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VT PULSE

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Quote of the Week

"Music needs to be interactive. It needs to be a festival, it needs to be about the fans, it needs to be about an event, and it needs to encompass a couple days."

— Tim Leiweke, CEO of AEG, which just promoted a multi-day Black Eyed Peas event at L.A. Live which included two sold-out concerts, a fan festival and a 3D movie simulcast.

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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." The April issue is in the mail and features a spotlight on Pacific Northwest venues, a focus on festivals and our INTIX quarterly. Also, at the bottom of this email, you'll notice a new section. It's called "On the Web" and it features some of the work we do on our blog and Facebook site.



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SHORT TAKES

>> THE GOLDEN GODS ROCK FOR A SECOND TIME

— Epiphone presents the second annual Revolver Golden Gods Awards April 8 at Club Nokia in Los Angeles. The hard rock and heavy metal music awards show will be hosted by Chris Jericho of WWE and Andre W.K. and will include presenters and performers such as Ozzy Osbourne and Slash.

Contact: Libby Coffey, (818) 380-0400

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VT NEWS

BOOKINGS

BLACK EYED PEAS LAUNCH 3D CONCERT EXPERIENCE

Inside the 3-D Black Eyed Peas Movie



REPORTING FROM L.A. LIVE — Los Angeles rap group the Black Eyed Peas broke new ground March 30 when they became the first group to simulcast a live concert into 3D.

The group's sold-out show at the Staples Center in Los Angeles was broadcast to 500 Regal Cinema theaters across the U.S. Only the brand new Regal Cinemas L.A. Live Stadium 14 near the Staples Center broadcast the movie in 3D, but concert promoter and Staples Center owner AEG has plans to push for a big expansion of 3D in the coming months.

CEO Tim Leiweke said the Staples Center and AEG have built a large, untapped library of 3D performances for many of the acts who have played the facility, and plans for more theatrical releases are in the works.

“It's going to take between \$500,000 and \$1 million per concert to film and capture, and that's not including distribution,” Leiweke said. “We have to figure out the economics and the revenue, and doing one night at the Regal Cinemas isn't going to cut it. But we're very committed to technology with more live events, and we'll be distributing more films as both single night screens and longer run screenings.”

About 600 attended the 3D screening at L.A. Live, and Leiweke estimates that about 20,000 people nationwide saw the simulcast.

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“If we charge \$25 a head, it’s easy to do the math and realize that after you get your split with the movie theaters, there’s still not enough to pay for production. A diversification of the revenue streams for this type of event is going to be critical,” Leiweke said.

Concert movies are becoming a big business for AEG and top-notch artists with international draw. The AEG-produced film “This Is It!” showcasing Michael Jackson’s rehearsals for his doomed comeback concert grossed \$72 million in theaters and on DVD, while the Jonas Brothers 3D concert movie pulled in \$19 million in 2009 (the film wasn’t simulcast live). Miley Cyrus did an impressive \$65 million in receipts with her 2009 film “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert.”

Leiweke said Will.i.am, producer/rapper/unofficial leader of the Black Eyed Peas, was a driving force behind launching the simulcast.

“There was a real buzz in the marketplace and the industry because of the way they activated” the film, Leiweke said.

The Black Eyed Peas are in the midst of The E.N.D. World tour, a 25-truck, 190-crew tour that utilizes over \$8 million in staging and production equipment. AEG Live is the promoter for the tour, and Leiweke confirmed that producer Randy Philips re-purposed some of the staging from Michael Jackson’s planned comeback concert, including an elevator staging system with the first ever “toaster effect.” Like a toaster oven, the elevator sends performers flying several feet in the air – making them appear as if they popped out from the stage. Singer Fergie landed the five-foot stunt while wearing stiletto heels.

