspects of the business," he said. "Synergy is much more important than the differences we have."

Henk Markerink, Stadion Amsterdam, said that marketing of the association in Europe is very important. "We need a sort of critical mass. It's important to have the bright stars. We all need to go home and carry the message."

Eric Cole, Live Nation Motor Sports, Aurora, Ill., stressed the importance of allied member support. "It's important from a financial standpoint, but it's also important for my business that this organization grows. If we're not working with you now, we will be in the future."

Markerink agreed that contact with promoters is a top priority. "Especially the new venues — they're dying for content."

Linda Bull, The NEC Group, Birmingham, England, brought five staff members to this first meeting to support the cause. "We now have IAAM Europe and it's tangible and it's ours," she said, adding that she wants to bring the large-scale European promoters, such as Live Nation's Paul Latham, into the group. "If you can't get them one way, you

get them another.

"What is very, very important is the enthusiasm. If we don't enthuse the next generation, what's going to make these people come to the next meeting?" she added.

Industry veteran Bob Mayer added optimistically, "IAAM is 82 years old and there are four times as many people in this room right now as there were at that first meeting."

The keynote session at the meeting was on disaster preparedness, given by Greg Davis, Cajundome, La., which hosted 7,000 evacuees following Hurricanes Katrina and Rita last year. The session also featured Mark Hamilton, Rock Steady Security, Edinburgh, Scotland. Davis' session was videotaped and will be available through District 8. Martin hopes to use this as a marketing tool to boost attendance next year.

A major problem during the disaster was media coverage depicting the victims as murderers, rapists and thugs, which made the surrounding communities afraid to help evacuees, Davis said.

He also spoke about IAAM's effort to produce a written "Shelter Plan" using lessons learned by facility managers in the disaster, and he suggested all European members obtain a copy of the report.

Hamilton said that major concerns in Europe are terrorist attacks and pandemics, such as bird flu. The government recently asked him work on a plan to use major venues as sites for mass inoculations.

"Really, he's a hero," Bull said of Davis. "The keynote was definitely very interesting, obviously worth hearing first-hand."

Bill Ward, Artifax Software Ltd, Surrey, England, agreed. "First-hand was the key thing. It was inspirational, poignant. His description was extremely good and it brought the whole thing to life."

Ross encouraged Europeans to attend IAAM's 81st Annual Conference & Trade Show in San Antonio Aug. 4-8 to learn more about the Katrina response.

Next year's District 8 meeting is tentatively scheduled for April 18-20 in Amsterdam.

"I hope next year Division 8 has matured and is a European community association rather than some committee driving things forward," Ward said. "The committee is terribly important, but we want this group working together as a family. Not just a family of one type of venue, but a family of every type of venue, from the smallest to largest and across all aspects of venues from stadiums to the arts.

"They all share the same gene pool. ...Often a small venue can give insight to a large venue and vice versa. The biggest strength of IAAM is the ability to cross-fertilize solutions from one venue to another." — Natasha Emmons

Interviewed for this story: Carl A.H. Martin, (+36 1) 422 26 00; Peter Gruber, 0043 1 98 100-500; David Ross, (573) 651-2297; Dexter King, (972) 906-7441; Wim Schipper, 31 6532 30457; Jordi Vallverdu, 34 91 7220405; Henk Markerink, 020-305 44 00; Eric Cole, (630) 566-6280; Greg Davis, (337) 265-2100; Mark Hamilton, + 44 (0)131 554 4400; Linda Bull, (44) 121 767 2754; Bill Ward, (0044) 870 321 8181

The new Busch Stadium, St. Louis, looking north



Louis Cardinals, opened April 10 to positive fan feedback, according to Bill DeWitt III, the business development. "The new ballpark has a totally different look and feel," DeWitt said.

The St. Louis Cardinals sold approximately 170,000 single-game tickets for the new Busch Stadium when tickets went on sale March 4, making it the largest one-day ticket sale in Cardinals history.

The new Busch Stadium touts a larger, open design that retains a classic feel to reflect the history of the ballpark.

Final work is to be completed by the end of May, about a month ahead of schedule. The stadium was opened in December of 2003. HOK Venue of Kansas City, Mo., served as the project's architect, and was handled by Indianapolis, Ind.-based Hunt Construction Group.

According to HOK Venue's Jim Chibnall, the park's senior designer, the stadium was a fit for the city. "From an architectural standpoint, the building looks like it has been here for years," he said. "The relationship between the design team and the Cardinals that strengthened as the project went along."

What was unique about this project was that the new and old ballpark had overlapped. The left field of the new park was on the footprint of the old ballpark, so we had to build everything in two phases. "The Cardinals were still playing in the old park. We then planned demolition of the stadium a few days after the last game," DeWitt explained. Consequently, there are 4,000 seats in the left field position that were not part of the plan, but the phasing of this project was complicated from a construction standpoint.

The seats are expected to be completed in the next 30 days. In the meantime, the stadium seating has been increased to accommodate fans.

By placing home plate in the southwest corner of the site and lowering seating and scoreboards, the new design affords spectators dramatic views of the Gateway Arch and the downtown skyline. "Fans and motorists traveling along Clark Street have unobstructed views into the ballpark. Although Clark Street is closed to traffic on game days, the park's new design permits placing a fence along a major portion of this Street."

The ballpark's new design takes into account the context of downtown St. Louis, the historic architecture, and the attributes of successful ballparks built around baseball in the last decade. Arched openings in the stadium facade mirror the nearby Cupples Station warehouses and the city's Wainwright building.

