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VT PULSE

A WEEKLY PUBLICATION FROM VENUES TODAY

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Quote of the Week

"Throwing up a Facebook and Twitter page with posts from the office intern is not social media marketing."

— Jim Delaney of Activate Sports, during his presentation at IAAM on developing a social networking strategy.

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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." Calling all arenas! We're finalizing our articles for the September issue. If you have construction updates, please write to dave@venuestoday.com

Seeking Stars

Our annual focus on **Promoters and Booking Agents** looks at the hot, new talent trends for 2010, particularly ticket pricing and successful touring acts.

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SHORT TAKES

>> DAUGHTRY LEAVES THIS TOWN TO START NEW TOUR —

This October, Daughtry will launch a 36-date U.S. arena tour in support of the band's album, "Leave This Town." Dates and other information can be found at daughtryofficial.com. Contact: Tom Muzquiz, (310) 272-2638

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September's issue reveals news about ARENAS, the latest in construction charts, booking and marketing trends, so promote your arena and invite the crowd!

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VT NEWS

BOOKINGS

MCCARTNEY ROCKS ONE YEAR ANNIVERSARY OF BOK

Paul McCartney



TULSA, Okla. - The BOK Center in Tulsa celebrated its one-year anniversary Monday, Aug. 17, with a sellout performance by Paul McCartney. The former Beatle grossed \$2.6 million for the SMG-managed facility, a record that caps a stellar year for mid-sized arenas.

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VIEW THE FULL LISTING

The Tulsa date was the second-to-last for McCartney, who got back on the road in April with a headliner date at Coachella and took his career-spanning act to Fenway Park in Boston and Soldier Field in Chicago. Monday's show featured 36 songs and two encores spanning McCartney's career with the Beatles with songs like "Yesterday," "Hey Jude" and "Back in the U.S.S.R.," along with tracks from his band Wings including "Band On The Run." He closed the tour Wednesday night with a 35,000-capacity gig at the new Cowboys Stadium in Irving, Texas.

Monday's concert at the BOK Center was the only arena stop for the tour, which was a co-promote between AEG Live and Live Nation.

"The shows in this market are doing really well and this concert was a good tie into the Dallas market," said promoter Bob Roux, who booked the show for Live Nation, while Doug Clouse represented AEG Live. "We looked for a combination of what you can route given the size of the show and the building's track record for producing profitable events."

Barrie Marshall of Marshall Arts was a critical player in bringing Paul McCartney to Tulsa. BOK Center General Manager John Bolton said the idea for the show came during a visit by Marshall and a production manager.

"We spent about three or four hours touring the facility, going through every dressing room and space that we had," Bolton said. "A couple weeks after the visit, we found out that if we could make the gross work in a smaller building, we could get the show."

Setting the ticket price at \$250 for lower bowl seats was the key driver behind meeting the gross, Bolton said. "That was the strongest ticket price we ever had in the market. Prior to that, our highest price was in the \$195 range. But I can honestly say that I haven't had one complaint about the price. If you thought about the act, the few shows he was doing and the fact that this was an arena play, I think people were willing to pay."

Marshall said the former Beatle was looking to play new spaces and had recently completed a drive along the historic Route 66 around the same time that the BOK Center opened its doors last August with a concert by the Eagles.

"Paul (McCartney) liked the idea of playing a new building. He helped open Citi Field in New York and he encourages new buildings and he wants people to be able to hear and see music," Marshall said. "He wants people to enjoy themselves. I know it's a bit different from what we're doing because the tour features mostly large places, but I thought Tulsa would rock. And he agreed."

As for working with multiple promoters, Marshall said the Paul McCartney show "was almost four promoters just to change a light bulb, but that's good because they care." – Dave Brooks

Interviewed for this article: John Bolton, (918) 894-4210; Barrie Marshall, +44 (0) 20 7586 3831; Bob Roux, (713) 693-2940



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SPORTS

FARM TEAMS SEE BIG LEAGUE GROWTH THROUGH RECESSION

A mascot for the Lehigh Valley (Pa.) Ironpigs. The team has seen an uptick in sales following the opening of their new stadium, Coca-Cola Park.



