

# VENUES**today**

The news behind the headlines

Dear April,

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Welcome to your **Venues Today** weekly e-newsletter, full of the latest live entertainment industry news. Our March issue is out now and should be in your mailbox soon. For further information or to subscribe to *Venues Today* visit [www.venuestoday.com](http://www.venuestoday.com).

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## QUOTE OF THE WEEK

"We can't sit by on the sidelines and watch people spend large amounts of money on tickets without us knowing anything about them...We want those same fans watching our telecasts, buying a Kobe (Bryant) jersey and drinking Sprite." — *Scott O'Neil of the NBA on how Ticketmaster's TicketExchange system allows teams to better track affluent fans who use the secondary market.*

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[Scott@venuestoday.com](mailto:Scott@venuestoday.com)

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## VENUE NEWS



***String Cheese Incident at The Joint at the Hard Rock Hotel and Casino in Las Vegas; A scene from the John Legend recording session at the Palms Casino***

### **BIGTIME PROMOTERS SQUARE OFF WITH COMPETING VENUES IN VEGAS**

A newly launched concert theater is set to open this month at the Palms Casino in Las Vegas, challenging market leader The Joint at the Hard Rock Hotel and Casino. Who better to represent and book these two venues than the two largest rivals in the promoter industry: AEG and Live Nation.

As of Feb. 21, AEG has landed the exclusive booking rights to The Joint, taking over the helm from longtime promoter Peter Morton. The Joint is an 8,000-sq.-ft. theater and club that can be configured to hold up to 2,000 occupants. Booking will be handled by AEG's Bobby Reynolds, formerly of Joe Litvag's St. Louis operation, as well as the hotel's own Paul Davis.

Across town at another off-the-Strip hotel, Live Nation has been chosen to handle most of the bookings for the Pearl, a soon-to-be-opened 2,240 occupancy theater at the Palms. Booking the nightclub is Live Nation's Andrew Hewitt, who had booked the Joint for that company in the past.

"Having a live music venue at the casino has always been a dream of [Palms Hotel Owner] George Maloof," said H.C. Rowe, entertainment director for the Palms. The Maloof family, also owners of the National Basketball Association's Sacramento Kings and women's team the Sacramento Monarchs, have dreamed of opening a major live music component to the hip hotel since it first opened in 1999. Known as a playground for celebrities, the Palms already boasts the high-profile Rain nightclub, along with its popular Ghost Bar and Playboy Club.

The Maloof's latest venture is a testament to the family's bigger-than-life personality, developing a three-level club where no seat is more than 120-feet from the performance space and two 14-by-16 foot video screens frame the horseshoe stage. Capacity can be adjusted to fit between 1,100 to 2,500 people with scalable curtains — for VIPs, there are 18 skyboxes that share their own bars, bathrooms and lounges.

Maloof and Rowe refuse to release any photos of the venue until construction is complete — at press time they were finalizing the clean-up of the space for their inaugural show with Evanescence on March 17 and its official grand-opening on April 21 with Gwen Stefani.

The fact that the Pearl can support acts that typically book arena shows in the country's biggest market is a testament to the venue's unique architectural design and acoustics, said Rowe.

"We hope to become a nationally known venue in a very short amount of time," Rowe said. "It's a great venue that we think will appeal to acts."

Part of that appeal will come from the Palm's own recording and video studio, which will be patched to the Pearl and allow for the recording of the 70 to 100 concerts Rowe hopes to book in the first year of the club.

"Artists who perform at the club can walk away with a complete set of digitally mastered live tracks or can go into our studio if there is a mess-up and re-record parts of the show," Rowe said, later adding, "We developed this great music venue, but we want this experience to live on. It's not just about creating a three-or-four hour experience. We want to provide consumers a chance to re-live their favorite shows in their own living rooms."

Audio and video copies will be available to consumers about two weeks after the show and fans will have a chance to pre-order recordings when they purchase their tickets. The Palms has a deal with iTunes to distribute the digital rights to the recordings on the Pearl's own iTunes page. The hotel has already done two test recordings in its 150-seat lounge with John Legend and rock group Wolfmother. The 56-minute Legend video performance can be downloaded for \$7.99 and the 36-minute Wolfmother video goes for \$4.99.

"George Maloof wants to have an entire catalog of artists who played at the Casino," Rowe explained. Revenue generated from the videos will be divided between the hotel, the artists and iTunes.

The new venue is expected to be a direct competitor with the Joint, which AEG/Concerts West President and Co-CEO John Meglen said will be part of AEG's network of clubs and mid-sized theaters: the soon-to-be completed Club Nokia in Los Angeles, the WAMU Theater in Seattle, and new ventures planned for Dallas and Colorado. AEG currently books the Celine Dion and Elton John shows at the Colosseum at Caesar's Palace, along with Prince's 3121 club at the Rio Hotel.

"Las Vegas is a very important development market for AEG and we're looking forward to expanding our base in the marketplace," Meglen said.