Wider concourses and both elevators and escalators between levels also are new features. "The stadium also improved since the new Busch Stadium is single purpose. The dual purpose former stadium had a lot of things that were not needed. There are more decks that cantilever forward so fans are closer to the action. This also makes it a better ballpark," DeWitt said.

While the former venue was approximately 800,000 square feet with a capacity for 54,000 fans, the new stadium is 1,000,000 square feet with a capacity for 42,000 fans.

square feet and will seat 45,000, with 61 suites and 3,706 club seats. "There is less seating but more room," DeWitt said. "We left seats out of the upper deck and outfield areas to provide more areas of viewing and add open space. For example, on the terrace level, which is the upper deck, there is a huge open space for picnics and parties. Also, in left field there is a pavilion with a concession stand and courtyard. These areas did not exist in the old stadium because it was circular and consistent all the way around." These areas are open to the public unless they've been reserved for parties and group events.

"The areas offer dual use for parties and group events, but also are part of the concourse experience," Chibnall said.

Through a brick-paver program, the 100 greatest moments of the Cardinal's history were immortalized on pavers surrounding the ballpark. Fans also were able to purchase their own personalized bricks for \$155, \$305 and \$360, depending on the size. A portion of the proceeds went to Cardinals Care, the team's community foundation benefiting St. Louis area youth charities. The more than 18,000 pavers that were available have sold out. "We wanted to get the fans involved in the whole experience," DeWitt said.

The Cardinals are currently partnering with local developers to create Ballpark Village, an area beyond left field on the north side of Clark Street that will include retail, entertainment, office and residential facilities. A public plaza will provide a gathering spot for fans before and after the games, and the team's museum will also be relocated to this site. The new buildings' rooftops and balconies are expected to provide the best outfield views of the park. "Once this project is done, it will be a model to how to build a baseball park in a city while simultaneously creating development opportunities," Chibnall said.

"These added amenities will encourage people to come to the park earlier and stay later," DeWitt said. Groundbreaking for this project is not planned until the end of this year.

The Cardinals had played at the former Busch Stadium since it opened in 1966. The ballpark was previously known as Sportsman's Park and renamed Busch Stadium, after the brewery purchased the ball club and the stadium that year.

Ticket prices for the 2006 season range from \$13 for outfield terrace reserve seats to \$110 for the Bank of America Club. — Lisa White

Interviewed for this story: Jim Chibnall, (816) 329-4583; Bill DeWitt III, (314) 345-9600

Michael Enoch



FACES & PLACES: NUMEROUS CHANGES IN THE PROMOTER WORLD

Michael Enoch has joined **House of Blues**

Entertainment as general manager of the **Coors Amphitheatre** in San Diego. **David Swift**, who had that job, remains in San Diego with expanded duties as HOB vice president of concert business development.

Steve Macfadyen, HOB vice president of operations, confirmed both appointments, adding that the transition was effective Monday, April 24. Swift will continue working with other HOB accounts in the San Diego market.

On hiring a venue manager and International Association of Assembly Managers (IAAM) member to run a promoter-owned amphitheater, Macfadyen said that is his own background, venues, and he has been a member of IAAM for 19 years. "When I joined HOB, I got all the GMs and number twos to join IAAM," Macfadyen said. They generally attend IAAM's Crowd Management Seminar. He's been with HOB for two years. But Enoch may indeed be the first "honest-to-goodness, IAAM-style manager" in the HOB amphitheater group, he acknowledged.

Enoch is excited about the opportunity, of course. He's begun touting the "great schedule already this summer with the Eagles, Green Day, Pearl Jam, Rascal Flatts, Warped Tour, Ozz Fest, Toby Keith, Keith Urban and Brad Paisley to name a few." Enoch is currently IAAM District VII vice president.

He has relocated from Las Vegas, but will continue to be involved in his agency business, The Enoch Agency, with his sister and partner Karen Turner taking over as managing director.

Macfadyen said the emphasis this summer at HOB amphitheaters will be on the fan experience, "the buzz phrase for '06-'07." HOB is upgrading the lawn public address and video systems, taking extra care with overall housekeeping and generally sprucing up venues that in many cases are now 20 years old. "Long term, fans will be amazed," Macfadyen said. HOB is also working with Aramark on some new food items and speed of service.

Meanwhile, another promoter has tapped a venue management pro. **Live Nation** has hired **Ned Collett**, once manager of the National Car Rental Center, now known as BankAtlantic Center, Ft. Lauderdale, Fla., as executive vice president of North American Venues. His is a newly created position. He will work with Live Nation's seven regional senior vice presidents to oversee operations in the 110 venues Live Nation owns or operates in North America.

Collett most recently served as executive producer/vice president of Fox Theatre Business Operations in Detroit. In Ft. Lauderdale, he worked for SMG, and was named regional vice president of Sports and Entertainment at the company.

Collett also spent 10 years at the University of North Carolina in a variety of positions at the Dean E. Smith Center in Chapel Hill. He began his career in 1980 in concert production. Collett, who will work out of Live Nation's Los Angeles office, could not be reached for comment by press-time.

Meanwhile, on the contract side of the concert business, **Anaheim Arena Management**, the management company for the **Arrowhead Pond of Anaheim** (Calif.), and **Live Nation** have entered into an exclusive booking arrangement for the 7,000-seat, curtained-down version of the arena called The Theatre at the Pond.

Mike O'Donnell, senior vice president and general manager of the Arrowhead Pond, said the theater has hosted 25 shows over five years. Pond management hopes to increase that number to eight to 12 shows a year, O'Donnell said. The 19,400-seat arena, on the

other hand, is doing just fine as a venue open to all promoters and will continue to be booked that way. From 1993 to 2004, the Pond had an exclusive booking arrangement with Nederlander and that relationship was "fabulous for all those years," O'Donnell said. But time came for a change. Orange County is hot, he said, and booking the arena took a new turn.

