

Venues TODAY

Dear April,

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QUOTE OF THE WEEK

"I personally believe you should have an all-in ticket price," — *Doc McGhee, McGhee Entertainment, during the International Entertainment Buyers Association meeting in Nashville, Oct. 14-16.*

IN THIS ISSUE...

- AEG Facilities Welcomes Conesco And E-Center To The Family
 - Judge Blocks Scalper Software On Heels Of Hannah Controversy
 - Sprint Center Opens With Plans To Broadcast Garth Brooks Concert
 - Hot Tickets: Latin Acts Rock Coast To Coast
 - All-In Tickets, Creative Packaging Could Aid Concert Touring
 - Chase Field Seeks World's Biggest High-Def TV — For Now
 - Ruby's Adds Ducks To The Menu
 - Short Takes
 - Help Wanted
-



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VENUE NEWS



Conseco Fieldhouse, Indianapolis

AEG FACILITIES WELCOMES CONSECO AND E-CENTER TO THE FAMILY

AEG Facilities is now helping to book Conseco Fieldhouse, Indianapolis, installing Marty Bechtold on site to facilitate, and is helping maximize revenues through several operation initiatives, including programming, at the 12,500-seat E Center, West Valley City, Utah.

Those are the latest in what Bob Newman, chief operating officer, AEG Facilities, "conservatively" projects will be 50 major venues partnerships around the world by the end of 2008. The current count is in the mid-30s.

Rick Fuson, executive director at Conseco Fieldhouse, emphasized the arena still holds the book and Bechtold answers to Pacers Sports & Entertainment, though he's on the AEG payroll. The arrangement relieves Pacers Sports of the need to replace Jeff Bowen, who booked Conseco before moving to Sears Center in Chicago a few months ago.

The promoter landscape continues to evolve in dramatic ways, Fuson said. "Dave Lucas was a concert promoter here in Indianapolis for a long time. Then SFX bought him up and he went up there, and we have a longtime standing relationship with Dave and he wants to help us get more business, and Dave has some affiliation with AEG folks. We love the rest of the people in the industry. We have great friends at Live Nation. The building is an open building. It's not an exclusive booking arrangement."

Fuson emphasized that the building holds the book, not AEG, "but we just thought at this point with all the things AEG is doing with their live side and making shows and doing deals and with all the groups that have partnered with them one way or another, maybe it would be a good thing to try this and see if it works. It came together." He particularly mentioned AEG's deals with affiliated groups like Ticketmaster and Frontline

Management. "They have a lot of buildings and a lot of panache to hopefully get some shows this way," Fuson said.

Fuson and Newman call it a consulting agreement. Neither would divulge particulars of the deal. "You know how it is in this business. Everybody is a brother or sister one way or another," Fuson said of the relationship. "They are an advocate for us."

Conseco Fieldhouse booked 183 total events last fiscal year, including 17 concerts, he said. "We have a nice lineup now," everything from Pacers basketball to the National Future Farmers of America convention which draws 50,000 kids to town and for which the arena is headquarters, to Keith Urban, John Mellencamp, Hannah Montana, Blue Man Group and Van Halen. All promoters are welcome. "Anyone who would love to love us, we love back," Fuson said.

For Kevin Bruder, general manager of E-Center, the AEG Facilities deal means "we have a big brother in the business now." AEG's role is multi-faceted, far more than booking events, he said.

"Bob Newman has been working with us, along with a team from AEG and it's been a wonderful experience. That organization is clicking on all cylinders right now," Bruder said. The deal actually rolled out July 1, though all the terms have just been finalized and the contract is retroactive.

Bruder expects the deal to "raise the bar on all venue revenue streams." That includes sponsorships, booking, maintenance, and operations, he said. "Salt Lake is a competitive market."

Both deals were a result of longstanding relationships and ongoing talks. Both venue managers said their local promoter and Live Nation contacts are intact and not threatened.

Last year, E-Center hosted 25 concerts, a lot of those in the 3,000-5,000-seat theater configuration, and 100 events total.

Every AEG Facilities deal is tailored to the local circumstances, Newman said, but the ultimate goal is to "build a high level network of arenas that we're affiliated with on different levels." In the end, that elevates AEG Facilities' clout with other types of partners, from sponsors to acts and events.

"A good example is on the sponsorship side," Newman said. "We have great partnership and founding partner agreements with a myriad of companies, and a lot of the times they look to us and say, 'what else do you have in the hopper?' The more impact you have the more it hits you again."

Newman added that AEG Facilities recognizes that every account is different. "There isn't one model that we can say here's what we do and it's best for you. Our approach is a partnership approach." It can include some or all of programming, advertising and sponsorship, marketing, guest services and operating efficiency. "We have the full menu to offer and for any given reason, some may apply or all of them or just a few of them. With our infrastructure, we have the unique ability to apply just what a building is looking for," Newman said. With ownership in 11 teams, a concert promotion arm, owning venues and managing buildings, AEG has the ability to foster and sell longterm agreements and maximize event programming, he said.

