

**April Armbrust (Parnell)**

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### Quote of the Week

*"The old staycation really helped us... People were saving their money instead of traveling and they were coming here and spending their entertainment dollars with us. It was fantastic."*

— Luis Perez, assistant general manager of the Ohio State Fair

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### Greetings April,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." This week, we celebrate the 25th issue of our redesigned VT Pulse. We hope you enjoy reading the new format as much as we like putting it together. Let us know! Send your feedback to [dave@venuestoday.com](mailto:dave@venuestoday.com).



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## VT NEWS

### BOOKINGS

#### WILLIAM MORRIS GOES ELECTRO WITH NEW TOURING DIVISION

Groove Armada is one of the artists represented by William Morris' new electronic music division.

Short Takes

HELP WANTED

CONTACT VT PULSE

## SHORT TAKES

>> **CHRISTIAN MUSIC AWARDS MOVED TO WARNORS** — The 2008 Christian Music Awards event, scheduled for Saturday, is moving across town from Save Mart Center to Warnors Theater Fresno, Calif. The date and time of the event will remain the same.

Contact: Annie Melvold, (559) 347-3422

>> **RAZORGATOR CONTINUES DISCOUNT TICKET DEAL** — RazorGator announced it will extend the Half-Price Summer Seller Sale through Aug. 27. Under the program, RazorGator will continue to offer commission fees of only 7.5% for all tickets sold, as long as they are listed during the sale period.

Contact: Toni Lamb, (310) 481-3400 x1095



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Nearly 20 years after rave culture first landed on American shores, the William Morris Agency is betting that audiences are primed for another DJ revolution.

"Before I came on [to William Morris] I got to talking about how the business was changing and dance music and electronica were crossing over, hip-hop artists were working with electronic acts and bands like Justice and Daft Punk were coming up," said Joel Zimmerman, who is heading up the new William Morris Electronic office in New York that will collaborate with celebrated British DJ Pete Tong in signing, developing and representing electronic artists and creating new electronic music properties. "The indie scene is getting really into the DJ culture and, in discussing that trend, we realized there was an opportunity with Pete Tong to do something unique."

William Morris Electronic is a joint venture between the talent agency and veteran artist Tong, whose two-plus decade career includes stints as a TV presenter, superstar touring DJ and A&R executive. Zimmerman joined the company in February of 2008 after years of running his own shop, Division One, with which he often co-presented acts such as LCD Soundsystem and Basement Jaxx along with William Morris.

Zimmerman, working along with Tong and the Los Angeles Morris office, said he plans to not only represent an impressive roster of electronic acts - which ranges from such established stars as Thievery Corporation, DJ Shadow, Groove Armada and The Crystal Method to such up and comers as Booka Shade, Deadmau5 and Late of the Pier - but also to explore launching package tours and potentially European-style festivals based on the roster. Other WMA execs on the masthead of the new division include David Levy in London - brought in last year after serving as one of the biggest electronic artist agents in Europe for the past 20 years — Sam Kirby in New York and Marc Geiger in Los Angeles.

Zimmerman brought a number of his own acts to the roster in the move, such as Steve Lawler, Shade, Erol Alkan, Deadmau5, M.A.N.D.Y. and buzz band Hercules and Love Affair, but he said it's not out of the question that more groups will be signed by the new division.

"As we've been talking about this and setting it up over the past year, electronic music has blown up and while we've seen places where ticket sales are down, ticket sales of electronic music are skyrocketing," he said, pointing to electronic events such as Los Angeles' 12-year-old Electric Daisy Carnival, which drew 15,000 in 2006, but did over 60,000 this year. "Globally, electronic music is really big, but we are the most underdeveloped big Western continent when it comes to this music. William Morris is a global agency, so we can service clients on a global scale."

While he declined to speculate on the potential market value of the artists on the WME roster, Zimmerman said the goal is to tap into all the booking level resources the agency has at its disposal in the same way the agency's music division does, and find ways to combine the work

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of music agents and agents in the corporate space. An example of one of those unique cross-pollinations is the ability to set up meetings with popular club DJs to get their music into hotel lobbies and other public areas.

Zimmerman pointed to his success at talking to mainstream rock buyers and marrying them to the core of dance music promoters, pointing to a series of shows in mid-August in New York in which he took four newer electronic artists - Deadmau5, Booka Shade, Hercules & Love Affair and Solex, some of whom had never been in the market - and booked them to packed houses. Two years ago, he said he proved the mashup of genres could work when he paired DJ John Digweed with the indie electronic act MSTRKRFT.