Now, it's the theater's turn to get some individual attention. O'Donnell said they put the word out that they were looking at exclusives and Live Nation, particularly Nick Masters and Brian Murphy, was enthusiastic about the opportunity. The agreement is year-to-year, O'Donnell said.

Already, Live Nation has secured two shows under this agreement having brought The Strokes for a sold-out performance March 25, and now Rob Thomas and Jewel on July 1.

Arrowhead Pond is a member of the ArenaNetwork and The Theatre at the Pond is a member of the ArenaNetwork Theatre Group. O'Donnell said the exclusive booking arrangement does not change that association, except that theater shows will now be booked through Live Nation, not directly with the Pond. If an ANTG promotion, as happened with Dolly Parton, for instance, wants to play the theater set-up, the deal would be brokered by Live Nation. — Linda Deckard

Interviewed for this story: Steve Macfadyen, (323) 769-4685; Michael Enoch, (702) 595-7616; Mike O'Donnell, (714) 704-2402; Ned Collett, (310) 867-7000

Parco della Musica, Rome, Italy



FOUR-YEAR-OLD PARCO DELLA MUSICA MEETS ITS MISSION

Today the Parco della Musica (Park of Music) is an established cultural centre, which has been adopted into the everyday lives of the Romans as a multi-cultural and versatile home. Parco della Musica presented 834 shows in 2005 for more than 1.3 million spectators. They ranged from symphonic and chamber music concerts, to film screenings, drama and dance productions,

literature events, and all types of art exhibitions, to jazz, pop, rock, folk concerts, and large-scale festivals, without forgetting educational school activities and architectural guided tours. Next up are Dave Holland (May 2), Mory Kante (May 4), Gerardo Nunoz (May 6), Sonny Rollins (May 10), Fred Hersh (May 21) and Dino Saluzzi (May 22).

Lorenza Bonaccorsi, head of press and PR said, "The auditorium is one of the most successful cultural institutions in the whole world. Its 2005 revenue was \$29 million dollars, the profit was about \$650,000 dollars. Fifty-eight percent of the income is self generated by the auditorium. Barbican Center in London is self sustained for 42 percent and Sydney Opera House for 47 percent. Auditorium income has grown 10 percent per year since 2003. Public funds cover about 40 percent of the costs. The higher income comes from renting locations for events, conferences and presentations. scheduled

events covered almost 80 percent of the year 2005.”

“Designing a concert hall is the most attractive project for an architect... However Rome’s Auditorium was not simply an auditorium design but a veritable City of Music,” said Italian architect Renzo Piano to describe his endeavour. “The most fascinating adventure for an architect is that of constructing a concert hall. It might be even nicer for a violinmaker to make a violin; but they are similar activities. Ultimately, the objective is always to make instruments that are made for playing or listening to music.”

The Auditorium Parco della Musica was completed on Dec. 21, 2002 and represents the most important cultural and urban legacy for the city of Rome since the 1960s. On July 19, 2004, Musica per Roma, which is the firm running the auditorium, became a foundation. The founding members are the Municipality of Rome, which has deeded over the land for 99 years, and the Camera di Commercio, which will grant a lump sum of \$30 million (U.S.) as funding.

The three main halls are authentic “harmonic boxes” surrounded by a 323,000-square-foot hanging garden. All colors and materials used in this project were selected to evoke traditional Roman architecture: from the white travertine marble and red bricks to the greyish lead found on the most famous domes of Rome, including the Pantheon.

Petrassi Hall holds 673 seats with a traditional theater layout. It is a versatile venue that can adapt to any performance: from musical theater, to drama, dance and also conferences and film screenings. The panels defining the stage can be rotated to modify the stage area.

Sinopoli Hall, seating an audience of 1,133, is designed specifically for chamber and symphonic music concerts. This flexible venue hosts a variety of different events like cross-media and dance performances. The Sinopoli Hall also boasts a “shoebox” design, which guarantees the best acoustics.

The Santa Cecilia Hall is the biggest auditorium venue in Europe with its 2,742 seats and over 1 million cubic feet. It was primarily designed to host symphonic music concerts, in addition to sacred, contemporary music concerts and theatrical presentations. The Accademia Nazionale di Santa Cecilia holds its main Symphony Concert Season in this hall. Next up: Mikhail Pletnev (May 3), Kolja Blacher (May 7), Antonio Pappano (May 15) and Lü Jia (May 21).

The setting is both elegant and functional — with terraced seating around the stage and orchestra area. A fake ceiling is made up of 26 cherry wood shells with a surface area of 43,000 square feet. Wood panelling also covers both the stalls and circle areas, further contributing to the hall’s acoustics.

The Cavea is a large open-air amphitheater area at the centre of the whole complex. This is the chameleon space built in the characteristic Roman marble, travertine. It has two main functions — as an open-air theater for around 2,800 spectators and as a piazza/meeting place.

In the winter season it has hosted an ice-skating rink, and in the summer it has been transformed into an open-air venue for international box-office star performances such as Burt Bacharach, Michael Buble, Brian Wilson, Diana Ross and Herbie Hancock. Next July, Gilberto Gil will play on the 3rd, Tracy Chapman on the 7th and Bob Dylan on the 16th.