As for competing with the Pearl and five other arenas and dozens of hotel shows in the market, Meglen said he thinks there is still room for headlining acts in Vegas and will continue to market events to both locals and the Southwest United States.

"There's no doubt in my mind this region will continue to grow," he said. — Dave Brooks

*Interviewed for this story: H.C. Rowe, (702) 942-7777; John Meglen, (323) 930-5706*

### ***Image of the collapsed roof at the Toyota Pavilion***



### **PENNSYLVANIA'S TOYOTA PAVILION COLLAPSES UNDER SNOW**

A Valentine's Day snowstorm collapsed part of the roof at the Toyota Pavilion in Montage, Pa. The good news for Lackawanna County, which owns the venue, and Live Nation, which leases it: Toyota Pavilion was already closed for the season, and no one was injured.

The bad news: It wasn't insured. The county had insurance for "hard structures" at the property only. The roof was designed with peaks; it looks like a meringue pie topping-and the snow was supposed to slide right off.

In reality, an 18-inch sandwich of heavy snow, sleet, and more snow weighed the high-tensile fabric down, causing stress to the intricate system of poles and wires that hold it in place, causing the collapse. In the midst of a statewide snow emergency, plowing roads to the closed facility wasn't a priority, so the damage wasn't assessed for two days.

"We'll have the roof off by the end of this week [March 9,]" said Lackawanna County Commissioner Robert Cordaro. "Additional snow and wind stressed the structure, but we were able to save it."

To save the support system, the entire 100,000-sq.-ft. roof — which covers the stage and seating area — will have to come down, even though 61,000-sq.-ft. over the stage seems to be in good condition.

The Toyota Pavilion opened in 2000 and seats 6,000. In 1999, the building cost was around \$12 million. Damage is estimated at approximately \$1 million. Cordaro said 50 cents from every ticket sold for venue events is collected in an emergency trust fund that has about \$250,000 in it. Another \$750,000 from capital budget funds will cover removing the damaged roof (\$20,000) and putting on a new one.

They plan to insure the new roof, though the Commissioner said they will look at the design specifications before going to the insurance carrier.

"We'll have to cover it," Cordaro said. "The self-insurance fund will be depleted from this repair."

Cordaro had hoped to have the roof re-designed, but he said that isn't practical. The venue must be ready to open the new season on June 1.

"There have been advancements in the roof technology since 1999," Cordaro said. "We are looking at an additional cover over the lowest portion of the roof and perhaps letting snow come through certain sections, but re-engineering would take too much time."

Toyota Pavilion is leased by Live Nation, which pays \$877,000 a year for the venue, through 2010. According to Venues Today records, the Toyota Pavilion grossed \$3.45 million in 2006 with 13 concerts and 107,522 tickets sold.

By contract, Lackawanna County has 45 days to give Live Nation a comprehensive assessment of the damage, and the solution. If damage and the repairs prohibit the season from starting on time, the County could be on the hook for damages. If the work isn't finished in 180 days, Live Nation has the right to back out of the contract.

Cordaro said he's confident the roof will be rebuilt in time.

"We had a bit of serendipity that the company who made the canvas just had a cancellation, and the fabric was available," Cordaro said. He expects the repairs to take 60 to 90 days.

"Lackawanna County has told us they will be ready for opening day on June 1, and we're confident in that," said Live Nation's Vice President of Communications John Vlautin. "We're moving forward."

Cordaro was equally confident. "I have no concerns about Live Nation moving out. They do an exceptional job, and have faith in this market, even though [Lackawanna County] is considered a lower level market."

According to Cordaro the venue is a break-even situation, with Lackawanna County paying out a bit more than \$877,000 on debt service each year.

Cordaro said Live Nation expressed an interest in purchasing the facility last December. The county wasn't looking to sell, but was willing to talk with Live Nation about the idea. "Live Nation is the number one concert promoter in the world," he said. "We want to help them meet their goals."

Vlautin declined to comment on those talks. — Liz Boardman

*Interviewed for this article: John Vlautin, (323) 314-3763; Robert Cordaro, (570) 963-6800*

**Andy Long; John Bolton**



**FACES & PLACES: BOLTON TO TULSA; DAVIS' NEW VEGAS ADDRESS; LONG'S OUTLOOK**

**John Bolton** will be relocating to Tulsa, Okla., from Evansville, Ind., for **SMG**. In Tulsa, he will inherit an experienced

staff at the **Tulsa Convention Center**, including **Janet Rockefeller**, who will be joining SMG as assistant general manager of the convention center. John Scott, who was interim general manager at the Tulsa Convention Center, continues to manage the performing arts center for the city.

Effective March 10, Bolton will be general manager of the new \$150 million, 18,000-seat **BOK Events Center**, which opens in 2008, and of the existing convention center, which is due for a \$30 million renovation which begins in August and will be completed in the fall of 2008.

