

Rick Saas

Subject: FW: Nov. 16, 2005 Newsletter



VENUES**today**

"The news behind the headlines"

Dear ,

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QUOTE OF THE WEEK

"I think just being a part of the Vegoose thing was big for us, being part of that buzz, part of that weekend. I hope they book two or three nights next year." — Steve Stallworth, vice president & general manager, Orleans Arena, Las Vegas

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VENUE NEWS

Rendering of Mahaffey Theater



SMG TAPPED TO TOUT A RENOVATED MAHAFFEY THEATER

The St. Petersburg (Fla.) City Council unanimously selected SMG to manage the renovated Mahaffey Theater for the Performing Arts, which reopens in March, for the next five

years. The decision to privatize the performing arts center was "based on several factors, primarily that a private manager would be able to run it more efficiently than a city department and would have some leeway a city department might not have," said Beth Herendeen, assistant director of the Downtown Enterprise Facilities Department for St. Petersburg.

She said the contract calls for the city to pay SMG a management fee of \$100,000 annually and an incentive of 35 percent of the reduction in the subsidy. In fiscal 2005, the theater's operating loss was approximately \$1.3 million from an operating budget of \$2.8 million, she said. Those monies are paid from the city's general fund. SMG's incentive will be based on a rolling average of the deficit every two years, Herendeen added.

Brian Kabatznick, SMG's vice president of business development, said the firm anticipates reducing the deficit by about \$500,000 a year. Mahaffey Theater fits nicely into SMG's fold, Katatznick said. "This complements the Saenger in Pensacola, Times Union Complex in Jacksonville, which is made up of three theaters, and certainly the Jackie Gleason Theatre in Miami Beach. It makes for a nice four-theater play in Florida, all roughly the same size." Bob Papke, who manages the Times Union Complex, is SMG's national theater booking manager and will add St. Petersburg to his repertoire.

SMG manages 35 theaters and performing arts centers. That experience was a major factor in selecting the firm, Herendeen said. "SMG had the combination of experience with PACs, multiple PAC's in Florida and a proven track record in budget and performance in talking with their current clients," she said.

The city is particularly seeking increased activity at Mahaffey. "In fiscal '05, we had on the main stage, not including ancillary stages, about 149 use days and the programming wasn't where we wanted it to be, she said. The venue closed for renovation May 23.

Management bids were also submitted by Global Spectrum and by the management of Ruth Eckerd Hall, Clearwater, Fla., which, along with the Tampa Bay Performing Arts Center, is among the main competitors for business in St. Petersburg, Herendeen said.

When it reopens, Mahaffey Theater will sport \$18 million in renovations. That money primarily comes from a tax increment financing district of which the theater is part, Herendeen said. That tax option was scheduled to end in 2012. "We asked the Pinellas Board of County Commissioners to extend the financing through 2035. That is estimated, between 2012 and 2035, to generate about \$95 million, of which \$28 million will go toward the Mahaffey Theater and other projects in that immediate vicinity." Plans include improving the entire corner of downtown, which used to house the imploded Bayfront Center, including a plaza area in front and a park across the street.

Renovations to the Mahaffey include some infrastructure changes and, primarily, doubling the lobby space. The changes will not increase seating capacity, which is just north of 2,000. The signature component of the renovation will be a three-story glass curtain wall and atrium that will look out onto the city's downtown waterfront. Kabatznick cited the downtown location as a big plus for the performing arts center.

The main tenant is the Florida Orchestra. Scheduled grand reopening events include "Forever Tango," March 15; The Florida Orchestra with Van Cliburn, March 16; The Florida Orchestra Pops Concert, March 18; and an open house March 19.

Kabatznick said SMG will name a general manager, one with plenty of experience, next week. Herendeen did not know SMG's plans for concessions and merchandise, which the city ran internally in the past.

The facility first opened in the spring of 1965 as part of the Bayfront Center entertainment complex. It was first renovated in 1987-1988 and at that time was re-named the Mahaffey Theater for the Performing Arts, for a St. Petersburg family who contributed significantly to the capital campaign.