As well as the three main concert halls, the auditorium also contains an additional five

multifunctional spaces. Studio 1, Studio 2 and Studio 3 are three, identical, 1,290-square-foot halls, situated next to each other and designed with cherry wood panelling and control booths. The Choir and Theatre Studios share these features. The Theatre Studio is the latest, large versatile venue of 492 square feet, capable of hosting theater performances, film screenings, music concerts and literature presentations for up to 330 spectators. — Sebastiano Vitale Brovarone

Interviewed for this story: Lorenza Bonaccorsi, +39 0680241281; Renzo Piano, (39) 010.61.71.1

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BOOKINGS



HOTtickets

CHESNEY HAD THEM AT HELLO IN ALL SIZE VENUES

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 4, 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:* \$892,862; *Event:* Luis Miguel; *Venue:* **Arrowhead Pond of Anaheim (Calif.)**; *Attendance:* 10,362; *Ticket Range:* \$158-\$38; *Promoter:* AEG Live, Goldenvoice, House of Blues Concerts; *Dates:* April 8; *No. of Shows:* 1

2) *Gross Sales:* \$674,967; *Event:* Kenny Chesney; *Venue:* **Cynthia Woods Mitchell Pavilion, The Woodlands, Texas**; *Attendance:* 16,430; *Ticket Range:* \$69.50-\$35.50; *Promoter:* AEG Live, Live Nation, The Messina Group; *Dates:* April 22; *No. of Shows:* 1

3) *Gross Sales:* \$626,355; *Event:* Queen; *Venue:* **MGM Grand Garden Arena, Las Vegas**; *Attendance:* 6,359; *Ticket Range:* \$131.25-\$47.25; *Promoter:* Fantasma; *Dates:* April 7; *No. of Shows:* 1

4) *Gross Sales:* \$388,652; *Event:* Fall Out Boy; *Venue:* **Tacoma (Wash.) Dome**; *Attendance:* 13,551; *Ticket Range:* \$30-\$28; *Promoter:* House of Blues; *Dates:* April 8; *No. of Shows:* 1

5) *Gross Sales:* \$362,214; *Event:* Black Eyed Peas; *Venue:* **Cynthia Woods Mitchell Pavilion, The Woodlands, Texas**; *Attendance:* 13,573; *Ticket Range:* \$42-\$22; *Promoter:* Live Nation; *Dates:* April 8; *No. of Shows:* 1

10,001 - 15,000 Seats

1) *Gross Sales:* \$734,432; *Event:* Kenny Chesney; *Venue:* **CenturyTel Center, Bossier City, La.**; *Attendance:* 12,455; *Ticket Range:* \$64-\$54; *Promoter:* AEG Live, The Messina Group; *Dates:* April 23; *No. of Shows:* 1

2) *Gross Sales:* \$618,488; *Event:* Kenny Chesney; *Venue:* **Cajundome, Lafayette, La.**; *Attendance:* 10,660; *Ticket Range:* \$64-\$54; *Promoter:* AEG Live, The Messina Group; *Dates:* April 21; *No. of Shows:* 1

3) *Gross Sales:* \$302,145; *Event:* John Mellencamp; *Venue:* **Notre Dame (Ind.) Joyce Center**; *Attendance:* 7,117; *Ticket Range:* \$45-\$35; *Promoter:* Jam Productions, Pacific Coast Concerts; *Dates:* April 18; *No. of Shows:* 1

4) *Gross Sales:* \$273,401; *Event:* Fall Out Boy; *Venue:* **City Market, Kansas City, Mo.**; *Attendance:* 9,593; *Ticket Range:* \$28.50; *Promoter:* Live Nation, Mammoth; *Dates:* April 13; *No. of Shows:* 1

5) *Gross Sales:* \$248,731; *Event:* Bob Dylan; *Venue:* **Tingley Coliseum, Albuquerque, N.M.**; *Attendance:* 5,003; *Ticket Range:* \$65-\$45; *Promoter:* Live Nation; *Dates:* April 11; *No. of Shows:* 1

5,001 - 10,000 Seats

1) *Gross Sales:* \$1,023,486; *Event:* Kenny Chesney; *Venue:* **Pensacola (Fla.) Civic Center**; *Attendance:* 16,740; *Ticket Range:* \$64.50; *Promoter:* AEG Live, Mischell Productions, The Messina Group; *Dates:* April 19-20; *No. of Shows:* 2

2) *Gross Sales:* \$861,970; *Event:* RBD; *Venue:* **Dodge Arena, Hidalgo, Texas**; *Attendance:* 11,537; *Ticket Range:* \$125-\$60; *Promoter:* LEMS, Live Nation; *Dates:* April 9; *No. of Shows:* 2

3) *Gross Sales:* \$515,300; *Event:* Juan Gabriel; *Venue:* **El Paso (Texas) County Coliseum**; *Attendance:* 7,317; *Ticket Range:* \$97-\$50; *Promoter:* Live Nation, Radio City Entertainment; *Dates:* April 8; *No. of Shows:* 1

4) *Gross Sales:* \$496,470; *Event:* RBD; *Venue:* **El Paso (Texas) County Coliseum** ; *Attendance:* 6,722; *Ticket Range:* \$95-\$75; *Promoter:* LEMS, ECOL, Live Nation; *Dates:* April 7; *No. of Shows:* 1

5) *Gross Sales:* \$387,305; *Event:* R. Kelly; *Venue:* **Radio City Music Hall, New York**; *Attendance:* 5,819; *Ticket Range:* \$85-\$35; *Promoter:* AEG Live, Radio City Entertainment; *Dates:* April 18; *No. of Shows:* 1

5,000 or Fewer Seats

1) *Gross Sales:* \$718,561; *Event:* Larry The Cable Guy; *Venue:* **Arlene Schnitzer Concert Hall, Portland, Ore.**; *Attendance:* 16,074 *Ticket Range:* \$39.75; *Promoter:* Outback Concerts; *Dates:* April 14–17 *No. of Shows:* 7