At last month's Lollapalooza, Zimmerman said the sole electronic act on a major stage, Booka Shade, provided further proof that this rock-meets-electronic convergence can happen, as he said an initial crowd of 400 swelled to more than 7,000 by the time the group finished their set.

Another possibility is something Zimmerman said he's been talking about for a decade, some kind of large electronic festival or traveling show on a par with Lollapalooza or the Vans Warped Tour.

For now, Zimmerman said he's not interested in going out to recruit more acts for the roster, but said a few "big names" have come knocking on his door, interested in what he can do to expand their business base. "Having a team of people who've all been there from the beginning and been successful at crossing over acts to the mainstream is very exciting." — Gil Kaufman

Interviewed for this story: Joel Zimmerman, (212) 903-1100 or (212) 586-5100



## FAIRS & FESTIVALS

### BUCKEYE RESIDENTS REROUTE VACATIONS TO STATE FAIR

*Staying afloat at the Ohio State Fair, Columbus*



Attendance was up a little and spending was up a lot at the Ohio State Fair in Columbus, and fair officials used the word "staycation" - families opting to remain close to home for fun instead of spending money on gas to take a trip - to describe the reason for the numbers.

"The old staycation really helped us," said Luis Perez, assistant general manager who oversees midway operations. "People were saving their money instead of traveling and they were coming here and spending their entertainment dollars with us. It was fantastic."

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VEE Corporation,  
Minneapolis -  
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Zealand) Opera  
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Lake City - Assistant  
Box Office Manager

VenuWorks,  
Inc./Fairfield (Iowa)  
Arts and Convention  
Center - Executive  
Director

Melbourne  
(Australia) Recital  
Centre - 4 positions

Blue Cross Arena,  
Rochester, NY - Box  
Office Manager

QPAC, Brisbane,  
Australia - Assistant  
Events Manager

Tennis Australia -  
Site Operations  
Coordinator

MSG Entertainment,  
New York -  
Marketing Director

That translated to a \$1.8 million gross, up 11 percent over last year, Perez and GM Virgil Strickler noted. Also, the food gross was up about 12 percent, Perez said.

Advance sales were flat both this year and last, Perez said, but patrons made up for it when they got to the fairgrounds, which experienced much milder weather during the July 30-Aug. 10 fair, a big change from last year's oppressive heat and humidity.

Attendance was 809,321, up just a bit more than 3,000 people over last year's 806,301. But even without all the gate revenue figures tabulated, officials expect numbers higher than last year's \$2.1 million, especially with a \$2 gate admission increase to \$10.

That's in spite of not having a major concert in the 22,500-28,000-seat Columbus Crew Stadium, which has hosted Rascal Flatts for the past three years in fair-closing concerts.

"We were unable to get anyone in there," Strickler said. "It was just routing and everything."

Concerts did take place in the 10,000-seat Celeste Center. None sold out, said assistant GM and entertainment director Brett Chance, but all did well. Shows included Dierks Bentley with Miranda Lambert/\$30 per ticket; Musiq Soulchild/\$12; Melissa Etheridge/\$30; TobyMac/\$12; The Four Freshman/free; Peter Frampton/\$20; Blake Shelton with Candy Coburn/\$20; The Oak Ridge Boys and The Charlie Daniels Band/\$25; Chaka Khan/\$20 and Ted Nugent/\$20.

"I would say probably the two biggest sellers were Dierks Bentley with Miranda Lambert and Melissa Etheridge," Chance said. "Nobody sold out, but those shows don't have to sell out in order to be a success."

In a cost-cutting measure that also helps to rotate attractions, approximately \$40,000 worth of nightly fireworks was eliminated from the fair's \$7 million dollar budget, said marketing and public relations director Christina Leeds.

The fair also ventured into viral marketing for the first time and declared it a success, Leeds said. "That was our big change this year," she added.

In addition to inaugural Facebook and MySpace pages, fair officials offered electronic postcards on their Web site that allowed patrons to personalize them and e-mail them out to friends inviting them to the fair.

Also, the marketing campaign, which had a budget similar to last year's at \$350,000, counted on fairgoers who would be concerned about the economy and the rising cost of gas.