Currently, Bolton is dividing his time between Evansville, where he oversees SMG management of Roberts Stadium, Mesker Amphitheater, Victory Theater, and the Evansville Auditorium and Convention Center, and Tulsa. City and county officials (SMG has two clients in Evansville) are in the approval process for Bolton's replacement there. He has been GM for four years, though this is his second stint at those venues. He has also served as the executive director of the RiverPark Center in Owensboro, Ky.

His plan is to move to Tulsa permanently by April 1, though he will still oversee Evansville operations until a successor is selected, a process that may take 30-60 days. That city just completed a feasibility study on whether to renovate the 51-year-old Roberts Stadium again or build a new one, and the decision was to build something new.

In Tulsa, SMG will absorb 20-25 employees, Bolton said. Less than 12 chose to transfer to other city departments. The original contract called for SMG to take over existing facilities July 1, but all parties agreed to accelerate that process and get Bolton on board early. Ground was broken on the new arena last August. It was designed by Cesar Pelli. SMG will be hiring a human resources manager and an assistant general manager for the BOK Center by July, Bolton said.

Bolton, who started in the business when he was 19 at the University of Alabama, will turn 40 in Tulsa.

**Andy Long** accepted the newly-created post of national director of business development for **Compass Facility Management**, Ames, Iowa, effective March 1. He had been working with Compass on a consulting basis for seven months.

Long, who lives in a Des Moines suburb, will not have to move for this post, though he will be traveling far more extensively than he did as general manager of a venue.

Among his recent projects for Compass were feasibility studies for the Colorado Springs (Colo.) Civic Auditorium renovation, new construction at the Brown County Fair in Aberdeen, S.D., a proposed venue in Gallup, N.M., and an operation audit in Jamestown, N.D. Long also worked on a project with partner Ed Larsen, now in Billings, Mont., for the Prairie Meadows Casino in Des Moines.

Long is looking forward to having more time with his family, which includes two children, five and 10. For a lifelong venue manager, it's a relief to watch a snowstorm hit Iowa and the Midwest and not be in the thick of dealing with it.

**Paul Davis** has moved across town to the **Hard Rock Hotel and Casino** in Las Vegas where he is now vice president of Entertainment. He had been vice president and general manager for BASE Entertainment, the firm established by Brian Becker and Scott Zeiger after they left what was Clear Channel Entertainment, responsible for booking the Aladdin Resort and Casino in Las Vegas.

AEG has the exclusive booking contract for the Hard Rock Hotel and Casino's premier concert venue, The Joint, as well as the Theater Under the Stars summer series in the Hard Rock parking lot stadium venue, which seats 7,000. Davis will be AEG's representative on site, though he works directly for Morgans Hotel Group, which purchased the Hard Rock in February.

"The Joint never had an in-house head of entertainment; it's a newly-created position," Davis said. His marching orders are to further the Hard Rock brand. Besides working with AEG on the aforementioned venues, Davis will be booking a pool concert series beginning the end of April through Labor Day at the 1,500-capacity poolside stage. It will be a low-ticket series, \$15-\$20, "almost a soft ticket," he said. There, too, he will be branding the Hard Rock. The demographic is 25-45 year olds. His first test in booking an act is "whether it fits with the brand," he said, explaining that while Keith Urban or Big & Rich might fit the bill, Leanne Rhymes, no disrespect intended, might not. The brand is "edgy," he explained.

The Joint is a 12-year-old institution in Las Vegas, though the affiliation with AEG is brand new.

As to the Aladdin, Davis said BASE is seeking a new director of entertainment for that venue. Meanwhile, Lauren Reid, based in New York, is filling in.

Prior to joining the Hard Rock, Davis spent four years at Mandalay Bay and five years at the MGM Grand, both in Vegas. He was also general manager of Dodge Arena, Hidalgo, Texas. He is a native of Las Vegas. — Linda Deckard

*Interviewed for this story: John Bolton, (812) 435-5770, ext. 201; Andy Long, (515) 232-5151; Paul Davis, (702) 693-4099*

## CORRECTION

*Venues Today* is issuing a retraction of the Feb. 7 story titled "Soggy Super Bowl Means New Revenues at Dolphin Stadium." The story contained several significant factual errors including the assertion that Dolphin Stadium, Miami, independently sold merchandise during the event. The NFL and its merchandise contractor FMI held the sole merchandising contract for the event and handled all sales.

The piece also wrongly attributes quotes to Dolphin Stadium General Manager Todd Boyan and Super Bowl Host Committee Staff Member Nicole Epley. Neither individual was interviewed for the article.

Inaccuracies in the article are the result of miscommunications during press interviews and generally poor reporting. We apologize and deeply regret the error.



