

Rick Saas

Subject: FW: Nov. 23, 2005 Newsletter



VENUES**today**

"The news behind the headlines"

Dear April,

November 23, 2005 VOL. IV, Number XXXVII ISSN 1547-4143

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

QUOTE OF THE WEEK

"If any precedent was set, it is that there is no need to litigate." — G. Wilson Rogers, COO, Clear Channel's Cellar Door, on the resolution of an amphitheater noise dispute

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Coming Soon - **OUR INTRODUCTION TO 2006!**

We're going to kick off the New Year with our annual focus on stadiums!

Our January issue will highlight what's working for the top moneymakers. We'll look at new construction, and cover everything from stadium booking trends to touring ideas and new products. This is also the first quarterly INTIX issue of the year. We'll cover

the hot topics to be addressed at the annual convention in Boston.

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VENUE NEWS



Gary Lashinsky, Chief Rider Johann Riegler, Austrian Minister of Agriculture Dr. Josef Proll, and David Touhey; Patton family members (Photos by Phil Lobel)

SPANISH RIDING SCHOOL TAKES RECORD LEAP AT MCI CENTER

Midway through the six-city, 12-performance tour of the Spanish Riding School of Vienna, Gary Lashinsky, White Stallion Productions, co-promoter of the event, hit the break-even point (\$4 million in ticket sales) and set a record as the highest grossing equine event in the history of the MCI Center, Washington, D.C. The two D.C. shows, Nov. 19–20, grossed \$1,171,382 from 17,153 attending. The average ticket price for the tour is \$72-\$74, Lashinsky said.

Confidence has built to such a level now that Lashinsky has begun planning the return of the Spanish Riding School of Vienna in 2008. Preliminary plans are to tour in February, March or April, playing the Western United States. He's looking at starting in Dallas or Phoenix and moving west. Lashinsky buys the show through IMG Artists and co-promotes with the arenas.

This tour was 10 years in the making and marks the culmination of 36 years of working with the Lipizzan breed and producing his own Lipizzaner Stallions show. The 2008 tour depended upon the success of 2005. "It is doing what we anticipated and projected," Lashinsky said. While the next tour won't have the 60th anniversary of General Patton's

rescue of the horses during World War II, a historical fact they have promoted in each city with appearances by Patton relatives and other servicemen involved decades ago, it will have been 20 years since the horses have been to most of those cities, Lashinsky said.

David Touhey, director of booking at the MCI Center, said the arena's previous equine event record was a gross of \$457,000 in October 2004 for the Washington International Horse Show. The last time the Spanish Riding School of Vienna played the D.C. area, 15 years ago, in the former Capital Center, Landover, Md., it grossed \$397,000, he said.

D.C. is the perfect international community for this event, as well as being prime horse country in Maryland and Northern Virginia, Touhey pointed out. Sheila Francis, arena public relations director, noted the show has gotten an incredible amount of publicity in the local newspapers, on national network television and in national magazines.

Ticket sales hit \$500,230 in the first city, playing Nationwide Arena, Columbus, Ohio, Nov. 5–6 and were just a few thousand dollars softer at the second date, Savvis Center, St. Louis, Nov. 12–13, Lashinsky said. Both cities drew about 10,000 people. The show is set up in-the-round and is selling out the lower bowl and sometimes second level seating, but not the upper decks, which Lashinsky considers bad seats for this type of show anyway. At the Wachovia Spectrum, Philadelphia, where the horses perform Nov. 25–26, "we have close to 11,800 seats in the lower bowl alone," he said.

Lashinsky expects to do about \$5 million when all is said and done. He hit \$4 million, including advance sales at future dates, while in D.C., and that, he said, was the break-even point. "It's expensive to bring them over; it's not a cheap situation," Lashinsky said. Costs include \$300,000 in transportation to bring the horses over from Austria, and another \$100,000 to bring personnel over and then fly them from city to city. And there is, of course, "a big guarantee to the Spanish Riding School," not unlike securing a tour with a major rock star.

The critical difference is that the horses are the stars. "By the time we open doors in Philadelphia, we should be fine [financially]. But with horses, you never know what's going to happen," Lashinsky said.

The marketing budget has been hefty, given the higher-end ticket price. The first four rows around the dasher boards are VIP gold circle seats at \$150 each. They were the first tickets to go, Lashinsky said. Most lower bowl seats are \$75, with some \$55 and \$35 tickets in less desirable locations. Ticket sales are tracking like most U.S. family shows, with a great deal of business in the last two to four weeks, he said.

Touhey said that in D.C., the marketing budget was \$125,000, spent in newspapers and equestrian magazines. In Philadelphia, the marketing budget is \$170,000 and in Houston, \$160,000, Lashinsky added. In the smaller cities, with less expensive media rates, it's about half that, Lashinsky said.

Through a tie-in with United States Equestrian Federation and U.S. Dressage Federation, Lashinsky offered advance group sales with a \$10 discount on \$75 and \$55 tickets that included a 45-minute dressage clinic with a chief rider an hour before doors open.

The PR factor has been outstanding. "In Washington, we had Thursday, Friday, Saturday and Sunday, articles and pictures in the *Washington Post*, which helps a lot," Lashinsky said. The horses made the Today Show on TV, filmed in Columbus, and benefited from a blurb in the question-and-answer section of *Parade* magazine, he said.

The Spanish Riding School wraps this tour Dec. 3–4 at the Arena at Gwinnett, Atlanta, and Dec. 10–11 at Toyota Center in Houston. All shows are tracking about the same, Lashinsky said of last minute sales.

Merchandise sales have been strong, hitting an \$11.50 per cap in Washington, D.C., where long queues kept sales down slightly. In St. Louis and Columbus, the per cap was \$13.25, Lashinsky said. He expects to do \$12–\$13 in Philadelphia. There are 11-12 items available, with the \$15 programs and two \$30 DVD's leading the pack. A collectible horse, limited edition of 5,000, is selling well. Unique items include an Austrian coin necklace.