"The one thing we did different was we reinforced the value of the fair," Leeds said. "We focused in one spot on rising gas costs and how this is in your backyard and how the discount prices are the same prices as last year."

While gate admission went up \$2 over last year for anyone ages 13-59, Leeds noted, discount prices remained the same.

"What we did was really promote the discount prices and emphasize how they stayed the same as last year," at \$6, Leeds said.

Amusements of America placed 71 rides on the midway, Perez said, 38 on the main midway and 33 in kiddieland.

"As always, the giant slide is the No. 1 ride," Perez said.

The giant wheel and the sky ride, the SkyGlider, which is owned by the fair and operated by SkyFair Inc. of Contoocook, N.H., were the next most popular rides. The

## Touring Productions

SkyGlider grossed \$180,000, Leeds said.

WA State  
Convention & Trade  
Center (WSCTC),  
Seattle - Sales  
Manager

Concessions grossed \$3.9 million, Leeds said.

"People are staying home and not going on major trips," said Charlie Cox, owner of Concessions by Cox, the fair's official concessionaire.

Crown Melbourne,  
Australia - Show  
Sales Manager

The only new item was offered by another vendor who had mashed potatoes on a stick, deep-fried in funnel cake batter, Cox said.

Tennis Australia -  
Site Operations  
Coordinator

Next year's dates will be July 29-Aug. 9, and, looking ahead, fair officials also set the 2010 dates of July 28-Aug. 8.

"We just started that this year," Strickler said. — Mary Wade Burnside

*Interviewed for this story: Virgil Strickler, Brett Chance, Christina Leeds, Luis Perez, (614) 644-4000*

[VIEW THE FULL LISTINGS](#)

GREEN

## TWO L.A. LANDMARKS HARNESS THE SUN'S POWER

*Solar panels will soon be installed on the roofs of the Nokia Theatre L.A. Live and the Staples Center in Los Angeles.*



Raising the bar on going green, AEG has entered into an agreement with Solar Power (SPI), a Roseville, Calif.-based solar systems provider, to design and install photovoltaic (PV) solar systems in both Los Angeles' Staples Center and Nokia Theater L.A. Live. These facilities are the first of their kind to include energy-saving systems at this level.

According to Lee Zeidman, Staples Center general manager, AEG's initiative for all its facilities is to go green. "At the start of this project, we wanted to identify cutting edge opportunities for our facilities and began researching solar panels," he said. Installation of the first system is scheduled to begin at the Staples Center at the beginning of October, followed by the Nokia Theatre's set up during the same month.

Bradley Ferrell, SPI's chief sales officer and executive vice president, said the projects will have a positive impact on the environment and the venues will see significant energy cost savings. "The potential cost savings are related to the rate of power so, as energy rates increase, the savings will increase," he said. The solar systems also will provide the venues with utility and tax rebates.

Ferrell would not disclose the estimated cost savings for the venues, but said it will most likely be "in the millions of dollars." Because utility rates vary by area and energy footprints vary by use and size, solar power's return on investment is determined by the cost of power and capital, he said.

According to Zeidman, the new systems for both venues cost "in the low seven figures" and the return on investment will take about 10 years. "There are far more public relations and environmental benefits. By adding

this much solar power, we will eliminate 17 million pounds of CO2 emissions from the air," he said.

When completed, approximately 24,196 sq. ft. of the Staples Center's roof will be covered with 1,727 solar modules powering a 345 kilowatt system. These solar arrays will become integrated with the venue's familiar, landmark "surfboard" rooftop feature bearing the venue's name.

The 7,100-seat Nokia Theatre will house 836 SPI photovoltaic modules covering approximately 11,663 sq. ft. of its roof. Both installations will take approximately two months to complete.

In addition to these systems, SPI will be installing PV solar modules featuring Motech Cells, known for their performance characteristics and high-efficiency. When completed, the systems will deliver a combined 512 kilowatts of power, reducing the venues' utility-sourced electricity requirements and advancing AEG's sustainable energy practices.

According to Mike Anderson, SPI's vice president of marketing, discussions for the project began 18 months ago. "From the outset, we began exploring the potential cost savings. Solar is typically a long sales cycle, because there are different ways to incorporate this technology," he said.

AEG met with SPI, discussing the energy rebate program and federal tax credits related to solar energy.

"The second thing that played heavily in our decision was how many panels we could install and if these would impact our rigging capacities," Zeidman said.

