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VT PULSE

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Quote of the Week

"She would go into the coliseum and walk around the crowd to get them laughing before a concert... We had cotton candy ribbon awards and she would place a ribbon on something that she liked that didn't necessarily win a regular award."

— Arizona State Fair Marketing Director Kristin Walsh on this year's wildly popular Cotton Candy Lady

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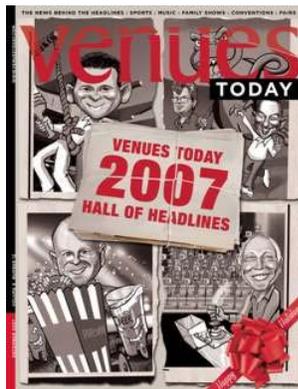
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Greetings April,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." The Venues Today staff is planning to take off soon for Thanksgiving, but before we dig into the turkey, we want to remind you that this year, we're polling our Hot Tickets and Top Stops reporters to get their opinions on the health of the industry. Check your inbox for the survey invitation and please take the time to give your answers. Your opinion counts at Venues Today. We wish you a meaningful Thanksgiving Day.

COMING SOON - THE 2008 YEAR-END ISSUE



The year-end issue is almost here. This popular issue will wrap up 2008 with our Year-end Top Stops and Hot Tickets Charts, our Hall of Headlines Award Winners: **Kenneth Feld, John Bolton, Jeff Blosser & David Padilla** and so much more!

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VT NEWS

FAIRS & FESTIVALS
FREE SUNDAYS PREVENT ARIZONA FAIR FREE FALL

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TAKES**

>> RBBB RECORD SET — Ringling Bros. and Barnum & Bailey Circus drew a record 60,000 to nine shows, including four sellouts, Nov. 12-16 at The Palace of Auburn Hills (Mich.). Tickets started at \$12.50. This is Ringling's seventh visit to the Palace.
Contact: Jeff Corey, (248) 377-8204

>> EXPANSION PLANS — The Milano (Italy) Convention Centre announced plans to expand by 2011. Designed by architect Mario Bellini, the expansion will increase the 5,500-seat arena to 18,000 seats; the 2,500-seat plenary hall to 4,500 seats; and the 123,000 sq. ft. exhibition area to 235,000 sq. ft. The venue will also add a 1,500-seat auditorium.
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Martha Midway as "The Cotton Candy Lady" was a central component of this year's television marketing campaign.



The country's economic meltdown spiked just as the Arizona State Fair, Phoenix, was getting under way, and the news affected attendance by nearly 10 percent off last year's 1,214,442.

However, through fairgoers talking to members of the media, fair officials realized what was happening and offered a free admission promotion from 10 a.m. to noon on Sundays.

"That was huge, huge for us," said marketing director Kristi Walsh. "We had so many people come in those two days. Those were really good days for us."

At the conclusion of the Oct. 10-Nov. 2 fair, the final attendance figure was 1,095,426, 9.8 percent down from last year.

That actually ended up being the fourth-best attended Arizona State Fair, so officials are taking the drop from last year with a grain of salt and noting that customers having a "staycation" at the fair also might have helped offset the figures.

"That's still a really good attendance number," Walsh said. "I think the big picture is the economy probably hurt us a little bit. But would we have gotten the fourth-highest attendance without people staying closer to home and wanting to come out to the most affordable event in the state? I think that helped us maintain the fourth-highest attendance."

Concerts held in the 14,500-seat Arizona Veterans Memorial Coliseum included virtual sell-out Weezer.

"We closed the doors for that one," Walsh said. "Part of the house is free with fair admission and part is ticketed, so sellout isn't maybe the right verbiage. But we reached capacity."

Other shows included Larry the Cable Guy, probably the second-best attended show; Goo Goo Dolls; a double bill of Miranda Lambert and Blake Shelton; Sheryl Crow; Mary J. Blige; A.B. Quintanilla and the Kumbia All Starz; LL Cool J; and Old School Jam featuring Naughty By Nature, Coolio, Young MC, Klymaxx, Club Nouveau and Timex Social Club.