"We're truly an arena company that has a vested interest in all facets of arena management, operations and programming," Newman added. "We evaluate everything individually. We've been approached many times. We're very upfront. All parties must agree this is a fantastic fit."

AEG Facilities is building an international network of successful and elite buildings, Newman said, adding that they are in "so many great discussions right now in establishing friend venues across the world," but "promoters have no worries. This is the building division. To us, the building's responsibility is to make sure all promoters make more money." — Linda Deckard

Interviewed for this story: Rick Fuson, (317) 917-2500; Kevin Bruder, (801) 988-8800; Bob Newman, (213) 763-7700

JUDGE BLOCKS SCALPER SOFTWARE ON HEELS OF HANNAH CONTROVERSY

The Hannah Montana controversy took on a new twist Monday when a Federal judge in Los Angeles granted a request by Ticketmaster to block a software company from making or distributing software used to flood the ticketing giant's website with requests for tickets. The automated software can reportedly purchase dozens of tickets in the time it takes one consumer to manually log onto the site for a single transaction. According to court documents, the automated programs can make up 80 percent of all ticket requests during onsales.

U.S. District Court Judge Audrey B. Collins issued a preliminary injunction against RMG Technologies Inc., blocking the Pittsburgh-based law firm from buying or facilitating the purchase of tickets from Ticketmaster's Web site for the purpose of reselling them.

The ruling comes on the heels of Hannah Montana's wildly popular tour, which has almost completely sold out its 53-market arena tour. The case captured the public's attention after thousands of parents were unable to buy tickets for the show, only to quickly find them on resale sites like StubHub and TicketLiquidator, marked up to 10 times their face value.

While it later came out that the Hannah Montana's management was holding 20 to 35 percent of tickets for fan club presales, the ticket shortage created a public relations backlash for the ticket broker community with three state attorney generals launching separate investigations into the quick sellouts. The controversy also reignited concerns that scalpers were using sophisticated "Bot" software to buy up dozens of tickets in a matter of minutes. According to court documents, RMG has a program called "Purchase Master" that can circumvent Ticketmaster's own "Captcha" security checks — the boxes with squiggly letters that users must retype to prove the transactions are being made by humans and not computers.

How widespread Bot use is among brokers is a matter of debate, although Monday's ruling is evidence that the software is circulating and could be a possible violation of the law. In her remarks, Collins said she believed Ticketmaster would prove its claim that the RMG technology violated Ticketmaster's copyrights. She also found the technology was a violation of the company's terms of use and the Digital Millennium Copyright Act. Passed in 1998, the law makes it a crime to circumvent a site's access control, even when that act doesn't lead to copyright infringement.

RMG's software "denies consumers the opportunity to purchase tickets to events at a fair price," she ruled, citing reports of complaints by fans, including many parents who were priced out of getting tickets for Disney Channel's Hannah Montana concert tour.

"For us, this is the first step in a process where we are going to clean up this mess and not let anyone use automated programs to buy tickets," said Joe Freeman, general counsel for Ticketmaster. "If we find them, we're going after them."

The ruling comes as venue reports of onsale percentages are being revealed. Most venues contacted by *Venues Today* deferred to the promoter when asked what percentage of tickets were made available during the onsale and what percentage were

held aside for fan clubs, in light of reports that some venues held back as much as 70 percent of their tickets for the artist's holds.

The Verizon Center in Washington, D.C., held aside 38 percent of its 11,000 tickets for presale to Hannah Montana's fan club, reported Sheila Francis, director of Event & Venue Public Relations. "That number was determined by the tour producers," she said.

The Alltel Arena in North Little Rock, Ark., held 4,000 of the 13,000 seats for presale to fan clubs, explained Box Office Manager Ellen Yehling.

"Is it one of the big numbers for fan clubs? Yes," said Yehling, later adding that she tries to talk promoters down when they pull too many tickets for fan clubs. "But it's their show and they can do whatever they want."

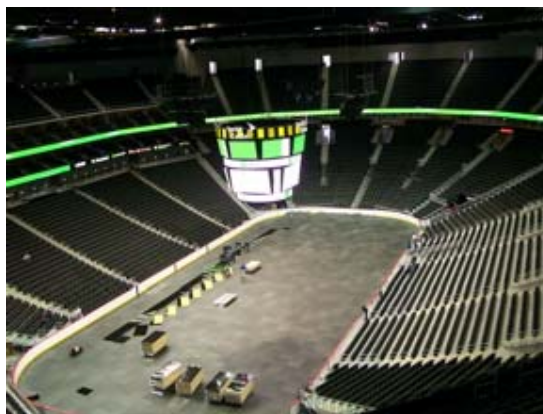
Earlier this month, the Sprint Center in Kansas City announced that it was releasing an additional 1,000 seats to the public after a state attorney general report showed that only 4,000 of the 11,000 tickets went on sale to the public. The remainder were sold to fan clubs.

Many artists see the fan club system as a way to connect their loyal customers with the best available seats, although there is evidence mounting that scalpers are beginning to fork over the \$30 fan club fee for a chance at early presales.