The group sold out their March performance at the Houston Rodeo & Livestock Show, drawing 73,073. They grossed \$1,035,318 during a Feb. 6 concert at the American Airlines Arena in Miami. The Black Eyed Peas’ U.S. tour continues through April 10 with a concert at the Tacoma (Wash.) Dome before heading to Europe and then returning to the states for an Aug. 3 concert at the TD Garden in Boston.

Besides the 3D film, Leiweke said he was particularly impressed by how the Black Eyed Peas activated the entire 100-acre L.A. Live campus. Besides the show at the Staples Center, the band did a fan rally on Nokia Plaza prior to the show and hosted an after-party at the Conga Room, a salsa-themed club at L.A. Live, for which investors include Will.i.am, Jennifer Lopez and actor Jimmy Smits.

“There are a few dozen artists who have the ability to activate all of L.A. Live and turn their concert into an all-day event,” Lewieke said. “Music needs to be interactive. It needs to be a festival, it needs to be about the fans, it needs to be about an event, and it needs to encompass a couple days.”

Interviewed for this article: Tim Leiweke, (213) 741-7101

—Dave Brooks

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Festival Listing for the VT
Resource Guide, contact:

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HELP WANTED

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University of Missouri
-Assistant Teaching
Professor (Sport Venue
Management)

Disney Theatrical Group,
New York - Group Sales
Manager

Bemidji (Minn.) Regional
Event Center - Director of
Facility Operations

Bemidji (Minn.) Regional
Event Center - Director of
Finance

NASCAR Hall of Fame,
Charlotte, N.C. -Admissions
Manager

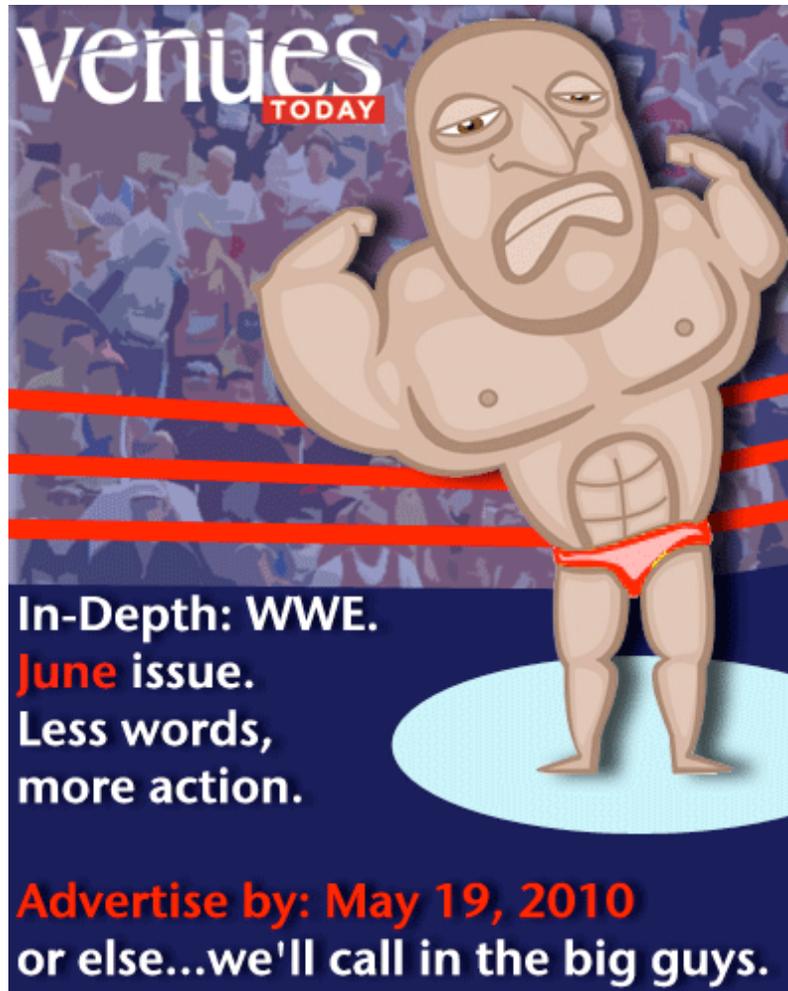
Fairgrounds & Expo Park,
Jackson County, Central
Point, Ore. - Exposition
Park Director

