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VT PULSE

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Quote of the Week

"It's not just a Mid-South issue. It's a national and international issue"

— Jim Rout, GM of the Mid-South Fair on the trouble the fair has had finding a permanent home.

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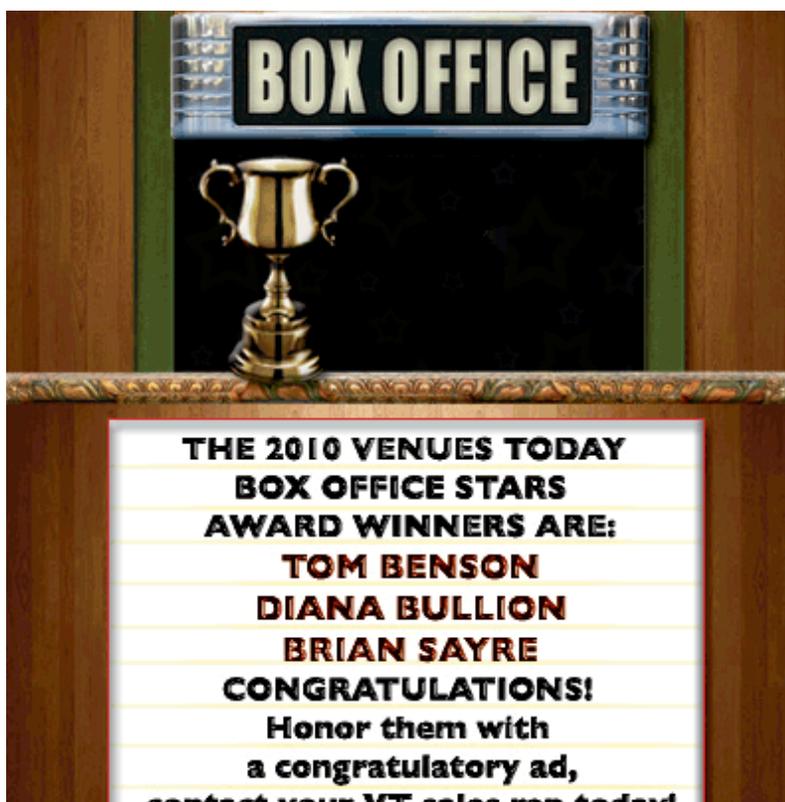
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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." This is our last VT Pulse of 2009. Happy Holidays – we'll see you again after the New Year on Jan. 6.



DEPARTMENTS
Short Takes

HELP WANTED

CONTACT VT PULSE

SHORT TAKES

>> **CENTERPLATE ENTERS JUICY PARTNERSHIP** –Centerplate and Jamba Juice have announced a deal for U.S. convention centers. Jamba Juice menu items will be available to Centerplate guests via Jamba Juice kiosks at select locations.
Contact: Marci Mollins, (323) 932-4102

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VT NEWS

BOOKINGS

MUSE GEARS UP FOR STATESIDE ARENA RUN

Muse



When English prog rock trio Muse suits up for dates in their native UK, they step out onto the stages of sold-out stadiums in front of tens of thousands. But when the group kicks off their first North American tour in three years on Feb. 27 at the Gwinnett Center in Duluth, Ga., near Atlanta, they will be scaling down their production to fit arenas for their biggest stateside outing yet.

The tour, which initially came out with six dates and was expanded to 20 in early December, represents the first major headlining support shows for Muse's 2009 album, "The Resistance." With help from a song on the "Twilight: New Moon" soundtrack, a major push from their record label and a lauded appearance at the 2009 MTV Video Music

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HELP WANTED

[VIEW THE FULL LISTINGS](#)

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Executive Director

**Lehigh University, Bethlehem,
Pa.** - Business Development
Director

**Royal Agricultural Society of
NSW, Australia** - Floor Manager

Awards, this year is shaping up to be the one in which the operatic group finally breaks through on North American shores after nearly a decade of wild popularity in Europe and Asia.

“This is their time because they’ve been here before and they have a great record and they are a great live band,” said Marsha Vlastic, the band’s agent since 1999 and the Sr. VP of Concerts at talent agency ICM. “People are totally blown away when they have an opportunity to see them and that’s the key here.”