Ike Richman of the Wachovia Center said his facility couldn't release how many tickets were made available through artist presales, but he did say that his company's in-house ticketing system did take several steps to block brokers from buying up tickets from its internal ComcastTix. Tickets were limited to four tickets per person and customers who bought more than the allotment had their tickets cancelled and sold to other registered ComcastTix users. Richman said the company also used a wristband system at its box office location that allowed 350 people to make purchases — users had to arrive a day early to pick up the wristband.

Despite their efforts, as of Oct. 17, 137 tickets for the Wachovia Center show ended up on StubHub, with some tickets going as high as \$3,300. — Dave Brooks

Interviewed for this story: Joe Freeman, (310) 360-2344; Sheila Francis, (202) 628-3200 x 6042; Ellen Yehling, (501) 975-9042; Ike Richman, (215) 389-9552



Outside and Inside the Sprint Center

SPRINT CENTER OPENS WITH PLANS TO BROADCAST GARTH BROOKS CONCERT

The highly anticipated Sprint Center in Kansas City, Mo., officially opened its doors Oct.

10 and brought in over 21,000 people in 12 hours to tour the facility. The day also included an announcement by Garth Brooks for plans to perform a concert at the facility that will be broadcast live at 300 movie theaters.

The initial visitors experienced the College Basketball Experience which opens today; visited two open concession stands: "Taco Taco" and "Oak Street Pizza"; were given free drinks from UMB Bank and other free items: UMB Bank cups, frisbees, and ice scrapers. UMB Bank is the only ATM in the new arena because it is a Sprint Center Founding Partner along with Farmland, The University of Kansas Hospital, QuikTrip and Olevia.

Brooks has nine shows planned for the facility, which is managed by AEG. Wednesday's ribbon cutting ceremony featured speeches from Kansas City officials and facility general manager Brenda Tinnen. Levy, the facility's concessionaire, provided food for the entire event.

The first concert was held Oct. 13 with a special sellout performance by Elton John, as well as a fireworks display outside the building, explained Public Relations Director Shani Tate Ross.

"The response was overwhelming. We really got a sense of how many people in Kansas City supported the building," she said.

The next concerts planned include performances by Rascal Flatts on Oct. 25, Van Halen on Oct. 26, Hannah Montana on Dec. 3, Billy Joel on Dec. 6 and the Trans-Siberian Orchestra on Dec. 8. WWE Smackdown! with ECW will be held at the Sprint Center on Oct. 23 and the College Basketball Experience Classic is slated for Nov. 19 and 20. The Association of Volleyball Professionals will host an indoor arena event on Jan. 12.

"This facility will help bring new talent to the area and put Kansas City on the map as a must play," said AEG President and CEO Tim Leiweke. "Artists are eager to get into new arenas like the Sprint Center and the entertainment market is there to support a diverse array of talent."

The big news at the press conference was Brooks' announcement that his Nov. 14 final concert in a sold-out series of nine will be simulcast live to more than 300 movie theatres nationwide in association with National CineMedia's Fathom Events. The performance is being presented by Sprint, and captured and distributed by Horse of Troy Productions Inc., Jon Small/Picture Vision and AEG Network LIVE.

"It's things like this that make me praise technology. The gift that AEG and NCM Fathom participating theatres have given me is to be able to go on a virtual tour without leaving home. How does it get any better than that?" said Garth Brooks during the press conference.

Movie theatre tickets will be \$10 apiece with an encore broadcast on Nov. 15. Tickets for the live event, and the eight other concerts — 159,779 total — sold out in 1 hour and 58 minutes after going on sale. Brooks' last tour was in 1998.

The facility is still without an anchor sports tenant, although there are plans to host eight Arena Football League games there. The facility will also host a handful of Big 12 basketball games and the 2008 Big 12 Conference men's basketball tournament, in addition to the first and second rounds of the 2009 NCAA Men's Tournament and the regional rounds of the 2010 NCAA Women's Tournament.

"We're closer than we've ever been to getting a sports franchise in that facility," said Leiweke. "The addition of the new AEG arena in Las Vegas creates two facilities in need of a franchise, which actually makes it easier to get a tenant. Now we have the ability to add teams to both divisions, to maintain the league balance in both the NBA

[National Basketball Association] and the NHL [National Hockey League].”

Ground was broken for the arena on June 24, 2005, and construction completed on Oct. 10. The final design, by the Downtown Arena Design Team (a collaboration of architectural firms 360 Architecture, Ellerbe Becket and HOK Sport), was selected in August 2005. The cost of the building was \$276 million with 18,500 seats and 72 suites. The facility is owned by the city of Kansas City.