New Era Tickets, Exton,
Pa. - Director of New
Business Development

Comcast Arena at Everett
(Wash.) - Senior Event
Manager

Royal Agricultural Society
of NSW, Australia -Manager
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FAIRS & FESTIVALS **HARD FEST HITS THE ROAD**

Gary Richards, creator of the Hard Music Festival



An electronic music festival pushed to the edge of financial ruin is doubling

down with a 12-city tour through the U.S. Canadian electronic act Crystal Castles is headlining the tour in support of their new album.

“I’ve been trying to figure out how to take this thing on the road and this is our first jump in that direction,” said the former electronic music A&R executive, turned Rick Rubin protégé, turned DJ, turned promoter.

Created in 2007, the Hard Music Festival series enjoyed an impressive run as a premier destination for the world’s top electronic music performers. Hard’s first event was on New Year’s Eve in 2007, drawing over 10,000 fans to downtown LA.

“It wasn’t that well organized because I had no idea what I was doing. It was baptism by fire,” he said. “Trying to shut down four city streets in LA with 10,000 people is actually very difficult. That’s where I learned to start small and build up bigger. For the first one, I think I was a little over ambitious.”

Through 2008 and most of 2009, Hard began to build a name for itself with its over-the-top raves/dance parties and premier electronic dance artists, including a sellout event in 2008 at the Shrine Auditorium in Los Angeles.

Not all events have been a success. The Los Angeles Police Department shut down Hard’s biggest event, an Aug. 9 concert at the Forum in Inglewood, Calif., over concerns about poor security and potential safety hazards. Guests were apparently jumping from the upper bowl into the lower bowl in an attempt to circumvent security, and some fans reportedly booed and threw bottles as they were forced to leave. Richards said he lost nearly \$1 million on that event, after he refunded the 16,500 ticket holders while still having to fork over the artist’s costs.

“I could have had the bands come to my house to play and gotten more out of it,” he said.

Richards was able to mount a recovery by late October for his annual Hard Haunted Mansion at the Shrine in Los Angeles. In March, Hard held a lowkey test run at Club Nokia in downtown L.A. for a new club-level event. The event sold out 2,355 seats with a low-priced ticket at \$13 and a high priced ticket at \$35, netting a modest \$70,015.

For the upcoming 12-city tour, Richards said he’s booking clubs like the Ogden Theater in Denver; Stubbs in Austin, Texas; the House of Blues in Boston; and the 9:30 Club in Washington, D.C. Tom Windish from the Windish Agency is booking agent for the tour, and Richards said he’s working with a number of national and regional promoters to four-wall and co-promote the show. Tickets will sell between \$25-\$60 at venues fluctuating between 1,500-5,000 capacity.

The tour opens at Oakland’s Fox Theater, but quickly moves to Los Angeles for an all day, outdoor festival at the Los Angeles State Historic Park. The tour’s Aug. 21 date at Terminal 5 is expected to be the second biggest draw and is being promoted with the help of NYC independents The Bowery Presents.

Richards also has plans for an LA and a New York show with Sri Lankan rapper M.I.A., an indie superstar who has been largely absent from live music since her headlining appearance at Coachella in Indio, Calif. In October, Richards said he will once again host the Hard Haunted Mansion in Los Angeles, although the talent or location has yet to be announced.

“I decided to take Hard on tour because I was getting a lot of response on the Internet and from my recent visit to South by Southwest that other

markets were interested in the show,” he said. “And I plan to solely promote the tour over the Internet, and through Facebook and Twitter. That’s where my audience gets all of its information on live music.” – Dave Brooks

Interviewed for this article: Gary Richards, (323) 308-1818



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ON THE MENU

2010 NCAA FINAL FOUR, LUCAS OIL STADIUM, INDIANAPOLIS

April 3-5, 2010

Attendance: Official attendance is not yet available, but the capacity for the sold out event was 72,000 people for both Saturday and Monday nights.