In 2004, after conducting both market analysis and feasibility studies, it was determined that the neighboring Bayfront Center Arena was no longer viable in the marketplace. The arena was demolished in December 2004, opening up space for the current Mahaffey Theater renovation. — Linda Deckard

Interviewed for this story: Brian Kabatznick, (215) 592-4100; Beth Herendeen, (727) 892-5024



Brenda Tinnen, Lee Zeidman, Melissa Miller Ormond

FACES & PLACES: TINNEN RETURNS TO KANSAS; ZEIDMAN TAKES OVER STAPLES; MELISSA MILLER ADDS 'ORMOND' AND A NEW GIG TO HER RESUME

Brenda Tinnen sees lots of similarities between opening Staples Center, Los Angeles, for the Anschutz Entertainment Group seven years ago and opening the **Sprint Center**, Kansas City, Mo., for AEG in 2007. Both are part of a downtown renaissance, she noted, but in the case of the Sprint Center, that downtown is her hometown.

Tinnen is returning to Kansas City to become senior vice president and general manager of the under-construction Sprint Center effective Jan. 1, leaving her post as senior vice president, event and guest services, at Staples Center. Meanwhile, **Lee Zeidman** has been promoted from senior vice president, operations, to senior vice president and general manager of the seven-year-old **Staples Center** and is set to undertake a major reorganization with the veteran staff already on board.

In Kansas, Tinnen will be starting fresh, joining Mark Faber, AEG's senior vice president, business operations, who oversaw sale of naming rights and all but five of the 72 suites, in staffing up. She estimated six to eight people will be needed the first six months and 60 full-time when they open in the fall of 2007.

And on the East Coast, **Melissa Miller Ormond**, a veteran of the promoter side of the business who semi-retired in 2002 to marry and move to Ireland, is back in New York as executive vice president of bookings for **Radio City Music Hall, Madison Square Garden and The Theater at Madison Square Garden**. Ormond is sitting on the venue side of the settlement table for the first time in her 17-year career. She is basically replacing Joel Peresman, who left several months ago to work for Clear Channel Entertainment.

Tinnen is going home again to Kansas, where she started in the business working for her mother, Alma Baker, who ran the box office at Municipal Stadium for Charlie Finley and the Kansas City A's. Tinnen is "second generation" venue management. She worked alongside her mother "once I was old enough to hit the payroll. I was also there to open Kemper Arena." She met Tim Leiweke, president and CEO of AEG, when he came to town with the Kansas City Komets.

"Kansas City is home to me; I have family there. It's very exciting; it's an opportunity to start from the beginning again and take the model of success that we have from here at the Staples Center, and roll it out in Kansas City and see if we can't duplicate the success," Tinnen said. She and her husband Greg can even move back into the Plattsburg, Mo., home they never sold. "Mom is so excited I'm moving back to Kansas City. She wants to know what she can do," Tinnen said.

Downtown Kansas City is going through a bit of a renaissance, she added. "The Cordish Group is building what they call Kansas City Live right in the same area as the Sprint Center. They have new condominiums coming on line downtown. There's a resurgence of downtown Kansas City as well." It's not unlike what she watched happening in Los Angeles.

Zeidman is equally excited about the resurgence of downtown Los Angeles and the plans for an entertainment district, to include the 7,200 seat-Nokia Theater across the street, which is "a reality with the closing of the parking lot and actual digging going on right now." The Staples Center staff will run both buildings, which is another reason to rethink the organization.

It's much easier for Zeidman because "90 percent of our management, and 75 percent of our part-time help has stuck it out throughout the seven years. I have an

opportunity to work with staff that have been here for so long and are ready for more responsibility. We can give them that responsibility because of the change," Zeidman said.

Having two senior vice presidents, dividing the house per se, was an unusual arrangement to begin with, but it worked well because both Tinnen and Zeidman were called upon to give an operator's perspective on other AEG projects, from Carson, Calif., to Las Vegas to London to Berlin. They basically covered for each other in Los Angeles. And it is a big building with five tenants.

"Over the next two months, we will roll out a new organization plan for Staples Center," Zeidman said. "I can't have everyone reporting to me now. My role is to put everyone together with one vision and have everyone interchangeable. Things will cross more; everyone will rely on a lot of different people."

In New York, Ormond returned to an industry still in shambles and transition, but to a building that is the most prestigious showcase in the country. She had worked for her new boss, Jay Marciano, in Los Angeles at Universal Concerts, and "that's why I considered [coming back]," she said. "My husband is Irish and we decided to settle there."

But Marciano made her an offer she couldn't resist. "I've never had this sort of experience in the music business, working for venues directly and representing venues as opposed to promoting shows."

Asked if talent buyers turned venue management is a trend, Ormond mused, "It could be. Certainly things are getting more competitive with more venue options out there, and it may be venues decide they need someone who has experience buying talent." The biggest difference on this side of the table is that "looking out for the venue's interest is our first priority and co-existing happily with all the other entities that use the venues. One of the best things for me is working with other local promoters in New York rather than competing against them," which is what she did when working for Delsener-Slater there.

