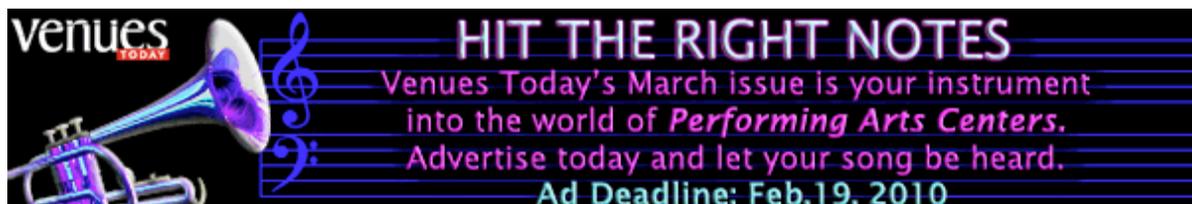


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Quote of the Week

"The greatest benefit is that there are going to be lots more choices."

— *Albert Leffler, Ticketmaster, on the merger of Live Nation and Ticketmaster*

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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines. We've been to INTIX and WFA and we're headed to SMA, NICA and the Olympics. Here's the news behind the headlines.



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SHORT TAKES

>> **INTIX AWARDS** – Russ Stanley was seeing double this year after winning two awards at the INTIX luncheon in Toronto today. The Managing VP of Ticket Sales and Services for the San Francisco Giants won the Outstanding Ticketing Professional Award and the Spirit Award. Karen Sullivan from the New Meadowlands Stadium in East Rutherford, N.J. won the Patricia G. Spira Lifetime Achievement Award, while the Grand 1894 Opera House in Galveston, Texas won the Box Office of the Year Award. *Contact: Jena Hoffman, (212) 629-4036*

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VT NEWS

DEALS

MEGA MERGER HITS ON THE EVE OF ANNUAL TICKETING CONFAB



TORONTO – Planes full of INTIX attendees had not yet touched down when news of DOJ approval of one of the biggest deals in ticketing broke Monday. One year ago, the annual International Ticketing Association conference

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Samantha Le

was abuzz with rumors that Ticketmaster and Live Nation were contemplating a merger. On Monday, Blackberries vibrated and iPhones shook as news made its way around the early-bird INTIX crowd. The Department of Justice had approved the deal and a merger was imminent.

Even more intriguing were the stipulations the DOJ set forward. Paciolan was now back in play; spun off to Comcast-Spectacor and once again helmed by its founders Jane Kleinberger and David Butler. AEG would be given the rights to independently license the Ticketmaster software and create its own ticketing company; either with Ticketmaster software, or eventually another company's software. Or maybe a combination of the two.

And the Justice Department would be arbitrating any future disputes between the newly-created company, now known as Live Nation Entertainment, and independent promoters and venues who felt they were being retaliated against for not signing with the newly-merged entity. If venue managers feel they were skipped over for a Live Nation show, they now have an audience with the Federal Government, and that audience might intervene.

"It's more competitive, and there are now more ticketing options than ever before," said Albert Leffler, Ticketmaster VP of New Product Development during the Sports Mini Conference at INTIX. "The greatest benefit is that there are going to be lots more choices."

All four companies involved issued statements on the new ticketing trifecta, but none would officially comment on the deal, besides Leffler's brief statement. As for INTIX members, gathered at the Toronto Sheraton Centre for their annual meeting, the settlement meant more questions than answers.

"For the last year, venues were in wait-and-see mode with their ticketing contracts as they watched the merger," said ticketing consultant Dan DeMato of Futuretix. "Now, we're going to enter a second period of pause, where many venues try to determine how all of this will unfold."

DeMato predicted that more venues will look for short-term extensions to their current deals until they develop a better understanding of the marketplace, with "incumbency still being king."

Jeff Kline, CEO at rival firm Veritix, said, "Time will tell on this one. If this goes through, now a company like Veritix is going to be competing with Ticketmaster and could be competing with the others. People will have business choices to make, but whether or not the landscape changes, meaning how they evaluate those decisions, time will tell."

The settlement deal is divided into four parts, with each section negotiated by the Justice Department, Ticketmaster, Live Nation, AEG and Comcast-Spectacor.