The big event comes on the heels of Centerplate’s seven-year contract renewal with the NCAA, continuing its services as the NCAA’s in-house caterer and pledging a significant investment toward kitchen and dining facility upgrades at the Indianapolis headquarters.

Items available for the Final Four at Lucas Oil Stadium included sweet potato fries, Papa John’s pizza, pot roast sandwiches, Tornados rolled snacks (\$4.75 for 2), bottled water (\$4), soft drinks (\$4.50), and products from NCAA sponsor Reese’s. Centerplate celebrated regional Indiana cuisine with its Indiana fried pork tenderloin sandwich (\$8).

For the 137 suites, besides the standard fare of pizza, hamburgers, and hot dogs, Centerplate served white chicken chili, slow roasted tender pork tips, corn flake crusted striped bass soft tacos, Asian Gravlax cured at Lucas Oil Stadium, Indiana pork samplers, stuffed pork tenderloin (stuffed with

spinach, sweet peppers and chocolate basil), fresh guacamole prepared in-suite by an attendant, Artisanal cheese plates and Shaqbark Barbeque Sauce meatballs. Suites were also offered create-and-top-your-own cupcake stations and another regional favorite, Wick's Old-Fashioned sugar cream pie, for dessert.

Commemorative items: Souvenir soda cups and souvenir popcorn buckets

Final thoughts: Centerplate began planning for the Final Four a year ago, and over 1,400 staff members were hired for the event. Centerplate brought in additional equipment to turn four bar areas into food service stations, installing ovens to make fresh dough pizzas, which ended up being a very popular item, along with the standard hot dogs, pretzels, and sodas, which "sold better than a typical NFL event," said John Stockholm, Centerplate's general manager at Lucas Oil Stadium. No alcohol was sold during the event, although several corporate parties hosted open bars for their groups.

Stockholm operated food and beverage services for Centerplate at the 2006 NCAA Final Four in the RCA Dome (which was imploded in 2008 and replaced by Lucas Oil Stadium) in Indianapolis. "We were able to base a lot of what we did on the experience we already had, with how to move things through the building and product supply. It helped knowing the flow of the crowd, how the crowd works," said Stockholm. "It helped moving from a building built in 1984 to a building built in 2008." Stockholm explained that the technology in the new building was a great improvement and made it possible to have more and significantly improved points of sale, and just made catering a large-scale event like the Final Four a lot easier. — Linda Domingo

Interviewed for this article: John Stockholm, (317) 262-8600

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 March 9.

LIONEL FILLS IN FOR CHER AND BETTE AT COLOSSEUM

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) Bon Jovi Gross Sales: \$3,959,640; Venue: Bell Centre, Montreal; Attendance: 36,891; Ticket Range: \$136.61-\$34.90; Promoter: AEG Live, evenko; Dates: March 19-20; No. of Shows: 2</p>	<p>1) Black Eyed Peas Gross Sales: \$940,006; Venue: San Diego Sports Arena; Attendance: 11,784; Ticket Range: \$83.50-\$43.50; Promoter: AEG Live, In-house; Dates: April 3; No. of Shows: 1</p>	<p>1) Bon Jovi Gross Sales: \$2,198,201; Venue: Mohegan Sun Arena, Uncasville, Conn.; Attendance: 17,960; Ticket Range: \$500-\$125; Promoter: In-house, Live Nation; Dates: March 26-27; No. of Shows: 2</p>	<p>1) Lionel Richie Gross Sales: \$790,990; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 6,804; Ticket Range: \$175-\$75; Promoter: AEG Live; Dates: March 26-27; No. of Shows: 2</p>
<p>2) Taylor Swift Gross Sales: \$1,931,821; Venue: Wachovia Center, Philadelphia; Attendance: 29,500; Ticket Range: \$69.50-\$25; Promoter: AEG</p>	<p>2) Nickelback Gross Sales: \$649,195; Venue: John Labatt Centre, London, Ontario; Attendance: 8,768; Ticket Range: \$85.28-\$49.37; Promoter: Live Nation; Dates: April 6; No. of Shows: 1</p>	<p>2) Glenn Beck's American Revival Tour Gross Sales: \$556,235; Venue: UCF Arena, Orlando, Fla.; Attendance: 7,479; Ticket Range: \$120-\$20; Promoter: Mercury</p>	<p>2) In The Heights Gross Sales: \$754,556; Venue: Bob Carr Performing Arts Center, Orlando, Fla.; Attendance: 14,156; Ticket Range: \$73-\$38; Promoter: Broadway Across America Orlando,</p>