Like Tinnen and Zeidman, Ormond grew up in this business, by accident though. "It was a twist of fate. I was in Washington, D.C., hoping to get into politics. I had a political science major and always wanted to be a lawyer. I didn't get a job in politics; I had another job in bookkeeping. I was paying to get into the 9:30 Club far more than my budget would allow. I realized I was having a hard time paying rent, and I went into the 9:30 Club and asked for a job and I got one. I loved music, but I had never considered it as a career."

Since then she has worked for I.M.P., Delsener/Slater Enterprises, and MCA Concerts/Universal Concerts/House of Blues Entertainment through its ownership changes and has promoted national tours for blink-182 and Down from the Mountain, music from the movie 'O' Brother Where Art Thou?" — Linda Deckard
Interviewed for this story: Brenda Tinnen, (213) 742-7150; Lee Zeidman, (213) 742-7255; Melissa Miller Ormond via Liz Bishko, (212) 465-6360

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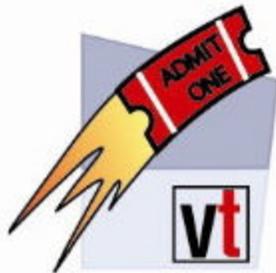
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BOOKINGS



HOTtickets

VEGOOSE, U2, BULL RIDERS & TREY DESCEND ON VEGAS

HOT TICKETS is a weekly summary of the top acts and ticket sales as reported to **Venues Today** e-newsletter. Following are the top 20 concerts and events, the top 5 in each seating capacity category, which took place since Oct. 26, 2005. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

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

15,001 or More Seats

1) *Gross Sales:* \$4,658,814; *Event:* Vegoose Music Festival; *Venue:* **Sam Boyd Stadium, Las Vegas**; *Attendance:* 72,398; *Ticket Range:* \$128.50; *Promoter:* Superfly Presents, A.C. Entertainment; *Dates:* Oct. 29-30; *No. of Shows:* 2

2) *Gross Sales:* \$3,864,843; *Event:* U2; *Venue:* **MGM Grand Garden Arena, Las Vegas**; *Attendance:* 31,863; *Ticket Range:* \$183.75-\$52; *Promoter:* Evening Star Productions (CCE), The Next Adventure; *Dates:* Nov. 4--5; *No. of Shows:* 2

3) *Gross Sales:* \$3,656,978; *Event:* U2; *Venue:* **Staples Center, Los Angeles**; *Attendance:* 34,291; *Ticket Range:* \$171-\$51; *Promoter:* Avalon Attractions (CCE), The Next Adventure; *Dates:* Nov. 1-2; *No. of Shows:* 2

4) *Gross Sales:* \$3,036,275; *Event:* Professional Bull Riders World Finals; *Venue:* **Thomas & Mack Center, Las Vegas**; *Attendance:* 52,904; *Ticket Range:* \$251-\$31; *Promoter:* Professional Bull Riders; *Dates:* Nov. 2-6; *No. of Shows:* 4

5) *Gross Sales:* \$2,390,500; *Event:* The Rolling Stones; *Venue:* **Rose Quarter, Portland, Ore.**; *Attendance:* 15,074; *Ticket Range:* \$350-\$65; *Promoter:* Bill Graham Presents (CCE); *Dates:* Nov. 1; *No. of Shows:* 1

10,001 - 15,000 Seats

1) *Gross Sales:* \$883,520; *Event:* Trans Siberian Orchestra; *Venue:* **Wachovia Arena at Casey Plaza, Wilkes-Barre, Pa.**; *Attendance:* 19,410; *Ticket Range:* \$48.50-\$38.50; *Promoter:* Electric Factory Concerts (CCE); *Dates:* Nov. 11-12; *No. of Shows:* 3