About two-thirds of the seats are free with the price of fair admission, while the reserved seats cost \$15 or \$20, Walsh said.

In marketing, the fair ran old commercials featuring a character previously known as "the cotton candy lady," with pink, cotton candy hair in a beehive hairdo.

In addition to running the old commercial, the fair held a contest to name the woman - Martha Midway was the winner - and also expanded on the theme with a walk-around character who appeared at various fair events.

"She would go into the coliseum and walk around the crowd to get them laughing before a concert and she walked around

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Carrollton -
Coliseum Director

Greater Richmond
(Va.) Convention
Center - Director of
Event Services

Ticketmaster,
Adelaide, Australia
- Event Manager

our entries area," Walsh said. "We had cotton candy ribbon awards, like her choice awards, and she would place a ribbon on something that she liked that didn't necessarily win a regular award."

The character also served as a judge in a cooking contest and walked around the midway.

Walsh and her colleagues also utilized sayings by the cotton candy lady that were used in print and Web campaigns, like, "Hit the fair, ride scary rides and show up on YouTube," or "Is it affordable? Kiss my discount."

Four other fairs have licensed the ad campaign, which won an award at the annual Western Fairs Assn. convention.

"It was inexpensive to capitalize on something that was already out there," Walsh said.

Laveen, Ariz.-based Ray Cammack Shows placed 70 rides on the midway, including at least two new rides, the Sky Flyer and a swing ride.

Pay-one-price wristbands cost \$25 on Tuesdays and Thursdays and \$30 on Sundays. Otherwise, patrons used coupons for rides.

Gate admission did not go up and cost \$12 for adults and \$6 for kids and seniors.

The fair had some successful sponsorships, including the video game Rock Band that allowed fairgoers to play the game for free.

"A lot of people really got into that," Walsh said. "We got a really good response."

However, overall, sponsorships were down, said Jen Yee, who is in charge of sponsorships at the fair, although officials declined to release specific figures.

"I'm sure it's no surprise that it's been challenging for everyone, including sponsorship revenues," Yee said. "Our numbers were off from 2007, but the goal was to super-serve the clients we had this year, in hopes the partnerships were successful and they will return in 2009."

Next year's dates tentatively will be Oct. 9-Nov. 1, closed on Mondays like this year. - Mary Wade Burnside

Interviewed for this story: Kristi Walsh and Jen Yee, (602) 252-6771.

WELCOME IN THE NEW YEAR



BY ADVERTISING IN THE JANUARY ISSUE!

Our first issue of 2009 is packed with opportunities for you to promote yourself to your clients. Topics included in this issue are:

- ◆The INTIX Pre-convention issue
- ◆The Western Fairs Association Pre-convention issue

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◆Our annual Focus on Stadiums
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BOOKINGS

NEW ORLEANS, DALLAS TO HOST FUTURE COLLEGE HOOPS TOURNEY

*An artist rendering of the 2014 Final Four Configuration for the new
Dallas Cowboys Stadium*



The most important game in college hoops is returning to Dallas after a 28-year absence. The National Athletic Association will host their Division I Final Four Men's Basketball tournament at the new Dallas Cowboys Stadium in 2014.

On Wednesday, the NCAA announced the host sites for the Final Four through 2016 – the other winning bidders were the Louisiana Superdome, New Orleans (2012), the Georgia Dome in Atlanta (2013), Lucas Oil Stadium in Indianapolis (2015) and Reliant Stadium, Houston (2016).

For the Superdome, the tournament will be the first return of the Final Four since Hurricane Katrina devastated the building in 2005.