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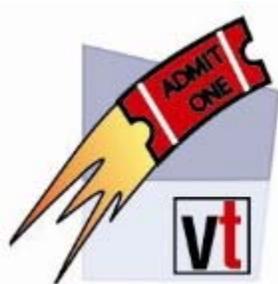
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## BOOKINGS



### HOT tickets

#### T AND MACK POSTS BACK-TO-BACK

**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 not previously reported in VT, which took place since Jan. 30, 2007. To submit reports, e-mail [HotTickets@venuestoday.com](mailto:HotTickets@venuestoday.com) or fax to (714) 378-0040.

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

#### 15,001 or More Seats

- 1) *Gross Sales:* \$5,072,000; *Event:* 2007 NBA All-Star Games; *Venue:* **Thomas & Mack Center, Las Vegas**; *Attendance:* 48,000; *Ticket Range:* \$400-\$50; *Promoter:* NBA; *Dates:* Feb. 16-18; *No. of Shows:* 3
- 2) *Gross Sales:* \$2,033,098; *Event:* PRIDE 33; *Venue:* **Thomas & Mack Center, Las Vegas**; *Attendance:* 13,180; *Ticket Range:* \$700-\$50; *Promoter:* Dream Stage Entertainment; *Dates:* Feb. 24; *No. of Shows:* 1
- 3) *Gross Sales:* \$1,388,830; *Event:* Justin Timberlake; *Venue:* **Verizon Center, Washington**; *Attendance:* 17,595; *Ticket Range:* \$95-\$56; *Promoter:* AEG Live, Concerts West; *Dates:* Feb. 2; *No. of Shows:* 1
- 4) *Gross Sales:* \$1,022,956; *Event:* Rod Stewart; *Venue:* **Mellon Arena, Pittsburgh**; *Attendance:* 13,116; *Ticket Range:* \$99.75-\$55; *Promoter:* AEG Live, Concerts West; *Dates:* Feb. 17; *No. of Shows:* 1

5) *Gross Sales:* \$1,002,778; *Event:* Josh Groban; *Venue:* **The Palace of Auburn Hills (Mich.)**; *Attendance:* 14,359; *Ticket Range:* \$99.50-\$49.50; *Promoter:* Live Nation, Palace Sports & Entertainment; *Dates:* Feb. 23; *No. of Shows:* 1

### 10,001-15,000 Seats

1) *Gross Sales:* \$689,509; *Event:* Delirium; *Venue:* **Allen County War Memorial Coliseum, Fort Wayne, Ind.**; *Attendance:* 9,201; *Ticket Range:* \$89.50-\$37.50; *Promoter:* Cirque du Soleil, Live Nation; *Dates:* Feb. 14-15; *No. of Shows:* 2

2) *Gross Sales:* \$633,401; *Event:* Josh Groban; *Venue:* **John Labatt Centre, London, Ontario**; *Attendance:* 8,084; *Ticket Range:* \$106.12-\$42.02; *Promoter:* Live Nation; *Dates:* Feb. 26; *No. of Shows:* 1

3) *Gross Sales:* \$608,786; *Event:* Josh Groban; *Venue:* **Van Andel Arena, Grand Rapids, Mich.**; *Attendance:* 10,272; *Ticket Range:* \$79.50-\$49.50; *Promoter:* Live Nation; *Dates:* Feb. 20; *No. of Shows:* 1

4) *Gross Sales:* \$481,779; *Event:* Nickelback; *Venue:* **MetraPark Arena, Billings, Mont.**; *Attendance:* 10,641; *Ticket Range:* \$45.50; *Promoter:* AEG Live, Concerts West, Fastlane Concerts, The Messina Group; *Dates:* Feb. 25; *No. of Shows:* 1

5) *Gross Sales:* \$474,835; *Event:* Nickelback; *Venue:* **Spokane (Wash.) Arena**; *Attendance:* 10,737; *Ticket Range:* \$45.50-\$39.50; *Promoter:* AEG Live, Concerts West, Fastlane Concerts, The Messina Group; *Dates:* Feb. 22; *No. of Shows:* 1

### 5,001-10,000 Seats

1) *Gross Sales:* \$679,165; *Event:* Little Britain; *Venue:* **Newcastle (Australia) Entertainment Centre**; *Attendance:* 7,709; *Ticket Range:* \$101.26-\$77.12; *Promoter:* Michael Coppel Presents; *Dates:* Feb. 23-24; *No. of Shows:* 2

2) *Gross Sales:* \$317,703; *Event:* Blue Man Group; *Venue:* **Constant Convocation Center, Norfolk, Va.**; *Attendance:* 5,500; *Ticket Range:* \$75-\$49.50; *Promoter:* Emery Entertainment; *Dates:* March 2; *No. of Shows:* 1

3) *Gross Sales:* \$270,728; *Event:* John Mayer; *Venue:* **Convocation Center at NIU, Dekalb, Ill.**; *Attendance:* 6,296; *Ticket Range:* \$43; *Promoter:* Jam Productions; *Dates:* Feb. 20; *No. of Shows:* 1