The first part stipulates that AEG be given access to Ticketmaster's primary ticketing platform in a two-stage process – first, Ticketmaster has six months to deliver a branded website for ticket sales, powered by Ticketmaster software. AEG will pay a discounted royalty for the right to the system. Second, AEG can use the Ticketmaster software for five years, and then must either create its own system or work with a third-party to develop a new system. As part of the agreement, AEG has the right to the Ticketmaster software code and can create a hybrid system. Ticketmaster will not have access to AEG's transaction data, and AEG will not have access to Live Nation's financial information.

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Services Manager

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Arena at Everett/Edward
D. Hansen Conf. Center -
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Manager

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The Shoalhaven
Entertainment Centre,
NSW, Australia - Box Office

“They are in a position to now compete with Ticketmaster as a competitor using the same platform and the same software,” Leffler said.

The second part of the agreement requires Ticketmaster to completely divest Paciolan to Comcast-Spectacor. Butler will run this new company, starting fulltime in 90 days. The rest of the Paciolan team, including Kleinberger, will return as soon as the deal closes. It will continue to be based in Irvine, Calif. All of Paciolan’s past clients who signed with the firm before Paciolan was acquired by Ticketmaster will return to Paciolan.

“Within the next 10 days, Paciolan will go back to being Paciolan,” Leffler said.

This is actually the second time Comcast-Spectacor has had a stake in Paciolan. Peter Luukko, president, Comcast-Spectacor, noted the big difference is the first time, they “owned a little more than 20 percent. Now we’ll own 100 percent.”

“The company was a great partner when it was sold to Ticketmaster,” Luukko said of Paciolan. When this deal closes, Comcast-Spectacor will have New Era Tickets and Paciolan and thus it will have the self-op concept through Paciolan and the fulfillment house through New Era. “One is software and the backend and the other is full service ticketing.”

The creation of the two new firms came as a surprise for many in the primary market who had been closely watching the deal, but with so many unknowns, it remains business as usual.

“We’re going to try and be a technology company in the ticketing space,” said Steve Demots, director of Business Development for Tickets.com. “We’ve been in a holding pattern for the last year and a half, and now we’re in another holding period to see what it all means. All the ticket companies that remain, and those that were created, are going to look for more of a niche market and try less to be all things to all venues.”

Could that mean Live Nation and Ticketmaster focus more on music, while Tickets.com and Veritix focus on sports? Leffler was quick to disagree. “To those who think we’re abandoning our sports clients, this is simply not true,” he said.

The third part of the settlement prohibits “retaliation against venue owners who contract or consider contracting for primary ticketing services with” Live Nation’s rivals, like Tickets.com or Veritix, according to the agreement.

The deal also blocks Live Nation from “explicitly or practically requiring venues to take their primary ticketing services if the venues only want to obtain concerts” from Live Nation, and prohibits ticketing clients from being forced to accept unwanted concert bookings. The merged company is also blocked from using Ticketmaster data from independent promoters to gain a competitive edge in the promotions sector.

The fourth section of the settlement requires the new entity to notify the federal government at least 30 days in advance before acquiring any additional ticketing firms. — Dave Brooks

Interviewed for this article: Dan DeMato, (516) 608-0626; Albert Leffler, (480) 425-1720; Steve Demots, (714) 454-0366; Jeff Kline, (216) 466-8055; Peter Luukko, (215) 389-9530

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BOOKINGS

DAVE MATTHEWS BAND HITS STADIUMS, ARENAS ON SUMMER TOUR

Dave Matthews Band





If it's summertime, that means the Dave Matthews Band is hitting the road, playing the usual array of arenas and amphitheaters, along with a smattering of stadiums.

The band, which has its own ticketing service, will, as usual, offer half the tickets to the tour to its Warehouse fan club members before they go on sale to the general public, even printing its own tickets for Warehouse members for its New York appearances, according to a band spokesperson.

Warehouse members can order tickets from Jan. 28 until Feb. 28, with confirmation issued by the close of business on Feb. 25, one day before the public on sale.

The tour launches on Memorial Day weekend at the Comcast Theatre, Hartford, Conn. (May 28-29) and takes the band into the fall, currently slated to wrap up on Sept. 15 with a show at the Xcel Energy Center, St. Paul, Minn.

There are a few new twists to this tour, including a general admission, standing only orchestra pit in front of the reserved seating area in all the amphitheaters (except at Bethel (N.Y.) Woods Center for the Arts; DTE Music Center, Clarkston, Mich.; the Hollywood Bowl and Shoreline Amphitheatre, Mountain View, Calif.), stadiums and arenas.