- 2) *Gross Sales:* \$763,015; *Event:* Bruce Springsteen; *Venue:* **Atlantic City (N.J.) Boardwalk Hall**; *Attendance:* 9,619; *Ticket Range:* \$85-\$55; *Promoter:* Electric Factory Concerts (CCE); *Dates:* Nov. 13; *No. of Shows:* 1
- 3) *Gross Sales:* \$380,485; *Event:* Alan Jackson; *Venue:* **Atlantic City (N.J.) Boardwalk Hall**; *Attendance:* 6,091; *Ticket Range:* \$75-\$42.50; *Promoter:* Electric Factory Concerts (CCE); *Dates:* Nov. 12; *No. of Shows:* 1
- 4) *Gross Sales:* \$298,830; *Event:* Judas Priest; *Venue:* **Long Beach (Calif.) Arena**; *Attendance:* 7,143; *Ticket Range:* \$55-\$20; *Promoter:* Avalon Attractions (CCE); *Dates:* Oct. 30; *No. of Shows:* 1
- 5) *Gross Sales:* \$275,856; *Event:* Keith Urban; *Venue:* **Mullins Center, Amherst, Mass.**; *Attendance:* 7,741; *Ticket Range:* \$42-\$32; *Promoter:* Joe Fletcher Presents; *Dates:* Nov. 11; *No. of Shows:* 1

5,001-10,000 Seats

- 1) *Gross Sales:* \$1,527,128; *Event:* Aerosmith; *Venue:* **Mohegan Sun Arena, Uncasville, Conn.**; *Attendance:* 16,243; *Ticket Range:* \$150-\$97.50; *Promoter:* Jim Koplik Presents (CCE); *Dates:* Oct. 30–Nov. 1; *No. of Shows:* 2
- 2) *Gross Sales:* \$286,742; *Event:* Def Leppard; *Venue:* **Magness Arena, Denver**; *Attendance:* 5,221; *Ticket Range:* \$69.50-\$49.50; *Promoter:* Chuck Morris Presents (CCE); *Dates:* Nov. 1; *No. of Shows:* 1
- 3) *Gross Sales:* \$265,478; *Event:* Audioslave; *Venue:* **Paul E. Tsongas Arena, Lowell, Mass.**; *Attendance:* 6,879; *Ticket Range:* \$40.50; *Promoter:* Tea Party Concerts (CCE); *Dates:* Oct. 31; *No. of Shows:* 1
- 4) *Gross Sales:* \$257,753; *Event:* The Fire of Anatolia; *Venue:* **Theater @ Madison Square Garden, New York**; *Attendance:* 4,516; *Ticket Range:* \$85.50-\$55.50; *Promoter:* Jack Utsick Presents, Worldwide Entertainment; *Dates:* Nov. 6; *No. of Shows:* 1
- 5) *Gross Sales:* \$249,385; *Event:* Trey Anastasio; *Venue:* **Aladdin Theatre, Las Vegas**; *Attendance:* 7,019; *Ticket Range:* \$38; *Promoter:* Evening Star Productions (CCE); *Dates:* Oct. 28; *No. of Shows:* 1

5,000 or Fewer Seats

- 1) *Gross Sales:* \$2,080,214; *Event:* Mamma Mia!; *Venue:* **Sacramento (Calif.) Community Theatre**; *Attendance:* 37,210; *Ticket Range:* \$67.50-\$15; *Promoter:* California Musical Theatre; *Dates:* Nov. 2–13 *No. of Shows:* 16
- 2) *Gross Sales:* \$250,599; *Event:* Clay Aiken; *Venue:* **Kodak Theatre, Hollywood, Calif.**; *Attendance:* 3,093; *Ticket Range:* \$75-\$45; *Promoter:* AEG, Goldenvoice; *Dates:* Nov. 9–10; *No. of Shows:* 2
- 3) *Gross Sales:* \$205,764; *Event:* Keith Urban; *Venue:* **Fox Theatre, Detroit**; *Attendance:* 4,720; *Ticket Range:* \$46.50-\$36.50; *Promoter:* The Cellar Door Companies (CCE) - Michigan; *Dates:* Nov. 4 *No. of Shows:* 1
- 4) *Gross Sales:* \$196,850; *Event:* Sheryl Crow; *Venue:* **Avery Fisher Hall, New York**; *Attendance:* 2,403; *Ticket Range:* \$100-\$50; *Promoter:* Ron Delsener Presents (CCE) -

NY; Dates: Oct. 30; No. of Shows: 1

5) Gross Sales: \$195,000; Event: The Black Crowes; Venue: **Riviera Theatre, Chicago**; Attendance: 5,000; Ticket Range: \$39; Promoter: Jam Productions; Dates: Oct. 30–31; No. of Shows: 2

Compiled by April Stroud, HotTickets@venuestoday.com

Pat Christenson, AC Entertainment Owner Ashley Capps, Superfly Presents' Jonathan Mayers, Daren Libonati and Superfly Presents' Rick Farman and Richard Goodstone at the first annual Vegoose Music Festival



VEGOOSE PROVES A GOLDEN GOOSE FOR VEGAS VENUES

For a town known for some of the world's craziest costumes year-round, Halloween was actually a slow period for Las Vegas. Pat Christenson, president of Las Vegas Events, and Daren Libonati, director of Sam Boyd Stadium at the University of Nevada Las Vegas campus, met with the Bonnaroo music festival gurus of

Superfly Productions to see what they could do to help change that.

