

Rick Saas

Subject: FW: Dec. 7, 2005 Newsletter



VENUES**today**

"The news behind the headlines"

Dear April,

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QUOTE OF THE WEEK

"Making up the gap just won't happen." — Jon Lee, Los Angeles Memorial Coliseum, on the loss of beer sales at University of Southern California football games

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VENUE NEWS

H. Ric Luhrs Performing Arts Center



NEW UNIVERSITY PAC OPENS NEAR PHILLY TO HOST VARIETY OF EVENTS

On Dec. 1, Shippensburg University, located about two-and-a-half hours west of Philadelphia, held a dedication for its new H. Ric Luhrs Performing Arts Center featuring a performance by the SU Madrigal singers, a student chorale group.

Approximately 500 visitors, including students, faculty, alumni and area residents, attended the \$20 million

performing arts center's dedication, according to Leslie Clinton, associate vice president of student affairs and director of the 10,090-square-foot, 1,500-seat theater. Food was provided by Sodexo, the university's catering service, which will also service the new venue.

"Our premier season opens January 19 with the Lincoln Jazz Center Orchestra featuring Wynton Marsalis [priced \$25 to \$70]," Clinton said. Actor and comedian Darrell Hammond (\$20 to \$35) and the Charlie Daniels Band (priced \$20 to \$50) also are on the roster to perform at the venue. The center will house the university's music and theater departments.

The performing arts center was the vision of the university's president emeritus Anthony Ceddia and was shared by the late H. Ric Luhrs, who owned Beistle Co., a Shippensburg party favor manufacturer. "Mr. Luhrs and his wife Grace committed more than \$3 million to this project," said Clinton. The Commonwealth of Pennsylvania provided \$9.927 million in support of the project, while private gifts of \$10 million were raised.

After 16 years of planning and fundraising, construction for the 73,800-square-foot project began in October of 2003. H2L2 in Philadelphia served as the project's architect with principal Mykhaylo Kulynych. The building is on university property and owned by the Commonwealth of Pennsylvania.

According to Jeffrey Sommer, the center's director of marketing and administrative services, the building is modern with a sophisticated design. "It features a very clean lay out, with angles, slants and curves. There are many windows overlooking the surrounding countryside and campus. The theater itself is very modern and is designed with excellent acoustics and no viewing obstructions," he said. Its color scheme features royal colors of deep purple, maroon, gold and green.

According to Kulynych, SU wanted a signature building for its campus. "They told us they wanted a building that was not only functionally an excellent theater venue, but also an aesthetically signature building for the campus," he said.

Kulynych said the design of the theater's interior is based on a traditional proscenium design, with a 56-by-26-foot arch. The stage is 84-by-43 feet. "This means it is not a black box theater. The stage is in the front of the room, and there is sloped seating for the concert hall. There also is complicated rigging equipment and other materials to upgrade the curtains and various stage equipment and scenery, similar to New York's Lincoln Center," he said.

In addition to the theater, the Luhrs Center includes a choral/instrument rehearsal room; four music practice rooms and two piano studios; a keyboard laboratory, a music library, and music classrooms; a large practice studio; a foyer and gallery on the main floor; a "Green Room" for visiting performers; three VIP dressing rooms; large touring company dressing rooms; a box office; and a foodservice area. In addition, the center's Orrstown Bank Lobby is designed to host receptions or banquets. This space also is technologically equipped for meetings and lectures as well as wedding receptions, reunions or corporate gatherings. The three-story area features a wall of windows and can accommodate up to 160 people in a banquet-style setting or 250 for a reception in the 3,306-square-foot lobby.

The center's technology includes two electronic marquees, one on the lawn in front of the building and another on the box office's exterior, which will advertise the theater's upcoming performances. Sommer said by the center's premier performance in January, the building's interior will feature six 50-foot plasma screens, with two in the lower lobby and four in the upper lobby area. "The screens will allow for closed-circuit broadcasts of the performances. This is convenient for our patrons if they have to leave the theater during a performance for any reason," he said. The theater itself will feature the latest in lighting and sound equipment, a video system, a projector and a 40-foot screen. The entire building has wireless technology, allowing laptops to be used throughout the facility.

Sommers said the performing arts center will be marketed to the campus community and the Philadelphia region through various advertising and public relations avenues. "We will be sending out press releases about various performances; list performances

on area calendars; send out e-newsletters and announcements to students, faculty and area residents; and provide one-on-one interviews with various regional newspapers," he said. "We also will be advertising in area newspapers, magazines, television stations, billboards and radio stations. The media mix will be dependent upon the performance. We also have our web site at www.luhrcenter.com, which will be used as our central informational area."

The Luhrs Center is expected to host a variety of performers from various genres, including jazz, pop, big-band, dance, theater, off-Broadway, folk, stand-up comedy, speakers, orchestras and choruses. The theater also will play host to the university's Parent and Family Weekend next fall, in addition to its Homecoming and Alumni weekends. "We will appeal to a broad audience of differing tastes to be sure there is always something for everyone," said Sommer.