At Hersheypark Stadium, Hershey, Pa., the field will be divided into two sections: GA Field Front (closest to stage) at full price and GA Field Rear at a lower price. The club is also offering VIP packages through Warehouse Ticketing for the stadium shows at PNC Park in Pittsburgh (July 10), New York's Citi Field (July 16-17) and Nationals Park, Washington, D.C. (July 23). Those packages include the concert ticket, access to the VIP viewing area surrounding the house mix platform for GA Field VIP ticket holders, a souvenir laminate and access to a complimentary preshow dinner buffet. VIP package tickets are \$275 per person per show, plus applicable convenience and handling fees.

In addition, the band will perform a free concert in Salt Lake City at the USANA Amphitheatre on Aug. 17, with priority tickets offered to Warehouse members who were confirmed for the 2009 show at USANA that was canceled due to vocal problems plaguing Matthews, as well as a 2008 show at the same venue that was canceled following the death of band member LeRoi Moore.

New venues on the tour include the just-launched, 13,000-seat Intrust Bank Arena in Wichita, Kan., Aug. 14. "We haven't seen the configuration yet, but we understand it's a big show and that's why we're in business: to attract big shows," said Chris Presson, arena GM for SMG.

The venue has already booked sold out shows with Brad Paisley, George Strait and Reba McEntire, Elton John and Billy Joel and Taylor Swift, and Presson said he expects the DMB date to sell out as well.

With a dry run last July by Paul McCartney, another venue that will be hosting one of its first shows is New York's Citi Field. But, the home of the Mets, which opened last summer, knows how to put on a big rock show in the midst of baseball season, which is why the DMB shows on July 16-17, only the second and third concerts held at the new home of the New York franchise, come in the midst of the All-Star game break, with four days to set up beforehand and more than 10 days of cushion afterward before the team is back on the field. — Gil Kaufman

Interviewed for this story: Chris Presson, (316) 250-6444



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MARKETING

BURGEONING HISPANIC MARKET CAN BE A BOON FOR FAIRS & FESTIVALS

John Scurfield, Santa Cruz County Fair and Event Center, Watsonville, Calif., and keynoter Kelly McDonald, McDonald Marketing, pose after her speech at WFA. (VT Photo)



RENO, NEV. — When results of the 2010 Census of U.S. households is released in 2011, CEOs throughout America will be asking “Where is our Hispanic marketing plan?” That’s the prediction Kelly McDonald, McDonald Marketing, made at the Western Fairs Association convention here Jan. 24-27.

“Get a jump on the competition,” she advised fair managers in attendance. “Use this time to build infrastructure. Be the first into the market. This is the biggest thing to happen to marketing since the Internet.”

It’s not a new phenomenon to some, particularly those in states that border Mexico, but it is pervasive now, throughout the U.S. She pointed to the big companies like Home Depot who are rolling out bilingual signage, staffing and even how-to clinics.

The good news is that the market is “large, lucrative and loyal, the perfect market fairs and festivals,” she said. The key is understanding it.

By 2020, experts predict there will be 63 million Hispanics in the U.S., making it the second-largest Hispanic country in the world, behind Mexico but ahead of Spain.

Key to this demographic is that 22 percent of kids under the age of 18 in the U.S. are Hispanic. And 52 percent of Hispanic children are U.S. born to foreign-born parents. That means the power of language is with the youngsters, she added, telling of a car dealer who recounts selling a truck to an eight year old, leaning down to ask if he wanted alloy wheels with that?

The Hispanic population is no longer concentrated in border states. Denver is ahead of Albuquerque, and Greensboro, N.C., is among the fastest growing Hispanic markets, along with other Eastern and Southern markets.

Hispanics are the rising middle class, with average incomes of \$51,000-plus per family. “They like to spend it on their kids,” McDonald said.

Being family-friendly is key to attracting their business, therefore, strategies for the future for fairs and festivals should include:

- Being “Latino Ready,” which means bilingual staffing, building the infrastructure such as signage in Spanish, and including products familiar to the population in food, games and merchandise.
- Producing marketing materials in Spanish, like commercials on Spanish radio and billboards in ethnic neighborhoods.