“Our teams and fans had a special experience in New Orleans the last time we held an event there in 2005,” said Division I men's basketball committee chair and Southeastern Conference commissioner Mike Slive. “The city's ongoing recovery efforts, along with the courageous rebuilding of the Superdome following Hurricane Katrina, make it sensible for us to return the Final Four to New Orleans. We believe this award is another important step in the recovery process.”

Dallas is the only site chosen to host the event in a new stadium. Much has changed since the national championship game was last held in Dallas at the Reunion Arena in 1986. The NCAA has switched to hosting its Final Four events at indoor stadiums with a new seating configuration that can hold upwards of 80,000 people. As for Reunion Arena, its heyday has long since passed and city leaders are now finalizing a plan to demolish the building.

The new \$1.3 billion Cowboys stadium, which is still under construction and opens in 2009, will now host three of the nation's largest team sporting events in its first few years. Last month, the NBA announced that it would hold its 2010 All-Star Game at the Cowboys stadium, and the site has already been selected for the 2011 Super Bowl.

Officials from the Cowboys, Big 12 Conference and regional officials active in the Super Bowl bid made a presentation last week to the 10-member NCAA committee in Indianapolis. Additional bids came from Detroit, Minneapolis, Phoenix/Glendale, San Antonio and St. Louis.

The new Cowboys stadium will be configured to seat 93,000 for the Final Four, which would be the largest of any tournament to date. Slive said the new Cowboys stadium was a big selling point, but the bids go far beyond just numbers of seats.

“We have to now be concerned with not only the competition venue, which is fundamental, but also the ability to have venues for the day-of-game events,” said Slive. “When finished, the new stadium in Arlington will create a flexible ‘canvas’ for the Final Four. We think the venue offers exciting opportunities and a unique experience for everyone involved.”

He said that the end zones plazas at the Arlington stadium will allow for major game day activities. Also, Slive said that Dallas’ growing downtown arts district, including the Dallas Center for the Performing Arts, will be ground-zero for many of the game week events. — Dave Brooks

Interviewed for this story: Michael Slive, (317) 917-6222



IAAM

SEVERE WEATHER IS KEY COMPONENT TO AVSS CURRICULUM

Earlier this March, one of the most important tournaments in college basketball was put on hold. The delay wasn’t related to academic eligibility issues or any type of on-court skirmish. The delay was brought on by severe weather.

On March 15, a tornado tore a hole in the roof of the Georgia Dome; delaying the Southeastern Conference Championship and causing the temporary evacuation of the upper bowls of the indoor stadium. No one was hurt in the incident, but meteorologist Les Lemon said he believed the incident could have been much worse.

“The fundamental story is that we’re dealing with a low probability event, but very high impact consequences,” said the 40-year veteran of the National Weather Service, who is teaming up with Dallas Convention Center GM Frank Poe to train venue managers how to deal with sudden tornados, rain storms, hail, high winds or drastic changes in temperature.

The pair is working with the International Association of Assembly Managers to expand severe weather training at the Academy for Venue Safety and Security, which meets twice a year (February and September) in Fort Worth, Texas, at the American Airlines Training and Conference Center.

“When you look at all emergencies in the U.S., over 70 percent involve severe weather,” said Harold Hansen, IAAM’s Director of Life Safety and Security. “We all think we have a good understanding of severe weather, but when we look at the threat of weather conditions hitting an open air building, there’s a real lack of procedures for dealing with these types of events.”

For the third year in a row, AVSS is expanding its severe weather curriculum and planning to get its second year students involved in developing a weather preparedness document for venue managers. As it stands, the document is an outline to assist in the development of procedures to deal with severe weather. The document is divided into six sections: severe weather awareness, operation centers,

severe weather planning, training, incident response and post incident analysis.

Hansen said he also wants to put venue managers in touch with weather-related resources that venue managers might not be aware of.

“Right now the National Weather Service’s Storm Prediction Center issues outlooks three to four days in advance. They tailor these forecasts more precisely and they can identify a two-to-three state area and create risks assessments over 18-36 hours,” he said. “They can also implement ‘watches’ where conditions are right for a major weather event.”