In spite of the tough economic conditions, a majority of Minor League Baseball (MiLB) clubs are reporting increases in average attendance for July of this year versus July 2008.

The MiLB's 15 leagues, which include 176 clubs, brought in more than 10 million fans last month, which increased the 2009 season attendance total to over 30.5 million, according to a report issued by the MiLB.

With a 12.5 percent increase in fan attendance, the Florida State League leads eight of the 15 circuits that are experiencing larger crowds. California reported a 4.9 percent increase, the International League grew attendance by 2.2 percent and New York-Penn experienced a 1.7 percent fan growth. The Eastern, Appalachian, Pioneer and South Atlantic leagues also reported slight game attendance increases.

"Our league is recession resistant, not recession proof," said Steve Densa, MiLB's director of media relations.

The crowd average per game totaled 4,045 this season, a decrease of almost three percent or 120 fewer fans than in 2008, when MiLB set an attendance record of 43,263,740 by the season's September closing. This year's 7,552 openings attracted a total of 30,544,428 fans.

The unusually rainy season, rather than the economy, is being blamed for a decrease in the number of games this year. This season, MiLB clubs experienced 70 more rainouts through the end of July compared with the same period in 2008.

"We had a horrible April and June from a weather standpoint," said Jim DeAngelis, director of community relations for New Jersey's Lakewood BlueClaws. "There were only two days in June that we were not affected by rain."

"We are really at the mercy of Mother Nature," Densa said. "But we still have set attendance records for the last five seasons, and that is unprecedented."

The affordability of attending a minor league game has helped boost attendance levels, as fans continue keeping their discretionary spending in check.

A MiLB survey of the 160 Minor League Baseball clubs in the U.S. and Canada found that the average cost for a family of four to attend a game this year is \$54.54. This includes the price of two adult tickets; two child tickets; four hot dogs; two sodas; two beers; a program; and parking. Adult ticket prices average \$7 at three-quarters of MiLB's stadiums.

The average cost of a minor league ballpark visit ranges from \$61.79 for a Triple-A game to \$47.20 for a Short-Season-A/Rookie one, according to the MiLB. The Double-A cost of \$54.26 and Class A price of \$55.06 are within 55 cents of the industry average.

Clubs with new stadiums also tend to boost attendance figures. After Pennsylvania's Lehigh Valley Ironpigs debuted its new stadium last year, the club drew larger crowds.

Among the top drawing MiLB teams for overall and per game attendance are California's Sacramento River Cats and the Round Rock Express in Texas.

Pennsylvania's Reading Phillies has led its league in attendance for the last seven years, and is on track to remain on top this year.

"Our daily gate numbers are way up," said Rob Hackash, the Phillies' director of communications. "Still, the economy has affected group outings and corporate hospitality numbers."

Yet, this segment is well-positioned to withstand the tough economic climate.

"People are still spending discretionary income, but they are looking for value," Hackash said. "With free parking, reasonably-priced concessions and kids' activities in between innings, Minor League Baseball offers a lot of entertainment for the dollar." – Lisa White

Interviewed for this article: Jim DeAngelis, (732) 901-7000; Steve Densa, (727) 456-1703; Rob Hackash, (610) 375-8469

TRAVELOG

PRACTICAL ADVICE DOMINATES SUCCESSFUL EVENTS DISCUSSION AT IAAM

Ed Rubinstein, ArenaNetwork; Dot Lischick, Colorado Springs (Colo.) World Arena; Dennis Andres, Morris Performing Arts Center, South Bend, Ind.; Steve Peters, VenuWorks; and Bob Stewart, Johnson & Wales.





BOSTON - Dennis Andres has gone so far as to offer free rent to keep the Morris Performing Arts Center, South Bend, Ind., booked, people employed and concessions flowing. Bonus programs for all employees, full and part-time, and portable box offices that go where the money is are other ideas offered by a panel of venue managers during the International Association of Assembly Managers convention here July 24-28.

Panelists addressing "Successful Events in a Challenging Economy" were Dot Lischick, GM, Colorado Springs (Colo.) World Arena and Pikes Peak Center; Steve Peters, president, VenuWorks; Ed Rubinstein, COO, ArenaNetwork; and Andres, executive director, Morris Performing Arts Center.