"In Washington, Dave Touhey told me we had more sellers than they had for the Rolling Stones," Lashinsky said. But the once-in-a-lifetime nature of the show results in slower decision-making from customers. Lashinsky has started getting inquiries about off-premise merchandise sales so he has accelerated plans to sell leftovers online, putting the merchandise up Nov. 22 through a link at www.lipizzaner.com.

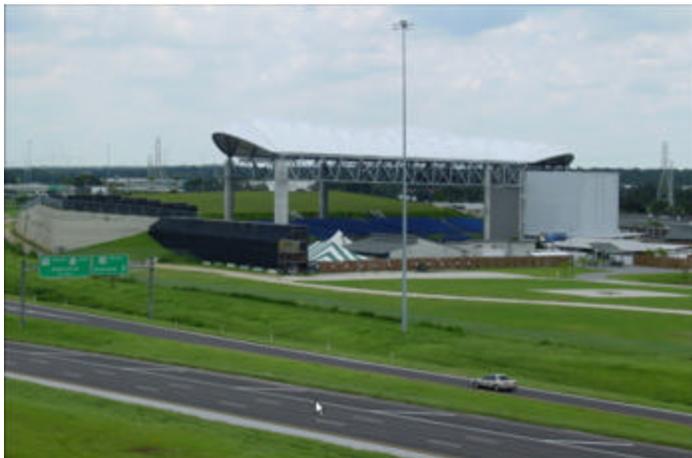
The show moves with five tractor-trailers and one bus. The horses travel in three of the trucks, from Johnson Transportation, 10 to a truck. Two trucks are for props and the bus is used to shuttle the 40 show personnel within each city. American Stall Company follows the show, building temporary stalls in each arena, very fancy ones, Touhey said.

Setup is fairly simple. Touhey said the show has a dirt floor with wood shavings with a simple fence inside the dasher board. There are two pillars in the center of the dirt service around which the horses perform. "We have a large marshalling area," he said. The show fit around the Dalai Lama, hockey and a Wizard's basketball game.

Bottom line, success is in the customer's eye. "Everywhere they have gone they have gotten standing ovations," Lashinsky added. — Linda Deckard

Interviewed for this story: Gary Lashinsky, (407) 366-0366; David Touhey and Sheila Francis, (202) 628-3200

Ford Amphitheatre, Tampa



NOISE LAWSUIT AGAINST TAMPA AMPHI THEATER SETTLED

Hillsborough County, Fla., officials reached an agreement with San Antonio-based Clear Channel Entertainment on Nov. 17, after a yearlong battle over the noise level at the Florida State Fairgrounds' Ford Amphitheatre in Tampa.

Under the terms of the agreement, Clear Channel will build a \$2.5 million sound-absorbing wall by Sept. 30, 2006, lower the height of the venue's lawn speakers and install electronic sound limiters. In addition, the company will create a community advisory committee and pay the county \$50,000 to monitor 10 concerts to ensure the sound level is appropriate. The county's Environmental

Protection Commission (EPC) has given Clear Channel until Dec. 31, 2006 to comply with the agreement's terms.

The Ford Amphitheatre opened in July of 2004. According to G. Wilson Rogers, COO for Cellar Door, Clear Channel's division in Florida, North Carolina, South Carolina and Georgia, and leader of the negotiating team, 10 percent of the venue's shows, or four out of 40, brought complaints from area residents. "Hillsborough County filed a suit against us. Because we didn't want to bring this to court, we have been in negotiations to solve this problem," he said. "We were consistent in our statements that a lawsuit wouldn't resolve this problem, but construction of a sound wall would. We were finally able to get that message across."

Rick Tschantz, EPC's lawyer, said Clear Channel and Hillsborough County commissioners began talks about the situation back in August 2004, but these discussions broke down in December of that year. "There were a couple of loud concerts, and that's when the lawsuit was filed by Hillsborough County," he said.

Things became more serious in July of 2005, when both sides entered into formal mediation. "That's when the decision was made by the commissioners to drop the lawsuit and focus on sound mitigation," said Tschantz.

A settlement proposition was then brought by Clear Channel to county commissioners on Oct. 20 seeking certain sound levels in exchange for putting money into the facility. "The commissioners said these levels were still too loud, so they denied the proposition. At that point, we were scheduled to go back into litigation, but the administrators from Clear Channel and Hillsborough County, in addition to their lawyers, decided to work together to craft the final sound wall settlement agreement," said Tschantz.

The Hillsborough County commissioners voted 6 to 1 in favor of the agreement, moving forward with the wall's construction. Rogers said the design plan meetings will begin the first week in December. "We will move as quickly as we can through this process. Acoustic modeling is already underway [to determine the sound path of the venue to evaluate the noise levels]," he said.

Rogers said that the wall's construction does not set a precedent for similar situations. "No two situations are alike. In this scenario, there is an apartment complex across the street. We have built sound walls at other venues for different reasons," he said. "If any precedent was set, it is that there is no need to litigate. We are delighted to have this behind us."

Tschantz agrees that this situation doesn't set a legal precedent. "We did research on the sound levels at Clear Channel's venues in different cities and found a wide range of limits. The Ford Amphitheatre noise levels were right in the middle," he said. "It is up to the individual communities to determine noise limits."

Although the lawsuit against Clear Channel is not formally dropped, Tschantz says it will be in the next couple of weeks after the appropriate signatures have been obtained.

Owned by Clear Channel, The Ford Amphitheatre is a \$23 million, 17-acre venue featuring a 2.2 acre translucent fabric membrane stretched over an arched galvanized steel truss superstructure. It has capacity of 20,000, with 9,900 reserved seats and a sloped grassy lawn peaking at 40 feet (from the stage floor) that can accommodate more than 10,000 patrons. The amphitheatre also has two 20-by-30-foot video monitors and a digital sound system. — Lisa White

Interviewed for this story: Wilson Rogers, (404) 364-4269, Rick Tschantz, (813) 627-2600

Rendering of future performing arts theater at Foxwoods



FOXWOODS PLANS 4,000-SEAT THEATER AS PART OF EXPANSION

On Nov. 15, the Foxwoods Resort Casino in Mashantucket, Conn., broke ground on a project that will add a 4,000-seat theater and an additional 115,000 square feet of meeting and convention space. The \$700 million development is scheduled to be complete in the summer of 2008.