<p>Live; Dates: March 18-19; No. of Shows: 2</p> <p>3) Jay-Z Gross Sales: \$1,322,831; Venue: United Center, Chicago; Attendance: 14,966; Ticket Range: \$129.50-\$39.50; Promoter: Live Nation; Dates: March 18; No. of Shows: 1</p> <p>4) Jay-Z Gross Sales: \$1,304,455; Venue: TD Garden, Boston; Attendance: 13,331; Ticket Range: \$199.15-\$51.50; Promoter: Al Haymon, Live Nation; Dates: March 11; No. of Shows: 1</p> <p>5) Jay-Z Gross Sales: \$1,260,521; Venue: Nassau Veterans Memorial Coliseum, Uniondale, N.Y.; Attendance: 12,783; Ticket Range: \$347.30-\$36; Promoter: Live Nation; Dates: March 12; No. of Shows: 1</p>	<p>Shows: 1</p> <p>3) Carrie Underwood Gross Sales: \$476,020; Venue: Atlantic City (N.J.) Boardwalk Hall; Attendance: 9,854; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 19; No. of Shows: 1</p> <p>4) Carrie Underwood Gross Sales: \$397,580; Venue: DCU Center, Worcester, Mass.; Attendance: 8,178; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 21; No. of Shows: 1</p> <p>5) Carrie Underwood Gross Sales: \$389,495; Venue: Dunkin Donuts Center, Providence, R.I.; Attendance: 8,075; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 13; No. of Shows: 1</p>	<p>Productions; Dates: March 27; No. of Shows: 1</p> <p>3) Carrie Underwood Gross Sales: \$335,565; Venue: Sun National Bank Centre, Trenton, N.J.; Attendance: 6,831; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 26; No. of Shows: 1</p> <p>4) Carrie Underwood Gross Sales: \$329,770; Venue: Arena at Harbor Yard, Bridgeport, Conn.; Attendance: 6,724; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 16; No. of Shows: 1</p> <p>5) Carrie Underwood Gross Sales: \$329,760; Venue: Mohegan Sun Arena at Casey Plaza, Wilkes-Barre, Pa.; Attendance: 6,694; Ticket Range: \$55-\$35; Promoter: AEG Live; Dates: March 29; No. of Shows: 1</p>	<p>Florida Theatrical Association; Dates: March 9-14; No. of Shows: 8</p> <p>3) Cirque Dreams Illumination Gross Sales: \$625,198; Venue: The David A. Straz, Jr. Center for the Performing Arts, Tampa, Fla.; Attendance: 10,997; Ticket Range: \$67.50-\$20; Promoter: In-house; Dates: March 23-28; No. of Shows: 8</p> <p>4) A Chorus Line Gross Sales: \$577,463; Venue: The Hershey (Pa.) Theatre; Attendance: 9,562; Ticket Range: \$75-\$25; Promoter: HE&R; Dates: March 9-14; No. of Shows: 8</p> <p>5) Chelsea Handler Gross Sales: \$530,531; Venue: Fox Theatre, Atlanta; Attendance: 8,958; Ticket Range: \$69.50-\$49.50; Promoter: Live Nation; Dates: March 28; No. of Shows: 2</p>
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Compiled by Rob Ocampo and Riley Camarillo. To submit reports, e-mail HotTickets@venuestoday.com or fax to (714) 378-0040.