One of the challenges with the Staples Center and Nokia Theatre roofs was weight and wind load issues. To overcome this, SPI designed a custom racking system that not only will provide a lighter and more structurally sound footprint, but also will shorten the installation cycle.

In addition to an appropriate amount of sun exposure, venues ripe for solar power require a specific roof type, height and orientation to accommodate these systems. "When designing these custom systems, we need to work in conjunction with the client to properly integrate it," Anderson said. City permits are required for these permanent fixtures, which include panels with 25-year life spans.

The installation is not expected to impact operations at the venues. "It will change the look of the roofs, but the benefits of the design and what we're doing will enhance both structures," Zeidman said.

"The energy consumption in venues is astronomical, and performers and promoters are becoming more cognizant of facilities that are environmentally friendly," said Ferrell. "As energy costs climb, fossil fuels deplete and pollution becomes a bigger concern, change is something that venues are looking towards." — Lisa White

*Interviewed for this story: Mike Anderson, (916) 745-0916; Bradley Ferrell, (916) 745-0916; Lee Zeidman, (213) 742-7100*

#### FAIRS & FESTIVALS

#### **LACK OF YANKEES BRINGS DROP IN STAMPEDE ATTENDANCE**

*Bareback riding at the Calgary (Alberta) Stampede.*



Fewer American visitors and some bad weather helped account for a slight 1.2 percent decrease in attendance at the Calgary (Alberta) Stampede, from last year's 1,251,105 to 1,236,351.

"Weather was a big factor," said Jim Laurendeau, the Stampede's sales development manager. "We had very few days where there wasn't a dark cloud in the sky. That was a large factor."

"We also experienced a decline in visitation from the U.S. visitor."

Laurendeau estimated that the attendance from American visitors who either drive in from nearby states or fly in from farther away dropped from about 8 percent to 6.5 percent during the July 4-13 event.

Several factors affected their visitation rates, Laurendeau said, from the expected economic and gas woes to the somewhat more surprising factor of 2008 being a presidential election year.

"We don't know why but, anecdotally, from us asking and talking to the tourism people, for whatever reason, folks just kind of want to stay traveling in their own country in those years," Laurendeau said.

Four ticketed concerts took place in the 11,000-12,000-capacity Pengrowth Saddledome, including The Judds, Sugarland, Kid Rock and James Taylor. Tickets started at \$55.60 for the Judds and Kid Rock; \$42.40 for Sugarland; and \$61.25 for James Taylor.

Laurendeau declined to release the amount paid for the concerts, but said the cost for all entertainment at the Stampede is about \$1 million.

He also declined to release this year's total budget, but said it is similar to last year's \$62 million, except that the exchange rates between the two countries have changed significantly since then and so the conversion rate would put it closer to \$70 million, Laurendeau said.

Calgary Stampede patrons also had the option of free concerts at the outdoor Coca Cola Stage. Those artists included Nelly Furtado, Simple Plan, Terri Clark, Tom Cochrane, Good Charlotte, Finger Eleven and Natasha Bedingfield.

"We would guess that about 6,000 people would fit there, but there is no official capacity," Laurendeau said. "It's an open, outdoor grassy area."

In spite of the slight attendance drop, the midway gross was up four percent, said Tony Diaz, president of the international unit of Jackson, Miss.-based North American Midway Entertainment.

"We had some rough weather mid-week, but we did have a couple of record attendance days on the last weekend, which really helped," Diaz said.

Paul Rosenberg, associate vice president of the Calgary

Stampede, attributed higher spending to patrons who avoided making larger purchases based on the economy. "People are making purchasing decisions later and later, and choosing to buy small treats as opposed to major items," Rosenberg said.

NAME placed 60 rides on the midway, Diaz said. Popular rides included the Mega Drop, the Crazy Mouse roller coaster, the giant Ferris wheel and the Niagara Falls.

One of the first carnivals to go to an electronic card swiping system for rides, the show actually abandoned that this year and returned to coupons.

"It was just an operational decision," Diaz said. "They are just seamless with the customer." Pay-one-price wristbands cost \$37.50 and were good for the entire day, which lasted from 11 a.m. to 1 a.m.

Stampede officials ran a similar marketing campaign to last year's with a budget of about \$1.4 million, Laurendeau said. "We did something interesting, an integrated marketing campaign in which we involve sponsors, the programming department as well as the marketing department in a unified message, so there is an extensive marketing campaign that is felt and seen during the park experience," Laurendeau said.