The casino currently has two theaters on site. Its largest venue, the Foxwoods Arena, seats more than 3,000 and has hosted Luciano Pavarotti, Celine Dion and Rod Stewart as well as championship boxing events. The smaller 1,350-seat Fox Theatre has hosted entertainers including Alicia Keys, Jerry Seinfeld, Robin Williams, Chris Rock, Tim McGraw and LL Cool J.

According to Tom Cantone, Foxwoods Resort Casino's vice president of marketing and entertainment, the new larger theater will allow the casino to emphasize major events more frequently. "Our plan is to bring in the biggest names on a continuous basis. The new theater also will be compatible for television, as we plan on doing a number of television specials similar to those held at the Kodak Theatre in Hollywood," he said. "The theater will be one of the most acoustically sound in the country."

Foxwoods is the largest resort casino in the world, with 340,000 square feet of gaming space in a complex that covers 4.7 million square feet. The resort features more than 55,000 square feet of meeting space and 25 conference rooms for conventions and group events. In addition, there are 1,416 guest rooms and 25 restaurants on site. More than 40,000 guests visit Foxwoods each day.

The new addition will include a 50,000-square-foot ballroom; a pre-function area for receptions and events totaling more than 18,000 square feet; a 30,000-square-foot junior ballroom and meeting break-out space; four restaurants; 10,000-square-feet of retail space; and a 50,000-square-foot casino.

The development project will add 2 million square feet to the resort. When it is completed, Foxwoods will have grown from the 250,000-square-foot casino opened by the Mashantucket Pequot Tribal Nation back in February of 1992 to more than 6.7 million square feet.

The conceptual design is being handled by Paul Steelman Design Group in Las Vegas. Perini Building Co. Inc., located in Framingham, Mass., is the construction manager, while Bertino & Associates in Haddon Heights, N.J., and San Francisco-based URS Corp. will serve as project managers. — Lisa White

Interviewed for this story: Tom Cantone, (860) 312-4517



Jeff Kossow, Mike Kelly

FACES & PLACES: KOSSOW, KELLY AND SKINNER TAKE ON NEW JOBS

Just in time for the holidays, three industry veterans have announced new jobs. **Jeff Kossow**, most recently at Youngstown (Ohio) Convocation Center for Global Spectrum, has returned to Compass Facility Management to be executive director of the **Three Rivers Campus** of facilities in Kennewick, Wash. He succeeds **Tom Cornwall** who has taken a job, effective Jan. 2, of director of City Venues with the Vancouver (British Columbia) Organizing Committee for the 2010 Winter Olympics.

On Nov. 21, it was announced **Mike Kelly** has been named senior vice president of venue management company **NCC Management and Development Co. Ltd.** based in Bangkok, Thailand. He will manage the firm's **Queen Sirikit National Convention Center** and several other public assembly venues in Thailand. Kelly has managed the Convention Centre, the Westpac Centre and the Town Hall in Christchurch for NCC (New Zealand) Ltd.

David Skinner, meanwhile, was the successful candidate, one of six veteran venue managers to apply, to be named executive director of **BancorpSouth Center**, Tupelo, Miss. He'll start the new job in mid-December. He had been living in Pigeon Forge, Tenn. His grew up in the business, working for his father, Denzil, at the Charlotte (N.C.) Civic Center selling concessions.

Skinner's resume includes the Louisiana Superdome, New Orleans, and Nassau Coliseum, Uniondale, N.Y. He replaces Rob Henson, who is now at the Tacoma (Wash.) Dome.

Kossow's domain, effective Jan. 3, will be the Three Rivers Convention Center, the Toyota Center, and the Toyota Arena in Kennewick. He has been executive director of the just-opened Youngstown (Ohio) Convocation Center for Global of Youngstown, a division of Global Entertainment.

Before his post in Youngstown, Kossow served Compass as executive director of the Alerus Center in Grand Forks, N. D., which he helped open in 2001. Prior to joining Compass, Kossow was associate director of the Monona Terrace Community and Convention Center in Madison, Wis., operations manager of the Fargodome in Fargo, N.D., operations manager at the Target Center in Minneapolis, and assistant operations

manager at the Bradley Center in Milwaukee.

Kelly, a past president of the International Association of Assembly Managers, helped turn the Christchurch facilities into profit-making enterprises. He was there for 10 years and was pleased to discover that Westpac Center ranked 10th globally for gross concert and event ticket sales for venues of 5001-10,000 seats in the *Venues Today* 2005 Year End Top Stops (see our December issue). "For a relatively small arena in a small market, one that is challenged geographically, we placed ahead of some historical industry leaders. That was doubly delicious and a nice way to end my stay in New Zealand," said Kelly.

Kelly's new job will include "a dash of international convention center strategic marketing and general business development. I look forward to assisting to position the Queen Sirikit National Convention Center as the premiere large meetings destination in Thailand and a competitive player in Southeast Asia. At the same time, I hope to make a contribution to the planned development of an expanded exhibition event capacity in the Bangkok CBD [central business district]." — Linda Deckard

Contact: Mike Kelly, 64 3 366 88 99 or mike.Kelly@vbase.co.nz through December; David Skinner, (662) 841-6573 after Dec. 10; Jeff Kossow, via Compass, Dave Olson, (515) 232-5151

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BOOKINGS



HOTtickets

EDNITA NAZARIO BLOCKS MCCARTNEY SWEEP

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 Nov. 2, 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:* \$3,649,232; *Event:* Paul McCartney; *Venue:* **HP Pavilion at San Jose (Calif.)**; *Attendance:* 28,018; *Ticket Range:* \$250-\$49.50; *Promoter:* AEG Live, Concerts West, Marshall Arts, MPL; *Dates:* Nov. 7–8; *No. of Shows:* 2