Shippensburg University has been around for 132 years. The University offers bachelor's and master's degree programs in three colleges: Arts and Sciences, John L. Grove College of Business, and Education and Human Services. — Lisa White
Interviewed for this story: Leslie Clinton, (717) 477-1200, Jeffrey Sommer, (717) 477-1123, Ext. 3297



Erik Stover; Holly Kjeldgaard

FACES & PLACES: FAHLMAN COMES FULL CIRCLE; STOVER ON THE MOVE; DES MOINES HAS AN OPENING

SMG has tapped **Chris Fahlman**, a veteran of the entertainment and arts industry, to manage **Mahaffey Theater**, St. Petersburg, Fla. "I feel like I've come full circle," said Fahlman, who started in this business with the Cleveland Orchestra and Blossom Music Center. His main client at the Mahaffey is the Florida Orchestra.

Fahlman, who started with SMG in late November, but who has only been on the job in Florida three or four days, also added **Sabrina Anico** as director of marketing. "She started today," he said on Dec. 7.

It's all new but familiar for Fahlman, who will also maintain his involvement in Valence Entertainment with partner Jeff Long. They are developing "'Twas," a Christmas program, which had a couple of test runs this season, and "Day of the Dead," for which they have the rights, for arts centers.

After Cleveland, Fahlman worked for MCA/Universal as an executive vice president; then moved to Texas to develop what was NextStage, now known as Nokia Theatre at Grand Prairie. He then became involved in Valence and two clubs, the Mink and The Back Room, both in Houston.

Developing properties and programming are high on Fahlman's list of experience, from amphitheaters to theaters, so opening a renovated Mahaffey in mid-March is up his alley. The Florida Orchestra with Van Cliburn will probably be the debut event March 16.

Fahlman is also excited about some peripheral opportunities that come with the job, namely the Indy Racing League's St. Petersburg road race which takes place around The Mahaffey, with the theater serving as a hub and headquarters, and the new Salvador Dali Museum which will be relocating next door to the Mahaffey. Both racing and art are also part of Fahlman's resume and extended interests.

Meanwhile, a Pennsylvania native and New Jersey resident, **Erik Stover**, has replaced the retired **Bill Wilson** as general manager of **Qualcomm Stadium**, San Diego, for the city. His major tenant is the San Diego Chargers of the National Football League. And while he may still have a place in his heart for the New York Giants and his former home, Giants Stadium, East Rutherford, N.J., he did not miss the three inches of snow on the sidelines he observed during last week's game there.

Stover walked into a volatile situation, with the Chargers charging ahead in hopes of building a new stadium and extensive commercial development where Qualcomm now sits. That may be on the ballot next November.

Stover started his career as an intern from Penn State for the 1996 Final Four at the Continental Airlines Arena at the Meadowlands Complex in East Rutherford. He majored in advertising but switched to marketing and fell hard for sports and entertainment. He moved up in the ranks at the New Jersey Sports and Exposition Authority, East Rutherford, from an ops job unlocking the doors for hourly wage to assistant VP of operations at Giants Stadium, answering to Jim Minish.

In middle America, **Holly Kjeldgaard** has been named interim general manager for **Global Spectrum** at the **Iowa Events Center**, Des Moines, replacing **Andy Long**, who resigned to pursue other opportunities. Kjeldgaard has been assistant general manager. Global Spectrum Chief Operating Officer John Page said several candidates for the permanent position will be presented to the Polk County board of supervisors ASAP. Long left Nov. 30 after 15 months at the helm, opening Hy-Vee Hall last spring and Wells Fargo Arena July 12.

Kjeldgaard joined the Global Spectrum staff in Des Moines from a similar position at the John Labatt Centre in London, Ontario, in April of 2004. Prior to relocating to London, Kjeldgaard was sports marketing manager for Global Spectrum at the Wachovia Center in Philadelphia, and before 2001 spent four years with the Harlem Globetrotters as regional marketing director.

Page noted that the Iowa Events Center "has a lot of moving parts. And we have lofty of expectations. Even though the building was performing very well, we [Global Spectrum and Long] reached a collective decision that at this point in time, with what we need to achieve, in our best interest, we needed to get to the next level. Andy realized with his time commitment and everything he needed to do he needed to move in a different direction."