"Three years ago, Pat and I flew down to Tennessee and went to Bonnaroo and introduced ourselves to AC Entertainment and Superfly and said, 'We have the Bonnaroo of the West if you listen to our story,'" Libonati said.

The result, Vegoose, was a two-day music festival at Sam Boyd that drew 72,398 patrons Oct. 29-30, grossing \$4.66 million on \$128.50 tickets. "I just think the sky's the limit. It's one of those things where the biggest reward is to create something from nothing," Libonati said.

Headliners included Dave Matthews, Widespread Panic, Jack Johnson, Beck and Phil Lesh. Festival elements included a Ferris Wheel, pretend wedding chapel, poster art displays with the artists on site, a rock-themed film festival at The Palms Casino, Elvis and Liza Minelli look alike contests (winners received tickets to Bonnaroo), circus acts and Blue Man Group.

Instantly available CDs of the sets were sold in a tent sponsored by SBC. About 80 percent of food was handled in-house by the stadium, with the remaining vendors booked in by the stadium.

There were four stages: Snake Eyes, Double Down, Jokers Wild and Clubs Tent. A surprise hit was the hip-hop tent, which may be expanded to a hip-hop stage for subsequent events, which have not been planned yet, Christenson said.

"I think it's another step in the evolution of music in Vegas," Christenson said. "I could foresee other themed weekends. ...The question is where to go for the two or three days, what the music mix will be. I think these guys will probably mix up the festival to make it new and unique each year."

The festival was adult-oriented, with an age range of about 21 to 50, Christenson said. Patrons wore elaborate Halloween costumes to the events. There was only one arrest during the run of the event.

An additional 10 "Vegoose at Night" shows held at venues around the city saw sellouts. "Pat was really the catalyst for those guys to make it happen," said Steve Stallworth, vice president and general manager of the Orleans Arena, which landed a midnight String Cheese Incident show in connection with the series. "It took a long time to make this work. I'm just thrilled for those guys."

The Clear Channel-run Theatre for the Performing Arts at the Aladdin grossed \$723,099 on three shows over two days, a record for the venue.

"A lot of acts started to reach out to local venues to pick up satellite gigs, side gigs to do their own things," said Paul Davis, vice president of entertainment at the venue. The Aladdin hosted an acoustic show with Dave Matthews and Tim Reynolds, Oct. 28, which ended at 10:45 p.m., then cleared the hall for a Trey Anastasio show at midnight. Both shows drew capacity crowds of 7,019. The next night, the venue hosted a nearly five-hour-long Moe concert.

"They said, 'How about having Dave Matthews in your building?' And it all got done very quickly, there was not a big agonizing bidding process or anything," Davis said. "Then the same agent said, 'We want to do a midnight show.' Then after that they suggested Moe."

Chip Hooper of Monterey Peninsula Artists, and Danny Zelisko and Terry Burke of Evening Star Productions, a division of CCE Spinco, worked with the Aladdin on the shows.

The Anastasio patrons were lined up around the outside of the building at a 50- to 100-foot distance while the Matthews/Reynolds patrons were cleared from the theater. "What we had to do was flush out the entire Dave crowd, reset the [eight] turnstiles, then go ahead and open the flood gates and let the Trey crowd in," Davis said.

"It was a little slow getting them out with the demand for the merchandise. We didn't want to run anyone out who was willing to spend money," Davis said. Doors opened for the second show at 11:40 p.m.

The theater is currently undergoing a \$10 million renovation, which includes a new lobby. The property is slated to become a Planet Hollywood destination by October 2006.

Davis hopes this success will prove the venue's viability in the market. "Being a 7,000-seat room, we're kind of a sweet spot in the concert industry. So many acts are only good for 3,000-6,000 tickets." The renovation includes a curtaining system.

The future of the theater isn't set yet, with Clear Channel talking about possibly a resident show in the venue. "We just want to keep the room busy. We're using the entertainment programming on this property to help re-brand the property as Planet Hollywood as well," Davis said.