2) *Gross Sales:* \$3,394,958; *Event:* Paul McCartney; *Venue:* **The Arrowhead Pond of Anaheim (Calif.)**; *Attendance:* 28,632; *Ticket Range:* \$250-\$49.50; *Promoter:* AEG Live, Concerts West, Marshall Arts, MPL; *Dates:* Nov. 11–12; *No. of Shows:* 2

3) *Gross Sales:* \$2,232,973; *Event:* Ednita Nazario; *Venue:* **Coliseo de Puerto Rico, San Juan**; *Attendance:* 31,848; *Ticket Range:* \$90-\$40; *Promoter:* Gianfi Communications; *Dates:* Nov. 18–20; *No. of Shows:* 3

4) *Gross Sales:* \$2,105,150; *Event:* Paul McCartney; *Venue:* **KeyArena at Seattle (Wash.) Center**; *Attendance:* 13,492; *Ticket Range:* \$250-\$50; *Promoter:* Bill Graham Presents (CCE)-San Francisco; *Dates:* Nov. 3; *No. of Shows:* 1

5) *Gross Sales:* \$2,008,980; *Event:* Paul McCartney; *Venue:* **Rose Quarter, Portland, Ore.**; *Attendance:* 16,089; *Ticket Range:* \$250-\$50; *Promoter:* Bill Graham Presents (CCE), The Next Adventure; *Dates:* Nov. 4; *No. of Shows:* 1

10,001-15,000 Seats

1) *Gross Sales:* \$679,810; *Event:* Elton John; *Venue:* **Richmond (Va.) Coliseum**; *Attendance:* 11,214; *Ticket Range:* \$75-\$35; *Promoter:* Cellar Door Concerts (CCE) – D.C.; *Dates:* Nov. 8; *No. of Shows:* 1

2) *Gross Sales:* \$478,874; *Event:* Depeche Mode; *Venue:* **The Arena at Gwinnett Center, Duluth, Ga.**; *Attendance:* 7,347; *Ticket Range:* \$75-\$49.50; *Promoter:* Peter Conlon Presents (CCE); *Dates:* Nov. 5; *No. of Shows:* 1

3) *Gross Sales:* \$447,385; *Event:* Don Omar, Adventura & Wisin y Yandel; *Venue:* **Patriot Center, Fairfax, Va.**; *Attendance:* 6,250; *Ticket Range:* \$98-\$58; *Promoter:* Solo Entertainment; *Dates:* Nov. 18; *No. of Shows:* 1

4) *Gross Sales:* \$404,750; *Event:* Audioslave; *Venue:* **Long Beach (Calif.) Arena**; *Attendance:* 10,620; *Ticket Range:* \$40.50-\$30.50; *Promoter:* AEG, Goldenvoice; *Dates:* Nov. 18; *No. of Shows:* 1

5) *Gross Sales:* \$337,218; *Event:* Dane Cook; *Venue:* **Sovereign Bank Arena, Trenton, N.J.**; *Attendance:* 7,944; *Ticket Range:* \$47-\$32; *Promoter:* Max Cruise; *Dates:* Nov. 10–11; *No. of Shows:* 2

5,001-10,000 Seats

1) *Gross Sales:* \$3,287,597; *Event:* Vicente Fernandez; *Venue:* **Gibson Amphitheater at Universal CityWalk, Universal City, Calif.**; *Attendance:* 34,049; *Ticket Range:* \$158.50-\$61.50; *Promoter:* Hauser Entertainment, House of Blues Concerts; *Dates:* Nov. 4–13; *No. of Shows:* 6

2) *Gross Sales:* \$2,057,006; *Event:* The Wiggles Live; *Venue:* **The Theater at Madison Square Garden, New York**; *Attendance:* 40,101; *Ticket Range:* \$64.50-\$22.50; *Promoter:* HIT Entertainment, Radio City Entertainment; *Dates:* Nov. 10–13; *No. of Shows:* 9

3) *Gross Sales:* \$554,077; *Event:* Luis Miguel; *Venue:* **Laredo (Texas)**

Entertainment Center; Attendance: 7,345; Ticket Range: \$94.50-\$44.50; Promoter: Pace Concerts (CCE) - Houston; Dates: Nov. 6; No. of Shows: 1

4) Gross Sales: \$436,030; Event: Bruce Springsteen; Venue: **Constant Convocation Center, Norfolk, Va.**; Attendance: 6,283; Ticket Range: \$75-\$55; Promoter: Cellar Door Concerts; Dates: Nov. 11; No. of Shows: 1

5) Gross Sales: \$369,310; Event: Def Leppard; Venue: **Everett (Wash.) Events Center**; Attendance: 7,258; Ticket Range: \$59.50-\$44.50; Promoter: Bill Graham Presents (CCE) – San Francisco; Dates: Nov. 8; No. of Shows: 1

5,000 or Fewer Seats

1) Gross Sales: \$926,409; Event: Evita; Venue: **Tampa Bay (Fla.) Performing Arts Center**; Attendance: 16,505; Ticket Range: \$67.50-\$20; Promoter: Clear Channel Entertainment (CCE), In-house; Dates: Nov. 8–13 No. of Shows: 8

2) Gross Sales: \$411,946; Event: Keith Urban; Venue: **Fox Theatre, Detroit**; Attendance: 9,447; Ticket Range: \$46.50-\$36.50; Promoter: Cellar Door Concerts (CCE) – Mich.; Dates: Nov. 5; No. of Shows: 1