The building also shares a home with the College Basketball Experience, an interactive museum operated by the National Association of Basketball Coaches. The space includes a three-point shooting contest, slam dunk exhibit, a passing drills game and a full-sized basketball court. — Dave Brooks

Interviewed for this story: Shani Tate Ross, (816) 949-7170; Tim Leiweke, (213) 741-7101



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BOOKINGS



HOTtickets

LATIN ACTS ROCK COAST TO COAST

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 Sept. 25, 2007. 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:* \$1,750,497; *Event:* Mana; *Venue:* **Oracle Arena, Oakland, Calif.**; *Attendance:* 24,304; *Ticket Range:* \$94-\$41.50; *Promoter:* Live Nation; *Dates:* Sept. 28-29; *No. of Shows:* 2
- 2) *Gross Sales:* \$1,022,750; *Event:* Marco Antonio Solis; *Venue:* **Madison Square Garden Arena, New York**; *Attendance:* 12,167; *Ticket Range:* \$125-\$55; *Promoter:* Cardenas Marketing Network; *Dates:* Oct. 5; *No. of Shows:* 1
- 3) *Gross Sales:* \$968,840; *Event:* Dave Matthews Band; *Venue:* **Shoreline Amphitheatre, Mountain View, Calif.**; *Attendance:* 22,346; *Ticket Range:* \$301-\$36; *Promoter:* Live Nation; *Dates:* Sept. 29; *No. of Shows:* 1
- 4) *Gross Sales:* \$811,580; *Event:* Dave Matthews Band; *Venue:* **Cricket Wireless Pavilion, Phoenix**; *Attendance:* 16,889; *Ticket Range:* \$61.50-\$36.50; *Promoter:* Live Nation; *Dates:* Sept. 25; *No. of Shows:* 1
- 5) *Gross Sales:* \$796,580; *Event:* Justin Timberlake; *Venue:* **Arco Arena, Sacramento, Calif.**; *Attendance:* 10,660; *Ticket Range:* \$79-\$56; *Promoter:* AEG Live, Concerts West; *Dates:* Sept. 25; *No. of Shows:* 1

10,001-15,000 Seats

- 1) *Gross Sales:* \$471,965; *Event:* Maze, Frankie Beverly; *Venue:* Atlantic City (N.J.) Boardwalk Hall; *Attendance:* 7,942; *Ticket Range:* \$85-\$45; *Promoter:* Platinum Productions; *Dates:* Oct. 7; *No. of Shows:* 1
- 2) *Gross Sales:* \$373,851; *Event:* Good Charlotte; *Venue:* **Brisbane (Australia) Entertainment Centre**; *Attendance:* 7,370; *Ticket Range:* \$50.73; *Promoter:* Michael Coppel Presents; *Dates:* Oct. 9; *No. of Shows:* 1
- 3) *Gross Sales:* \$346,880; *Event:* Marilyn Manson; *Venue:* **Brisbane (Australia) Entertainment Centre**; *Attendance:* 5,072; *Ticket Range:* \$71.43; *Promoter:* Michael Coppel Presents; *Dates:* Oct. 8; *No. of Shows:* 1
- 4) *Gross Sales:* \$230,964; *Event:* WWE Raw; *Venue:* **Van Andel Arena, Grand Rapids, Mich.**; *Attendance:* 6,884; *Ticket Range:* \$70-\$20; *Promoter:* World Wrestling Entertainment; *Dates:* Oct. 8; *No. of Shows:* 1
- 5) *Gross Sales:* \$215,579; *Event:* Supercross Masters; *Venue:* **Brisbane (Australia) Entertainment Centre**; *Attendance:* 5,732; *Ticket Range:* \$45.16-\$16.36; *Promoter:* Spokes Promotions; *Dates:* Oct. 6; *No. of Shows:* 1

5,001-10,000 Seats

1) *Gross Sales:* \$643,577; *Event:* Elton John; *Venue:* **Adams Center, Missoula, Mont.**; *Attendance:* 7,151; *Ticket Range:* \$97-\$67; *Promoter:* AEG Live, Goldenvoice; *Dates:* Sept. 28; *No. of Shows:* 1

2) *Gross Sales:* \$633,595; *Event:* Vicente Fernandez; *Venue:* **Dodge Arena, Hidalgo, Texas**; *Attendance:* 6,895; *Ticket Range:* \$125-\$60; *Promoter:* SC Entertainment; *Dates:* Oct. 12; *No. of Shows:* 1

3) *Gross Sales:* \$585,044; *Event:* Wavefest; *Venue:* **Greek Theatre, Los Angeles**; *Attendance:* 6,663; *Ticket Range:* \$129.75-\$29.75; *Promoter:* Nederlander, Another Planet Entertainment; *Dates:* Sept. 28-29; *No. of Shows:* 2

4) *Gross Sales:* \$542,270; *Event:* Juan Gabriel; *Venue:* **Dodge Arena, Hidalgo, Texas**; *Attendance:* 5,510; *Ticket Range:* \$150-\$60; *Promoter:* AdEx, Telemundo; *Dates:* Oct. 6; *No. of Shows:* 1

5) *Gross Sales:* \$403,218; *Event:* Def Leppard; *Venue:* **Save On Foods Memorial Centre, Victoria, British Columbia**; *Attendance:* 5,212; *Ticket Range:* \$81.09; *Promoter:* Live Nation; *Dates:* Sept. 28; *No. of Shows:* 1