Lemon said he aspires to one day have a national meeting of weather experts and venue managers, sprinkled with attorneys, insurance industry experts and even social psychologists to take a larger look at the issue and eventually develop a comprehensive manual for long-term public facility planning.

“Right now we’re taking incremental steps at AVSS to introduce venue types on how to better prepare in those types of environments,” Poe said. “But Les (Lemon’s) goal is to change the whole industry from the bottom up.” — Dave Brooks

Interviewed for this article: Frank Poe (214) 939-2755; Les Lemon, (816) 213-3237; Harold Hansen, (773) 973-2049

OPENINGS **BOWERY BOYS TEAM WITH FORMER BEACON GM TO REOPEN JERSEY ROOM**

Counting Crows opens the Wellmont Theatre on Nov. 2.



MONTCLAIR, N.J. — A longtime New York promoter is moving to the suburbs, reopening a historic theater in nearby New Jersey. The Bowery Presents has teamed up with Andy Feltz of Montclair Entertainment to open the Wellmont Theatre, a 2,500-capacity venue designed as a fusion of neo-classical architecture and modern sound. Located just 30 minutes northwest of Penn Station, the new theater is serving a bedroom community of grown-up rockers, music managers and agents who work in New York.

“This area has a strong live music audience and there’s a real demand for midsized venues in and around New York,” said Anthony Makes, who is in charge of booking and has worked in venues such as the Kodak Theatre in Los Angeles. “Midsized venues really filled the void.”

None of the partners in the project are new to the New York music scene. Feltz managed the Beacon Theater for 20 years before Madison Square Garden Entertainment bought the facility in 2006. The Bowery Presents has been hosting concerts in New York since 1994, managed by promoters Michael Swier, John Moore and Jim Glancy. The trio currently own and operate the 250-capacity Mercury Lounge and the 575-capacity Bowery Ballroom. They also book the 1,400-seat Webster Hall and have promoted successful events at Madison Square Garden and Radio City Music Hall.

“Teaming up with the Bowery guys meant gaining an expertise in booking and promotions and joining their growing East Coast network,” said Feltz. “They had been interested in expanding into New Jersey, and I’ve really been looking for a partner for bookings.”

The lineup for the Wellmont is an eclectic mix which appeals

to "all demographics, the whole parade," Makes said.

The schedule includes a Saturday concert for Al Green (\$83-\$48), two John Legend concerts on Nov. 29-30 (\$87-\$60), a Dec. 4 BB King performance (\$90-\$55) and a Dec. 8 concert with Vampire Weekend (\$25)

Counting Crows opened the theater on Nov. 2. The original opening date was to be Nov. 1, but when lead singer Adam Duritz became sick, Counting Crows pushed the gig up, still playing three days.

Growing up in Montclair himself, Feltz remembered when the Wellmont once housed three screens as a triplex movie theater. Built in 1922 as a live theater, it was made into a motion picture theater in 1929 and then re-made into a triplex before it closed in 2006. The interior of the Wellmont houses intricate ornamentation lined along several domes. Despite nearly a century of wear, the shell design coupled with a design to minimize echoes provides for a great sound.

"This theater was built with acoustics in mind," said Brian Swier, one of the architects in charge of the multi-million dollar renovation, which includes an acoustic upgrade, and replaced sound system. The building is set to have great sightlines and is curved from the ceiling and built to accommodate sounds. In addition to tearing out the original sloped floor, architects installed fiber-optic lit bars on the floor level.

"It was such a beautiful interior that we didn't want to do anything," Swier said. "(Despite its age) it still sounds great." - Calvin Men

Contact: Anthony Makes, (212) 843-8076; Brian Swier, (205) 266-6284; Andy Feltz, (212) 843-8076

HOTTickets

HOT TICKETS is a weekly summary of the top acts and ticket sales as reported to VT PULSE. Following are the top 20 concerts and events, the top 5 in each seating capacity category, which took place since Oct. 28, 2008.