Stampede officials studied tourism statistics and, combined with the U.S. economy and gas prices, figured on lower international attendance, Rosenberg said, and therefore concentrated on an all-around program to attract patrons regionally with the slogan, "Come Down, Get Away."

The slogan was used not only in the TV, radio, and newspaper ads, Laurendeau said, but also throughout the event, Rosenberg noted, such as in the music that entertainers danced to in the grandstand, which also could be heard on television ads.

"We had a feeling that we had an ad campaign that worked fine, but it didn't connect to the product in the park," Rosenberg said. "We wanted the product to be tied into the marketing and much more integrated throughout the park."

Counting on people traveling less, the Stampede also reminded potential patrons that what they saved on transportation could be spent on a good time at the event.

"We had an ad campaign that positioned us with other vacations that you might choose to take, like, 'If you go to Puerto Vallarta, that's going to cost that amount of money, but since you are not doing that and doing this instead,' it puts you in a totally different frame of mind," Laurendeau said.

Stampede officials launched an entirely new Web site, [cs.calgarystampede.com](http://cs.calgarystampede.com), which has fewer pages and is more consumer-friendly.

"It's quite interactive," Laurendeau said. "We had cowboy blogs, and a lot of contestants were writing their thoughts on how they were doing at the Stampede. We also have more video capability. Everything is now just sort of one or two clicks away."

The old site was more difficult to navigate and "ballooned up to 360 pages," Laurendeau said. The new site has been streamlined to a more manageable 100 or so pages, "and even each of those pages has fewer words on it. It had ballooned so that we had some information on there, like the list of rides from the 1985 Calgary Stampede that never got viewed."

Stampede officials spent about \$95,000 to revamp the Web site.

A 40,000-square-foot area of a trade show building was called The Getaway - the name tying into the marketing theme - and offered a variety of activities for kids and teenagers, including interactive attractions provided by Hockey Canada and an Xbox Rock Band competition. Microsoft provided a giant screen that patrons could perform in front of, complete with special lighting, and competition included a tournament and prizes.

Gate admission cost \$12.25 for adults and \$6.60 for children and senior citizens, the same as last year. Laurendeau expected gate revenues to be down slightly due to the attendance decrease.

Next year's dates will be July 3-12. - Mary Wade Burnside

*Interviewed for this article: Jim Laurendeau, (403) 261-0101; Paul Rosenberg, (403) 261-0419; Tony Diaz, (601) 842-8496.*

### CORRECTION

In the Aug. 6 edition of VT Pulse, we incorrectly reported that the Public Venue Management School is being held at the Marriott Surfer's Paradise, Gold Coast. We should have written that it is being held at the Hyatt Regency Sanctuary Cove, Queensland, Australia. It is the VMA Congress that will be held at the Marriott. We regret the error.

## HOTTickets

HOT TICKETS is a weekly summary of the top acts and ticket sales as reported to VT PULSE. Following are the top 20 concerts and events, the top 5 in each seating capacity category, which took place since July 29, 2008.