- Being “Latino Friendly.” Friendliness is free, but only happens if the employees are on board with what you are doing and why, she said.
- Knowing your target. “Be relevant, not one size fits all,” McDonald advised.
- Customizing the offerings where possible. McDonald mentioned Mexican rodeos, Ballet Folklorico and “considering soccer balls with teddy bears as prizes on the midway.”

The 2010 census starts April 1. Findings will be released by mid 2011. “Every headline will be about the growing Hispanic population,” she predicted. “We haven’t had any fresh data in 10 years. Everyone in the world will jump on it from a marketing standpoint.” Her advice to WFA members - get a head start. — Linda Deckard

Interviewed for this story: Kelly McDonald, (214) 880-1717

HOTickets

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 Jan. 5.

LADY GAGA LEADS A VERY MIXED BAG OF HITS

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) Eddie Izzard Gross Sales: \$841,540; Venue: Madison Square Garden Arena, New York; Attendance: 12,652; Ticket Range: \$75-\$45; Promoter: Bethpage Entertainment, LLC; Dates: Jan. 16; No. of Shows: 1</p>	<p>1) Guns N’ Roses Gross Sales: \$387,504; Venue: John Labatt Centre, London, Ontario; Attendance: 5,286; Ticket Range: \$80.38-\$55.94; Promoter: Live Nation; Dates: Jan. 25; No. of Shows: 1</p>	<p>1) Lady Gaga Gross Sales: \$1,360,515; Venue: Radio City Music Hall, New York; Attendance: 23,684; Ticket Range: \$65-\$45; Promoter: MSG Entertainment, Live Nation; Dates: Jan. 20-24; No. of Shows: 4</p>	<p>1) Disney’s The Lion King Gross Sales: \$3,421,639; Venue: Civic Center of Greater Des Moines (Iowa); Attendance: 53,038; Ticket Range: \$127.50-\$20; Promoter: In-house; Dates: Jan. 6-24; No. of Shows: 24</p>
<p>2) Lady Gaga Gross Sales: \$750,090; Venue: Joe Louis Arena, Detroit; Attendance: 16,271; Ticket Range: \$35; Promoter: Live Nation; Dates: Jan. 12-13; No. of Shows: 2</p>	<p>2) Monster Truck Winter Nationals Gross Sales: \$148,555; Venue: The E Center, Salt Lake City; Attendance: 10,818; Ticket Range: \$20-\$6; Promoter: Checkered Flag; Dates: Jan. 8-9; No. of Shows: 3</p>	<p>2) Maze Gross Sales: \$321,486; Venue: Nokia Theatre L.A. Live; Attendance: 5,250; Ticket Range: \$115-\$45; Promoter: AEG Live, Goldenvoice; Dates: Jan. 16; No. of Shows: 1</p>	<p>2) Phantom of the Opera Gross Sales: \$3,341,578; Venue: Broward Center For The Performing Arts, Fort Lauderdale, Fla.; Attendance: 54,740; Ticket Range: \$78.75-\$30.75; Promoter: Broadway Across America, In-house; Dates: Dec. 23, 2009-Jan. 17; No. of Shows: 32</p>
<p>3) Three Days Grace, Breaking Benjamin Gross Sales: \$366,065; Venue: Joe Louis Arena, Detroit; Attendance: 10,459; Ticket Range: \$35; Promoter: Live Nation; Dates: Jan. 16; No. of Shows: 1</p>	<p>3) Harlem Globetrotters Gross Sales: \$137,990; Venue: i wireless Center, Moline, Ill.; Attendance: 6,739; Ticket Range: \$85-\$13; Promoter: Harlem Globetrotters; Dates: Jan. 16; No. of Shows: 1</p>	<p>3) The Swell Season Gross Sales: \$242,870; Venue: Radio City Music Hall, New York; Attendance: 5,970; Ticket Range: \$43-\$33; Promoter: AEG Live, MSG Entertainment; Dates: Jan. 19; No. of Shows: 1</p>	<p>3) Mariah Carey Gross Sales: \$284,642; Venue: Fox Theatre, Detroit; Attendance: 2,595; Ticket Range: \$127.50-\$20</p>

Shows: 1

4) **Sesame Street Live**
Gross Sales: \$364,597;
Venue: **Target Center, Minneapolis**;
Attendance: 19,423;
Ticket Range: \$8.34;
Promoter: VEE Corporation, In-house;
Dates: Jan 13-17; No. of Shows: 10