COLDPLAY HEATS UP EAST COAST ARENAS

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) Coldplay Gross Sales: \$1,299,251; Venue: Wachovia Complex, Philadelphia; Attendance: 15,509; Ticket Range: \$97.50-\$49.50; Promoter: Live Nation; Dates: Nov. 1; No. of Shows: 1</p>	<p>1) Stevie Wonder Gross Sales: \$818,148; Venue: Vector Arena, Auckland, New Zealand; Attendance: 10,347; Ticket Range: \$120.37-\$59.88; Promoter: Dainty Consolidated Entertainment; Dates: Oct. 30; No. of Shows: 1</p>	<p>1) Walking With the Dinosaurs Gross Sales: \$420,506; Venue: Bank of Kentucky Center, Highland Heights; Attendance: 9,930; Ticket Range: \$55-\$25; Promoter: In-house; Dates: Oct. 29-Nov.2; No. of Shows: 8</p>	<p>1) Elton John Gross Sales: \$7,606,820; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 50,420; Ticket Range: \$250-\$100; Promoter: AEG Live, Concerts West, In-house; Dates: Oct. 22-Nov.9; No. of Shows: 13</p>
<p>2) Coldplay Gross Sales: \$1,281,506; Venue: Philips Arena, Atlanta; Attendance: 16,087; Ticket Range: \$97.50-\$49.50; Promoter: Live Nation; Dates: Nov. 11; No. of Shows: 1</p>	<p>2) Def Leppard Gross Sales: \$520,196; Venue: Vector Arena, Auckland, New Zealand; Attendance: 9,611; Ticket Range: \$85.14-\$54.38; Promoter: Andrew McManus Presents; Dates: Nov. 14; No. of Shows: 1</p>	<p>2) Widespread Panic Gross Sales: \$369,360; Venue: Lakefront Arena, New Orleans, La.; Attendance: 7,871; Ticket Range: \$47.50; Promoter: Live Nation, In-house; Dates: Oct. 31; No. of Shows: 1</p>	<p>2) Bette Midler Gross Sales: \$2,997,423; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 19,411; Ticket Range: \$250-\$95; Promoter: AEG Live, Concerts West, In-house;</p>
<p>3) Coldplay</p>	<p>3) Backyardigans</p>		

Gross Sales: \$1,256,599; Venue: **TD Banknorth Garden, Boston**; Attendance: 14,559; Ticket Range: \$100-\$52; Promoter: Live Nation; Dates: Oct. 29; No. of Shows: 1

4) Coldplay
Gross Sales: \$1,188,903; Venue: **Verizon Center, Washington**; Attendance: 14,452; Ticket Range: \$97.50-\$49.50; Promoter: Live Nation; Dates: Oct. 31; No. of Shows: 1

5) Luis Miguel
Gross Sales: \$1,168,024; Venue: **American Airlines Arena, Miami**; Attendance: 14,127; Ticket Range: \$140-\$68; Promoter: NYK Productions; Dates: Nov. 7-8; No. of Shows: 2

3) Snoop Dog
Gross Sales: \$379,899; Venue: **Brisbane (Australia) Entertainment Centre**; Attendance: 4,528; Ticket Range: \$95.03-\$50.48; Promoter: Andrew McManus Presents; Dates: Oct. 29; No. of Shows: 1

4) Trans-Siberian Orchestra
Gross Sales: \$354,372; Venue: **Idaho Center Amphitheater, Napa, Idaho**; Attendance: 7,519; Ticket Range: \$59.75-\$34.75; Promoter: Knitting Factory Entertainment; Dates: Nov. 10; No. of Shows: 1

5) Monster Truck World Finals
Gross Sales: \$309,419; Venue: **Brisbane (Australia) Entertainment Centre**; Attendance: 8,561; Ticket Range: \$56.71-\$18.49; Promoter: Spokes Promotions; Dates: Nov. 15; No. of Shows: 1