2) *Gross Sales:* \$209,096; *Event:* James Taylor; *Venue:* **Morris Performing Arts Center, South Bend, Ind.**; *Attendance:* 2,527; *Ticket Range:* \$100-\$65; *Promoter:* Jam Productions; *Dates:* April 8; *No. of Shows:* 1

3) *Gross Sales:* \$207,440; *Event:* R. Kelly; *Venue:* **Tower Theatre, Upper Darby, Pa.**; *Attendance:* 2,990; *Ticket Range:* \$75-\$55; *Promoter:* Live Nation; *Dates:* April 8; *No. of Shows:* 1

4) *Gross Sales:* \$202,250; *Event:* Anthony Hamilton; *Venue:* **Fox Theatre, Atlanta**; *Attendance:* 4,606; *Ticket Range:* \$55-\$35; *Promoter:* AEG Live; *Dates:* April 12; *No. of Shows:* 1

5) *Gross Sales:* \$195,517; *Event:* Celtic Woman; *Venue:* **Fox Theatre, Atlanta**; *Attendance:* 3,422; *Ticket Range:* \$65-\$32.50; *Promoter:* Madstone Productions; *Dates:* April 11; *No. of Shows:* 1

Compiled by Kristin Sarbeck, HotTickets@venuestoday.com

JACK UTSICK IN RECEIVERSHIP, FACES SEC CENSURE

The receiver who has been overseeing well-known promoter Jack Utsick's company — which is facing a civil suit from the Securities and Exchange Commission (SEC) filed earlier this month — has some advice for venue operators concerned about upcoming contractual agreements.

"Go on with business as usual," said Michael L. Goldberg, the receiver, a Fort Lauderdale, Fla.-based attorney-shareholder with Akerman Senterfitt and an acknowledged expert on Ponzi Schemes. "We are honoring all of our debts. We are continuing to book shows and continuing to pay all the debts in connection with the shows," he said.

Several million dollars have been paid out since he assumed the receivership position,

which essentially means he is running the company, on Jan.18. "And we have plenty of cash" remaining, he said.

Goldberg said he cannot think of any reason why venue operators should be concerned about payment or cancellations or other considerations related to the case.

However, Attorney Denis Clive Braham, who has written a legal column for *Venues Today* and has several clients in the industry, but has no specific knowledge of the Utsick case, countered that it illustrates how investors should be cautious with their money.

Braham, who is CEO at the Dallas-based Winstead, Sechrest and Minick, PA, urged any concerned vendors to contact Goldberg and the SEC to determine the court's position on their specific date. To protect themselves, venue managers "can confirm with the ticketing agencies that monies have been escrowed in accordance with the event contract," he said. "The last thing a venue operator wants is to find out the event was cancelled at the last minute and there's no money available to refund to patrons."

He also urged any concerned venue operator to check on their insurance coverage — just in case.

The SEC charges that principal John P. (Jack) Utsick, Worldwide Entertainment Inc. and Entertainment Group Fund Inc., improperly raised \$300 million from 1998 through 2005 by selling fraudulent offerings in shows featuring top-name performers such as Shania Twain and Aerosmith. American Enterprises Inc., and Entertainment Funds Inc., including principals Robert Yeager and Donna Yeager, were also named in what the SEC called a fraudulent offering that raised millions of dollars from 3,300 investors nationwide.

The SEC said Utsick and the Yeagers enticed investors by promising high returns, anywhere from 15 to 25 percent and, in some instances, an additional 3 percent of profits. "The investments were usually for one year and many investors rolled over their principal and purported 'profits' from project to project," according to the SEC.

The promised annual returns of up to 25 percent were "baseless," according to the filing. The SEC also said Utsick co-mingled all of the funds received in the project in two operating accounts, Worldwide or Entertainment Group. He then paid all business and personal expenses from those funds, the SEC said.

The SEC charged Utsick also used investor funds for such personal purchases as two multi-million condominiums in Miami Beach, and to "fund his lavish lifestyle."

"Many of the entertainment projects Worldwide and Entertainment Group promoted or produced lost money [and at least one project was not produced] and, as a result, earlier investors were paid with monies the defendants raised from new investors," the SEC said.

The charged individuals, without acknowledging or denying guilt, have consented to a permanent injunction, an asset freeze, repatriation order, and repayment of funds and penalties, according to the SEC.

Utsick, in a statement, said he agreed to freeze assets, repay investors and pay fines. He also said he hoped to be able to work out a consulting arrangement with Goldberg to reorganize the company. Jack Utsick Presents, and affiliated companies, Jack Utsick NE Presents, Worldwide Entertainment and Stone City Productions reported \$126,327,670 in box office receipts to *Venues Today* in 2005, from an attendance of

2.2 million involving 1,662 shows. [[KRISTIN IS CHECKING THESE NUMBERS]].

Utsick's company was placed in receivership in January after two investors filed a lawsuit against him, said Theresa Verges, assistant regional director of the SEC in Miami.

If Goldberg sounds confident, he has reasons. His practice areas include bankruptcy and creditor's rights. He has repeatedly won awards for being among the top lawyers in Florida and is listed in The Best Lawyers in America 2006 for his bankruptcy and creditor's rights work.

He also has a track record of receiver work. One of his clients was Service Five Investment Inc., a company involved in making loans to active military personal. When he was appointed receiver, the company had debts of \$36 million. His plan approved by the Circuit Court in Miami led to creditors receiving 85 percent distribution.