Andres said attendance has been down 17-20 percent for most events. And the city of South Bend had a \$6 million shortfall in its 2010 budget. The city began looking at parks, pools and the Morris for wholesale closing. "I survived, but I must break even," he said of the outcome.

To do so, he has taken drastic steps like free rent Monday-Thursday to drive events to slow days, and flexible payment schedules for users and ticket buyers. He has partnered with restaurants to market seats, putting an upcharge on premium seats to accommodate a meal. Sponsors have been offered free time on the marquee. Ruth's Chris, which sponsors the ticket envelope, is one that received marquee time.

And he has taken the practical cost cutting steps, like keeping the A/C at 78 degrees and freezing wages.

Andres is also the one with the portable box office. "We can sell tickets anywhere," he said, adding that other organizations have asked to use their portables to sell tickets to non-Morris events.

Peters said the recession means ticket sales have already evaporated, and now a second wave of sponsor, advertiser and event planner cutbacks is on its way. The third wave, still bubbling under, is a decline in hotel/motel and other tax income, which will affect venue budgets. It's time to have "every brain in the game," to keep heads above water, Peters said.

"If you can't give your staff more money, appreciation is a good thing," Peters said. He also recommended attribution, such as attaching a sponsor's name to a discount offer. It doesn't cost the venue and it's added value to the advertiser. "Put their name on the event from time to time," he suggested.

Lischick is a proponent of the personal phone call when seeking renewals. She also believes in added value. "We put all advertisers on all buildings - the ice rink, arena and theater," she said. They have also created in-house television, which they can sell at low cost to everyone in the building.

"Parking" is another winning formula, Lischick said. "Flyers given to people in the car stay in the car." She concurred with Andres that payment plans are key these days.

Rubinstein is a proponent of clean and easy rental deals. All-in deals

are best, he added. “And make sure your avails are up to date,” he said of the date calendar presented to bookers. ArenaNetwork updates its 47 buildings on a weekly basis. “Agents want that information,” Rubinstein said.

Andres is going so far as to help promoters find sponsors.

“First and foremost, do no harm,” Peters added. “You can implement things that do more harm than good, like rate reductions. Five years from now, they’ll still be in effect.”

“Today, you need a low cost alternative to everything you do,” Peters said. “That product is different from the higher end.”

“Angel funding” to create events is a help these days, meaning finding people prepared to cover the downside if worst comes to worst, Peters continued. “We look for people who get recognition though we may never need their money. If we make money, they are not going to make money. But either way, they get \$30,000-\$40,000 worth of recognition, possibly for nothing.”

Opt to have utilities audited. There are no upfront costs; you pay a fee only if they save you money, Rubinstein added. — Linda Deckard

Interviewed for this story: Dot Lischick, (719) 477-2100; Dennis Andres, (574) 235-5603; Ed Rubinstein, (818) 707-8421; Steve Peters, (515) 232-5151

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 28.

POOF! COPPERFIELD MAKES \$2.6 MIL VANISH FROM SYDNEY

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) No Doubt Gross Sales: \$3,736,584; Venue: Verizon Wireless Amphitheater, Irvine, Calif.; Attendance: 59,763; Ticket Range: \$90-\$25; Promoter: Live Nation; Dates: July 31-Aug. 2, 4; No. of Shows: 4</p> <p>2) AC/DC Gross Sales: \$3,266,661; Venue: Giants Stadium, East Rutherford, N.J.; Attendance: 46,673; Ticket Range: \$92.50-\$20; Promoter: Live Nation; Dates: July 31;</p>	<p>1) Starlight Express Gross Sales: \$1,717,528; Venue: Vector Arena, Auckland, New Zealand; Attendance: 33,889; Ticket Range: \$84.36-\$37.12; Promoter: Stetson Productions Limited; Dates: July 25-Aug. 15; No. of Shows: 21</p> <p>2) Walking with Dinosaurs Gross Sales: \$1,237,117; Venue: John Labatt Centre, London, Ontario; Attendance: 25,775; Ticket Range: \$69.50-</p>	<p>1) No Doubt Gross Sales: \$1,014,120; Venue: Gibson Amphitheatre at Universal CityWalk, Universal City, Calif.; Attendance: 12,075; Ticket Range: \$90; Promoter: Live Nation; Dates: Aug. 7-8; No. of Shows: 2</p> <p>2) Incubus Gross Sales: \$628,859; Venue: Radio City Music Hall, New York; Attendance: 11,898; Ticket Range: \$65.50-\$38.50; Promoter: Live Nation; Dates: Aug. 4-5; No. of Shows: 2</p>	<p>1) Bette Midler Gross Sales: \$1,282,838; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 10,491; Ticket Range: \$250-\$95; Promoter: AEG Live, Concerts West; Dates: Aug. 11-12, 14-16; No. of Shows: 5</p> <p>2) Grease Gross Sales: \$1,195,509; Venue: Fox Theatre, Atlanta; Attendance: 22,712; Ticket Range: \$67.50-\$20; Promoter: Theater of the Stars; Dates: Aug. 7-16; No. of Shows: 13</p>