Gross Sales: \$337,855; Venue: **Nokia Theatre L.A. Live**; Attendance: 10,510; Ticket Range: \$67-\$20; Promoter: AEG Live, Goldenvoice; Dates: Nov. 1-2; No. of Shows: 5

4) Jaguares
Gross Sales: \$313,755; Venue: **Nokia Theatre L.A. Live**; Attendance: 5,490; Ticket Range: \$79.50-\$49.50; Promoter: AEG Live, Goldenvoice; Dates: Nov. 7; No. of Shows: 1

5) Carrie Underwood
Gross Sales: \$287,738; Venue: **Nokia Theatre at Grand Prairie (Texas)**; Attendance: 5,573; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: Oct. 30; No. of Shows: 1

Dates: Nov. 11-16; No. of Shows: 5

3) RAIN: A Tribute to The Beatles
Gross Sales: \$315,846; Venue: **Civic Center of Greater Des Moines (Iowa)**; Attendance: 6,775; Ticket Range: \$52.50-\$30; Promoter: In-house; Dates: Oct. 31-Nov. 2; No. of Shows: 4

4) Cheech & Chong
Gross Sales: \$226,080; Venue: **Verizon Wireless Theater, Houston**; Attendance: 6,197; Ticket Range: \$49.50-\$29.50; Promoter: Live Nation; Dates: Oct. 31; No. of Shows: 2

5) Beck
Gross Sales: \$204,785; Venue: **Club Nokia, Los Angeles**; Attendance: 4,700; Ticket Range: \$75-\$45; Promoter: AEG Live, Goldenvoice; Dates: Nov. 9-10; No. of Shows: 2

Compiled by Rob Ocampo and Josh Huckabee. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

THE BEAT

DEALS

THE NORTHWEST GEORGIA TRADE AND CONVENTION CENTER, DALTON

The Northwest Georgia Trade and Convention Center,



Dalton

Management Company: Global Spectrum

Terms: Beginning Jan. 1, 2009, Global Spectrum will manage the 12-year-old, city/county-owned venue for five years. In year one, the private management firm will be paid a base fee of \$96,000, with incentives up to that amount based primarily on revenue generated above a three-year average number. In years two and three, the base fee increases \$1,000 a month, up to \$120,000 in year three, at which point it levels off.

Comments: Frank Russo, senior VP, Global Spectrum, said his first reaction upon entering the venue was, "This is an arena." He noted it has a center-hung scoreboard, an NBA basketball floor and carpet for indoor soccer. It's much more than a trade center and branding that image will be part of the drill for the new management firm.

The Northwest Georgia Trade Center includes a 40,500-sq.-ft. exhibit hall that converts into a 5,000-seat entertainment arena with superior acoustical design. It also boasts a 10,800-sq.-ft. ballroom. In addition there is a full-service learning center with conference and meeting rooms with built-in multi-media equipment, including wireless internet access throughout the facility.

George Woodward, consultant and contract administrator for the city, noted that prior to being selected, Global Spectrum completed an operations audit of the venue. The city's goal is to reduce the subsidy required to operate the venue, he said. The incentive will be based on operating revenues through 2008 and is to be negotiated. Because the venue is being paid for with tax-exempt bonds, the incentive cannot exceed the annual fee per IRS regulations.

The Dalton venue employs 16 fulltime and 17 parttime, Woodward said. A majority of the part-timers are in food and beverage, which the trade center took in-house in 2005, said Harvey Neal, chairman of the Northwest Georgia Trade Center Authority.

With food and beverage, the venue has been generating operating revenues of about \$1.5 million annually. The cost to operate averages \$2 million, Neal told Venues Today.

"We have been staying reasonably busy, but we feel certain Global Spectrum can bring more events," Neal said. Global Spectrum will bring Ovations Food Services in to consult on the in-house food operation. Neal said deferred maintenance issues will now be addressed and he anticipates about \$500,000 will be invested in improvements and equipment over the next two or three years.