The Iowa Events Center consists of the new 17,000-seat multipurpose Wells Fargo Arena, home of the Iowa Stars of the American Hockey League; the new Hy-Vee Hall with 115,000-square feet of exhibition space and meeting rooms; Veterans Memorial Auditorium, the existing 11,000-seat arena; and the Polk County Convention Complex, known as "The Plex," with a combined 63,000-square-feet of exhibit and meeting space. — Linda Deckard

Interviewed for this story: Chris Fahlman, (713) 385-5834; Erik Stover, (619) 641-3102; John Page, (215) 389-9558

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BOOKINGS



HOTtickets

TWO- & THREE-DAY MULTIPLES DOMINATE

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. 9, 2005. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

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

15,001 or More Seats

1) *Gross Sales:* \$4,144,879; *Event:* Paul McCartney; *Venue:* **Staples Center Arena, Los Angeles**; *Attendance:* 31,149; *Ticket Range:* \$259.25-\$51.50; *Promoter:* AEG Live, Concerts West, Marshall Arts, MPL; *Dates:* Nov. 29–30; *No. of Shows:* 2

2) *Gross Sales:* \$3,638,620; *Event:* U2; *Venue:* **Oakland (Calif.) Arena**; *Attendance:*

36,340; *Ticket Range:* \$160-\$49.50; *Promoter:* Bill Graham Presents (CCE), The Next Adventure; *Dates:* Nov. 8--9; *No. of Shows:* 2

3) *Gross Sales:* \$3,589,942; *Event:* U2; *Venue:* **American Airlines Arena, Miami**; *Attendance:* 37,354; *Ticket Range:* \$160-\$49.50; *Promoter:* Cellar Door Companies (CCE), The Next Adventure; *Dates:* Nov. 13-14; *No. of Shows:* 2

4) *Gross Sales:* \$3,500,572; *Event:* U2; *Venue:* **Philips Arena, Atlanta**; *Attendance:* 36,334; *Ticket Range:* \$160-\$49.50; *Promoter:* Peter Conlon Presents (CCE), The Next Adventure; *Dates:* Nov. 18-19; *No. of Shows:* 2

5) *Gross Sales:* \$2,722,193; *Event:* Rebelde; *Venue:* **Coliseo de Puerto Rico, San Juan**; *Attendance:* 38,921; *Ticket Range:* \$95-\$40; *Promoter:* Gianfi Communications; *Dates:* Dec. 2-4; *No. of Shows:* 3

10,001 - 15,000 Seats

1) *Gross Sales:* \$1,311,240; *Event:* Neil Diamond; *Venue:* **Atlantic City (N.J.) Boardwalk Hall**; *Attendance:* 12,440; *Ticket Range:* \$150-\$50; *Promoter:* Caesars Entertainment; *Dates:* Dec. 3; *No. of Shows:* 1

2) *Gross Sales:* \$1,293,247; *Event:* WWE RAW presents the Survivor Series Tour; *Venue:* **Hallam FM Arena, Sheffield, England**; *Attendance:* 19,206; *Ticket Range:* \$104.29-\$34.77; *Promoter:* 3A Entertainment, Jack Utsick Presents; *Dates:* Nov. 21--22; *No. of Shows:* 2

3) *Gross Sales:* \$1,104,098; *Event:* Bruce Springsteen; *Venue:* **Sovereign Bank Arena, Trenton, N.J.**; *Attendance:* 13,878; *Ticket Range:* \$86-\$56; *Promoter:* Concerts East; *Dates:* Nov. 21-22; *No. of Shows:* 2

4) *Gross Sales:* \$759,132; *Event:* Aerosmith; *Venue:* **Dunkin Donuts Center, Providence, R.I.**; *Attendance:* 8,066; *Ticket Range:* \$125.50-\$55.50; *Promoter:* Tea Party Concerts (CCE); *Dates:* Nov. 14; *No. of Shows:* 1

5) *Gross Sales:* \$645,410; *Event:* Depeche Mode; *Venue:* **ipayOne Center, San Diego**; *Attendance:* 12,324; *Ticket Range:* \$75-\$38; *Promoter:* Avalon Attractions (CCE); *Dates:* Nov. 19; *No. of Shows:* 1

5,001 - 10,000 Seats

1) *Gross Sales:* \$527,610; *Event:* Gwen Stefani; *Venue:* **Aladdin Theatre, Las Vegas**; *Attendance:* 6,636; *Ticket Range:* \$97.50-\$55; *Promoter:* Evening Star Productions (CCE); *Dates:* Dec. 3; *No. of Shows:* 1

2) *Gross Sales:* \$383,853; *Event:* Paul Weller; *Venue:* **Alexandra Palace, London**; *Attendance:* 8,000; *Ticket Range:* \$52.14; *Promoter:* 3A Entertainment, Jack Utsick Presents; *Dates:* Dec. 5; *No. of Shows:* 1

3) *Gross Sales:* \$369,608; *Event:* Bruce Springsteen; *Venue:* **Hard Rock Live Arena, Hollywood, Fla.**; *Attendance:* 5,323; *Ticket Range:* \$75-\$55; *Promoter:* Fantasma; *Dates:* Nov. 19; *No. of Shows:* 1

4) *Gross Sales:* \$351,899; *Event:* Depeche Mode; *Venue:* **Magness Arena, Denver**; *Attendance:* 5,075; *Ticket Range:* \$79-\$59; *Promoter:* Chuck Morris Presents (CCE); *Dates:* Nov. 11; *No. of Shows:* 1