5) **WWE Raw**
Gross Sales: \$298,185;
Venue: **Target Center, Minneapolis**;
Attendance: 9,123;
Ticket Range: \$60-\$15;
Promoter: WWE; Dates: Jan. 11; No. of Shows: 1

Jan. 9; No. of Shows: 1

4) **Jann Arden**
Gross Sales: \$108,644;
Venue: **John Labatt Centre, London, Ontario**; Attendance: 2,249; Ticket Range: \$57.60-\$48; Promoter: Live Nation; Dates: Jan. 20; No. of Shows: 1

5) **Three Hills Rodeo**
Gross Sales: \$99,388;
Venue: **i wireless Center, Moline, Ill.**; Attendance: 6,243; Ticket Range: \$35-\$5; Promoter: Three Hills Rodeo; Dates: Jan. 22-23; No. of Shows: 2

4) **Freestyle L.A. Volume III**
Gross Sales: \$96,350;
Venue: **Nokia Theatre L.A. Live**; Attendance: 2,789; Ticket Range: \$77.75-\$21.13; Promoter: AEG Live, Goldenvoice; Dates: Jan. 9; No. of Shows: 1

5) **Monster Truck Winter Nationals**
Gross Sales: \$96,177;
Venue: **Sun National Bank Center, Trenton, N.J.**; Attendance: 6,987; Ticket Range: \$21-\$6; Promoter: Checkered Flag; Dates: Jan. 8-9; No. of Shows: 3

\$200.75-\$59.75;
Promoter: Live Nation;
Dates: Jan. 25; No. of Shows: 1

4) **Nick Jonas and the Administration**
Gross Sales: \$179,844;
Venue: **Fox Theatre, Detroit**; Attendance: 4,553; Ticket Range: \$39.50; Promoter: Live Nation; Dates: Jan. 16; No. of Shows: 1

5) **Menopause The Musical**
Gross Sales: \$177,014;
Venue: **Morris Performing Arts Center, South Bend, Ind.**; Attendance: 4,944; Ticket Range: \$45.50-\$29.50; Promoter: Friends of Menopause, LLC; Dates: Jan. 22-24; No. of Shows: 4

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

THE BEAT

ON THE MENU

PRO BOWL AND SUPER BOWL 2010

Super Paella



Dates: Jan. 31 and Feb. 7

Location: Sun Life Stadium, Miami

Concessionaire: Centerplate

Projected attendance: 70,000 per game

With both the Pro Bowl and Super Bowl occurring at the same venue within one week of each other, Centerplate will be offering almost identical menus at both events. Some “super” items being offered include a super meatball 18-inch sub (\$18), super Cuban 18-inch sandwich (\$20), Boar’s Head 18-inch “Big Game Sub” (\$20), footlong pretzel dog (\$10), and super seafood cocktail display (Super Bowl only, \$35). In addition, Centerplate will be operating a paella action station on the concourse.

Menus have been broken up into two sections for the venue’s 200 suites, one for pre-game and one for after kickoff. The pre-game menu includes natural fried potato chips with roasted shallot ranch dip and crab asparagus dip, Dale & Thomas popcorn, fruit skewers, jumbo shrimp cocktails, and a slider trio including a grilled chicken, a breaded chicken, and a beef steak slider. Foods to be served during the actual game include a mixed green pear salad, Asian dip with wonton crisp, and Everglades barbeque smoked pork. Centerplate began offering this item a year and a half ago as a special order, but received such an overwhelming response they decided to add it to the Super Bowl menu. The entire pork shoulder will be put in the suites, and guests will pull their own barbeque. Desserts include apple crumble coffee cake and Florida key lime pie.

Commemorative items: A 32-oz. cup commemorating both the Pro Bowl and Super Bowl will be offered at both events.

Preparation: Centerplate VP of Operations at Sun Life Stadium Michael Bekolay explained, “Having had the Super Bowl here just three years ago, we were able to learn an awful lot. We started planning immediately afterward.”

The biggest challenge in preparation for both the Pro Bowl and the Super Bowl this year was getting a foodservice staff of 3,700 credentialed by Dec. 12, which meant not only Centerplate staff but also not-for-profit staff had to commit more than eight weeks ahead of time. The credentialing process included full background checks through Homeland Security. “The actual game day operations are not nearly as challenging or foreign to us as this credentialing process,” said Bekolay. Centerplate began the process in late October.