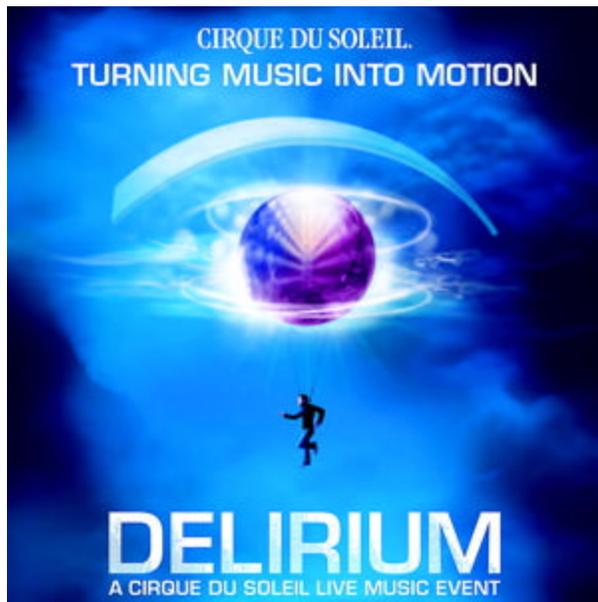
3) Gross Sales: \$237,645; Event: Jethro Tull; Venue: **Kodak Theater On the Ridge, Rochester, N.Y.**; Attendance: 3,450; Ticket Range: \$130-\$50; Promoter: AEG, Goldenvoice; Dates: Nov. 13 No. of Shows: 1

4) Gross Sales: \$212,382; Event: Audioslave; Venue: **Fox Theatre, Detroit**; Attendance: 4,784; Ticket Range: \$46; Promoter: Ritual (CCE) - Detroit; Dates: Nov. 6; No. of Shows: 1

5) Gross Sales: \$211,211; Event: Paul Anka; Venue: **North Fork Theatre at Westbury (N.Y.)**; Attendance: 2,469; Ticket Range: \$51.50; Promoter: Ron Delsener Presents (CCE) - Westbury; Dates: Nov. 5; No. of Shows: 1

Compiled by April Stroud, HotTickets@venuestoday.com

Delirium Marketing Art



CIRQUE DU SOLEIL READIES FOR FIRST ARENA TOUR

Cirque du Soleil's "Delirium – Turning Music Into Motion" hits North American arenas beginning Jan. 26 at the Bell Centre in Montreal. The first slate of 27 announced dates includes stops in smaller markets that don't typically see Cirque's standalone tent shows, which usually mount 30 or more shows over a four- or five-week period. The leg winds up March 28 at American Airlines Center in Dallas.

This marks the first time in its 20-plus-year history Cirque du Soleil has taken its show to arenas and tour organizers said audiences can expect a more "rock

and roll" experience this time around. Clear Channel Entertainment's Touring division is partnering on the project.

"This is the first time we are touring other venues other than playing in our big top and it's a huge show, so it's scary in that sense, but it's exciting," said Renée-Claude Ménard, public relations director for Cirque du Soleil. "We were looking for way to visit more U.S. and North American cities that we couldn't when we travel with the big top, because it is a very imposing structure when we try to move it from one place to the next. We've covered all the markets we could visit in the U.S. with that infrastructure and we wanted a new creative platform to explore something other than our traditional touring shows."

Menard said the troupe wanted to do something on a larger scale that would give audiences of 10,000-15,000 a very different experience from the typical Cirque shows, which play in 2,500-capacity tents.

"Delirium" features a score of urban, tribal, salsa and some rock-influenced music. It mixes music, dance, theater and multimedia presentations along with songs that, for the first time in Cirque history, feature lyrics specifically crafted for the shows and sung in real languages rather than the invented tongues usually employed by the performers. Twenty-one of Cirque's musical moments have been remixed for the show, which puts singers and musicians center stage.

The massive 130-foot, two-sided stage will bisect arena floors and feature 540 feet of projections, which will mix prerecorded visuals and manipulations of live feeds featuring the audience. The event features 45 performers, including 11 musicians, six singers, 18 dancers, eight acrobats and two main characters.

"In terms of the touring scale of this show, it's never been seen before," said Menard. "It's almost like a stadium show in arenas and in any given market instead of staying for 33 shows in a row, we will never stay more than three days. Because of that, people will not have the option to choose when in our three- to five-week schedule they want to see the show. It's more rock-and-roll style, where you're in and out and move on. After 21 years of mastering touring and still touring our other shows, finding a new way to do the Cirque magic is very interesting."

The scale of the show is actually a boon for smaller markets like Albany, N.Y., which haven't been visited by Cirque in the past. The second set of dates on the tour (Feb. 3-4) will land at the city's 16,000-capacity Pepsi Arena and the venue's director of marketing, Anthony Marino, said the buzz has already begun. "It's definitely a different type of show than anything we've done in the past," Marino said. "We have a lot of family shows and concerts, but nothing of this nature. We've already been getting phone calls and e-mails from people who are excited about it, some of whom are familiar with Cirque and some who get more excited the more they hear about it."

Marino said it was too early to tell how the shows would sell in the new market, but based just on the initial interest, he expected sales to be brisk and the audience to be wide in range, from 30-somethings on dates to families and grandparents bringing their grandchildren. Tickets are priced \$68.50 to \$98.50 in Albany.

Menard said Cirque is aiming for a younger demo for the tour, in the 25-35 range rather than the typical 35-45 demo. Though that group may not turn out for the first couple of dates, Menard believes that the word-of-mouth on the high-energy show should draw them as the tour progresses. Tickets for the event will max out at \$125, with the possibility of some special gold circle-style seats. Early tickets are available to Cirque Club members.

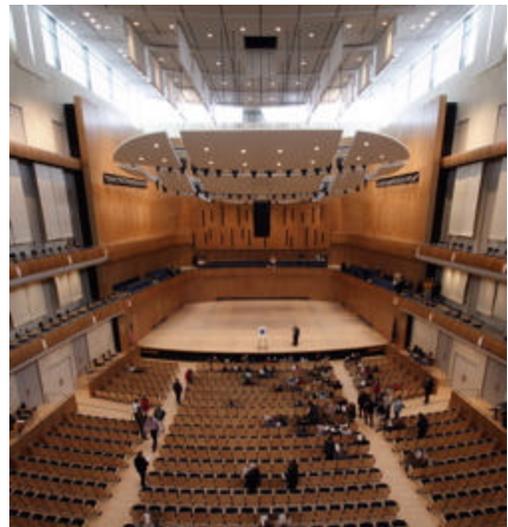
The marketing of the show will also be more aggressive, with the emphasis placed on heavy pre-sales instead of word-of-mouth sales that typically come with a longer stay. "We've had to redo the marketing on this because the typical Cirque show, once it's in town, we have critics come out after the set up and we get a second wind or that buzz around the fact that we're in town," Menard said. "On this one, by the time the buzz hits, we're out. So we have to adapt." That will mean that instead of the minimal advertising buys typically done by Cirque, "Delirium" will have more TV, radio and print advertising, with an emphasis on radio given the music angle of the show.