THE BEAT

FACES & PLACES

DEDERICH DIES; ANDERSEN, SCHULZE AND FITZGERALD DEPART JOBS

A wake for John Dederich, longtime manager of venues in Green Bay, Wis., is set for Friday, April 9, at 11 a.m. at the First Congregational Church in DePere, Wis. It's a small church and likely to be jam-packed with friends of Dederich, who oversaw the 52-year-old (and still operating) Brown County Arena and the construction of the Resch Center and Shopko Hall, said Ken Wachter, president, PML, management firm for those venues.

Dederich died of a heart attack April 3 while attending the Final Four in Indianapolis. He was 63. Though he retired last year, Dederich maintained an office at the Resch Center in exchange for consulting on the venues and on the Veterans Monument across the street at Lambeau Field. "The deal was that you can have an office here but, if people have a question, you have to answer them," Wachter said. And people did troop to Dederich's door.

After returning from Vietnam, Dederich worked part time at the arena while he went to the University of Wisconsin-Green Bay. He did accounting and concessions work for the facility.

After graduation, he started full-time at the arena in 1972, working in arena operations as an assistant to Arena Manager John Holloway. Brown County managed the arena at that time. When PMI began managing the arena, Bill Brault promoted Dederich to director of Arena Operations.

In 1999 he became the Senior VP of Facility Development for PMI. He was instrumental in the building of Shopko Hall in 1987, the Resch Center which opened in 2002 and the Veterans Monument which was dedicated in May of 2003.

He officially retired in 2006 and became a paid consultant until last year, when he really retired, though he continued to come to the office and to attend sporting events. "The arena is what he wanted it to be," Wachter said of his influence on Resch Center.

Survivors include his wife, Karen, their children, Terry and Renee Dederich (daughter, Lillian), Jim Dederich, Kari and Matt Van Lanen (daughter, Adelaide), four brothers, Roy, Dale (Patricia), Dennis, Gary (Sally) Dederich, and one sister, Joy Ninham.

Richard Andersen



Richard Andersen left his post as executive vice president and general manager of Petco Park for the San Diego Padres and is filling his days with teaching gigs while he pursues the next opportunity to head up a venue. Mark Guglielmo, VP of operations, is in charge at Petco Park this season.

Andersen said he is teaching in the Sports MBA program at San Diego State University this semester and plans to go to China in August with a delegation from the International Association of Assembly Managers on a teaching mission and to PVMS in Australia for the Venue Management Association in November. He will also teach at CAOS (Collegiate Athletic Operations Services) in Mauston, Wis., an annual conference sponsored by Contemporary Services Corp., and at IAAM's Public Assembly Facility

Management School in Oglebay, W. Va., this summer.

And he has season tickets to Padres baseball, a gift from the new ownership.

Bruce Schulze is out as president of Sun Life Stadium, Miami, home of the Miami Dolphins. George Torres, senior director, marketing and communications, said the position of president was eliminated. Todd Boyan, vice-president/general manager, oversees the stadium operations. He reports to Mike Dee, CEO of the Miami Dolphins.

Pat Fitzgerald, VP of operations for the Cleveland Cavaliers and Quicken Loans Arena, has also left the building. Attempts to reach Tad Carper, director of communications, or a public relations rep, today were unsuccessful. — Linda Deckard

Interviewed for this story: Ken Wachter, (920) 405-1239; Richard Andersen, (619) 933-6514; George Torres, (305) 943-6690; Tad Carper, (216) 420-2000

NAMING RIGHTS REPORT

San Manuel Premium Level at the Honda Center, Anaheim, Calif.