Though the album has so far failed to set the U.S. charts on fire, demand for the band’s notoriously elaborate, highly produced live shows has remained strong. That thirst has been accelerated by an October run of support appearances on U2’s massive 360 stadium tour, dates that Vlastic said helped set the stage for what will be the first of three planned 2010 legs of Muse’s North American tour, with ticket prices averaging \$48.50.

Though she hasn’t seen the 12-truck production Muse will be bringing to North America, Vlastic said it will be a typically “very extravagant” affair with the band’s signature Pink Floyd-worthy light show and elaborate staging. — Gil Kaufman

Interviewed for this article: Marsha Vlastic, (212) 556-5600

EDITOR’S NOTE: This is an abbreviated version of the original article, cut for space. To read the full Muse article, [click here](#).

**GRAND
OPENING!**

We'll be spotlighting
the Grand Opening of
Intrust Arena, Wichita,
Kan. Show your support
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NEWS

YEAR IN REVIEW: 2009 BY THE NUMBERS

Despite all the doom and gloom that surrounded the end of 2008, the concerts industry fared far better than many expected in 2009.

Concert gross averages were only slightly down over the previous year, and most entertainment properties managed to stay afloat during these difficult economic times.

Venues Today did the math to get a better understanding of how business was impacted in 2009. Below are a few indicators to build a better understanding of the last year of the decade.

TICKET GROSSES

Flynn Center for the Performing Arts, Burlington, Vt. - Exec. Director & CEO

[VIEW THE FULL LISTINGS](#)

Concert receipts were up about three percent for the top 100 facilities in five building categories, as reported to Venues Today. The top 100 facilities in the magazine's annual Top Stops listing grossed about \$1.86 billion, \$50 million more in 2009 than 2008, but the numbers are a bit deceiving.

The biggest bump came from the top category - facilities with a capacity of 30,000 seats or higher. Stadiums and large venues reported \$192 million dollars in grosses this year - up from \$101 million in 2008. Part of the bump was because more major festivals reported their earnings this year - the Empire Polo Field in Indio, Calif., reported their gross for the first time, bringing in \$21.4 million - but the big money makers were a number of stadium concerts on the East Coast. Five concerts by Bruce Springsteen and two by U2 helped the Giants Stadium in East Rutherford, N.J., gross nearly \$50 million with 15 shows.

But the news wasn't so rosy for arenas. Despite hosting 134 more concerts in 2009 for a total 1,484 shows at the country's top 20 venues in the 15,000-30,000 capacity category, grosses were down by \$31 million. Concerts in this category averaged \$531,911 this year, down from \$607,744. For arenas and buildings in the 10,000-15,000 range, concert gross averages were \$277,150, down about 6 percent from last year.

For the 60 buildings in the 10,000 and fewer categories, total grosses were \$643 million for 6,181 concerts, down about \$26 million over last year. In 2008, venues in the smallest three categories reported 6,414 concerts.

SECONDARY TICKETS

A number of secondary ticket companies said they saw their numbers rise in 2009 as more tickets were unloaded onto resale sites.

Secondary site StubHub has seen its gross concert ticket sales increase 40 percent in 2009, while average ticket prices have dropped 16 percent, according to Chris Tsakalakis, president of StubHub.

"As a result, we have seen a 65 percent increase in ticket volume for concerts this year," he said. In total, the site sold about 14,000 concert tickets on its site this year, up from 11,000 last year. The greatest portion of StubHub's business is in sports tickets, a number they did not report. Average concert ticket prices were \$133 per ticket with the U2 tour scoring as the highest grossing concert in the company's history.