5) *Gross Sales:* \$322,430; *Event:* Big & Rich, Gretchen Wilson; *Venue:* **Sovereign Center, Reading, Pa.**; *Attendance:* 6,799; *Ticket Range:* \$55-\$35; *Promoter:* Jack Utsick Presents; *Dates:* Nov. 17; *No. of Shows:* 1

5,000 or Fewer Seats

1) *Gross Sales:* \$6,643,415; *Event:* Radio City Christmas Spectacular; *Venue:* **Fox Theatre, Atlanta**; *Attendance:* 128,785; *Ticket Range:* \$59.50-\$26.50; *Promoter:* Radio City Entertainment; *Dates:* Nov. 17–Dec. 4 *No. of Shows:* 35

2) *Gross Sales:* \$1,296,985; *Event:* Evita; *Venue:* **Broward Center For the Performing Arts, Ft. Lauderdale, Fla.**; *Attendance:* 24,895; *Ticket Range:* \$68-\$20; *Promoter:* Clear Channel Entertainment (CCE), In-house; *Dates:* Nov. 15–28; *No. of Shows:* 16

3) *Gross Sales:* \$457,280; *Event:* Dave Chapelle; *Venue:* **San Antonio (Texas) Municipal Auditorium**; *Attendance:* 9,535; *Ticket Range:* \$50-\$40; *Promoter:* Pace Concerts (CCE); *Dates:* Nov. 12 *No. of Shows:* 2

4) *Gross Sales:* \$339,842; *Event:* Cats; *Venue:* **Civic Center of Greater Des Moines (Iowa)**; *Attendance:* 9,165; *Ticket Range:* \$47.50-\$15; *Promoter:* In-house; *Dates:* Nov. 22–26; *No. of Shows:* 7

5) *Gross Sales:* \$296,941; *Event:* Carly Simon; *Venue:* **Chevrolet Theatre, Wallingford, Conn.**; *Attendance:* 4,463; *Ticket Range:* \$75-\$55; *Promoter:* Jim Koplik Presents (CCE); *Dates:* Nov. 20; *No. of Shows:* 1

Compiled by April Stroud, HotTickets@venuestoday.com

Anaheim Arena at the Anaheim Convention Center



AEG TO EXCLUSIVELY BOOK A REHABBED ANAHEIM ARENA

Having opted not to demolish the Anaheim Arena during the various expansions of the Anaheim Convention Center, a move common to most major convention centers, the time has finally come to reinvigorate the 1950's era venue, according to Greg Smith, director of sports and entertainment facilities for the city. To that end, he has spent the last six months hammering out a five-year deal with Dana Warg of AEG that gives AEG exclusive booking rights for

non-traditional business at the arena.

Smith characterized it as a million-dollar deal, though he truly thinks that's conservative. It could bring in \$2 million net to the city annually, he said. Timing is everything and this is finally the new era of the aged 7,000-seaters, he believes.

The deal will be presented to the Anaheim City Council Dec. 20 and pending approval, will take effect immediately, Smith told *Venues Today*. It outlines a 50/50 split of profits from those concerts and events AEG promotes. If AEG books but does not promote the event, as would happen with some shows like, for instance, Sesame Street

Live, AEG gets 25 percent, Anaheim 75 percent.

The city's incentive is to get more public events into the convention center property, which is busy but mostly with conventions and trade shows, not local events. "We just wanted to see more public events come in here. We do well over 1 million people a year, but it's mostly private shows. It's good for the building. The community takes more ownership of the building. When it's time to ask the community for support in our next expansion, they're going to maybe like us more," Smith said.

Smith based his financial figures on a potential 30-50 events a year netting \$20,000-\$30,000. "I think we'll get to 50 events fairly quickly. Saying this is a \$1 million-a-year deal, that's a conservative statement. Expectations are higher," he said.

Anaheim and AEG split everything, including rent, ticket sales, parking, concessions (provided by Aramark), and novelties. In addition, AEG will market the arena for a title sponsor and all other sponsorships, excepting Pepsi, which is already there. Smith thinks the naming rights could go for \$500,000-\$600,000 a year, especially if AEG lures a minor league franchise to town. "We prefer basketball, which is what we're set up for," Smith said. The arena can seat 6,000 for a West stage show, 8,000 for a north stage show, and 7,500 for basketball. He estimated sponsorships could bring in another "\$200,000-\$400,000, if you're good."

AEG has guaranteed the city a minimum, which escalates from nothing in year one to \$1 million by year five, growing in \$250,000 increments annually, Smith said.

The arena is currently used 220-230 days a year and in year one of the new deal, dates will be much more limited to AEG, he said. "For the next 12 months, we've been jamming stuff into the arena because it's available." An effort will now be made to redirect some of those bookings to the ballrooms or exhibit halls, he said. But even with the current schedule, the arena has 100 open dates, a lot of those weekends.

