

The Live Nation logo is positioned in the top right corner of the image. It consists of the words "LIVE NATION" in a bold, sans-serif font, with a stylized figure of a person with arms raised in place of the letter "V" in "LIVE". The logo is enclosed in a white rectangular box with a thin red border.

LIVE NATION

Live Nation

Investor and Analyst Day Presentation

November 15, 2007



Forward-Looking Statements

Certain statements in this presentation may constitute “forward-looking statements” within the meaning of the Private Securities Litigation Reform Act of 1995. Such forward-looking statements include, but are not limited to, statements regarding: Live Nation’s market and growth opportunities; the consolidation of the company’s global platform, expansion of its artist relationships and development of new revenue streams; potential additional profit associated with new international festivals; anticipated financial results for Academy Music Group for the year ending September 30, 2008; anticipated reduced variable and fixed costs; Live Nation’s expansion plans, including regarding potential new venues; potential revenue growth associated with the renegotiation or replacement of the company’s concessions contract with Aramark; the potential economics of the Live Nation Artists model and the associated growth of that business; the company’s ticketing opportunity and strategies; Live Nation’s online strategy and international website roll-out; and the company’s ability to secure more profitable sponsorship partnerships and the potential revenue growth associated with those partnerships.

We wish to caution you that there are some known and unknown factors that could cause actual results to differ materially from any future results, performance or achievements expressed or implied by such forward-looking statements, including but not limited to operational challenges in achieving strategic objectives, the risk that our markets do not evolve as anticipated, competition in the industry and difficulties in attracting established artists away from more traditional contract structures.

We refer you to the documents that Live Nation files from time to time with the SEC, specifically the section titled “Risk Factors” of the company’s most recent Annual Report filed on Form 10-K and Quarterly Reports on Form 10-Q, which contain and identify other important factors that could cause actual results to differ materially from those contained in our projections or forward-looking statements. You are cautioned not to place undue reliance on these forward-looking statements, which speak only as of the date of this presentation. All subsequent written and oral forward-looking statements by or concerning Live Nation are expressly qualified in their entirety by the cautionary statements above. Live Nation does not undertake any obligation to publicly update or revise any forward-looking statements because of new information, future events or otherwise.

Pro Forma Disclosure

Pro forma disclosure includes the divestiture of a portion of our North American sports representation business and our UK sports representation business throughout 2006, the acquisition of CPI in May 2006, the acquisition of Trunk in June 2006, the acquisition of Musictoday in September 2006, the acquisition of House of Blues in November 2006, the acquisition of Gamerco in December 2006, the divestiture of Donington Racetrack in January 2007, the divestiture of the remaining stake in *Phantom - The Vegas Spectacular* in March 2007, the divestiture of the Nashville amphitheater in April 2007, the divestiture of Hammersmith Apollo and the Forum in June 2007, the acquisition of the remaining 50% interest in House of Blues Concerts Canada and consolidation of those results in June 2007, the consolidation of Academy Music Group's financial results which occurred in July 2007, the sale of selected Mean Fiddler venues in August 2007, the sale of the Odeon venue in August 2007 and the consolidation of operating results of a non-music touring production due to a correction in accounting for that agreement (applicable only for the three months ended September 30, 2007) as if all of these transactions were completed on the first day of the period presented for their respective segments.



Agenda



Time	Speaker	Topic
OVERVIEW		
10:00AM - 10:30PM	Michael Rapino	Strategic Review
CORE EXPANSION		
10:30PM - 11:00PM	Michael Cohl	Live Nation Artists
CORE BUSINESS OVERVIEW (CONCERTS)		
11:00PM - 11:20PM	Jason Garner	North American Music
11:20PM - 11:40PM	Alan Ridgeway	International Music
11:40PM - 11:50PM	Russell Wallach and Simon Lewis	Sponsorship
11:50PM - 12:20PM	BREAK / LUNCH	
CORE EXPANSION		
12:20PM - 12:35PM	Bryan Perez	Online
12:35PM - 12:45PM	Nathan Hubbard	Ticketing
OTHER		
12:45PM - 1:00PM	Kathy Willard	Financial Results Overview
1:00PM - 2:00PM	Audience	Questions and Answers

Strategic Overview

Michael Rapino – President and Chief Executive Officer



Live Nation

LIVE NATION

Largest live music company in the world

- 19 countries
- 10,000+ music events
- 35+ million music fans
- 140+ music venues
- 20+ music festivals
- 20+ million fan database
- Over 1,300 artists
- 375+ major sponsors
- #2 event web presence
- \$4+ billion revenues
- 4,400 full-time and over 15,000 part-time employees



Note: Statistics reflect 2006 results; Number of countries reflects Hong Kong separately