No. of Shows: 1

3) Coldplay

Gross Sales: \$3,200,031; Venue: **Rogers Centre, Toronto**; Attendance: 45,116; Ticket Range: \$90.30-\$35.85; Promoter: Live Nation; Dates: July 30; No. of Shows: 1

4) David Copperfield

Gross Sales: \$2,590,364; Venue: **AcerArena, Sydney**; Attendance: 17,363; Ticket Range: \$210.05-\$96.60; Promoter: Bigdeal Artist, Investec Specialist Bank; Dates: Aug. 8-9; No. of Shows: 3

5) Depeche Mode

Gross Sales: \$2,452,781; Venue: **Madison Square Garden Arena, New York**; Attendance: 26,860; Ticket Range: \$129.50-\$49.50; Promoter: Live Nation; Dates: Aug. 3-4; No. of Shows: 2

\$49.50; Promoter: In-house; Dates: Aug. 12-16; No. of Shows: 8

3) Lil' Wayne

Gross Sales: \$1,023,357; Venue: **Nikon at Jones Beach Theater, Wantagh, N.Y.**; Attendance: 13,264; Ticket Range: \$192.50-\$31.50; Promoter: Al Haymon, Live Nation; Dates: Aug. 1; No. of Shows: 1

4) The Jonas Brothers

Gross Sales: \$920,722; Venue: **Mandalay Bay Events Center, Las Vegas**; Attendance: 10,694; Ticket Range: \$89.50-\$69.50; Promoter: Live Nation; Dates: Aug. 1; No. of Shows: 1

5) American Idols Live

Gross Sales: \$765,472; Venue: **Atlantic City (N.J.) Boardwalk Hall**; Attendance: 12,699; Ticket Range: \$69.50-\$40.50; Promoter: AEG Live; Dates: Aug. 7; No. of Shows: 1

3) Tool

Gross Sales: \$489,917; Venue: **Bojangles' Coliseum, Charlotte, N.C.**; Attendance: 9,663; Ticket Range: \$66-\$30; Promoter: Live Nation; Dates: July 29; No. of Shows: 1

4) Maxwell

Gross Sales: \$396,080; Venue: **Waterfront Theater, Miami**; Attendance: 5,071; Ticket Range: \$125-\$45; Promoter: Live Nation; Dates: July 31; No. of Shows: 1

5) Marco Antonio Solis & Pepe Aguilar

Gross Sales: \$389,794; Venue: **Dodge Arena, Hidalgo, Texas**; Attendance: 4,848; Ticket Range: \$125-\$55; Promoter: Live Nation, In-house; Dates: Aug. 6; No. of Shows: 1

3) 42nd Street

Gross Sales: \$573,877; Venue: **Fox Theatre, Atlanta**; Attendance: 10,904; Ticket Range: \$67.50-\$20; Promoter: Theater of the Stars; Dates: July 28-Aug. 2; No. of Shows: 8

4) Van Morrison

Gross Sales: \$475,980; Venue: **DAR Constitution Hall, Washington**; Attendance: 2,797; Ticket Range: \$350-\$95; Promoter: Live Nation; Dates: Aug. 6; No. of Shows: 1

5) Diana Krall

Gross Sales: \$212,279; Venue: **Wells Fargo Theatre, Denver**; Attendance: 3,121; Ticket Range: \$125-\$32.50; Promoter: Live Nation; Dates: Aug. 1; No. of Shows: 1

Compiled by Rob Ocampo and Riley Camarillo. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

THE BEAT

MARKETING

DELANEY PUTS THE "F" BACK INTO SOCIAL MEDIA AND FACEBOOK



Jim Delaney of Activate Sports.