Goldberg has had venue related clients but has no specific expertise in that area. But that is not a consideration for receivers, according to the SEC's Verges.

"The reason we have a receiver in place here — and Mike Goldberg is a good receiver — is to make sure that someone is in charge whose primary interest is to preserve the company's assets for the benefit of the investors," she said.

She said the case is essentially settled. "Everything except the penalties and the amount of money they have to pay back," she said.

She said there was no immediate end or time limit to how long the company will be in receivership but that the process takes months.

"There will have to be a forensic accounting, and a need to determine who's paid what and who is owed, and that will take some time," she said.

Capable receivers such as Goldberg typically surround themselves with knowledgeable people, she said.

As to whether or not criminal charges could be filed, Verges said the SEC suit by itself does not make a determination one way or the other.

"What I can tell you is that the vast number of our SEC law replicates criminal statutes, so it is not uncommon for that to follow or be joined" by a criminal indictment, she said. But she added she could not comment one way or another on this particular case.

Utsick said in a statement he voluntarily entered into the agreement with the SEC to sort out the financial mess and repay investors. But he emphasized he does not admit to or deny any wrongdoing.

The 63-year-old Utsick grew his company into one of the four major promoters in the United States. He has produced tours by the Rolling Stones, the Bee Gees and Bruce Springsteen, as well as high-grossing musicals.

He blamed the tangle on his business's fast growth over the past four years.

"Unfortunately, as often happens with very rapid growth, internal record-keeping and accounting controls were not adequate to handle the rapid increase in business that resulted," he said in his statement. — David Wilkening

Interviewed for this story: Michael L. Goldberg (954) 770-8800, Theresa Verges (305) 982-6384, Denis Clive Braham, (713) 650-2743

CONCESSIONS

Crowds at a Pit Stop at the Toyota Grand Prix of Long Beach (Calif.)



LONG BEACH GRAND PRIX LEADS TO MORE CONTRACTS FOR SMG FOOD

SMG Food Services has parlayed its long-term success with the Toyota Grand Prix of Long Beach (Calif.) into a four-race contract with Championship Off Road Racing (CORR).

SMG Food Services will provide concessions and catering for races in Chula Vista, Calif., May 20–21, July 15–16, Sept. 23–24, and Oct.

28–29. All races are part of the Lucas Oil Pro Series, which featured 47 drivers last year

SMG has held the food concessions contract with Toyota Grand Prix of Long Beach for 15 years. Martin Thorson, vice president of food and beverage for SMG, said they are constantly revamping their menus and looking for new items to add. This year's race was held April 7–9.

"You name it, we've added it," said Thorson, listing barbecue, panenas, wraps, grilled salmon sandwich, salads and a great burger platter among the items available at race day restaurants. New this year were chicken and beef shish kabobs, sushi and rotisserie chicken.

"We work to enhance the atmosphere in all food and beverage areas," Thorson explained, citing margarita stands and a beach-themed area as two of the company's additions this year. "We want to create an interactive area for our patrons. No longer are our food areas just concession stands."

One of the more popular food items SMG added to the menu last year is roasted corn for \$3. It comes with about 30 choices for toppings, including garlic salt, onion salt, Thousand Island dressing, mayonnaise, and, of course, butter.

When fans come to the race they can sit in the stands or they can go to a concession area, order chips and salsa and a margarita and sit in a lounge chair and watch the race. SMG creates themes to enhance the experience of the consumer.

"The cantinas that we set up this year provided an area where fans could buy food or drinks and watch the race on the track or on a large plasma screen," said Jim Michaelian, CEO of the Grand Prix Association of Long Beach. "We had two with a beach theme and two themed for Mexican specialties. They were very popular. Each area seats 75 to 100 people, and during the course of the weekend they probably served thousands of people in these areas alone."

The Tecate Cantina featured live mariachi bands; the Playa Tecate had deejays spinning pop music in a beach-themed hut, complete with real sand.

At the Toyota Grand Prix, SMG operated over 20 of its signature Pit Stops in addition to specialty areas. "The Pit Stops are functional, very distinctive looking yellow and red concession stands," says Michaelian. "They were created specifically to attract people's attention. From a functional standpoint they can accommodate a number of lines for service for the consumers."

There were also international food courts that included local and regional food vendors with specialty foods. Among the vendors were various kinds of food, including Thai, sushi, Greek, brats and regular sandwiches. Michaelian says prices ranged from \$4.95 for a sandwich up to \$7.95 for a combo meal of a sandwich and fries.

The food courts have tables, chairs and umbrellas where people can sit and eat. These areas accommodate 150-200 people each. There were three of those areas with six to eight vendors at each one.

Breakfast is available through a couple of vendors who do a full breakfast menu, or in the convention center, which SMG also manages, where there is a breakfast buffet available.

Other ways SMG has enhanced the experience of the consumer include revamping the containers in which the food is served. Michaelian said they discussed with SMG how they could make it more convenient for fans to take the food back to their seats if they chose to do so.

"The idea was to give our guests the choice to either eat in the concession area at the tables, or take it back to their seats," he explains. In order to do this SMG and vendors used a heavier grade material for the containers to make it easier for people to carry food and drinks. "We have made a major stride in having something that we can build off of in the future," he said.

Gates for the Grand Prix event open at 7 a.m. and may not close until 8 p.m. Michaelian said this makes for 12-13 hour days on Friday and Saturday, and a 10-hour day on Sunday.

"People may be there for up to three food periods," he said. "It behooves us to provide a great deal of variety. Some people come all three days. It is incumbent for us to feed them. Our audience is affluent, 25-49 years of age. They are not afraid to spend money as long as the products and service are there. We feel an obligation to provide spectators and fans with the best we can provide in terms of temporary food service."