Under the new deal, the Convention and Visitors Bureau will continue to book trade shows and conventions, giving AEG open dates to fill 12 months and in. Any traditional arena event will be grandfathered in as part of the convention center's schedule, not to include AEG. For instance, the Big West basketball tournament and Tai Kwan Do and Cheerleader tournaments will not be part of the AEG deal, Smith said. "Everyone who has done business with us continues to do so."

"We've been fooling around with this idea for a couple of years, and I approached several people and finally hooked up with Dana Warg," Smith said. "He looked at the building and said, 'man, we have to do something'."

Anaheim Arena was a busy place before Arrowhead Pond of Anaheim was built. In 1993, business shifted to the new arena and the convention center arena was used primarily to market the venue to corporate meetings. It gave them a good edge, Smith said.

AEG promotes shows at the Pond as well, including events in the Theatre at the Pond, a curtained venue of similar size to Anaheim Arena. But Mike O'Donnell, senior vice president and general manager, Anaheim Arena Management, LLC, which manages Arrowhead Pond of Anaheim, does not see this move as a threat to that newer property. "We have other venues out there of similar size in the L.A. area and here in Orange County. We're proud of our theater. We've done 25 shows over the last five years," O'Donnell said. "Greg needed to maximize that asset over there, which is good. We will continue to book the theater; it's a fabulous venue." O'Donnell noted that the Theatre at the Pond was created with

an investment of \$500,000 and it has “already paid for itself.”

The Pond staff is looking to increase its theater business, O’Donnell added. “For the last three to five years, agents and managers have hit us hard with a large inventory of artists looking to play the 6,000 seat venue. We want to capitalize on that.”

Smith does, too. He doesn’t see the Pond competing for the same shows. “It’s the middle of the road acts that are drawing 6,000-7,000 people that will have interest here,” Smith said, where they can have “a real full house” at that size.

Over the past year and into next, the convention center has been improving Anaheim Arena. “To date, we’ve spent \$7 million, with another \$4 million for landscaping (a project that starts in April) and \$2 million for painting and sprucing up,” Smith said. There has been talk of a new LED sign ribbon and premium seats for a concert series.

On the expense side, the partners will just deduct event-day expenses, Smith said. They have also agreed to reserve five percent of the net for maintenance.

In the long run, he expects there may be a side deal to set aside monies to upgrade locker rooms, for instance, particularly if AEG lures a minor league team to the venue. Those decisions would be based on programming.

“A good deal is always hard,” Smith said of the process. “At the end it was a struggle. But Dana Warg was in the core group that built the Pond with Ogden. The relationship we had is what made this happen.” — Linda Deckard

Interviewed for this story: Greg Smith, (714) 765-8920; Mike O’Donnell, (714) 704-2402

MARKETING

Sean Pate, StubHub



STUBHUB USES RANKINGS TO GARNER FREE PRESS

Online ticket reseller StubHub boosted sales this year with a weekly ranking of top college football rivalries provided to the press.

“We’ve been ranking them all year based on our sales data,” said Sean Pate, director of public relations. “The top five to 10 have stayed pretty consistent, but the rest have moved around quite a bit.”

Pate picked 25 rivalries, opting for well-known, well-attended matches and avoiding what he called niche games, such as Yale vs. Harvard. He ranked them based on the gross sales through StubHub rather than number of tickets sold, arguing that the more people were willing to pay to get into the game, the hotter the rivalry. Lots of sales at high prices moved a contest up the list, which Pate updated weekly and distributed to the media.

“Initially, we didn’t get a ton of exposure,” Pate said. “I was sending it around to

college football writers and putting it on the [PR] wires, but when the *[Wall Street Journal]* story ran, USC-UCLA became our top selling college game of all-time. That story wasn't the only reason, but it helped."

The *Wall Street Journal*, with a U.S. circulation of more than 1.8 million, used StubHub's rivalry rankings as the basis for a story published Nov. 18. The University of Southern California vs. University of California Los Angeles game became not only the best-selling college football game in StubHub's five-year history, it became the third biggest seller overall, trailing a Super Bowl and this year's World Series.

"Most of our competitors will rank the top events — concerts — but I wanted to do something a little deeper and I'm a big college football fan," Pate said. "As our business grows, penetrating other markets is part of it."

StubHub has had success in baseball and pro football tickets, and has now become a force in National Collegiate Athletic Association (NCAA) tickets thanks, at least in part, to the PR effort this year. In addition to the Journal, the *Chicago Tribune*, *Dallas Morning News* and Salt Lake City's *Deseret News* picked up Pate's list.

"I think they're realizing that StubHub focuses only on tickets and we're capturing a lot of the market, so we have relevant information to share," Pate said. "Outside of eBay, we're probably the largest secondary market for tickets."

StubHub recently signed USC as a partner. "Our fans play a huge role in our team's success," said University of Southern California Associate Athletic Director Jose Eskenazi. "We constantly look to reward their loyalty by enhancing their experience and the value we provide. Providing a reputable and safe ticket community where fans can buy and sell tickets delivers that added experience."