BOSTON — “What is social media?” was simply a working title for Jim Delaney of Activate Sports during his recent presentation on the complex web of Facebook friend requests and Twitter status updates.

A more appropriate title, according to Delaney, would place a certain four-letter word in front of the phrase “social media,” prefaced with the preposition “the.” That title is too brash for these pages, but it does reflect the confusion many marketers face trying to make sure their social networking efforts are actually, ummm, working.

These days, those just coming on to the social networking scene are one step behind. Those just figuring out how to create a fan



page or the meaning of 'retweet' have to play catch up with marketers who are working to develop a coherent strategy. The days of simply doing it, just for the sake of doing it, are so 2008.

“Throwing up a Facebook and Twitter page with posts from the office intern is not social media marketing,” said Delaney, contradicting the advice many marketers were giving out just one or two years back. The strategy, Delaney advised, is not to try and be everywhere at once. Instead, decide what social media sites best fit your customer demographic, develop a cohesive social networking strategy and then give it everything you’ve got.

Below are Delaney’s top 10 recommendations for developing a coherent social networking strategy.

1) IF NOTHING ELSE, GET IN THE GAME EARLY TO PROTECT YOUR BRAND

Delaney recommends registering your company’s trademarked name on as many social networking sites as possible. It’s common for ticket scalpers and other miscreants to register venues and artist names as a means to divert traffic onto resale sites. Delaney said sites like namechk.com allow users to check for name availability across a broad spectrum of social networking sites.

2) BUILD YOUR SOCIAL MEDIA FORTS

“Make sure you have a solid structure and plan in place to dedicate the proper resources to correctly develop a social networking strategy,” Delaney said. Once you know what resources you have at your disposal, begin strengthening the outlets you have in place.

3) GET A SCOUT IF YOU’RE LOST

IAAM and groups like the Event and Arena Marketing Conference are increasingly developing new educational tools for event professionals. Sites like mashable.com are great news sources for all things Twitter and Facebook.

4) BE READY FOR THE PARTY BEFORE INVITING ANYONE OVER

Before you start inviting people to follow you on Facebook or Twitter, make sure your profiles have a custom look and personality. Also, make sure you know the unique language of each social realm... before you start speaking.

5) GET SOCIAL AND DON’T BE AFRAID TO START CONVERSATIONS

A common misnomer regarding social media is that sites like Twitter are simply a means of broadcasting one’s thoughts to the world. Incorrect, Delaney said. Sites like Twitter and Facebook are for communicating directly with the customer, and an opportunity to build a free database of passionate fans.

6) OBAMA-FY YOUR MARKETING

President Barack Obama attributes much of his electoral success to his early use of multiple social networking platforms, and much has been written about his use of technology. Just as military generals study Sun Tzu’s “Art of War,” serious social marketers should bone up on their 2008 Presidential Election case studies.

7) DON’T BURY THE LEAD

Make sure to promote your social media links prominently on your website and via in-venue assets. Remember: You need to invite people to your party.

8) MONITOR THE CONVERSATIONS

Utilize free analytics tools such as Google Alerts, TweetReach and others to listen to what fans are saying about your venue and artists. Seek out new opportunities to connect.

9) REMEMBER — IT’S OK TO RESPOND

“People are talking about you, so don’t be afraid to talk back,” said Delaney, who recalled the bobblehead-gate episode that unfolded for Boston Red Sox owner John Henry.

Shortly after his wedding at Fenway Park, rumors began to swirl that Henry had given out tacky-looking bobbleheads to his wedding guests. The story got picked up by the Boston Herald gossip column, and made its way around the sports community.