4) *Gross Sales:* \$257,490; *Event:* Harlem Globetrotters; *Venue:* **Constant Convocation Center, Norfolk, Va.**; *Attendance:* 8,803; *Ticket Range:* \$85.50-\$14.50; *Promoter:* Harlem Globetrotters; *Dates:* March 3; *No. of Shows:* 2

5) *Gross Sales:* \$166,863; *Event:* Willie Nelson; *Venue:* **Germain Arena, Estero, Fla.**; *Attendance:* 3,337; *Ticket Range:* \$65-\$40; *Promoter:* Fantasma; *Dates:* Feb. 2; *No. of Shows:* 1

### 5,000 or Fewer Seats

1) *Gross Sales:* \$5,832,475; *Event:* Elton John, The Red Piano; *Venue:* **The Colosseum at Caesars Palace, Las Vegas**; *Attendance:* 44,138; *Ticket Range:* \$250-\$100; *Promoter:* AEG Live, Concerts West, In-house; *Dates:* Jan. 30-Feb. 17; *No. of Shows:* 12

2) *Gross Sales:* \$3,055,772; *Event:* Spamalot; *Venue:* **Fox Theatre, Atlanta**; *Attendance:* 56,681; *Ticket Range:* \$64-\$25; *Promoter:* Broadway Across America; *Dates:* Feb. 20-March 4; *No. of Shows:* 16

3) *Gross Sales:* \$1,701,045; *Event:* Little Britain; *Venue:* **Brisbane (Australia) Convention Centre**; *Attendance:* 22,308; *Ticket Range:* \$101.24-\$62.07; *Promoter:* Michael Coppel; *Dates:* Feb. 16-21; *No. of Shows:* 6

4) *Gross Sales:* \$807,067; *Event:* Alvin Ailey American Dance Theater; *Venue:* **Fox Theatre, Atlanta**; *Attendance:* 27,404; *Ticket Range:* \$58-\$10; *Promoter:* Alvin Ailey Dance Theater; *Dates:* Feb. 1-4; *No. of Shows:* 7

5) *Gross Sales:* \$602,138; *Event:* Norma; *Venue:* **Keller Auditorium, Portland, Ore.**; *Attendance:* 10,358; *Ticket Range:* \$151-\$45; *Promoter:* Portland Opera; *Dates:* Feb. 10-17; *No. of Shows:* 4

*Compiled by Rob Ocampo, HotTickets@venuestoday.com*

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***The Marquee at the Whiskey a Go Go in Los Angeles where The Police announced their reunion tour; The Police perform for the media***

### **SOLD OUT POLICE TOUR A SIGN OF HOPE FOR STADIUMS**

It's been a long time since any rock band besides the Rolling Stones dared to roll out a tour that featured a mix of stadium and arena dates — and sold out every gig in advance in just a few days.

At press time, the reunited 1980s rock trio the Police had sold out all 16 announced dates on their upcoming North American tour, with multiple nights selling out at Fenway Park in Boston; Madison Square Garden in New York; Air Canada Centre in Toronto, Ont.; Commonwealth Stadium in Edmonton, B.C.; The McAfee Coliseum in Oakland, Calif.; Dodger's Stadium in Los Angeles; Giants Stadium in East Rutherford, N.J.; Dolphins Stadium in Miami and Citizen's Bank Park in Philadelphia.

Just weeks after announcing the first major tour by the group in 20 years, more than 415,000 tickets had been snapped up and more dates were being added, surprising even Live Nation's Chairman of Global Music Arthur Fogel.

"Maybe I'm a bit surprised by how quickly the dates sold out, but I'm not surprised they're selling out," said Fogel. "We certainly would not have gone in that direction

[into stadiums] if we weren't confident that we'd do the business. I think the ability to do stadium business is unique to certain acts and obviously the Police are one of them."

The quick sellouts do beg the question, "Could this be the beginning of a stadium tour renaissance?"

While the Dave Matthews Band always throws a few stadium dates into their summer plans and Bon Jovi and Kenny Chesney hit some stadiums last summer, more acts are starting to see the value of hitting the big football venues instead of amphitheaters, according to Tom Rooney, head of The Rooney Sports and Entertainment Group.

"I would say that in the case of the NFL stadiums I'm associated with, [Cleveland, Philadelphia, New England and Detroit], it's helping them program," said Rooney of the Police tour.

Rooney — a consultant to the Gridiron Stadium Network — said NFL stadiums are finally coming to understand their tremendous marketing power by using season ticket lists and lists of people who sign up on individual NFL team sites to create a strong dynamic for presales of stadium shows.

"With real restrooms, restaurants and the potential for tremendous grosses because of the higher number of reserved seats, stadiums have a great opportunity," Rooney said. "Concertgoers are more discriminating now and football stadiums are used to accommodating those kinds of crowds. The location of the venue and the door-to-door accessibility is playing a bigger role in people's decisions to go to concerts these days, too."