The media attention is helping build traffic at StubHub's Web site, although Pate said there was no way to quantify sales attributable to the newfound press coverage.

"It's a good way to spread the company word without buying advertising or even trying to get a story placed with a press release," Pate said. "It's just out there, and if we become the *de facto* place for that information, that's great. But it's not necessarily the primary goal. It's more of a PR play. I'm trying to get as much visibility as possible for our company. As a resource, when we're quoted, it jogs [the public's] mind as a place to go."

Pate got a taste of the press' power in October, when the Major League Baseball Chicago White Sox played the Houston Astros in the World Series. StubHub had a solid customer base in Chicago, but was nearly unknown in Houston. The PR blitz included statistics on what tickets fans were buying and how much they were paying for various seats. Pate compiled comparisons of ticket buying statistics between the two cities and served up the information to the local press. The *Houston Chronicle* and other outlets picked up on Pate's numbers — and customers picked up on StubHub.

"Houston was a market that was historically on the smaller side for us," Pate said. "We realized that over 60 percent of people who bought tickets to the World Series in Houston were new users to our site."

Pate is contemplating other statistics he could provide to the media. This month, he's considering ranking the NCAA bowl games. Surprisingly, the Rose Bowl, with USC and Texas vying for the national championship, isn't No. 1. Although the average Rose Bowl ticket was going for \$1,093 as of Tuesday, three times as many Fiesta Bowl tickets had changed hands at an average price of \$395.

He's also working on a list of NCAA basketball rivalries. "I'm looking at doing it for college basketball, but so far I haven't found 25 good rivalries," he said. "I think I'm at 20."

And he might rank National Basketball Association (NBA) players based on ticket sales to games away from their home arenas. "I'm still kind of developing that idea," he said. — Ted Streuli

Interviewed for this story: Sean Pate, (415) 222-8400; Jose Eskenazi, (213) 740-3843



New NLL Portland Lumberjax exhibition game; 'parking ticket' promotion for the game

ROSE GARDEN PAPERS THE TOWN FOR LACROSSE EXHIBITION GAME

The new National Lacrosse League Lumberjax, drew 10,509 fans to the Rose Garden, Portland, Ore., for a free-admission exhibition scrimmage on Dec. 1 that served as a preview of the team's season, which kicks off in January.

"We printed up 100,000 ticket vouchers and we basically papered the entire city," said the team's public relations coordinator, Danielle Pakradooni. More than 20 staffers fanned out over the downtown metro area in the two weeks leading up to the game and handed out tickets to employees at local businesses and to teens that play the game locally.

In addition to a hard-charging game that went down to the wire in a 15-14 final in overtime, the scrimmage introduced both the concept of professional lacrosse to the area and the team to the fans, 2,000 of whom got autographs from players after the event.

But the most ingenious strategy involved some eye-catching packaging that could easily have backfired on the team. "In Portland, parking tickets come in a yellow envelope, so we made up 20,000 mock envelopes that said Jax on the front of them and had a pocket schedule inside and we put them on car windshields all over the city," Pakradooni said of the packages, which included two to four ticket vouchers. The team also created vouchers that looked like legitimate Ticketmaster tickets in order to give fans a sense that the ticket held real value instead of handing them a flyer or voucher.

In addition to the fake ticket scheme, Eric Blankenship, director of Marketing for Global Spectrum at the Rose Quarter, said vouchers were handed out by the team's many media partners and sponsors, which include the *The Oregonian* daily newspaper, two

local weeklies and a handful of radio stations.

"We went with the best partners in the market who could do the most for us in a short time," said Blankenship of the standard mix of print, radio and TV placements. In addition to two ads in the "Oregonian," and "The Columbian" in nearby Vancouver, Wash., and four ads in the two local weeklies, Blankenship said it was the support of three FM radio stations that helped pack the house. In addition to ads, the stations KXJM (95.5 hip-hop), KKRZ (100.3 top 40) and KUFO (101.1 rock), helped bring in, respectively college kids, high schoolers and the team's core demo, men aged 18-34, with promotions, ticket giveaways and ties into their clients and third-party partners. "The stations had their clients, like car dealerships and convenience stores give away tickets and they also did mall giveaway events," he said.

The stations also tapped into their active e-mail clubs for a viral e-mail campaign that involved sending out e-mail tickets through the Jax's database and through the station's e-mail lists. The tickets were also available on both entities' Web sites and could be forwarded to other people via e-mail.

"We just tried to distribute them any way we could and our sponsors and media partners helped by interviewing players and writing about the game," said Pakradooni. The announcer at the game was an on-air personality from KKRZ, who also hyped the game on his show in advance. The campaign began just before Thanksgiving and also included free vouchers distributed to local high school kids who already play lacrosse and at local sporting facilities.