Menard said the show will also look to CCE's expertise to help with the routing and production for the show, which will be a massive undertaking behind the scenes as well. With 20 trucks, 19 busses and less than half a day of set-up time available to the crew, "Delirium" will also look and feel more like a rock concert to the staff. The show is targeting 115 cities and close to 300 dates.

"We're a passionate partner on the creative with them and we match up with them well on our expertise in presenting and producing shows that tour arenas around the world, whether its U2 or the Rolling Stones, we are the leading arena tour producer in the country," said the show's executive producer on behalf of CCE, Vice President for Creative Development Jonathan Hochwald. "We've been talking to the principals at Cirque for well over a decade trying to determine the proper opportunity to match up the expertise of both companies for a tour."

Both sides hope that it's the first of what could be many more collaborations in the future, but if nothing else, it's a fresh start for Cirque, which has played to more than 50 million spectators since 1984. "It's a good thing that after 21 years we're trying something new," Menard said. "People will be really surprised by this." — Gil Kaufman
Interviewed for this story: Renée-Claude Ménard, (514) 723-7646 Ext. 7366; Jonathan Hochwald, (917) 421-5408; Anthony Marino, (518) 487-2007

MARKETING



The Oak Ridge Boys with president of Omaha Performing Arts, Joan Squires; community members tour Peter Kiewit Concert Hall during the Public Open House (photos by James Colburn)

NEW THEATRE SECURES OMAHA'S SPOT ON THE PERFORMING ARTS MAP

The 10-day grand opening festival for the 2,000-seat Holland Performing Arts Center in Omaha, Neb., was held Oct. 21-30 and it came off without a glitch, according to Joan Squires, president of the center.

Squires gave much of the credit for the smooth grand opening of the \$92 million dollar PAC, owned and operated by Omaha Performing Arts, to the design team, which includes Polshek Partnership of New York City and HDR Architecture of Omaha. The theatre consultant was Fisher Dachs Associates of New York City and Kirkegaard Associates of Chicago was the acoustician

"The grand opening was absolutely spectacular, and we owe a great deal of thanks to the people who built the venue and to our staff. Everything was working and in good order," Squires said.

Squires declined to put a price tag on the grand opening, which included a series of concerts and open houses. Opening night featured Danny Glover acting as host, with Alexander Payne, female singing ensemble Kitka, piano prodigy Kit Armstrong, poet laureate Ted Kooser, Opera Omaha, the Omaha Symphony, the local Bel Conto Chorus and Brantford Marsalis, who performed solo and with the Omaha Symphony. Pre-concert performances were held throughout the building by the Liz Lerman Dance Exchange from Washington, D.C., who did a site specific piece created for the building.

Tickets for the event, which included more than two hours of performances, ranged from \$75 to \$150.

A reception for 600 invited guests was held prior to the performances. This event was catered by Guchenheimer, the exclusive food service provider to the Holland Center. Guchenheimer is a national company based out of California that provides food service for corporate campuses including Nike, Stanford University and Denver Museum of Natural History.

There were two free open houses, which allowed the public to come in to see the new facility. The open house on Oct. 23 was attended by 10,000 people and was a tour only. The second open house, with attendance of 8,000, was held on Oct. 30. Guests at this event were treated to performances by 40 local artists.

The kick-off continued with performances by the United States Air Force Heartland of America Band (Oct. 27, Sold Out, Free), Broadway music by Barbara Cook Oct 28, \$19 - \$45), a concert by the Oak Ridge Boys (Oct. 22, sold out, \$32 and \$42), Dee Dee Bridgewater (Oct. 29, \$19-\$45) and a Holland Day of the Arts (Oct. 30, Free) presentation.

Upcoming performances for the Holland PAC include Empire Brass (Dec. 20, \$19-\$40), Kathy Mattea (Dec. 4, \$19-\$40), Marvin Hamlisch (Dec. 31 \$40 - \$95), Andre Watts (March 1, 2005, \$19 - \$40), Chick Corea (March 25, 2006, \$19 - \$40), the Jazz at Lincoln Center's Afro, Latin Jazz Orchestra (May 6, 2006, \$19 - \$40) and Itzhak Perlman (May 7, 2006, \$19 - \$95).

The Orpheum Theatre is also managed by Omaha Performing Arts. The 2,600-seat facility was renovated in 2002 at a price of \$10 million. It is located four blocks from the Holland PAC, and was originally a 1927 vaudeville theatre. Recent outside rentals at the facility included performances by the Moody Blues (Nov 2., \$47 - \$65), Bonnie Raitt (Nov. 7, \$37 - \$55) and Bright Eyes with Spoon (Nov. 11, \$26) all of which sold out.

Upcoming shows include B. B. King (Dec. 6, \$41 - \$76) and George Carlin (Jan. 13, 2006, \$39 - \$45).

The Holland PAC regularly hosts the Omaha Symphony, Omaha Performing Arts Presents, Tuesday Musical Concert Series and Omaha Area Youth Orchestra. The Orpheum hosts Opera Omaha, Broadway Omaha, and Omaha Performing Arts Presents.

Five performances of Chicago at the Orpheum, Nov. 11–13 (\$28 - \$60), plus a sold-out Omaha Symphony concert at the Holland Center the same weekend drew a total of 15,000 people to the two theatres over three days. Upcoming Broadway shows include Oklahoma (Feb. 24–26, 2006, \$28 - \$58) and Movin' Out (June 6–11, 2006, \$28 - \$65).