Woodward said the city and county also talked with SMG about private management, but that firm operates the Gwinnett Center, Duluth, Ga., which is only 85 miles away. Neal said in truth the main competition for Dalton is the Chattanooga (Tenn.) Convention Center, which is only 30 miles away.

Doug Phipps, who has been with the venue for 12 years, is currently the interim director. Rick Tanner resigned that job in May of this year. — Linda Deckard

Interviewed for this story: Frank Russo, (860) 657-0634; George Woodward, (706) 272-7676; Harvey Neal, (706) 272-9099

NAMING RIGHTS REPORT

KeyArena, Seattle

Date: Oct. 6

Terms: 2 years, \$300,000 in the first year, \$315,000 in the second

Buyer: KeyCorp

Tenant/Ownership: WNBA Seattle Storm/City of Seattle

Comments: With KeyArena's main tenant, the Seattle Supersonics, moving to Oklahoma City, naming rights sponsor KeyCorp has renegotiated the next to last year of their 15-year deal with the City of Seattle, which runs through 2010. KeyCorp will pay a flat fee of \$300,000 in 2009, down from the \$1.1 million payment they made in 2008.

According to Deborah Daoust, spokesperson for KeyArena, the term was originally planned as a two-year agreement, but because the City Council is in the midst of their budget process, there was not time to have them approve the agreement by year's end.

"The director of the Seattle Center has authority to approve terms of one year or less," Daoust said. "So the term was reduced to a year."

They will negotiate the final year of the contract in 2009.

Between the loss of the Sonics, and the WHL team the Thunderbird's move to the ShoWare Arena in Kent, Wash., in January, venue management has been hustling to fill

2008 and 2009 dates that were being held for the teams.

“Right away we booked 10 days for AG Action Sports World Championships, an annual event that is usually in Dallas,” Daoust said.

They have also added some concert dates and are finalizing a multi-year agreement with Seattle University’s Division I basketball team, who were looking for a larger venue, Daoust said.

“We have signed with AEG to handle sponsorships, advertising and audio/visual opportunities on game days,” Daoust said. “As a city agency, we cannot negotiate those as effectively. We are still booking, but AEG will send entertainment our way.”

KeyCorp will continue to have signage on the arena’s roof, marquee, scoreboard, entrance, directional signage, ATMs and other displays. And their logo will be used in all venue print, radio, television and online advertising, as well as venue-related media materials.

Contact: Deborah Daoust, (206) 386-1974

ShoWare Arena, Kent, Wash.

Date Announced: Oct. 7

Terms: \$3.175 million over 10 years, plus exclusive ticketing service for the venue

Buyer: VisionOne ShoWare

Tenant: Thunderbirds (WHL)

Comments: In a locally brokered deal, the City of Kent has found a new naming rights partner, VisionOne, which will name the building after their ShoWare ticketing service.

The deal came after the city terminated a proposed 20-year, \$10-million deal with Amiga Inc., of New York, after Amiga failed to meet the terms of the deal.

Michelle Witham, spokesperson for the City of Kent, said signage and other details were still being finalized.

“We had a branding company help us develop what the building was and how to present that,” Witham said. “We have been in discussions with ShoWare and want to use some of the same branding attributes in the signage, while still using the ShoWare logo.”

Witham said the Thunderbirds were a key part of the sponsorship search, and brought VisionOne to the table.

In addition to naming rights, VisionOne will be the exclusive ticketing service for the venue.

“ShoWare wants to break in,” Witham said. “The legacy ticketing companies have had a lock on a lot of venues here, but contracts are coming up.”

She called ShoWare “user friendly, customized software” that is a “cost-efficient ticketing system for venues.”

The 6,025-seat venue is scheduled to open in January and will be LEED Silver Certified.
– Liz Boardman

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