OPTIMISM TRENDS

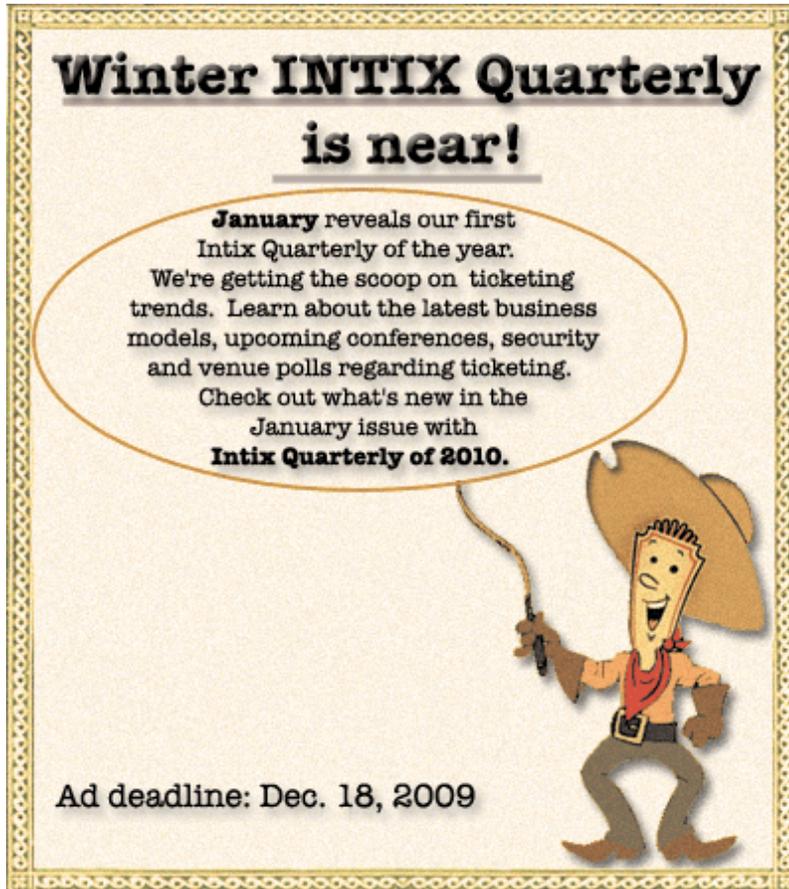
Since June of this year, Venues Today has worked with Turnkey Sports and Entertainment to measure the optimism of venue and sports professionals. Every month we ask participants of the Turnkey Venues Poll this question:

The results have varied greatly in the past six months. Confidence was at its lowest at the onset in June when a quarter of respondents expressed pessimism about the year ahead, while only 62 percent reported feeling optimistic. Those numbers improved to 65 percent optimism in July, then 72 percent in August before peaking at 79 percent in September, with only 13 percent of respondents reporting they feel pessimistic about the future.

That confidence has begun to dip again; when the survey was last taken

in early November, only 73 percent of respondents reported feeling confident about the future, compared with 19 percent who expressed feelings of pessimism. – Dave Brooks

Interviewed for this article: Don Vaccaro, (860) 729-5267; Chris Tsakalakis, (415) 222-8442



**Winter INTIX Quarterly
is near!**

January reveals our first Intix Quarterly of the year. We're getting the scoop on ticketing trends. Learn about the latest business models, upcoming conferences, security and venue polls regarding ticketing. Check out what's new in the January issue with **Intix Quarterly of 2010.**

Ad deadline: Dec. 18, 2009

The advertisement features a cartoon cowboy character wearing a large brown hat, a red shirt, and brown pants, holding a lasso. The text is enclosed in a speech bubble. The entire ad is framed with a decorative border.

FAIRS & FESTIVALS

TWO TENNESSEE FAIRS ATTEMPT TO SOLIDIFY MOVE IN TOUGH TIMES

The Midway at the 2009 Mid-South Fair, DeSoto Civic Center, Southaven Miss.

Mid-South Fair - 09.JPG



The future of two Tennessee fairs remains up in the air as the shaky economy affects the grounds that house the events.

The Tennessee State Fair in Nashville is looking for a new home after the metro Nashville government decided to look for a different use for the hilly 117 acres inside the limits of Music City.

Meanwhile, officials at the Mid-South Fair, formerly held in Memphis, have a new home on 150 acres in Robinsonville, Miss., adjacent to the Tunica casinos, but have not been able to get financing together to renovate the site.

“We had hoped to be able to meet by May 2010, the construction starting dates, but it’s going to be difficult to do that because of the economy,” said Jim Rout, general manager of the Mid-South Fair.

The 2009 fair was held at the DeSoto Civic Center in Southaven, Miss., just south of Shelby County, Tenn., and now it looks as though the 2010 fair will be held there as well.

“We may very well have to consider a site again like the DeSoto Civic Center until things turn around,” Rout said. “It’s not just a Mid-South issue. It’s a national and international issue.”