5,000 or Fewer Seats

1) *Gross Sales:* \$395,370; *Event:* Gossip, Lies and Secrets; *Venue:* **Beacon Theatre, New York**; *Attendance:* 10,099; *Ticket Range:* \$52.50-\$30.50; *Promoter:* Marvelous Entertainment; *Dates:* Oct. 2-7; *No. of Shows:* 8

2) *Gross Sales:* \$371,722; *Event:* Sesame Street Live! Elmo Makes Music; *Venue:* **Broward Center For The Performing Arts, Fort Lauderdale, Fla.**; *Attendance:* 15,132; *Ticket Range:* \$36-\$11; *Promoter:* VEE Corporation, In-house; *Dates:* Sept. 28-30; *No. of Shows:* 8

3) *Gross Sales:* \$327,316; *Event:* Jim Gaffigan; *Venue:* **Orpheum Theatre, Minneapolis**; *Attendance:* 8,787; *Ticket Range:* \$37.25; *Promoter:* Jam Productions; *Dates:* Oct. 12-13; *No. of Shows:* 4

4) *Gross Sales:* \$309,465; *Event:* Gypsy; *Venue:* **DeVos Place, Grand Rapids, Mich.**; *Attendance:* 5,798; *Ticket Range:* \$62-\$27; *Promoter:* Broadway GR; *Dates:* Sept. 25-30; *No. of Shows:* 8

5) *Gross Sales:* \$265,150; *Event:* Jay Leno; *Venue:* **Majestic Theatre, Dallas**; *Attendance:* 1,576; *Ticket Range:* \$225-\$75; *Promoter:* St. Paul Medical Foundation; *Dates:* Oct. 13; *No. of Shows:* 1

Compiled by Rob Ocampo, HotTickets@venuestoday.com



Jerry Mickelson, Doc McGhee, Elliott Lefko, Rick Franks, Bob Shea and Ken Scher. (Photo Credit: Don N. Olea/IEBA)

ALL-IN TICKETS, CREATIVE PACKAGING COULD AID CONCERT TOURING

NASHVILLE — “I personally believe you should have an all-in ticket price,” declared the legendary Doc McGhee, McGhee Entertainment, manager of such stalwarts as Kiss, in a panel discussion on the artist’s career and the touring industry here during the International Entertainment Buyers Association meeting Oct. 14-16.

McGhee moderated a panel of longtime players representing some of the last of the independents like Jam Productions and Nederlander as well as the current giants, Live Nation and AEG. They were searching for the new touring model, the perfect balancing act to ensure the touring business of the future.

McGhee even envisioned a day when fans determine ticket prices. “Peer-to-peer is so strong,” he said. “Ticketmaster knows who buys the tickets, but we don’t as a management company have access to that other than the acts we have. We can’t go to the consumer and ask what they want.”

But one day they will. The Kiss fan site is very interactive. Asked if “we’ll have a new Kiss this year,” McGhee said there will be a “Kiss - The New Generation,” which will be four new members, “when Gene and Paul decide it’s their last year.” The new four-piece Kiss band will be created with fan input and will carry the franchise into the future, he said.

The panel included Jerry Mickelson, representing Jam Productions; Ken Scher, Nederlander Presents; Elliott Lefko, Goldenvoice/AEG; and Rick Franks and Bob Shea, Live Nation.

Mickelson noted that Larry the Cable Guy is a current example of fan input, the new model. “Outback Concerts and Mike Smardak have taught Jam a few things about grassroots marketing. Where do you take a comedian?” Fortunately, Larry the Cable Guy plays a lot of arenas in secondary and tertiary markets that are begging for shows now.

One thing hasn’t changed. The goal is to sell out every date, McGhee said. McGhee recalled Bon Jovi’s big concern was to sell out, so that was the criteria he presented to promoters. He called the promoters and asked how many shows they wanted. They’d say 10. Then he’d say you have to sell out. They’d say two. He would scale down some

shows, like Motley Crue playing 3,000-seat venues, to be sure every seat would sell. If the promoter said they could sell 9,000, he'd retort, then buy three shows.

That was then. "Now it's how much money is someone going to take a pounding for?" McGhee said. "In 1991, we were fighting to keep ticket prices under \$25. Now the service charge is \$25. But you can't even ask about it because you got the big check," referring to the fact so many tours now are bought nationally and the promoter gives one big check to the artist, expecting to average it out over the run of the tour.

"It kills me when people don't care if people are losing money," McGhee said.

Breaking bands is hard to do in today's environment, and when it is done, there is no loyalty, Scher suggested. "It's difficult to plan when an act gets to a certain level and gets a tour offer they can't refuse." McGhee suggested any manager would be foolhardy to advise the artist against taking the big check.

The artist determines the formula, for all the guidance management might attempt. Lefko was impressed with Brad Paisley, who is "from the Garth Brooks school of ticket pricing." He's drawing crowds of 16,000 with ticket prices under \$25 and doesn't need the "hula-hoop and hat" golden circle, referring to the extras that command exorbitant VIP ticket prices. "Everything is about value," Lefko said, and the artist who gets it and delivers value for the dollar is going to win the title fight.