This was a proving-ground type of gig for the Orleans Arena as well. The String Cheese Incident show on Saturday night (Oct. 29) from midnight through 4:30 a.m. drew a capacity crowd of about 6,000, about 90 percent of which was from out of town, the reverse of the venue's usual demographic make-up of locals.

"Superfly had a date on hold the Friday night also, but that just ended up not happening. The Superfly guys were just great to work with," Stallworth said. "I'm glad we were a part of Vegoose. That just helps brand us in a neat way within that genre of music, brands us with that group of folks, those fans. They promoted us all along the way, just like they did Vegoose, the whole time."

It cost \$71,000 to put the show on at the Orleans, the largest percentage of that going to stagehands. The venue did a per cap of \$8 on mainly "a lot of water," Stallworth said.

"We've never done a jam band before, it was probably different in that respect. But the production was pretty simple, all those things were pretty simple," Stallworth said. "I think just being a part of the Vegoose thing was big for us, being part of that buzz, part of that weekend. I hope they book two or three nights next year."

Tickets were sold through Vegoose's Web site. "That's another thing we had to agree to do. We didn't sell hardly any tickets through our system," Stallworth said.

Marketing for the show was mainly done via the Internet, targeting Bonnaroo fans and fans of the bands, and word-of-mouth, Libonati said. — *Natasha Emmons*
Interviewed for this story: Daren Libonati, 702 895 1003; Pat Christenson, 702.260.8605; Paul Davis, 702-785-9156; Steve Stallworth, (702) 284-7777

MARKETING

Arizona Sting player Mike Miron signs a T-shirt for a fan



ARIZONA STING SAY 'MI CASA ES SU CASA' TO FANS

Fans will get a chance to scoop and shoot with Arizona Sting players Nov. 20 at Sting Fest.

The National Lacrosse League (NLL) team will launch its second season at the 16,999-seat Glendale Arena with its first Sting Fest, a three-hour open house where the team's fledgling fan base will have a chance to shoot around with Sting players, collect photos and autographs and chat

with head coach Bob Hamley.

The team held an open house prior to its first-ever playoff game last season, drawing 500 people. Director of Public Relations and Team Travel Rick Bowness Jr. said he hopes Sting Fest will draw up to 1,000.

"We're trying to do more not in-season events," Bowness said. "The lacrosse season is pretty short, so that doesn't give you a lot of chance to connect with the community."

The Sting has used print and radio to advertise the event and have promoted it during Phoenix Coyote hockey games at the arena. The Sting and the National Hockey League Coyotes are under common ownership, which has also given the Sting an opportunity to promote Sting Fest during Coyote television broadcasts.

The Sting averaged about 5,500 fans per game during its first season (played in Columbus, Ohio) and increased attendance to an average of 6,500 for each of their eight home games in Glendale last year. The arena opened Feb. 12, 2004.

"Our long-term goal is to average about 8,000," said Jim Van Stone, senior vice president of ticket sales and service. "This is our first chance to really promote the season."

Van Stone said a similar event held to promote the Coyotes turned into about 300 new ticket sales, about the number he's hoping to get at Sting Fest. "If I can convert 200-400 season tickets, I'm going to be pretty happy," he said. "We're also going to offer an exclusive individual game ticket pre-sale with \$5 off."

That offer will also be available to fans attending the Coyotes' game the following day.

The 8,000 attendance goal is still below the NLL's 2005 league-wide average of 10,400. But Arizona has never been a lacrosse hotbed, and the marketing challenge is similar to that faced by the Coyotes when ice hockey was introduced to the Southwest. Not only does the team have to build excitement about the season, it also has to educate fans about the sport.

"A lot of people don't grow up with it," Bowness said. "Markets like Colorado have done really well; they get 17,000 a game. They've piggybacked with the hockey team and done really well."

And while there are similarities between lacrosse and hockey, the fan base has demographic differences. "Our marketing is a lot more grassroots than what the Coyotes did," said Bowness. "The high schools here are starting to play it."

Arizona — the second-fastest growing state behind Nevada — is attracting Northerners who have tired of ice and snow. And Bowness said they're bringing an interest in sports like lacrosse and hockey with them. Events like Sting Fest allow them to get acquainted with the team and build a sense of ownership.

"They're pretty accessible players," Bowness said. "They're not making millions of dollars, and they're grateful for the fans." — Ted Streuli
Interviewed for this story: Rick Bowness Jr., (623) 435-4502; Jim Van Stone, (623) 463-8882

CONCESSIONS

ARAMARK FACES CHALLENGES AT FISCAL YEAR-END

Aramark reported an overall increase in sales and earnings per share for Fiscal Year 2005, including the Food & Support sector, despite setbacks that included two lost

baseball stadium contracts in late 2004, the cancellation of the 2004/2005 National Hockey League season, the effects of Hurricanes Katrina and Rita, and a spike in fuel costs.