But Buck Dozier, general manager of the Tennessee State Fair, doubts that his event will be held in 2010, even though the city will not be acting on the takeover of the grounds until the end of that year.

“The determination of whether or not we have a fair is if someone has the money and will take it on,” Dozier said. “Metro was running it, and now we’re no longer in control. There’s going to have to be an entrepreneur who will want to come and use our property” in 2010.

Dozier had high hopes for this year’s Tennessee State Fair, held Sept. 11-20, but rain cut into what otherwise he believed would have been an attendance that would have exceeded last year’s 213,000. Attendance ended up at 209,000 and revenues were down \$50,000, which Dozier considered remarkable considering the rain.

Officials at the Mid-South Fair have known for a while that their former landlords - the city of Memphis - wanted the event off the grounds. The fair is supposed to move two counties south, into Tunica County, a decision made after landowner Walter Wills III donated 150 acres for the event.

“There is no one knocking down his door to buy that property, even though it is prime,” Rout said. — Mary Wade Burnside

Interviewed for this article: Jim Rout, (901) 274-8800; Buck Dozier, (615) 862-8980; Todd Mastry, (662) 470-2102.

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 Nov. 24.

NFR TAKES VEGAS FOR \$9.8 MIL RIDE

| 15,001 or More Seats | 10,001-15,000 Seats | 5,001-10,000 Seats | 5,000 or Less Seats |
|--|---|--|---|
| <p>1) National Finals Rodeo Gross Sales: \$9,828,821; Venue: Thomas & Mack Center, Las Vegas; Attendance: 154,615; Ticket Range: \$250-\$45; Promoter: Las Vegas Events; Dates: Dec.3-12; No. of Shows: 10</p> <p>2) Phish Gross Sales: \$2,532,257; Venue: Madison Square Garden Arena, New York; Attendance: 55,700; Ticket Range: \$45.50; Promoter: Live Nation; Dates: Dec. 2-4; No. of Shows: 3</p> <p>3) Green Day Gross Sales: \$2,163,198; Venue: AcerArena, Sydney; Attendance: 25,739; Ticket Range: \$91.81; Promoter: The Frontier Touring Company; Dates: Dec. 11-12; No. of Shows: 2</p> <p>4) Andrea Bocelli Gross Sales: \$2,099,325; Venue: MGM Grand Garden Arena, Las Vegas; Attendance: 11,082; Ticket Range: \$100-\$75; Promoter: Frank J. Russo, Gelb Promotions; Dates: Dec. 12; No. of Shows: 1</p> <p>5) Andrea Bocelli Gross Sales: \$1,816,272; Venue: Honda Center, Anaheim, Calif.; Attendance: 10,460; Ticket Range: \$350-\$75; Promoter: Frank J. Russo, Gelb Promotions; Dates:</p> | <p>1) Green Day Gross Sales: \$1,615,942; Venue: Brisbane (Australia) Entertainment Centre; Attendance: 17,931; Ticket Range: \$90; Promoter: The Frontier Touring Company; Dates: Dec. 8-9; No. of Shows: 2</p> <p>2) The Wiggles Gross Sales: \$710,634; Venue: Brisbane (Australia) Entertainment Centre; Attendance: 26,261; Ticket Range: \$30.57-\$26; Promoter: The Wiggles; Dates: Dec. 13-14; No. of Shows: 5</p> <p>3) Aventura Gross Sales: \$453,276; Venue: San Diego Sports Arena; Attendance: 7,047; Ticket Range: \$105-\$35; Promoter: AEG Live; Dates: Dec. 12; No. of Shows: 1</p> <p>4) KISS Gross Sales: \$441,322; Venue: UTEP Don Haskins Center, El Paso, Texas; Attendance: 6,536; Ticket Range: \$130-\$19.50; Promoter: AEG Live, Concerts West; Dates: Dec. 2; No. of Shows: 1</p> <p>5) Trans-Siberian Orchestra Gross Sales: \$401,783; Venue: 1st Mariner Arena, Baltimore; Attendance: 9,259; Ticket Range: \$57-\$23; Promoter: Baltimore Symphony Orchestra, Live Nation; Dates: Dec. 10; No. of Shows: 1</p> | <p>1) KIIS Jingle Ball Gross Sales: \$603,734; Venue: Nokia Theatre L.A. Live; Attendance: 6,862; Ticket Range: \$90-\$80; Promoter: AEG Live, Goldenvoice; Dates: Dec. 5; No. of Shows: 1</p> <p>2) Trans-Siberian Orchestra Gross Sales: \$459,647; Venue: Reno (Nev.) Events Center; Attendance: 8,867; Ticket Range: \$69.50-\$25; Promoter: Live Nation; Dates: Nov. 27; No. of Shows: 2</p> <p>3) Dane Cook Gross Sales: \$422,440; Venue: Neal S. Blaisdell Center, Honolulu; Attendance: 7,110; Ticket Range: \$100-\$30; Promoter: Live Nation; Dates: Nov. 28; No. of Shows: 1</p> <p>4) KISS Gross Sales: \$418,771; Venue: Mid America Center, Council Bluffs, Iowa; Attendance: 4,679; Ticket Range: \$89.50; Promoter: AEG Live, Concerts West; Dates: Dec. 11; No. of Shows: 1</p> <p>5) Trans-Siberian Orchestra Gross Sales: \$407,248; Venue: Orleans Arena, Las Vegas; Attendance: 10,939; Ticket Range: \$59.50-\$25; Promoter: Andrew Hewitt, In-house, Live Nation; Dates: Dec. 5; No. of Shows: 2</p> | <p>1) Cher Gross Sales: \$3,335,106; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 26,867; Ticket Range: \$250-\$95; Promoter: AEG Live, Concerts West; Dates: Dec. 1-2, 5-6, 8-9, 12-13; No. of Shows: 8</p> <p>2) Irving Berlin's White Christmas Gross Sales: \$881,228; Venue: Wharton Center For Performing Arts, East Lansing, Mich.; Attendance: 14,450; Ticket Range: \$67.50-\$31.50; Promoter: In-house; Dates: Dec. 8-13; No. of Shows: 8</p> <p>3) In The Heights Gross Sales: \$684,238; Venue: Orpheum Theatre, Minneapolis; Attendance: 12,288; Ticket Range: \$74.50-\$24.50; Promoter: Hennepin Theatre Trust; Dates: Dec. 1-6; No. of Shows: 8</p> <p>4) Furthur Gross Sales: \$444,038; Venue: Asbury Park (N.J.) Convention Hall; Attendance: 7,694; Ticket Range: \$63-\$53; Promoter: In-house, Live Nation; Dates: Dec. 12-13; No. of Shows: 2</p> <p>5) Furthur Gross Sales: \$437,885; Venue: Hammerstein Ballroom, New York; Attendance: 7,045; Ticket Range: \$68-\$63; Promoter: Live Nation; Dates: Dec. 8-9; No. of Shows: 2</p> |