### KANYE DOES IT HARDER, BETTER, FASTER, STRONGER IN NYC

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p><b>1) Kanye West</b> Gross Sales: \$2,500,529; Venue: <b>Madison Square Garden Arena, New York</b>; Attendance: 23,336; Ticket Range: \$207.89-\$45; Promoter: Live Nation; Dates: Aug. 5-6; No. of Shows: 2</p>	<p><b>1) Tom Petty &amp; the Heartbreakers</b> Gross Sales: \$995,807; Venue: <b>MTS Centre, Winnipeg, Manitoba</b>; Attendance: 12,672; Ticket Range: \$93.33-\$51.85; Promoter: AEG Live, Concerts West; Dates: Aug. 9; No. of Shows: 1</p>	<p><b>1) James Taylor</b> Gross Sales: \$1,102,810; Venue: <b>Red Rocks Amphitheatre, Denver</b>; Attendance: 17,340; Ticket Range: \$85-\$45; Promoter: Live Nation; Dates: Aug. 6-7; No. of Shows: 2</p>	<p><b>1) Eddie Vedder</b> Gross Sales: \$483,075; Venue: <b>United Palace Theatre, New York</b>; Attendance: 6,491; Ticket Range: \$75; Promoter: Live Nation; Dates: Aug. 4-5; No. of Shows: 2</p>
<p><b>2) Coldplay</b> Gross Sales: \$1,354,878; Venue: <b>Verizon Center, Washington</b>; Attendance: 15,760; Ticket Range: \$97.50-\$49.50; Promoter: Live Nation; Dates: Aug. 3; No. of Shows: 1</p>	<p><b>2) Dave Matthews Band</b> Gross Sales: \$805,690; Venue: <b>AT&amp;T Bricktown Ballpark, Oklahoma City</b>; Attendance: 13,597; Ticket Range: \$60-\$50; Promoter: DCF Concerts, Inc., Jam Productions; Dates: Aug. 13; No. of Shows: 1</p>	<p><b>2) Gipsy Kings</b> Gross Sales: \$679,429; Venue: <b>Greek Theatre, Los Angeles</b>; Attendance: 8,403; Ticket Range: \$120.75-\$39.75; Promoter: Nederlander; Dates: Aug. 15-16; No. of Shows: 2</p>	<p><b>2) Eddie Vedder</b> Gross Sales: \$396,490; Venue: <b>The Opera House, Boston</b>; Attendance: 5,168; Ticket Range: \$77.50; Promoter: Live Nation; Dates: Aug. 1-2; No. of Shows: 2</p>
<p><b>3) Coldplay</b> Gross Sales: \$1,229,417; Venue: <b>TD Banknorth</b></p>	<p><b>3) Maroon 5, Counting Crows</b></p>	<p><b>3) Mark Knopfler</b> Gross Sales: \$457,970; Venue: <b>Chastain Park Amphitheatre, Atlanta</b>; Attendance: 5,937; Ticket</p>	<p><b>3) Steely Dan</b> Gross Sales: \$328,489; Venue: <b>Chicago Theatre</b>; Attendance: 3,462; Ticket Range: \$124.50-\$54.50;</p>

**Garden, Boston;** Gross Sales: Range: \$81.50- Promoter: Jam  
Attendance: \$721,019; Venue: \$41.50; Promoter: Productions;  
14,445; Ticket **Nikon at Jones** Live Nation; Dates: Aug. 16;  
Range: \$97.50- **Beach Theater,** Dates: July 29;  
\$49.50; **Wantagh, N.Y.;** No. of Shows: 1  
Promoter: Live Attendance: 4) **James Taylor**  
Nation; Dates: 13,665; Ticket **4) Earth, Wind & Fire** Gross Sales:  
Aug. 4; No. of Range: \$149-\$29; Promoter: Live \$395,395; Venue: **Dodge Theatre,**  
Shows: 1 Aug. 1; No. of Shows: 1 Aug. 1; No. of Shows: 1 **Phoenix;**  
Attendance: 4,760; Ticket  
4) **Neil Diamond** Gross Sales: 4) **Chris Rock** Gross Sales: 4,760; Ticket  
\$1,136,315; Venue: **The** 4) **Chris Rock** Gross Sales: \$285,501; Venue: **Radio City Music** Attendance:  
**Palace of** 4) **Chris Rock** Gross Sales: \$395,395; Venue: **Hall, New York;** Range: \$72-\$35;  
**Auburn Hills** Gross Sales: \$665,184; Venue: **Sydney** Attendance: 5,961; Ticket  
(Mich.); **(Australia)** \$39.50; Promoter: Live Nation; Dates: Aug. 2; No. of  
Attendance: 13,671; Ticket **Entertainment** City Entertainment; Dates: Aug. 5; No. of Shows: 1  
Range: \$120-\$55; **Centre;** Dates: Aug. 5; No. of Shows: 1  
Promoter: AEG Attendance: 8,209; Ticket 5) **Steve Miller**  
Live, Concerts Range: \$130.64- 5) **Jethro Tull** Gross Sales: \$280,664; Venue: **Band**  
West; Dates: July 31; No. of Shows: 1 Dainty Consolidated Entertainment; Dates: Aug. 9; No. of Shows: 1  
1 5) **Dave** Gross Sales: \$1,101,390; Venue: **AutoZone Park,** Memphis, Tenn.; Attendance: 17,760; Ticket Range: \$61-\$51; Promoter: Jam Productions, Outback Concerts; Dates: Aug. 2; No. of Shows: 1

Compiled by Rob Ocampo and Josh Huckabee. To submit reports, e-mail [HotTickets@venuestoday.com](mailto:HotTickets@venuestoday.com) or fax to (714) 378-0040.