"It's a perfect combination," said Squires. "We can do theatrical, Broadway and drama at the Orpheum and we can do classical, jazz, some popular entertainers and other performances at the Holland Center."

The Holland Center is also available for rental for local events including receptions, business meeting, special events, fundraisers and breakfasts. Other than the lobby, there are areas, including a courtyard, with capacity for concerts and other events. The concert hall seats 2,000; the recital hall, a flexible black box space, can hold up to 450. The open-air courtyard is a fair weather performance space with a capacity of 1,000. The lobby can be broken up into different sections to accommodate the needs of the client.

"We are booked up," Squires said. "We anticipate that between the two facilities, not including catered or food service events, we will have 435 days booked for our fiscal year, July 1, 2005 through June 30, 2006. And remember, the Holland Center has only been open since October so this doesn't include a full year for it."

Squires said that they are happy with the diversity of events that will be presented during the season. "It really has opened up this market to a wide range of wonderful artists and presentations. We are able to take arts to a new level in Omaha."

Orpheum Theatre, which was our only downtown venue, was booked solid from September to June with events by many of the local artists (symphony, opera and Broadway in Omaha) so a lot of touring artists were bypassing this market.

"With the advent of the Holland Center many of the groups that performed at the Orpheum, such as the Symphony, Tuesday Musical Concert Series and the Omaha Area Youth Orchestra, have now located their events at the Holland Center. We are now able to bring in a mix of artistic offerings that include regional, national and international touring artists, such as those previously mentioned. We've basically doubled the capacity of downtown theatres. And because of the nature of the Holland Center with its acoustics we are able to attract world class touring artists."

"The programming for Omaha Performing Arts Presents brings in a broad range of art forms to make sure there is something there for everyone," agreed Erick Hoffman, vice president for marketing and communications. "This is our first year as a presenting organization so we have tried to create diverse offerings from the beginning. Among the performances so far have been the Royal Winnipeg Ballet, Naomi Judd, Kronos Quartet, American Indian Dance Theatre, Dora the Explorer, and the LA Theatre Works featuring Ed Asner doing Great Tennessee Monkey Trial."

Hoffman went on to say the programs are being well received. "It's allowed us to be

able to book some of the more popular entertainers and comedians, too, and we have done quite well with acts like the Oak Ridge Boys. We also had two sold-out performances by Tim Conway and Harvey Korman and we have Debbie Reynolds coming in April, and that will also be sold out."

In order to get word out about the upcoming events, Hoffman said they are using a traditional mix of medias.

"We are using direct mail, print ads, radio and television, and e-communication to communicate with our audience and potential ticket buyers," Hoffman explained. "We've also developed strategic media partnerships with television, radio and print, trying to pair them with different series that we offer."

One of the first things the center is doing is a Holidays at Holland Center promotion which includes all Omaha Presents Events.

"We are working with NRG Media and KETV to do some giveaways and sponsor a couple of contests," Hoffman said. "We plan to do some live remote broadcasts from the center, and host a New Year's Eve event. Those are the types of things we do with media partners and with promotions."

This is the first year for a subscription campaign for the center, which offers eight different series, including classical, jazz, popular music, family and children's events. Each package has three or four concerts in it, with prices ranging from \$45 to \$200.

Tickets may now be purchased through Ticket Omaha, located on the ground level of the Holland Center. Satellite box office for Ticket Omaha at Orpheum Theatre. Both locations use the Tessitura Ticketing System.

"We were trying to make it an easy and convenient way for our patrons to not only buy tickets for our events but allocations from other arts groups as well," Squires pointed out. "We are also starting to serve as a ticketing agency for other facilities in town."

Other amenities include a gift shop, which is operated in house, the concession facilities and catering, done by Guchenheimer. There is no restaurant on the premises at this time, but Squires said the venue is located near a part of town called Old Market, which offers a great collection of restaurants and boutiques for the area.

There is a covered drop-off area under the recital hall where passengers can exit vehicles to gain easier access or to bypass rain or other bad weather. The parking garage, which is across the street, has 1,200 spaces and there are surface lots and street parking near the venue. Patrons and donors have parking vouchers offered to them, and the facility offers valet parking.

Hoffman said that a projected 400,000 people will come through both venues during the 2005–2006 season, which he said shows the community of 800,000 is really demonstrating a great interest in what is taking place at the Holland Center and the Orpheum Theatre. — Vernell Hackett

Interviewed for this story: Joan Squires, Erick Hoffman, (402) 345-0202

CONCESSIONS

Gold Medal Products' new Cornado

**THIS
YEAR'S
NEW**



TECHNOLOGIES ARE TESTED & TWEAKED

As the year comes to a close, foodservice professionals are assessing some of the new technologies that were introduced.

One of the biggest introductions in 2005 was the loaded ticket, said Mark Roberts, vice president of marketing for Aramark, based in Philadelphia. "This is where the customer pays for their food and beverages when they purchase their event ticket. The ticket bar code reflects this credit, enabling customers to have cashless transactions while at the venue," he explained. Aramark rolled out this service in partnership with the venues it services.

This scenario is especially beneficial to business customers who may wish to provide their clients with the entire expense of their outing when purchasing event tickets. "Currently, loaded tickets are limited to specified areas of premium seating at the venues we serve, but we are looking to roll out this service to the general public," said Roberts. This technology was most recently rolled out at both Fenway Park in Boston and M&T Bank Stadium in Baltimore.

Currently, customers can put up to \$30 on each ticket to spend on food and beverages. "As this technology evolves, we will have more pricing options," said Roberts.

From a marketing perspective, Roberts said cashless transactions ring up higher than if customers use cash. "Through focus groups we did this past summer and fall, we found out that half of the fans' experience at a ballpark is related to the food," said Roberts.

Also in the technology experiment realm is Melbourne, Australia-based Quest Retail Technologies' system, which brings speedy credit card processing capabilities to concession stands. "We have installed our point-of-sale system in eight major league venues this year, including Wrigley Field, Yankee Stadium, Arrowhead Pond, Charlotte Bobcats Arena and Qualcomm Stadium, plus some convention centers, minor league venues, fairgrounds and theme parks," said Tim Stollznow, general manager for Quest.