Companywide, Fiscal 2005 saw sales of \$11 billion, an 8 percent increase over 2004. Net income rose 10 percent to \$288 million, a record from continuing operations, and diluted earnings per share increased 13 percent to \$1.53. Sales in the Food and Support Services U.S. segment increased 4 percent to \$7.1 billion; international segment sales grew 25 percent to \$2.3 billion.

In a conference call announcing the results, Joseph Neubauer, chairman and CEO, admitted that the business-dining sector "continued to face a challenging competitive environment." However, when asked by a financial analyst whether Compass and Sodexo or local competitors were providing the competition, he answered, "We don't think it's local competitors. But we don't comment specifically on competitors."

Neubauer also acknowledged challenges for the company in the United Kingdom due to competition, but said strong growth in Germany and Canada offset those losses.

"The Sports & Entertainment sector rebounded nicely with a high 90s [percent] retention rate and significant new business," he said. The company added Lincoln Financial Field, Philadelphia, the Major League Baseball Washington Nationals and a German soccer stadium.

Neubauer said his top priority is retaining clients.

Neubauer is 13 months into a 36-month commitment to head up the company, but a search for a replacement has not started yet, he said.

While most of the Aramark-serviced venues in the hurricane zones are back up and running, convention centers in Mississippi and Louisiana, including the Morial Convention Center in New Orleans, will have longer-term losses, according to Fred Sutherland, executive vice president and chief financial officer.

Insurance issues in the flood zones have not been resolved yet.

"Solid parks, resort, convention center, stadium and arena business was not able to offset...the late 2004 loss of two baseball clients and a somewhat weaker amphitheater season," Sutherland said.

Overseas is a strong focus for Aramark, which expanded in Ireland, China and Japan. The company moved to 90 percent ownership of Campbell Catering, the largest food service company in Ireland. "In China, we are quite aggressively looking for opportunities," Neubauer said. "It's a fantastic market; we have great teams there. ... We'll see what else we can add, both on the facility side and on the food side." Aramark is also active in Korea. "So Asia is clearly a market we are targeting."

For Fiscal year 2006, Sutherland predicted sales of \$11.5 billion to \$11.8 billion companywide, targeting organic growth in worldwide Food and Support Services business at 5 to 7 percent

Hockey is a question for Fiscal 2006, also, Neubauer said. "It's hard to say so early in the season how far hockey will come back. They've made a lot of changes in the game."
— Natasha Emmons

Interviewed for this story: Joseph Neubauer, Fred Sutherland, (215) 238-3000

SHORT TAKES



BANKUNITED NEW TITLE SPONSOR AT UNIVERSITY OF MIAMI

The University of Miami Convocation Center, Coral Gables, Fla., is now the BankUnited Center as part of a 10-year sponsorship

deal between BankUnited and the university. BankUnited, the largest bank headquartered in Florida with over \$10 billion in assets, will be the official bank of the 7,000-seat, \$48 million, multi-purpose facility and efforts are already underway to transition the BankUnited name and logo to interior and exterior signage. The agreement also includes on-site ATMs, alumni and student marketing opportunities, collateral materials, Web promotions and other components. Patrick L. McGrew is general manager of the BankUnited Center for Global Spectrum.

Contact: Heidi M. Palmer, (305) 284-8165

FIRST DATES ANNOUNCED FOR BILLY JOEL SOLO TOUR

Billy Joel will launch his first solo major concert tour in nearly seven years beginning with concerts in Florida in January. Since 1999, Joel's major concert appearances have been on double bills shared with Elton John. Coinciding with Joel's upcoming tour, Columbia Records/Legacy Recordings is preparing the release of My Lives, a five-disc (four CDs and one DVD) box-set. Announced concert dates include: Veteran's Memorial Arena, Jacksonville, Fla., Jan. 10; St. Pete Times Forum, Tampa, Fla., Jan. 12; T.D. Banknorth Garden, Boston, Jan. 19; Madison Square Garden, New York, Jan. 23; Wachovia Center, Philadelphia, March 7; and MGM Grand Garden, Las Vegas, April 8.