## THE BEAT

### DEALS

#### LIVE NATION ADDS BAYFRONT PARK TO SOUTH FLORIDA ROSTER; GLOBAL SPECTRUM'S 'GOT A BRAND NEW BAG' FOR JAMES BROWN ARENA

Bayfront Park Amphitheater, Miami; James Brown Arena, Augusta, Ga



**Live Nation** has inked a deal with the city of Miami to book and manage the **Bayfront Park Amphitheater**. The deal brings Live Nation's holdings in the region to six facilities, along with the **Fantasma** production company, formerly owned by indie promoter Jon Stoll.

The 6,000-seat amphitheater adds to the promoter's mid-sized holdings for the 16th largest media market in the United States, according the Neilsen Media. It's also an important acquisition in the company's Florida rivalry with AEG Live, who

hired away most of Fantasma's staff after Stoll's death, pegging Fantasma's VP John Valentino to head their West Palm Beach, Fla. office.

Live Nation takes over the management contract for the 20-year-old facility from the Bay Front Limited Trust, explained Trust Marketing Director Carol Cutt. Live Nation will operate the facility for 10 years with two additional five-year terms for \$625,000 a year, rising at three percent a year, and sharing ticket surcharges. They'll also receive 10-percent of any naming rights deal they secure for the city. Cutt said AEG also bid on the deal.

Live Nation will close the Bayfront until June 2009 to make a number of renovations including the refurbishment of the facility's stage house and seating replacement, along with the development of corporate boxes featuring private tables and waiter service. Food and beverage upgrades include both facility improvements and added points of sale in addition to enhancements to the overall menu and a plan to create more shading at the facility.

"The Bayfront Park Management Trust is working with the design firm of Curtis & Rogers regarding a master plan for the park," Cutt said. "The shade tree planting is part of that master plan. The first phase of the tree planting will take place along the Baywalk."

Other Live Nation facilities in South Florida include the 2,700-capacity Fillmore at Jackie Gleason in Miami, the 2,800-capacity Pompano Beach Amphitheatre, the 3,400-capacity Mizner Park Amphitheater in Boca Raton, the 19,000-capacity Cruzan Amphitheatre in West Palm Beach and the 20,000-capacity Ford Amphitheatre in Tampa.

**Global Spectrum** is taking a stab at managing the **James Brown Arena and Bell Auditorium** in Augusta, Ga. The private management firm took over the two facilities on Aug. 1 after the Augusta-Richmond County Coliseum Authority approved the contract. **Monty Jones**, formerly of Chicago State University, will manage the facility.

Under the terms of the deal, Global will be paid \$10,000 a month in management fees and receive incentive pay at the end of the year if it meets certain performance standards, capped at an additional \$120,000 annually. The contract is a three-year deal with two one-year renewals.

"It's a project that has gone through a bunch of difference phases of management and over the past five years, the buildings were much more politically run than professionally run. We saw it as a chance to give the building a new start," said Doug Higgons, regional manager for Global Spectrum and facility director for the Constant Center in Norfolk, Va.

First opened in 1974, the 9,100-seat arena and 2,690-seat/14,500-sq.-ft. civic center had been run by Leisure Management. After the company was absorbed by SMG, city leaders eventually opted to run the facility on their own, but political differences and lagging ticket sales plagued the building.

"To me it seems like a natural turnaround job," Higgons said. "The way it's set up, our contract gives us the autonomy we need. The management policies are in place, and we can just do what we do."

Global Spectrum has agreed to keep the facility's 18 employees and hire a marketing director and sales manager. Bringing back Jones to run the facility was a small coup for Global Spectrum. Jones had worked at the nearby Colonial Center in Columbia, S.C. but left in 2007 to join VenuWorks and manage the arena at Chicago State University. Higgons said he had been plotting to rehire Jones ever since he left the company.

"It's great to be back. Global is my family. I started with them and everyone I've met has been through Global," Jones said, later adding, "We're coming there to revitalize the arena and the Augusta scene. A couple of events recently canceled out on slow ticket sales. We're going to review our marketing and create a better situation for the promoters." — Dave Brooks

*Interviewed for this article: Carol Cutt, (305) 358-7550; Doug Higgons, (757) 683-6541; Monty Jones, (706) 724-2400*