Because of its history with the racetrack, Thorson said SMG understands what consumers who attend the Friday and Saturday pre-race activities want versus the ones who will be there for the race on Sunday. On Friday evening there is Hispanic music and a heritage festival, which causes the Friday crowd to have strong Hispanic orientation.

Saturday night entertainment consists of a mix of rock and roll and punk music. Additionally, the Tecate Miss Grand Prix Pageant is held Saturday night. This brings in a younger audience, averaging 18-34 years of age, Michaelian added. "The largest crowd on Sunday that is a little older but not by much."

Michaelian credits SMG and Veronica Quintero, the SMG person in charge of food

operations on site, in assisting and taking the Grand Prix a major step forward in creating areas with variety, plates and combos that would be attractive to people at a reasonable price.

The Toyota Grand Prix draws approximately 215,000 people to the race. Thorson declined to give per caps.

SMG has extended its food and beverage contract with the Toyota Grand Prix of Long Beach for five years. — Vernell Hackett

Interviewed for this story: Martin Thorson, (215) 592-6616; Jim Michaelian, 562-981-2600

Seating at the new Busch Stadium



SPORTSERVICE IS HAVING A PIG ROAST AT NEW BUSCH STADIUM

Each of the 25 concession stands at the new Busch Stadium, St. Louis, functions as a mini kitchen, with flat tops and grills. That's just one of the improvements made possible with construction of the new \$365 million home of Major League Baseball's Cardinals, which opened April 10.

"One thing that is completely new is the Broadway BBQ themed stands," said Chef Jeramie Mitchell, executive chef for Sportservice at the ballpark. "We have a large electric smoker [in the main kitchen] that holds 350 pounds of meat. It is computer monitored, so we can set cook times and temperatures in advance."

There is one team of five employees dedicated to smoking the meats, which is done on a continuous, 24-hour basis. "To keep up with production, we keep batches rotating. For example, pulled pork takes 10 to 12 hours to

smoke, so we would start smoking the day before," Mitchell explained.

Barbecue pork, turkey legs, chicken wings and ears of corn are among the products offered in these areas. Prices range from \$7.25 for pork or barbecue beef to \$12 for a half slab of ribs, which is comparable to last season's pricing. "Along with the smoked meats, we offer baked beans, potato salad and cole slaw, all made in-house from scratch," Mitchell said, adding that these items are made a day and a half in advance of game days.

Although specific numbers were not available, initial sales have been strong. "We were pleased with the volume this year," said Rory Schneider, operations manager. "We smoked around the clock to keep up with the demand."

According to Bill DeWitt III, the Cardinals' senior vice president of business development, the upper deck was underserved in the old park. "The new park's food now offers the quality, consistency and diversity that the old park was lacking," he said.

The foodservice and concessions operations were greatly expanded and revitalized in the new park. "We now offer 25 to 30 percent more food items than we did before the stadium's renovation," said Mitchell. "We were able to work hand in hand with the St. Louis Cardinals organization and design the kitchens and concessions areas with the space and equipment we needed."

The old park had 248 points of sale, while the new stadium has 237, but with fewer seats. "Our ratios are higher now," said Mitchell. Our POS ratio to customers is 1:166, where it used to be 1:190."

Both the new and old Busch Stadiums featured a concessions area themed Dizzy's Diner, named after famous St. Louis baseball player and Hall of Famer Jay Hanna "Dizzy" Dean. Offering patrons typical St. Louis-style fare, these larger stands sell foot-long corn dogs for \$4.50, a 20-ounce cup of fries for \$4.50, 16-ounce milk shakes for \$5 and hot fudge sundaes for \$4.50.

Although not as popular as bestsellers like hot dogs, nachos, brats and burgers, the stadium has expanded its grilled offerings throughout the park. "We want to give the fans the food experience they need to have a great time, so we are offering a wider variety of these products," he said. Grilled items include chicken for \$4.75, veggie burgers for \$4 and kabobs for \$6.75 that include peppers and onions along with warm pita bread and cucumber sauce.

One of the stadium's biggest sellers, and what it is best-known for, is its nachos. "We have several nacho stands throughout the park, and they are definitely the busiest areas," Mitchell said. These stands offers five types of nacho platters, including basic nachos with yellow corn tortilla chips, cheddar cheese and jalapenos; nachos with beef topping; and chicken nachos that include grilled chopped chicken, onion, cheese and peppers. "We also offer chicken quesadillas, beef and bean burritos and vegetarian burritos."

Nachos range in price from \$4.25 to \$6.50. Hot dogs are available in 8-to-one-pound and jumbo quarter-pound sizes and cost \$3.50 and \$4.75 respectively, which is 25 cents more than in 2005, while one-third pound hamburgers are \$4.75, which is a 25-cent increase from last year. Grilled items cost between \$5.50 and \$7, with kabobs on the high end at \$6.75. Beer is available in 12-ounce bottles, priced at \$6 or 24-ounce cups for \$7.75. Soft drinks are available in 24-ounce cups for \$4.50 or 32-ounce souvenir cups for \$5.

"Our food prices have increased about 3.5 percent on average this year, compared to last season," Schroeder said.

Along with the concession area upgrades, the new construction almost doubled its number of party rooms from 25 to 45. The main kitchen also significantly increased in size from 1,000 to 5,800 square feet. "This allows us to make food the way it needs to be made," Mitchell said. "For instance, we now have the space we need for cold food prep. Where before we could only lay out four or five cold platters at a time, now we can put together 40 platters at once in an assembly line fashion. This improves both the consistency and quality of our fruit and cheese, crudite and shrimp platters. It is a big help."