Dec. 13; 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

NAMING RIGHTS REPORT



Mercedes-Benz Arena, Shanghai, China

Date Announced: Dec. 7

Buyer: Mercedes-Benz

Developer/Ownership: AEG, NBA, Oriental Pearl Group/China

Terms: 10 years, financials not released

Comments: The \$280-million venue being developed in Shanghai by AEG, the National Basketball Association and Oriental Pearl Group will not open until the World Expo fair in May, but it has a 10-year naming rights deal. Effective in 2011, the facility will be known as the

Mercedes-Benz Arena.

“It is a unique property and the building will demonstrate what entertainment is about to an entire continent,” said Todd Goldstein, president of AEG Global Partnerships.

AEG spokesman Michael Roth confirmed the deal includes a more than 10,000-square-foot retail center for Mercedes-Benz, where they would offer vehicle sales and service, and showcase their brand’s history and heritage. They will also be able to showcase the vehicles by transporting VIPs, artists and sports figures in their limousines.

Mercedes Benz will have input on the interior design of the venue.

“We are working with Mercedes-Benz as a design partner so the look, feel and class is consistent with their image,” Goldstein said.

The venue, which will resemble a flying saucer, was designed by Shanghai Xian Dai Architectural Design group.

Contact: Todd Goldstein and Michael Roth, (213) 742-7155

Odeum Colorado, Broomfield, Colo.