He said several of the venues he works with had a chance to bid on the Police, but skepticism was high on the tour. "The Police tour is really mystifying to me because the methodology we usually use to determine the viability of an act is recent box office — and you can't go by Sting solo, because those are good numbers but not stadium numbers," said Rooney, adding the Police, which includes Sting, also lack album sales and radio play figures.

"In this case, if everyone looking to buy the tour went by those factors, those intangibles would have weighed heavily toward not buying it. For every person who said it would do good business, there was someone who said it wouldn't," said Rooney.

The success of the Police on-sales are exciting, but they don't really mean that much, said William Morris Agency's Marc Geiger, one of the co-founders of Lollapalooza. "They [the Police] are only doing a few and [the rest are] mostly arenas. The trend is to higher tickets in arenas, not in stadiums until it's a better experience."

The Police's first major tour since their dissolution in 1984 begins May 28 in Vancouver with a second leg slated to kick off on Nov. 8 in Toronto.

Even Fogel said he's not sure the early success will embolden other acts to follow the Police's lead, because either you're already capable of doing that business, or you're not. He also sees things differently from Rooney, suggesting that charts, recent touring success and popularity are the last things he would look at in assessing the viability of a tour like the Police.

One thing Live Nation did factor into their thinking was the importance of tiering the ticket prices to appeal to older, original fans and younger ones who never saw the band during their original heyday. In that view, the Police tickets are "on the low side" of what such superstar acts could typically charge.

So, if the top ticket is \$250, most of the tickets are under \$100, in the \$90 and \$50 price point to make sure there are price points for everyone, which is what Fogel said helped sell those stadium dates so quickly.

“Part of what’s created the intense demand and frenzy around this tour is that while there are longtime fans who were there when the band shut it down at its peak, there’s an entirely new generation that never saw them and is excited, propelling the sell-outs in stadiums,” he said.

Whether or not the Police pave the way for the return of the stadium tour, one thing they’ve definitely done is light a fire under sales for this year’s Bonnaroo Festival.

According to organizers, sales for the event were up by nearly 20 percent over last year’s numbers in the initial week of on-sales for the June 14-17 festival in Manchester, Tenn.

And initial sales for Police have been so strong that in addition to the sold-out Dodgers Stadium show, a second Los Angeles gig at the Staples Center was recently added on June 20, along with new shows in Houston, Las Vegas, New Orleans, St. Louis and Tampa. In keeping with Rooney’s idea that “value-added” billing is a key to stadium success, the Foo Fighters will serve as the opening act at the June 23 Dodgers Stadium show and Maroon 5 will join the band for the July 10 show at Miami’s Dolphin Stadium.

The band also announced this week that they will launch a European leg of the outing on Aug. 29 in Stockholm at the Arena. The European tour will also be a mix of stadiums and arenas, hitting Birmingham, London, Hamburg, Amsterdam, Prague, Vienna, Munich, Barcelona, Paris, Mannheim, Düsseldorf, Manchester & Cardiff. Fogel said there won’t be more stadium dates on the second leg of the North American tour in the fall, but that Live Nation is looking to play some stadiums in Japan, New Zealand and Australia when the tour plays there in 2008. — Gil Kaufman

*Interviewed for this story: Tom Rooney, (412) 337-5200; Marc Geiger, (310) 859-4425; Arthur Fogel, (310) 867-7010*

## CORRECTION

Gary Lashinsky contracted directly with the Spanish Riding School of Vienna for the 2008 tour. VT incorrectly reported that IMG was involved. VT regrets the error.  
*Contact: Gary Lashinsky, (407) 366-0366*

## MARKETING

### *Screenshot of Ticketmaster’s TicketExchange marketplace for the LA Lakers*



### NBA ASKS FOR SECONDS FROM TICKETMASTER

In an acknowledgement of the power of the secondary

ticket market, the National Basketball Association has entered into a marketing agreement with Ticketmaster to promote the company's TicketExchange.

TicketExchange is an e-commerce platform allowing season-ticket holders to re-sell unused tickets to other fans for whatever the market will bear, pending state law restrictions. Unlike other secondary platforms like StubHub or RazorGator, Ticketmaster actually reissues the secondary buyer a new ticket and cancels the primary buyer's ticket. Ticketmaster claims it's the only safe platform for secondary ticket sales on the market.

The new agreement means that TicketExchange tickets are now sanctioned by the league and currently 16 NBA teams, out of 30 in the league, have agreed to use TicketExchange. The deal with the NBA only provides limited marketing of the new program. Ticketmaster's Executive Vice President David Goldberg said there will be no league-wide secondary market from the agreement. Still, Ticketmaster is hoping the agreement helps legitimize an industry that, until recently, it had been vehemently fighting.

"The idea is to enable choice for the consumers and give consumers another way to find tickets for events," Goldberg said. Under the deal, Ticketmaster will become the exclusive secondary ticketing provider for the league — a bit of a misleading title since teams like the Cleveland Cavaliers and the Philadelphia 76ers don't rely on Ticketmaster for primary or secondary services. Besides the league's blessing, the deal provides for TicketExchange advertising on all of the NBA's platforms including its website NBA.com, the league's premium cable station NBA TV, some in-arena signage and marketing opportunities at special NBA events like the All-Star game.