Final Thoughts: Bekolay predicts that the most popular items at the events will be the standard fare, such as hot dogs and chicken tenders. He explained that Super Bowl attendees, who may be health-conscious on a regular basis, don’t limit themselves while they are at the event.

Being veterans of past Super Bowls, Centerplate execs expect all operations to run smoothly. The recent merger with Boston Culinary Group has given Centerplate access to a “depth of talent,” said Bekolay. “We had such a great game plan the last time that we, for the most part, implemented the same program again this year.”

In 2007, per caps for the Super Bowl at what was then called Dolphin Stadium for what was then Boston Culinary Group were a whopping \$78.50. The concessionaire grossed over \$4.4 million in total revenues. (VT Pulse, March 1, 2007) – Linda Domingo

Interviewed for this story: Michael Bekolay, (305) 623-6100

Q&A

CHRIS TSAKALAKIS, CEO OF STUBHUB

Chris Tsakalakis



NEW YORK – While most of the concert industry saw a drop in revenue last year, StubHub enjoyed a rise in revenue in 2009 as transactional volume jumped 40 percent over the same period last year. Venues Today caught up with company CEO Chris Tsakalakis



at this year's Ticket Summit to discuss the changing secondary marketplace.

VT: The Winter Olympics are approaching and this year's games have their own secondary platform. What is your strategy for Vancouver?

CT: We have tickets available for sale. They are from trusted sellers who make sure that it is a very positive experience.

VT: Are they a big presence up there?

CT: No.

VT: Any reasons?

CT: It's not as big of a deal as you would think. Honestly most events are not that hard to get tickets to, with the exception of the opening and closing ceremonies. It is a big spectacle, certainly from a TV viewership standpoint. From a very tight demand versus supply standpoint, it isn't what you would think.

VT: Any interest in the World Cup?

CT: Yes, we will have some opportunities there. Our business is all in North America. Most of it is in the U.S. We do have our customers who are interested in going to these international sporting events and we try to provide the best level of service. What we know is that they are not the same level of volume for us as a Super Bowl, or Game 6 of the World Series. They are big events from an international standpoint, but they are not as big for us as you would think.

VT: Representative Bill Pascrell has a bill in committee that would, among other things, limit the window of ticket resale to 48 hours after the initial on-sale. What about the 48-hour window? Many wonder how brokers can list tickets before they have them in their possession?

CT: I am not exactly sure what the benefit is of waiting 48 hours before tickets can be listed. I think if the general approach is, 'Hey if you are going to be selling tickets to an event, providing further information to consumers including how many tickets are being made available in the primary and what is that number as a percentage of the total?' makes sense. I think the intent is there, but I am not sure the 48-hour component makes sense.

VT: What is StubHub's position on paperless tickets?

CT: Our position is that paperless has some conveniences for both the fan and the venues. The fans don't need to worry about where their ticket is and the venue gets better data and doesn't have to print tickets. The way that paperless ticketing is currently done eliminates fan rights and fan choice. It eliminates the right for a fan to give away or resell a ticket. Where paperless ticketing is done with resale, in the case of the Cleveland Cavaliers or Penn State, there is no choice when it comes to marketplace. It is only done on the marketplace set up by the primary ticketing company. We don't want the secondary ticketing industry to be like the primary ticketing industry where fans have absolutely no choice whom to buy the ticket from.

VT: Have you identified any kind of legal channel to open up the paperless market?

CT: There are a few avenues we are pursuing. We're not going to let all of our tricks out of the bag, but we think there's scope for potential regulation. You would think that our existing laws to protect competition would be enough but there is scope for some regulation, and we also think there is scope for letting consumers know what the drawbacks are to paperless. Right now the only story is that they are convenient.

VT: There are two major systems — Ticketmaster and Flash Seats — that deal with paperless. Do you hold them on equal footing? Are you taking equal position against them or is one worse than the other?

CT: I think the position is equal. In the case of Miley Cyrus, there is no resale so the elimination of the fan's right was greater than in the case of the Cavaliers. In both instances, where there is a resale market, there is only one choice. It is really the principle of the matter. The solution could be that if you have a resale marketplace for the resale of paperless tickets, you could open it up for competition like every other market. We have integrated with three primary ticketing systems through the work we have done with Major League Baseball, so that when somebody buys a ticket on StubHub for a ballgame, that ticket gets validated by the primary ticketing system and is delivered electronically to the buyer. — Dave Brooks

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