Henry had little recourse to dispel the rumors, his staff assumed. After all, he was on his honeymoon in South Africa, and couldn’t be bothered with such triviality. But in between safaris and a meeting with Nelson Mandela, Henry managed to post an update on his Twitter page dispelling the rumors with a bit of good humor. CNBC sports business reporter Darren Rovell retweeted Henry’s dispatch, and found a good story for his daily blog, effectively dispelling the rumor.

“The story went around the world and back in less than an hour and no one spoke directly to each other,” Delaney said.

10) ENGAGE YOUR FANS

Have contests, giveaways – anything you can do to get people to interact with your social media site. The KISS Demand-It promotion with Eventful is an oft-cited example of the power of social networks, but Delaney said many venues are finding ways to boost involvement without the help of superstar acts.

Matt Johnson from the Rupp Arena in Lexington, Ky., has helped the facility start its own broadcast channel on YouTube, posting videos of floor changes, load-ins and even the circus elephant parade. Venues have plenty of content - the key is finding a way to deliver it your audience. – Dave Brooks

Interviewed for this story: Jim Delaney, (617) 851-6011

QUARTERLIES



Graphic by Vanessa Bentley

TICKETMASTER (NASDAQ: TKTM)

Stock (Tuesday close):\$8.82

History: Traded as high as \$8 on June 1 and as low as \$3.74 on April 7.

Market Cap: \$526 million

Report: Ticketmaster’s profit plunged 70 percent in the second quarter of 2009. Soft ticket sales dropped net income to \$6.88 million, down from \$23 million this same time last year.

Costs from the proposed merger with Live Nation drove down profits, while the

cancellation of Michael Jackson concerts in London paved the way for a 25 percent drop in international ticket sales and a 13 percent drop in average ticket prices. U.S. ticket price averages were down seven percent, while total volume was down 11 percent.

The company’s revenues dropped seven percent to \$355 million from \$388 million. Approximately \$312 million in revenue came from ticket sales, a drop of approximately 18 percent. Artist Management, mostly from Front Line Management, brought in approximately \$43 million. Ticketmaster acquired a controlling interest in Front Line in October 2008.

“We’re holding our own in a tough economy,” CEO Irving Azoff said. “Ticketing held up reasonably well considering the second quarter is when we see the largest impact from the loss of Live Nation ticketing.”

Despite the drop in sales, analyst Ben Mogil of Thomas Weisel Partners issued a “market perform” rating for the stock, arguing that the company was hitting a bottom and might soon see a recovery. He noted that

Ticketmaster faced a one-time drop in ticket sales after former client Live Nation converted its venues to an in-house ticketing system.

“The outlook has improved very incrementally for ticketing but is still difficult given the economy with the second quarter having greater exposure to the weak areas of family entertainment and sports,” he wrote in his report.

Contact: Hannah Kampf, (310) 360-2602

LIVE NATION (NYSE: LYV)

Stock (Tuesday close):\$6.01

History: Traded as high as \$5.93 on June 1 and as low as \$2.76 on April 8.

Market Cap: \$523 million

Report: Despite an aggressive drive to discount tickets and move distressed inventory, promoter giant Live Nation reported a six percent drop in revenues for the quarter ending on June 30.

Revenues were \$1.06 billion in Q2 of 2009, a drop from the same period last year when revenues were near \$1.13 billion. Operating incomes were down 60 percent to \$11.5 million from \$27.8 million in 2009.

Merger-related expenses of \$14.9 million led to an operational loss of \$3.4 million, although fluctuations in foreign currency also brought a sharp drop in earnings. Revenue based on a constant currency basis was up two percent over the previous year.

“The year-over-year variation in our North American Music financial results during the quarter was in line with our internal expectations as we move toward what we expect will be a strong third quarter concert season,” Live Nation CEO Michael Rapino said during an investor conference call.

Rapino said the “No Service Fees” Wednesday promotion drove an additional 500,000 tickets to end the mid-year with 16.3 million tickets sold.

“We believe that any reduction in margin that we sacrifice on the ticket purchase will be more than made up for in incremental ticket sales and additional on-site spending,” Rapino said. “We have now proven that we can motivate the casual fan to come to concerts, thereby growing our core business and reducing our historic 40 percent unsold inventory levels.” – Dave Brooks

Contact: John Vlautin, (310) 867-7127

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