The new kitchen also contains a tilt skillet, in addition to more steamers, ovens and fryers.

Cardinal season ticket holders now have a new foodservice option. The Red Bird Club, designed by Sportservice, is located on the stadium's third level in a climate-controlled area. Containing several bars and specialty concession stands, this section accommodates up to 3,500 patrons. "It features open kitchens, so customers can watch their food being prepared," Mitchell said. Offerings include Philly cheesesteaks, Rubeens and the popular portobello fry, featuring fried portobello mushrooms with romano cheese that is served with a lemon garlic topping.

Brick oven pizzas also are offered for \$8 each. "We cook the pizzas to order, and they are hand tossed in front of customers," Mitchell said. The 9-inch pizza varieties include pepperoni and sausage, Pizza Marguerite and spinach artichoke.

Formerly available in the main concession areas, hand-rolled pretzels are now only offered in The Red Bird Club. "People are asking for them in more locations, so this may be something we'll add back [to the main concession areas] in the future," Mitchell said.

The Cardinal Club returns, offering season ticket holders an additional 350 seats, for a total of 650 seats. Included in the season ticket price (from \$810 for outfield terrace reserved to \$6,885 for Bank of America Club), ticket holders can either order from a menu right at their seats or visit the gourmet buffet. "The buffet items change with each game, and are not repeated the entire year," Mitchell said.

Past selections included Tuscan white bean minestrone soup; veal and portobello mushroom ravioli; Indian-fried snapper with almond cream sauce; and Caribbean-style crab cakes with mango relish.

This buffet also is available in the Bank of America Club, which seats about 400, and the Scoreboard Club, which services 300. — Lisa White
Interviewed for this story: Bill DeWitt, III, (314) 345-9600; Chef Jeramie Mitchell, (314) 565-5953; Rory Schroeder, (314) 345-9123.

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SHORT TAKES

AEG ACQUIRES BOUNCE EVENT MARKETING

AEG has acquired Bounce Event Marketing. Formed in 2000, Bounce, which will become a division of AEG, produces special events using corporate theater and large-scale event production with entertainment value. In addition to Bounce President and CEO Tim Swift, Bounce will bring its full-time staff of five, including COO Kristi Harman, to AEG. The company will continue to operate from offices in Santa Monica and New York. Bounce worked on all six of the Grammy Awards shows that took place and AEG's Staples Center in Los Angeles. Lexus is a longstanding Bounce client. Earlier this month, Bounce produced the 100th anniversary of Julliard, which aired live on PBS. Product launches are a big part of Bounce's core businesses.

Contact: Michael Roth, (213) 742-7155

SECONDARY TICKET INDUSTRY LAUNCHES A NEW CONFERENCE

Ticket Network's Don Vaccaro has announced plans for the first TicketSummit, to be held at the Venetian Hotel, Las Vegas, July 19-20. He's rounded up participation by the major secondary ticket sellers, including eBay, StubHub and RazorGator and envisions an attendance of 250-300 for the initial event. The summit will take place just prior to the annual gathering of the National Association of Ticket Brokers July 21-22 at the Wynne Hotel in Las Vegas, making it an easy add-on for some in the industry. There will be a trade show featuring the latest in search engines and software. Vaccaro said his first move in initiating the TicketSummit was to get "a buy-in from the biggest players in the industry. We're competitors, but we have a good working relationship." Details will be forthcoming, he said.

Contact: Don Vaccaro, (860) 870-3400

TASK FORCE SET TO STUDY NEED FOR NEW LAS VEGAS ARENA

A seven-member task force will examine whether Las Vegas needs a new, state-of-the-art special events center to ensure it remains the world's premiere event destination well into the 21st century. "For Las Vegas to maintain its dominance as one of the top entertainment destinations in the world, we need to have a state-of-the-art facility that will keep pace with the times," said Mayor Oscar B. Goodman, who made the announcement with Clark County Commissioner Rory Reid and Bret Whipple, chairman of the Board of Regents for the Nevada System of Higher Education. The task force will be comprised of one representative each from Clark County, the city of Las Vegas, the Las Vegas Convention & Visitor's Authority, Las Vegas Events, the Higher Education System of Nevada, a Las Vegas Strip gaming company and a downtown Las Vegas gaming company. The committee, which would meet for about 90 days beginning next month, needs to analyze the benefits and obstacles to a new arena. Officials will hire a consultant to help evaluate potential revenues and expenses and possible financing options with the goal of no public financing.

Contact: Erik Pappa, (702) 455-3548

MORRIS PAC ADDS LED DISPLAY

The 2,560-seat Morris Performing Arts Center in South Bend, Ind., recently installed a theater marquee featuring video and message display technologies manufactured by Daktronics Inc. The front of the marquee includes a ProAd display, which has the capabilities to show recorded video, colorful animation and vivid graphics. The full-color light emitting diode (LED) display measures approximately 3-feet-7-inches high by 39-feet-7-inches wide. Two Galaxy LED displays are located on both sides of the ProAd display. The displays measure approximately 3-feet-8-inches high by 10-feet-11-inches wide and offer complete text, graphics and animation capabilities. The ProAd and Galaxy displays use red, green and blue (RGB) LED technology to present images and information with wide-angle visibility. Chaser and search lights surround the displays. The marquee was designed by Wagner Electric Sign Company of Elyria, Ohio, and was funded through community donations.
Contact: Daktronics, (605) 697-4300

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Immediate opening. Sports and live entertainment trade magazine in Orange County, Calif., is seeking a qualified business journalist to write stories and assign and edit

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