Date Announced: Dec. 3

Tenant/Ownership: Peak Entertainment LLC/City of Broomfield

Comments: Peak Entertainment, LLC, a partnership between Denver-based Kroenke Sports Enterprises and Los Angeles-based Anschutz Entertainment Group - AEG Live Rocky Mountains - plans to reopen the former Broomfield Event Center as Odeum Colorado on March 5.

“It is a three-year-old building that has barely been used,” said Chuck Morris, president and CEO of AEG Live

Rocky Mountains. “But it had no ambience, no soul.”

The 6,500-seat venue will host between 50 and 100 events annually, focusing primarily on live music, with a few sporting events like roller derby and mixed martial arts, Morris said.

It will open March 5 with Furthur, featuring Phil Lesh and Bob Weir (formerly) of The Grateful Dead.

“We are working on naming rights,” Morris said. “We have a great department for that in Denver and Dallas, so we’ll see that it happens.”

Contact: Chuck Morris (720) 931-8711

– Liz Boardman

DEALS

BCG ADDS BOSTON; DENVER BUYS CROSSROADS; SMG RENEWS SOUIX FALLS



Tanglewood Park in Boston

Symphony Hall and Tanglewood, Boston

Caterer: Boston Culinary Group and Gourmet Caterers

Effective Date: May 2010

Terms: Boston Culinary Group and Gourmet Caterers will be the exclusive food and drink provider for both venues, managed by the Boston Symphony Orchestra, and will pay BSO a to-be-negotiated percentage of the gross. In the past, the venues had nine approved caterers and received a \$250 kitchen fee on the night of the event from any serving

the client. BSO handled its own alcohol sales, which will now be part of the new concessions deal.

The decision to outsource food and drink at the historic 2,625-seat Symphony Hall and 500-acre Tanglewood Park, which has a concert capacity of 18,000, was made to better control the client’s experience and increase revenues, said Kim Noltemy, director of sales, marketing and communications for the Boston Symphony Orchestra. The performing arts industry is changing and food and drink is becoming a much bigger part of the experience, she said.

While BSO does not have sales statistics from prior years, the general belief among bidders was that the Symphony Hall would generate between \$2.5 million and \$3 million in sales annually and Tanglewood would add another \$1.2 million. In the past, BSO has netted about \$200,000 from alcohol sales and kitchen fees. Noltemy said that number is expected to double or even triple under the new arrangement.

Matthew King, who works for BCG and had worked for Gourmet Caterers as well, will be the general manager for the new operation, which kicks off with the spring pop season at the end of April. The two venues average about 600 events annually. Tanglewood attendance is generally about 350,000; Symphony Hall, 400,000.

As to BCG’s merger with Centerplate (VT Pulse, Dec. 9), Noltemy said that has no impact on this deal since BCG’s Joe O’Donnell is committed for the long term.

Interviewed for this story: Kim Noltemy, (617) 638-9343

Crossroads Theatre, Denver

New Operator: Denver’s Division of Theatres and Arenas

Terms: The Division of Theatres and Arenas is purchasing Crossroads Theatre production and equipment from Kurt Lewis, the current owner, for \$205,000 and will lease the 100-seat venue from landlord Hope Communities for the next three years, with an option for three more, at a cost of \$3,000 a month. The goal is to help in the economic redevelopment of the Five Points district and to provide a home for Tier III arts groups.

Jack Finlaw, director of Theatres and Arenas, said the division had explored the option of building a black box for these Tier III groups, which are classified based on attendance and budget with Tier I and II groups being much bigger, and were looking at a potential outlay of \$6-\$7 million for a 350-500-seat venue. Crossroads Theatre fits the bill for a funky, black box space that can help the continued development of Denver's Tier III groups.

Aramark, which handles concessions for the Division's Red Rocks Amphitheater and the Denver Coliseum, has agreed to run the bar at the Crossroads, Finlaw said. Booking and operations will be handled by the current Division staff.

Finlaw anticipates the annual operating costs for Crossroads Theatre at \$50,000-\$60,000 a year, including rent. "In the first year, if we make 50 percent back in revenues, that will be good," he said.

Longterm, the benchmarks are to keep subsidies at 50 percent or lower and diversify programming and spur development of the Five Points neighborhood, which is the oldest historically African-American area in Denver and home to a considerable amount of the town's jazz clubs and nightlife heritage.