Contact: Claire Mercuri, Columbia Records, (212) 833-5121

AMERICA WEST ARENA TO BE RENAMED US AIRWAYS CENTER

In January, America West Arena, Phoenix, becomes the US Airways Center in a new 10-year naming rights agreement, following the successful merger between America West Airlines and US Airways, completed Sept. 27. The city is currently reviewing designs for the new signage. The 19,000-seat arena is owned by the City of Phoenix and managed by a subsidiary of Suns Legacy Partners, owners of the Phoenix Suns (NBA), Phoenix Mercury (WNBA) and the Phoenix Roadrunners (ECHL) hockey team. The new naming rights partnership will integrate the US Airways name throughout the building as well as in advertising, promotional activities and operations, including exterior signage, on-court identification, concessions materials, staff uniforms, tickets, brochures and other collateral material. Another element of the partnership includes the creation of the "Heritage Wall," which will profile the history of America West Airlines from birth through the merger creating today's US Airways. The display will be located just inside the arena's entrances from the plaza and Jefferson Street. The arena recently completed a \$70 million expansion and improvement project.

Contact: Paige Peterson, (602) 379-2047

NEW CONTRACT MANAGEMENT COMPANY HIRES SADLER, SWANSON

Roger Swanson, who worked for Ogden Entertainment Services in Alaska for years, and Tom Sadler, a veteran of the Arizona State University athletics department, have been hired to head a new facility management division of Global Entertainment. Swanson started his new job Oct. 16 as vice president operations, and Sadler joined earlier as president of the unnamed firm. Swanson said the details will be announced in January. The new facility management company will handle future Global Entertainment

projects, which include arenas housing Central Hockey League teams in Prescott Valley, Ariz., and Rio Rancho, N.M. The plans had been to operate those facilities with a firm combining Compass Facility Management expertise and Global Entertainment, an enterprise dubbed GE Compass. GE Compass will cease to exist in January. Other properties to be managed through this company, all developed by Global's International Coliseums Company, are Dodge Arena, Hidalgo, Texas, and the new Youngstown (Ohio) Convocation Center, which opened last week under Global of Youngstown management (VT e-newsletter, Nov. 6). Swanson worked for Ogden beginning in 1984 and left that firm to work for Tickets.com 2000-2001. He worked for Steve Peters' Compass Facility Management in Hidalgo before taking the Global Entertainment job. Sadler spent 20 years at ASU before taking a job as associate athletics director of administrative services at the University of Hawaii. He has returned home, since Global Entertainment is headquartered in Phoenix.

Contact: Roger Swanson, (480) 993-0459

CAJUNDOME CLEANING BILL PRESENTED TO FEMA

According to an *Associated Press* report, the repair and cleaning bill for the Cajundome and Convention Center in Lafayette, La., will be between \$2.4 million and \$3.2 million, following 58 days of service as a refugee center following Hurricanes Katrina and Rita. Cajundome Director Greg Davis said Nov. 15 that the Federal Emergency Management Agency has agreed to cover those costs, as well as \$1.1 million to help make up for revenue lost while the facility is closed for repairs and cleaning. The arena is scheduled to reopen Jan. 2. About 17,000 hurricane evacuees passed through the Red Cross-operated shelter. Evacuees were transferred to a city-operated recreation center on Oct. 26. Davis said there was no vandalism, just wear and tear from operating around the clock. He added that FEMA has already reimbursed the Cajundome for about \$3.3 million in expenses such as utility bills, labor and daily cleaning.

Contact: Greg Davis, (337) 265-2100

BROADWAY.COM COLLABORATES WITH AUDIENCEVIEW

Broadway.com has entered into an agreement with AudienceView Software Corporation to use its integrated ticketing and CRM software. Broadway.com and its sister entity, Theatre Direct International (TDI). The Web site (www.broadway.com) features original content relating to Broadway, off-Broadway and London shows, including video features, reviews, celebrity interviews, show synopses, cast bios, photo galleries and ticket purchasing. Broadway.com, TDI and their affiliate Web sites fulfill more than 1 million theatre tickets annually, both individually and combined with hotel and restaurant packages.

Contact: Jim Barczak, AudienceView, (716) 817-9587

MONSTER JAM SELLS OUT IN STOCKHOLM

Clear Channel Entertainment's Motor Sports division announced that 40,972 fans attended Monster Jam at the Globe Arena in Stockholm, Sweden Nov. 12-13. It was the final stop on the show's European Tour. Eventum was the promoter. Event sponsor Hot Wheels returned for the second year.

Contact: Denny Hartwig, (630) 566-6305

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