"Country is a solid, healthy business," McGhee said. "People don't go away. Chesney is never off the charts. If you are off the charts for a year here, you're doing a comeback record." That makes it difficult to break new acts in country music, he added. There are only about 50 acts making a good living at any given time and 30 of them don't go away.

That's not the way it was in rock and roll. "We used to give them a break," McGhee said. And the model was to watch merchandise sales to see when an act was ready to headline.

Conversation turned to the audience and there was general alarm at recent statistics indicating concertgoers attend less than two shows a year on average. In the 70s and 80s, it was four to six shows a year, Mickelson recalled.

McGhee attributes the decline to ticket prices and value. "How do you have a \$35 service charge to sell a ticket on line? It's mind-boggling," McGhee said.

But it all still came back to the guarantee. Independent promoters are definitely feeling squeezed. They asked where the rest of the roster runs, after the top 10 have toured. Tertiary markets aren't getting shows.

As the conversation progressed, almost every promoter could name an exception to the new rule, a throwback of some sort, and in every case, it started with the act.

Lefko pointed out that Jack White of the White Stripes wanted to play every state and province, a goal they were well on their way to achieving until the tour imploded when the drummer couldn't perform.

Jam Productions booked baseball parks with Bob Dylan, who "still tours today because the price has always been reasonable." Lefko was impressed with the Dylan/Willie Nelson package at baseball parks which Jam promoted. "That's positive stuff," he said. Kids get in free, hot dogs are \$1, parking is free, and there are no fees, "value, value, value," Mickelson agreed.

McGhee's last Kiss tour, where he insisted every promoter dress up like Kiss and sell out the show or they didn't get paid, was an example of "pride of doing the show."

There were no guarantees on that tour.

On the other side, Mickelson asked how Maroon 5 could ask for \$350,000 a night. "If no one buys the tour, it wouldn't be \$350,000. Then there would be a chance to make money."

"We didn't come up with these numbers," McGhee said. "We didn't even dream of these numbers. It puts it out of reach to even argue with," from the manager's perspective.

"Without the artist buying in, we have nothing," Franks said. — Linda Deckard

Interviewed for this story: Jerry Mickelson, (312) 266-6262; Doc McGhee, (310) 358-9200; Elliott Lefko, (323) 930-7100; Rick Franks, (248) 538-4545; Bob Shea, (323) 769-4970; Ken Scher, (323) 468-1721.

Coming Soon - Year End Deadlines!



December will be here before you know it so take a moment to add the following to your "to do" list:

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CHASE FIELD SEEKS WORLD'S BIGGEST HIGH-DEF TV — FOR NOW

Chase Field, Phoenix, home of Major League Baseball's Arizona Diamondbacks, will soon be home to the largest TV screen for any pro sports facility in North America.

The Maricopa County Stadium District, which owns Chase Field, has issued a request-for-proposal for a 144-foot-wide by 55-foot-tall high definition television screen. The price tag is expected to be a little more than \$12 million, Diamondbacks President Derrick Hall said.

The screen will easily outpace the current leader, Atlanta Braves' HD screen at Turner Field, which is 79 feet wide by 71 feet tall, he said. The distinction won't last long – the Dallas Cowboys have announced plans for a screen that is 180-feet-wide by 50-feet-high for the stadium they are building in Irving, Texas — making it the largest in the world.

Chase Field's current Sony Jumbotron TV is 52-feet-wide by 31-feet-tall. The dimensions of the new screen were determined by the combined size of Chase's center field video displays, including the scoreboard, message board and rotating display advertising.

Jumbotron has become the generic term for stadium big screens, but Sony actually quit making and supporting the product some time ago, Diamondbacks officials said. The Chase Jumbotron is one of the last still in use.

"They're not making replacement parts," Hall said. "So if something were to break, that's it. We can't fix it."

Although usually that means some problem with the inner-workings, Richie Sexson famously slugged a homer 503 feet for the Diamondbacks in 2004 and hit the TV screen. The blast left a small but clearly visible black spot on the picture for a few days before a chip was swapped out.

Giant TV screens in outdoor stadiums are a relatively new feature. None existed until 1980 when the Los Angeles Dodgers unveiled a Mitsubishi DiamondVision for the All-Star Game. There was no sound system to go with it.

The San Francisco Giants home, AT&T Park, and the Florida Marlins and the Miami Dolphins home stadium have been retrofitted with new, larger high definition screens.

Hall said the Diamondbacks would see little revenue upside from the new scoreboard. "Our plate is pretty much full as far as inside the building," he said. Hall declined to share advertising revenue figures.

Hall said the team plans to go with a "less is more philosophy." "We plan to cut down on some of the clutter," he said. "We're more interested in adding elements for the fans."

The Diamondbacks have in-game hosts who talk to fans via the big screen between innings pointing out various promotions, giveaways and contests. The goal is to make the video board an attraction in itself, said Steve Goldberg, the team's senior manager of graphic and signage operations.

"You'll be able to see things you can't see at home," Goldberg said. "We want the fan to say, 'I can see a lot more at the ballpark. So I want to go there.'"