The plan worked, Blankenship said, based on a scan of the crowd. "Looking around, it was male dominated, probably 70-30 on the male side with dads and sons at the beginning of the evening and a bit of an older crowd later," he said. "But it was definitely in our 18 to 34 sweet spot we were looking for."

Though there was no specific goal for attendance before the game, Blankenship said predictions ranged from 4,000 upward. "We would have been okay with that, because it would have been 4,000 people who didn't experience a lacrosse game before, but when we got 10,500, we had to open up the third level," Blankenship said. "First and foremost, the goal was to get as many people as possible in the door because it's a new sport in the market and hopefully now they'll become addicted to the game."

The Rose Garden's capacity is 19,980.

The wide net cast by the team helped bring in a crowd that Pakradooni said was wide-ranging in age and demo, from families with small kids to high school and college students. The tickets did not have a bar code because they were all general admission and they featured a rip section in which attendees were asked to fill out some information so the team could alert them to upcoming games and ticket deals. The team also distributed game day programs and 5,000-7,000 free team posters with autographs from team stars Brodie Merrill, Rich and Peter Morgan and Ryan Powell to fans during the game. Attendees were also treated to free parking and reduced prices on concessions.

Among the other pre-game marketing efforts was a summer contest to name the team, which garnered 3,000 submissions. The Lumberjax first home game is Jan. 21. Tickets for the games are \$10-\$25, with season ticket packages starting at \$90. — Gil Kaufman

Interviewed for this story: Danielle Pakradooni (503) 797-9671; Eric Blankenship (503) 963-3891

Ad for Billy Joel free download



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UNIQUE COLLABORATIVE MARKETING SCHEME USES DOWNLOADS TO SELL SHOW

A promotion that provides fans with a free MP3 preview of an unreleased Billy Joel song helped create interest in the upcoming March 7 concert for Joel at the Wachovia Center in Philadelphia. Three additional concerts were added — Feb. 14 and March 13 and 20. Capacity is 19,000 and tickets are \$39.50 and \$75.

Fans downloaded more than 3,000 copies of Billy Joel's "Money or Love" from the Comcast-Spectacor Web site (<http://www.comcast-spectacor.com/billyJoel/>). The site also informed fans of Joel's show at the venue and about the release of the singer's five-disc set, *My Lives*, which went on sale Dec. 6.

Comcast has 2.2 million cable subscribers in the Philadelphia area. The download became available on their site Nov. 12, one week before tickets to the first Joel concert went on sale. The download will be available until the fourth show is sold out.

"We wanted to create a buzz about the Billy Joel show, so we talked about what would make sense for Comcast in order to give them the additional opportunity to get behind this. Coming into the end of the year, they were looking for something exclusive to drive additional business," explained John Page, senior vice president and general manager of the Wachovia Complex and chief operating officer of Comcast-Spectacor subsidiary venue management firm Global Spectrum.

"We pushed the promotion through regular television ads and through mailings generated from our office. Comcast did the same thing and was able to drive people to look at their Internet and provider services," he said. "The exclusive content that was deliverable was unique. With the release of Joel's box set the timing happened to be perfect."

There was no cost involved in setting up the link, which is very basic in today's technologically advanced world, Page said, adding that representatives from Columbia Records worked with them to make the promotion happen.

"It was a very unprecedented opportunity to try and promote all things Billy Joel at one great moment in time when there was a lot of attention that could be directed toward him," said Greg Linn, vice president in Marketing at Columbia Records. "Obviously people have a lot of choices today and many opportunities to spend time and money. Any time you can make an impression to remind them about what's going on and what's out there, it's a real benefit."

"It truly was a collaborative process that came out of conversations between the building, Billy's agent, our local cable carrier and Electric Factory Concerts," said Jim Sutcliffe, director of Marketing for Electric Factory Concerts, the promoter of the shows.

Sutcliffe went on to say that consumers of all ages are getting more sophisticated, more curious and more demanding in this technological age. "As far as the Web and marketing, we're in an exciting new age and the story is still being written. As a

marketer, you have to offer more value, more information, and you have to be able to rise above a lot of clutter in order to reach people."

While the promotion helped draw attention to the upcoming Billy Joel concerts, it also gave the venue the opportunity to capture information about the people who downloaded the song. "We can utilize that [information] for marketing purposes and create an e-mail blast to customers for future events," said Ike Richman, vice president of public relations for Comcast-Spectacor. "We now know you are a Billy Joel fan, so if we have an artist coming to town in that same genre, we can e-mail you notices of the show. It's really a marketing tool for all that are involved and it's a situation where everyone involved wins."

While Page doesn't know of any other venues doing a similar promotion, he said they would absolutely do another similar promotion if the timing were right on it.