"We're putting it out there on a whole broad swath of media," explained Goldberg, who wouldn't release a valuation of the deal, but added that non-Ticketmaster teams would be given additional incentives to switch to the company under the deal.

Scott O'Neil, the NBA's vice president of team marketing and business operations, said the league was motivated to do the deal as a service to season ticketholders who can't make all 41 home games for their team.

"We see a tremendous benefit to our season ticketholders, because the number one reason people don't renew each year is that they don't use their seats," O'Neil said. "TicketExchange provides a safe and convenient market to exchange their tickets. It's a legitimate transaction and fans can simply forward tickets on to their friends, or e-mail them. All of the trappings of convenience are at your fingertips."

More importantly, the deal provides teams with customer information about fans willing to spend large amounts of money for tickets.

"In general, this agreement more or less validates the model where secondary marketers need to share their information and data in order to remarket to the customers," said Don Vaccaro, CEO and president of TicketNetwork, a secondary ticketing platform for resellers.

Many secondary agreements now require ticket brokers to share their consumer data with sponsoring leagues and teams, and the Ticketmaster deal is no exception.

"We can't sit by on the sidelines and watch people spend large amounts of money on tickets without us knowing anything about them," O'Neil said. "We want those same fans watching our telecasts, buying a Kobe (Bryant) jersey and drinking Sprite."

Teams also get an undisclosed portion of the transaction fee on all tickets that sell above their face value on the TicketExchange. For its part, Ticketmaster charges both buyers and sellers a surcharge for using TicketExchange, Goldberg said.

While both Vaccaro and Goldberg agree the NBA deal shows that the secondary market is here to stay, the two differ on what it will look like. While Ticketmaster continues to market itself as the only safe platform for secondary markets, Vaccaro said he thinks the deal proves that both venues and leagues are going to begin making multiple deals to move tickets on their primary and secondary markets.

What this deal means is that venues can and should have multiple agreements with different primary and secondary marketers," Vaccaro said. "I think it's better to keep secondary inventory on a totally disparate system so that it doesn't begin cannibalizing the primary inventory," adding that NBA tickets are one of the worst performers on TicketNetwork, with many tickets moving below their listed value.

Goldberg had a different take on combining primary sales with secondary listings, arguing that fans and ticketbuyers from each market would now be exposed to new ways of purchasing seats.

"And ultimately, that points to more tickets being sold," he said. — Dave Brooks

*Interviewed for this story: Don Vaccaro, (860) 870-3400; David Goldberg, (310) 360-2321; Scott O'Neil, (212) 407-8807*

## CONCESSIONS



**Rupp Arena, Louisville, Ky.**

### UNIVERSITY OF KENTUCKY'S RUPP ARENA PREPS FOR MARCH MADNESS

No one knows basketball better than the University of Kentucky, one of the most storied programs in NCAA College Hoops. Such a high-profile program means high expectations for its in-house concession department at the Rupp Arena in Lexington, one of the eight venues to host this year's first round of the Men's National

Collegiate Athletic Association "March Madness" Tournament.

Concession Department Manager Brian McMillin said this year is the first time the school will host the tournament since the launch of a new menu. The last time the arena hosted the tournament in 2002, the school only offered the typical concession fare.

"This year we've introduced new chicken sandwiches, hamburgers, barbeque and Philly cheesesteaks and that's all going to be new for the tournament although it's been available to fans here for about a year now," McMillin said.

The food items at the 24,000-capacity arena sell at built-in concourse stations, which are basically uniform throughout, except for the Philly cheesesteak stations. Those have their own permanent stands and are sold as part of an all-beef products display in partnership with the Kentucky Cattleman's Association.

With alcohol sales banned at all NCAA tournament games (and all regular season UK games), McMillin is hoping the event exceeds the typical \$2.50 to \$2.75 per caps the building does during non-conference games — that figure can go higher, or lower, for UK conference games depending on the time of day they're played.

Dealing with the NCAA's no-alcohol policy can be difficult for any venue, but Ben Witte, general manager of the Georgia Dome — host of this year's Final Four tournament — said the rule has been a long-time reality for college hoops.

"Most fans already know about it and expect it coming in," he said. "I think because it has been around for so long, there really isn't that much dissatisfaction."

Times for the March 15 and 17 games at Rupp have not yet been assigned, nor have the participating teams — that will be announced on Selection Sunday, March 11.

"Right now we're just waiting on how the draw turns out," McMillin said. "If we get a regional school, like Ohio State or Tennessee, we'll do quite well and that could impact attendance significantly. As of now, we still have several thousand tickets available."