Anaheim (Calif.) Ducks & Honda Center Chairman and CEO Michael Schulman, Ducks Executive VP and GM Bob Murray, Ducks COO and Honda Center CEO Tim Ryan, Ducks player Ryan Getzlaf, and Ducks Sr. VP Bob Wagner congratulate San Manuel's Executive Director of Operations Steve Lengel on officially unveiling the San Manuel Premium Level at Honda Center.



REPORTING FROM ANAHEIM, CALIF.

Date Announced: April 6

Buyer: San Manuel Indian Bingo & Casino, San Bernardino, Calif.

Terms: 5 years, deal in the “six figures” range

Ownership/Management/Tenant: City of Anaheim/Anaheim Arena Management/Anaheim Ducks

Brokered: In-house

Comments: The casino bought the naming rights to the arena’s high-end club level, which features 44 suites and the Jack Daniels Club and Restaurant. Besides logos and signage throughout the club level, all of the facility’s seats have been outfitted with custom cup holders. Suite and club seat leaseholders are also given special offers to stay at the hotel and casino, which is about 45 miles from the arena.

“This is a demographic with our suite holders and our club seat holders that makes for a perfect fit,” said Tim Ryan, CEO of the Honda Center and COO of the Anaheim Ducks. “We cross promote on a regular basis; they’re within driving distance of the facility.”

Both the casino and the Honda Center have struggled in recent months as the economy has dipped and consumer spending continues to wane.

“We still have faith,” Ryan said. “On the arena side, we’ve got an awful lot happening and my gut tells me that we’ll do twice as many concerts in the next fiscal year than the last fiscal year,” he said, adding that the arena has booked Rihanna and Roger Waters of Pink Floyd.

2011 is also expected to be a big basketball year for the hockey arena. The Honda Center has signed a five-year deal for the Big West Tournament and will be celebrating the 100th birthday of Hall-of-Fame Coach John Wooden during the annual John Wooden Classic, followed by hosting a round of the 2011 Sweet Sixteen.

“And we’re committed to making over the food and beverage here beginning July 1 with the start of the preseason,” Ryan said. Seat renewals for the team are at 66 percent, and Ryan said TV ratings have doubled since last year.

The casino has been a sponsor at the club since 2006 and also sponsors the restaurant and club level at the Staples Center in Los Angeles, as well as signage at L.A. Live.

“A key to this deal is sharing like-email lists,” Ryan said. “People that have discretionary income, who want to be entertained and live within Southern California, are going to benefit from this linkage.”

Contact: Tim Ryan, (714) 704-2988

Jackson Field, Lansing, Mich.

Date Announced: March 22

Buyer: Jackson National Life Insurance

Terms: \$1.353 million over 11 years

Ownership/Management/Tenant: City of Lansing/Lansing Entertainment and Public Facilities Authority/Lansing Lugnuts

Brokered: Locally

Comments: In February, the Lansing Lugnuts signed an 11-year naming rights deal with Thomas M. Cooley Law School for naming rights to the stadium. Now, Jackson National Life Insurance has inked a similar deal for naming rights to the Lugnuts' ballfield.

"The mid-Michigan community has been our home for nearly half a century and we have chosen to give back in a meaningful way," said Clark Manning, Jackson president and CEO. "The Lugnuts provide affordable, family-friendly entertainment."

The company, which sells variable, fixed and fixed index annuities, life insurance and institutional products, employs more than 1,700 people in the Lansing area.

The deal includes two logos in the on-deck circles, and ticket packages.

The company will also donate \$100 to a mid-Michigan charity each time a Lugnuts player hits a home run during a home game.

The team is taking pains to keep the two sponsorships unique, said Patrick Day, general manager for the Lugnuts.

"When someone comes to the stadium, Jackson will be referred to only when there is action on the field."