The enhanced video screen allows for shots from multiple camera angles to be seen at once. Goldberg said there will be a capability for more vivid graphics and more in-depth statistics.

Chase Field is used for concerts, motocross and monster truck events. At the motocross events, the video screen will be able to show more than one motorcycle at a time.

"For monster truck, you might have a shot of an object that's been destroyed and a shot of something that's about to be destroyed," said Goldberg, who works some of the off-season events.

"Some of it will just be people thinking outside the box," he said.

The video board will be the latest upgrade in the stadium. Two years ago the sound system was overhauled. Last season, an LED message ribbon was added.

"This will bring our building up to state-of-the-art, even though its 10 years old," Hall said.

Hall said the team hopes to land the Major League Baseball All-Star Game, which usually goes to new venues but so far has eluded downtown Phoenix.

The bid evaluation process will end as soon as the Diamondbacks' season ends, which Hall hopes will be later rather than sooner. The Diamondbacks made it through the first round of the National League playoffs.

Hall said the RFP is for a general contractor who will then choose the big screen vendor. "They'll decide if it's Daktronics or Mitsubishi or somebody else," he said.

Goldberg said the actual removal and installation process should take two to three months. The process will include moving the two editing suites and adding a room for HD controls.

In a separate venture, the team plans to replace the 200 TVs throughout the ballpark with high definition TVs, Hall said. — Tom Gibbons

Interviewed for this story: Derrick Hall, (602) 462-6500; Steve Goldberg, (602) 462-6500



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CONCESSIONS

The new Ruby's restaurant at the Honda Center, Anaheim, Calif. with Bob Wagner, Wendy Grover, Tim Ryan, Ralph Kosmides, Henry Samueli, Ruby Cavanaugh, Doug Cavanaugh, Brian Burke, Michael Schulman and Steve Obert



RUBY'S ADDS DUCKS TO THE MENU

Ruby's Diner, a popular 1940's style diner in southern California, is the newest brand inside the Honda Center, Anaheim.

Two Ruby's arena locations opened minutes before the Anaheim Ducks National Hockey League home opener on Oct. 10, the night the Ducks raised their championship Stanley Cup banner to the rafters.

"The Honda Center is a high-end facility. It's a great cultural fit and great exposure for our brand," said Doug Cavanaugh, co-founder, CEO and chairman of Ruby's Diner.

Ruby's Diner joins Rubio's Fresh Mexican, Carl's Junior, First Class Pizza and Wienerschnitzel as branded premiere partners with concession stands in the center. Del Taco, while not a branded stand, has also been a premiere partner of the Honda Center since the inception of the building, said Wendy Grover, Honda Center and Anaheim Ducks director of corporate partnerships.

Each restaurant offers a glimpse back to the 1940s, with bright red vinyl booths, white Formica tables, soda fountains, colorful Coca-Cola posters and commercial art that echoes the swing era.

That concept has grown the diner chain from a single Newport Beach, Calif., location in 1980 to more than 40 locations on the East and West Coasts today.

Cavanaugh said he found this sensibility in the culture of the Ducks, the Honda Center, and food service provider, Aramark, who provides staffing for all the concession stands at Honda Center. Over the course of two weeks, Cavanaugh's staff trained them in the Ruby's way, stressing that

going to great lengths for their guests was what has made them successful.

The deal also includes promotional tie-ins. During Anaheim Ducks home games, Ruby's Diner uniform-clad servers will deliver complimentary Ruby's Arena Shake coupons and \$10 Ruby Burger Cards to a row of fans. They will randomly award a fan celebrating his or her birthday a certificate for a Ruby's Diner birthday party of eight, driving traffic toward the Huntington Beach full-service restaurant.

Ruby's also created a special ice cream sandwich for the Ducks, called the "Duck Puck." Cavanaugh said Ruby's full-service restaurants will cross-promote as well, with banners proclaiming themselves as a proud Ducks sponsor, and by giving away miniature Zamboni ice resurfacers to kids.

Ruby's Diner is also at Angel Stadium in Anaheim. "Whenever the concept proves itself in a venue – we have taken off in airports, and at Angel Stadium – we look at other markets with similar venues for other franchise opportunities," he said.

On opening night, Ruby Cavanaugh, Doug's mother and the inspiration behind Ruby's Diner, rode onto the ice on top of a Zamboni to welcome the All-American restaurant to Honda Center.

"We had a great time with the Ducks," Cavanaugh said. "How many team owners would be down on the ice, drinking milkshakes? They're great people." — Liz Boardman

Interviewed for this story: Doug Cavanaugh, (949) 644-7829; Wendy Grover, (714) 704-2400.