"Comcast is looking for exclusive opportunities so they can continue to grow their business. If an artist is looking to do something creative, then we want to be as creative as possible," he said. "We sell tickets, the label sells records, so we will do whatever we can do to enhance the overall revenue model." — Vernell Hackett
Interviewed for this story: Greg Linn, (212) 833-4746; Jim Sutcliffe, (610) 784-5400; John Page, (215) 389-9558; Ike Richman, (215) 389-9530

CONCESSIONS

USC-UCLA RIVALRY SEES TYPICAL PER CAP SINCE COLISEUM LOST BEER

It was one of the biggest games in a decades-long rivalry. But when the University of Southern California squared off against UCLA on December 3rd in front of a packed house of 92,000 at Los Angeles Memorial Coliseum, many fans left before the end of the game where the no. 1-ranked Trojans demolished the UCLA team 66-19.

But they at least hung around long enough to drop more than \$309,000 on concessions during the game, according to Jon Lee, Marketing Director for the Coliseum and Sports Arena. The gross for the game was typical for football Saturdays this season, factoring out to a per cap of \$3.47, also typical for the season. "Just because the game is more hyped, doesn't necessarily mean it will increase the per caps," Lee said. "Perhaps the gross was a bit higher, but people will buy what they want to buy."

While there was no special concessions item for the game, Lee said the \$6 collector's soda cup that's been offered all year was a big seller, moving 1,600-1,700 units. The 32 oz. cups have the USC logo on them.

As usual, the biggest seller was soda at 25,000 units, broken down into 24-oz. sizes (\$3) and 32-oz. (\$4). Next was water, with 12,000 units sold. One of the venue's sponsors, Starbuck's coffee, also did well, with 2,500 units sold in \$2.50 and \$4 sizes. A product that is new this year, Monster Energy Drink, continued its winning ways, selling 1,600 units at \$5 apiece.

But, the story again this Saturday was drastically reduced grosses due to the decision by USC this year to ban beer at football games. Lee said it has definitely had an effect on the bottom line. "It's a big chunk of the pie," he said. "When you have a product that is universally known and desired as much as USC football, you won't see anything extenuating as far as [purchasing] behavior [by fans], but there is nothing that can compensate for the loss of that product in any degree."

Whereas grosses for game days were in the \$750,000 range last year, they have been halved this season due to the new policy. "Making up the gap just won't happen," Lee said. "All we can do is put products out there that people want and maximize what we have to offer." — Gil Kaufman

Interviewed for this story: Jon Lee (213) 765-6357

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SHORT TAKES

HKCEC TO GO SMOKELESS

The Hong Kong Convention and Exhibition Centre has announced it will become smoke-free as of Jan. 1. The venue has launched an awareness campaign that includes banners in the main entrance and public circulation areas, light-box posters, flyers, posters in washrooms and elevators, tent cards in restaurants and function rooms, and stickers on trash cans.

Contact: Florence Lai, (852) 2582 7837

CCE DROPS WILBUR THEATRE LEASE

Broadway in Boston/Clear Channel Entertainment will give up its lease on the 1,200-seat Wilbur Theatre next summer, according to *The Boston Globe*. Clear Channel notified Wilbur co-owner and managing partner Robert Merowitz late last month that Broadway in Boston, which owns the Opera House and Charles Playhouse and operates the Wilbur and Colonial theaters, will not renew its lease on the Wilbur once it expires in July. The reasons are largely financial, since the venue has been booked fewer than 15 weeks in the past year, according to executives.

Contact: Wilbur Theatre, (617) 423-4008

KIMMEL CENTER SUES RAFAEL VINOLY

Executives at the Kimmel Center for the Performing Arts in Philadelphia have sued Rafael Vinoly Architects, accusing the firm of "deficient and defective design work" and of delays that boosted the project's final cost, according to the Associated Press. The lawsuit, filed in U.S. District Court, cites a loss of \$23 million. The Kimmel Center opened in December 2001.

Contact: Kimmel Center, (215) 790-5800

WICHITA ARENA TO HIRE SUPERLATIVE GROUP

Sedgwick County, Kan., is expected to agree to a \$4 million contract with the Superlative Group to consult on the marketing and sale of naming rights and

sponsorships for the downtown arena, according to *The Wichita Eagle*. The Cleveland-based company's bid of \$3.9 million over 10 years was the lowest of three bids the county received, officials said. The county would pay the company \$151,472. The rest of the money is estimated sales commissions.
Contact: Superlative Group, (216) 592-9400

ROBBIE WILLIAMS SELLS OUT WORLD TOUR IN ONE DAY

Brit pop star Robbie Williams has set a new Guinness World Record by selling more than 1.6 million tickets for his 2006 World Tour in one day, Nov. 19, according to *The Scotsman*. Williams's tickets, snapped up on the first day of sale, are valued at an estimated \$139 million (U.S.). The tour, which is sponsored by T-Mobile and Sony Ericsson, kicks off April 8 at ABSA Stadium in Durban, South Africa, and wraps with five dates at the new Wembley Stadium Sept. 14-19. Advance ticket sales from robbiewilliams.com were not included in the 1.6 million figure.
Contact: CAA, (310) 288-4545

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