According to Jon Muscalo, vice president of facilities design for Centerplate, based in Spartanburg, S.C., this system can process credit cards in less than two seconds. "It is a great revenue enhancement, since credit card sales generate more revenue," he said.

In fact, Centerplate's 21 venues that have installed this technology, including Monster Park in San Francisco and American Bank Center in Corpus Christi, Texas, have reported between a 3 percent and 10 percent revenue increase. In addition, after the Quest system was incorporated, automated teller machine lines were virtually eliminated.

"It also provides a very professional presentation with customers due to its nice point of sale terminal and integral card swipe," said Muscalo.

Another feature is Quest's software allows venues to accept up to 100,000 fan and loyalty cards. The system also offers a radio frequency identification reader. "This is where the card is waved over a reader to acknowledge the sale or record other information that is electronically stored on the card," explained Muscalo.

It can also, theoretically, be used to track data. "We are working on incorporating an alcohol control system, where patrons swipe their drivers' licenses through a reader so we can track their alcohol purchases. Terminals would then only allow a certain amount of alcoholic beverages to be sold at one time to a patron," said Muscalo. This technology is currently being field-tested and is expected to be rolled out to more venues in the near future.

Quest's system can eventually be modified for employee time and attendance management also. "We will be able to track employees when they arrive for work, take breaks and leave for the day," said Muscalo.

Quest's system has replaced point of sale technology at some facilities, said Muscalo. "It has improved turnaround time and made our operations more efficient. We can better compile information at the end of the event with Quest's fully automated reporting system. This assists us in restocking and purchasing. It is a total back of the house inventory control system," he said.

And, said Muscalo, this technology is simple to implement. "The entire network can be done with simple copper wiring. We can cable up to 5,000 feet, which makes it simple and affordable to install," he said.

In the equipment arena, Cincinnati-based Gold Medal Products Co. redesigned its Cornado popcorn kettle with the Big Eye temperature control system. "This kettle does not use a thermostat, as they can be unreliable," said Steve Snyder, vice president of engineering. Instead, the Big Eye control monitors the temperature electronically, beeping when the popcorn is ready. "It is a good reminder for busy concessions employees, and improves popping performance because the timing is more accurate."

This kettle also features a nonstick coating made of Teflon and anodized stainless steel. "Because the Teflon is mixed with the stainless steel, this coating cannot be worn off by abrasive cleaners," Snyder explained. "This allows for easier kettle cleaning." — Lisa White

Interviewed for this story: Dianne Simon, (925) 829-9322; Craig Whitney, (510) 601-4349; Steve Snyder, (800) 543-0862; Mark Roberts, (215) 238-5933, Jon Muscalo, (203) 975-5941; Tim Stollszow, (618) 8234-2311

SHORT TAKES

COKE EXTENDS FIFA SPONSORSHIP BY 16 YEARS

The Coca-Cola Company and FIFA, soccer's world governing body, today announced the

extension of their long-time association under a new FIFA Partner umbrella. The announcement was made in Cape Town, South Africa, host country for the 2010 FIFA World Cup. The commitment by Coca-Cola includes cash and in-kind product and services in support of the broad spectrum of FIFA-organized events around the globe. A new initiative, the "FIFA World Cup Trophy Tour by Coca-Cola," will visit 31 cities in 28 nations, beginning in early January 2006. A new global soccer marketing platform for Coca-Cola will be: "We All Speak Football." The Coca-Cola Company is one of the longest-standing corporate partners of Federation Internationale de Football Association (FIFA), with a formal association since 1974. The partnership extension is for 16 years (eight years with an automatic eight-year renewal, subject to certain conditions), from 2007 until 2022.

Contact: *Philipp Bodzenta, The Coca-Cola Company, (404) 676-2683*

RUBIOS MOVES INTO ARROWHEAD POND

The Arrowhead Pond of Anaheim and Mighty Ducks of Anaheim announced a four-year partnership with Rubio's Fresh Mexican Grill that will include the first in-arena restaurant locations for the 153-store Baja-inspired Mexican food chain. Additional elements to the agreement include a Rubio's custom-wrapped Zamboni as well as radio commercial inventory and marketing promotions. The Rubio's locations inside the Arrowhead Pond will be located adjacent to sections 217 and 408 on the arena's main concourse and terrace levels. The locations are currently being constructed and are scheduled for completion in March 2006. Rubio's operates 61 restaurants in Orange County and Los Angeles County. The arena is Rubio's fifth non-traditional restaurant location. There is a location in Petco Park, San Diego.

Contact: *Julie Sediq, Mighty Ducks of Anaheim/Arrowhead Pond (714) 940-2911*

MISS USA TO MOVE TO LARGER BALTIMORE VENUE

The Miss Universe Organization announced that the 55th Annual Miss USA Competition live show, which was held in 2005 at the Hippodrome Theatre in Baltimore, will move to the 1st Mariner Arena, managed by SMG, to accommodate the large demand for tickets. The event will air live on NBC April 21, 2006. Hosting duties will be split evenly among the State and the City, and the live telecast on NBC will showcase both the City of Baltimore and the State of Maryland. Along with Executive Producer Donald J. Trump, the Gurin Company will again produce Miss USA 2006.

Contact: *Esther Swan, Miss Universe, (212) 373-4870*

HEINZ FIELD HOSTS BLOOD DRIVE

The Pittsburgh Steelers and Central Blood Bank are partnering for the 5th annual day-after-Thanksgiving blood drive at Heinz Field. The blood drive will be held on Nov. 25, from 10 a.m. to 5 p.m. in the Steelers home locker room. Free parking is available courtesy of ALCO parking. All those registering will receive an official 2005 Pittsburgh Steelers team photo and will be eligible to enter a random drawing to win two field-level end-zone seats for the team's Dec. 11 contest against the Chicago Bears.

Contact: *Karen Kalafsky, Central Blood Bank, (412) 209-7029*

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