Interviewed for this story: Jack Finlaw, (720) 865-4221

Sioux Falls (S.D.) Arena and Orpheum

Management Firm: SMG

Announced: Dec. 10

Terms: In this contract renewal, SMG will operate the arena and theater through 2012 for a management fee of \$50,000 a year, an amount it will refund if the arena does not break even operationally. Over the past three years, SMG has shown a net operating income of \$314,000 for the arena. The firm had been collecting a fee of \$123,029. SMG's Savor will handle the concessions and will pay the city an increased amount of 42-47 percent of sales, up from 36.8 percent. In addition, SMG will guarantee a minimum of \$500,000 in annual concessions revenue to the city. Finally, SMG will refund the 2009 operating deficit which is \$390,000 and was a direct result of the economic downturn.

This is one of the few cities, if not the only one, where Global Spectrum and SMG work side by side, SMG at the arena and theater, Global Spectrum at the adjacent convention center. SMG inherited the arena account when it merged with Ogden, and began managing the Orpheum in 2003.

"We're delighted they recognized the work we've done," Cavalieri said of the renewal. Russ DeCurtins is manager there for SMG. Savor has the concessions and catering and Ticketmaster the ticketing.

Interviewed for this story: Bob Cavalieri, (610) 729-7920

– Linda Deckard

Q&A



Editor's Note: This entire interview can be heard on [Venues Today's new Podcast page](#).

BOB BABISCH, VP OF ENTERTAINMENT FOR SUMMERFEST, MILWAUKEE

LAS VEGAS – U.S. festivals continue to struggle as the global economic slowdown zaps consumer confidence and leaves many promoters wondering if they'll be able to turn a profit in 2010. Despite the



recent downturn, Bob Babisch, VP of Entertainment for Summerfest in Milwaukee, said his annual event – ranked the world’s largest by the Guinness Book of World Records – is planning its biggest event ever, with 800 bands playing over 11 days June 24-July 4. We caught up with Babisch at the International Music Festivals Conference in Las Vegas to learn more.

Venues Today: We’ve heard about two booking announcements so far for this year’s festival (including country legends Brooks and Dunn). Who do you have confirmed to play in 2010?

Bob Babisch: We actually only made one and the other one was announced for us and we’re not really ready to go forward with that. The one we have announced so far is the Tim McGraw, Lady Antebellum/Love and Theft package. That’s opening day of the festival. We probably have nine of the 11 amphitheater dates pretty firm already, so things are moving along fairly quickly. Country acts always seem to move first.

VT: When do you start looking for A-list acts?

BB: Country starts early in September, October. We got those moving in the right direction by the end of October it seems, and then it starts to fill in after that. We try to get everything announced by sometime in February, maybe first week in March and then have everything on sale by then.

VT: With the economy going into 2010, the consumer confidence isn’t quite there yet. Are you seeing artists respond with lowering their guarantees or are they asking the same prices?

BB: They’re still out there asking the same prices but it’s a little tougher for them to get confirmations and get those size offers. I think there’s going to be a little backdrop in the price of the acts this year. The major ones are still the major ones. People are always going to want to save their money and see the double, triple A-list acts. When you have the festival season going on, there are a few festivals that need content and they all need major name content. They’re not going to have a hard time getting the money.

VT: Do you find yourself competing against other festivals to book, or does everyone get routed in together?

BB: There are some festivals that get acts that we’re not going to get, and that’s because they can pay more than we’re going to pay. We try to piggyback off some of those festivals and get better deals – acts that are coming in and out of those places – and sometimes that works for us. We’re a different animal. A lot of the major festivals that you see out there are a bigger ticket item and they rely a lot on the ticket sales. We have a very, very low ticket item and we rely a lot on the ancillaries and sponsorship, so we have to do volume.

VT: Where is the money made? In the end, how do you make your nut?

BB: You have to program it for a lot of the ancillaries. Beer sales are important. Merch deals are important. A lot of times people throw off that merch deal, but you can make a lot with the right band, especially with one of the kids bands that’s out there. There are facility fees out there; you hate to do it, but you’ve got to be able to make money so your festival goes on and on. And sponsorship. Sponsorship is tough right now because corporations are cutting way back, but you’ve got to have good sponsorship people who go out there and pound the pavement until they find the money that you need. – Dave Brooks

Interviewed for this article: Bob Babisch, (414) 273-2680

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