A lot also matters on how well the schools' own basketball team does — if it gets stuck traveling a great distance, many UK fans might simply try and stay home and attend the tournament. Of course if the game is a relatively short travel distance, many UK fans might attempt the journey — at least those who can get their hands on tickets.

"I think when it comes to ticketing, a lot of people are going to wait and see who gets picked before going out and blindly buying tickets," McMillin said.

That uncertainty can also be difficult when it comes to providing the appropriate staffing levels, especially when the building learns the game-time only four days out.

"Trying to staff mornings in what is typically a night and weekend facility is really difficult, especially finding staff to work the 10-to-5 shift that can handle point-of-sale systems in a potentially full 24,000-seat house," he said. "Of course that changes if we're only half-full. Getting those numbers just right to maximize revenues is very difficult."

The only specialty item Rupp Arena is planning this year is a souvenir 32-oz. cup with the special NCAA logo and a listing of the participating venues. The NCAA has released two cups this year — one for buildings with Coke contracts, and one for non-Coke buildings. Rupp Arena is a Coke building.

"We jumped on it with both feet," McMillin said. "We did a souvenir cup in 2002 and it

did phenomenally well." — Dave Brooks

*Interviewed for this story: Brian McMillin, (859) 233-4567 x3530; Ben Witte, (404) 223-4555*



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## SHORT TAKES

***The Togo's Blimp flies above fans at Honda Center during intermissions at Anaheim Ducks games, dropping sandwich coupons to lucky winners below. (Photo Credit: Debora Robinson)***



### DUCKS FANS FIELD SANDWICH COUPONS FROM ABOVE

Anaheim Arena Management, the management company for Honda Center and the Anaheim Ducks hockey team have entered into a partnership with Togo's, the fast casual California restaurant chain. Fans at Ducks games will see the Togo's blimp flying around in the arena bowl during intermissions, dropping sandwich coupons to fans. In addition, Togo's will receive an ad in the

*Ducks Digest* game-day program.

*Contacts: Emily Koch, (714) 704-2988*

### **UNIVERSITY ARENA NAMED AFTER ALUMNUS CHAIFETZ**

St. Louis University will name its new 10,600-seat multipurpose Arena in honor of university alumnus Dr. Richard A. Chaifetz, who has made a \$12 million naming rights gift to the arena. The Chaifetz Arena will open in March 2008 and will be home to Billiken men's and women's basketball and a host of other events. Global Spectrum is the operator.

*Contact: Ike Richman, (215) 389-9552*

### **AIPC INAUGURAL ACADEMY A SUCCESS**

The International Association of Congress Centres (AIPC) has completed the inaugural AIPC Academy program at Dolce la Hulpe near Brussels with over 30 participants in attendance. The Academy is an education program designed to provide specialized professional development for European managers and staff. The next Academy is now being organized for 2008 in Brussels.

*Contact: Marianne de Raay, (32) 496 23 53 27*

### **NACDA ENDORSES TICKETMASTER AS TICKET AGENCY**

The National Association of Collegiate Directors of Athletics announced a multi-year alliance with Ticketmaster, naming it the official ticketing, development and marketing supplier to the Nation's Athletics Directors and corporate partner of NACDA. Ticketmaster has also signed multi-year deals with the National Association of Athletics Development Directors (NAADD) and the National Association of Collegiate Marketing Administrators (NACMA) to serve as a major sponsor.

*Contact: Julie Work (440) 892-4000*

### **DELAWARE NORTH COMPANIES BRINGS NEW CHEF TO WEMBLEY**

Wembley Stadium in London has signed British chef Tom Aikens to create a range of special desserts to be featured on the restaurant menu of Wembley's prestigious Corinthian Club. Aikens will be working alongside Wembley Stadium's exclusive catering partner, Delaware North Companies, creating signature desserts to complement the stadium's gourmet cuisine.

*Kirsty Bowles: (020) 8795 9617*

### **360 OTC PRESENTING SPONSOR FOR WRESTLEMANIA 23**

Rockford-Montgomery Labs, a pharmaceutical manufacturing and distribution company, announced that its 360 OTC pain reliever brand is this year's presenting sponsor of WrestleMania, and the "Official Pain Relief of WrestleMania 23." The presenting sponsorship provides 360 OTC with exposure within WWE's television, live event and broadband platforms, as well as national and local external print, television, radio, cinema, and out-of-home advertising campaigns for WrestleMania 23, valued at more than \$20 million.

*Contact: Gary Davis at 203-353-5066*

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**Linda Deckard**, Publisher, Editor-in-chief  
(714) 378-5400, ext. 22  
[linda@venuestoday.com](mailto:linda@venuestoday.com)

**Dave Brooks**, Staff Writer  
(714) 378-5400, ext. 24  
[dave@venuestoday.com](mailto:dave@venuestoday.com)

**Rob Ocampo**, Hot Tickets/Top Stops Manager  
(714) 378-5400, ext. 21  
[rob@venuestoday.com](mailto:rob@venuestoday.com)

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