While Jackson is a long-time supporter of area events and attractions, this is the first time they have sponsored the baseball team.

The city of Lansing will also benefit from the deal, through an existing revenue sharing agreement with the team.

Contact: Patrick Day, (517) 485-4500

Old National Centre, Indianapolis

Date Announced: March 16

Buyer: Old National Bank

Terms: 3 years, financials not released

Ownership/Management: Murat Shriners of Indianapolis/Live Nation

Brokered: Locally

Comments: Old National, a bank working to gain market share since it expanded into Indianapolis last year, has purchased naming rights for the historic Murat Centre.

But the deal is under dispute. The Murat Temple Association, which owns the building, has filed a lawsuit alleging Live Nation's lease does not include the right to rename the building, and that the move has damaged the Shriners' public image, and their ability to raise money for the Shriners' Hospital for Children.

The Shriners hope to reverse the name change and receive damages. But Live Nation officials say the deal is legal.

‘The allegations contained in the Shriners’ lawsuit against Live Nation and Old National Bank are false and in violation of the lease between the Shriners and Live Nation,’ said Richard Franks, president of North Central Music of Live Nation, in a written statement.

Franks contends Live Nation had the right, by lease, to sell naming rights, provided the theater portion continued to include the name “Murat Theatre.”

The Shriners built the complex more than 100 years ago. Under the Live Nation deal with Old National, the venues inside the complex would retain their original names, including the Murat Theatre. The theatre seats 2,500 and frequently hosts Broadway shows. The complex also includes Corinthian Hall, which seats 1,800 and hosts concerts, along with the Egyptian Room, Grand Lobby, and Crowne Room.

Old National officials have said the move is a way to establish a local marketing presence after they purchased 65 former Charter One branches across the city.

The name went on the marquee on March 16, and their name and logo will be added to all entrances, video screens, menus and posters. The phone is answered using the Old National name.

Old National was already a sponsor at Verizon Wireless Music Center in Noblesville, Ind., another Live Nation venue.

Contact: Terry Hennessey, (317) 231-0000

Sleep Country Amphitheater, Ridgefield, Wash.

Date Announced: March 30

Buyer: Sleep Country USA

Terms: Three years, financials not released

Management/Booking: Quincunx of Washington/Live Nation

Broker: Live Nation

Comments: Greater Portland’s largest outdoor amphitheater is now named after the Northwest’s largest seller of premium mattresses. Sleep Country USA purchased three-year naming rights for the 18,000-capacity amphitheater on March 30. The company has more than 70 retail stores in Washington and Oregon.

It is the first naming rights deal for the seven-year-old venue, formerly known as the Amphitheater at Clark County. Sleep Country has been a sponsor at other Live Nation venues. The financial terms were not released.

Dan Braun, executive director called the deal “typical,” including various signage opportunities and a small hospitality package with a VIP box.

What is unique is that the \$40-million venue was built on county land by Quincunx, a New York City-based music venture, with entirely private funds.

Contact: Dan Braun, (360) 816-7000

—Liz Boardman and Dave Brooks

ON THE WEB

 This month's issue of Venues Today features an interview with Louis Messina, founder of Nashville powerhouse agency The Messina Group, and head of AEG Live's country music



division. Because of space limitations, we were able to run only a portion of the Tricia Despres' interview with Messina, so for the week of April, we're reposting the article on our Facebook page. [Click here to read the unedited interview with Louis Messina.](#)

We're very excited about this month's cover, shot by photographer Kristen Blush. We asked Heather McCloskey to interview Blush, who shoots concerts for AEG Live in Seattle. [You can read the interview on our new blog by clicking here.](#) We've also posted additional photos from Blush's visit to opening day at Qwest Field in Seattle. [To view a slideshow of the images on our Facebook page, click here.](#)



Finally, Venues Today's own podcast are now available for download on iTunes. [Click here to listen to this week's show.](#)

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