SHORT TAKES



Alice Cooper accepts the Lifetime Achievement Award. (Photo Credit: Don N. Olea/IEBA)

IEBA DRAWS RECORD 541 TO NASHVILLE MEET

NASHVILLE — The International Entertainment Buyers Association met here Oct. 14-16 with a record turnout of 541, according to Patti Burgart, executive director. The final awards banquet Oct. 16 was a rousing success, with entertainment by Randy Owen. Wayne McCary, Eastern States Exposition, West Springfield, Mass., received the Founders Award, presented by Barbara Mandrell. Arny Granat and Jerry Mickelson of Jam Productions, Alice Cooper and Shep Gordon, and Styx received Career Lifetime Achievement Awards; Porter Wagoner, the Pioneer Award; Rob Beckham, William Morris Agency, the Industry Impact Award; and LeAnn

Rimes, the Humanitarian Award.
Contact: Patti Burgart, (615) 251-9000

MAPLES OFFICIALLY ELEVATED IN HUNTSVILLE

NASHVILLE — Seen attending the International Entertainment Buyers Association meeting here, Steve Maples confirmed he has officially been named executive director

of the Von Braun Center, Huntsville, Ala. He has been acting executive director since June. Maples originally joined Von Braun Civic Center in 1976. The new title took effect Oct. 1.

Contact: Steve Maples, (256) 551-2289

RENOVATED GLEASON THEATER DEBUTS AS THE FILLMORE

The Fillmore Miami Beach at the Jackie Gleason Theater opened Oct. 10 with Ricky Martin, who also performed two more shows, Oct. 11 and 12, at the remodeled and renamed venue. The theater, managed by Live Nation, underwent a \$3.5 million renovation. Opening night attendees were offered apples (a la Bill Graham's tradition at the Fillmore West). The theater seats 2,600. It was filled with memorabilia both local and from the Fillmore San Francisco.

Contact: Woody Graber, (305) 673-7300

RECORD GATE AT MEADOWBROOK U.S. CELLULAR PAVILION

The Eastern Propane Concert Series at the Meadowbrook U.S. Cellular Pavilion in Gilford, N.H., drew 110,933 people to 29 shows in 2007, a record for the venue's 12-year history, according to General Manager R.J. Harding. The previous high was 105,369 in 2003.

Contact: R.J. Harding, (603) 293-4700

MOTORCYCLE EVENTS ROLLS INTO POMONA FAIRGROUNDS

Rock 'n Roll Hall of Famer Gregg Allman, in addition to an all-star band with surprise guests, will be performing at this year's 24th Annual Love Ride at California Bike Week — a three-day motorcycle and music event at the Fairplex in Pomona, Calif. The event runs Nov. 9-11, ending with the 24th Love Ride — the largest one-day motorcycle fundraising event in the world. Jay Leno is this year's Grand Marshall.

Contact: Christine Eastman, (949) 677-0309

QUEST IMPLEMENTS WIRELESS POS SYSTEM AT BELL CENTRE

Quest Technology has installed the first totally wireless POS system in a major stadium or arena at the Bell Centre in Montreal, Quebec. Working with technology partner Nortel Networks to develop the system's platform, Quest created a secure wireless network with 130 Nortel Access Points. This network provides high speed connectivity to almost 200 POS terminals, as well as servicing all other WiFi technology requirements within the arena. The Police concerts July 25-26 were the first test when the arena was at maximum capacity with 22,000 fans purchasing concessions and merchandise through the system.

Contact: Alain Gauthier, (514) 932-2582

PS&E PARTNERS WITH GOLDEN GRIZZLIES

Palace Sports & Entertainment, Auburn Hills, Mich., has announced a multi-year deal with Oakland University that gives PS&E the rights to sell sponsorship for OU's athletic teams and venues. Sponsorship opportunities will focus on the university's Division One men's and women's sports teams, the Golden Grizzlies, and the "O'rena", Oakland's athletic facility. This is PS&E's first venture into selling for a university.

Contact: David Wieme, (248) 371-2047

HELP WANTED

For more information or to submit listings, e-mail April Parnell, Director of Marketing & Sales at: april@venuestoday.com

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The Granada, Santa Barbara, Calif. – Assistant Box Office Manager - The Granada, an historic theatre currently being restored in downtown...

City of Bismarck (N.D.) – Civic Center - Auditorium Manager - The City of Bismarck is accepting applications for a full time Auditorium Manager...

The Cultural and Enterprise Services Division, Modesto, Calif. - Deputy Director - Position offers a competitive executive salary, an excellent benefits package plus...

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To submit news or information to **Venues Today** contact:

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

Dave Brooks, Senior Writer & Assignment Editor
(714) 378-5400, ext. 24
dave@venuestoday.com

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

For advertising information, contact:

Sue Nichols, Eastern U.S.
(615) 662-0252
sue@venuestoday.com

Pauline Davis, Texas
(615) 243-7883
pauline@venuestoday.com

Rich DiGiacomo, Mid & Western U.S., International
(310) 429-3678
rich@venuestoday.com

April Parnell, Director of Marketing & Sales
(714) 378-0056
april@venuestoday.com

To update your Fair or Festival Listing for the Resource Guide, contact:

Nazarene Kahn, Resource Guides Coordinator
(714) 378-5400 ext. 25

resourceguides@venuestoday.com

Ashley Shane, Resource Guide Assistant
(714) 378-5400 ext. 25
resourceguides@venuestoday.com

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