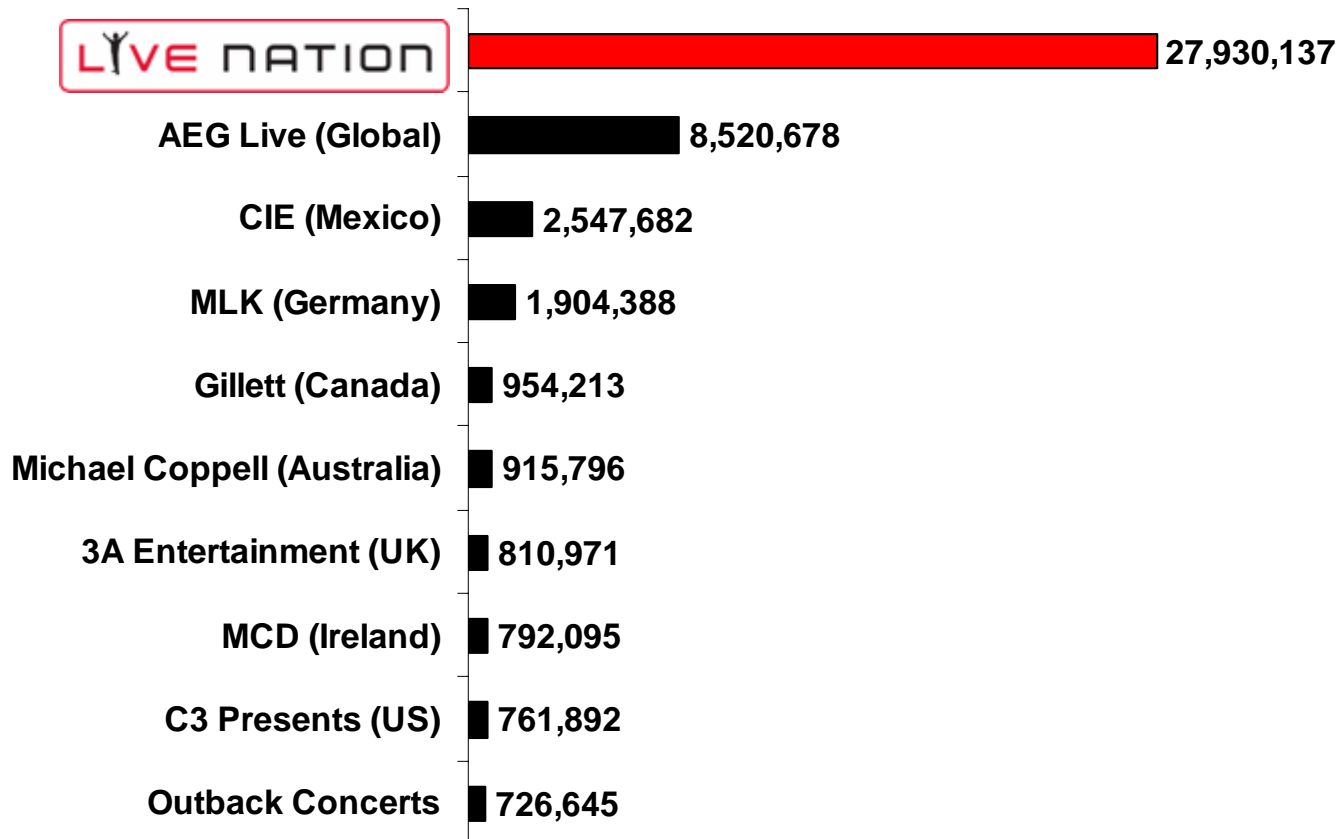
Live Nation



Largest global concert promoter

TOP 10 PROMOTERS WORLDWIDE

Ranked by tickets sold worldwide from 1/1/07 – 9/30/07 as reported to Pollstar



LIVE NATION

LIVE NATION SPONSORSHIP

GREEN NATION

LIVE NATION
GLOBAL TOURING

LIVE NATION
ARTISTS

VENUE NATION

Produced by:
LIVE NATION

LIVE NATION
FESTIVALS

LIVE NATION
PRIVATE EVENTS



- | N. AMERICA | INTERNATIONAL | ASIA |
|--------------------|----------------------------|---|
| LIVE NATION U.S.A. | LIVE NATION U.K. | <p>歌华集团
© BEIJING GONGHU CULTURAL DEVELOPMENT GROUP
北京歌华文化发展集团</p> <p>LIVE NATION</p> <p>LIVE NATION SINGAPORE</p> <p>LIVE NATION HONG KONG</p> |
| LIVE NATION CANADA | LIVE NATION IRELAND | |
| LIVE NATION MEXICO | LIVE NATION FRANCE | |
| | LIVE NATION ITALY | |
| | LIVE NATION SPAIN | |
| | LIVE NATION BELGIUM | |
| | LIVE NATION GERMANY | |
| | LIVE NATION SWEDEN | |
| | LIVE NATION NORWAY | |
| | LIVE NATION NETHERLANDS | |
| | LIVE NATION DENMARK | |
| | LIVE NATION FINLAND | |
| | LIVE NATION HUNGARY | |
| | LIVE NATION POLAND | |
| | LIVE NATION CZECH REPUBLIC | |

- DOWNLOAD FESTIVAL
- NIGHT OF PROMS
- ESCAPE INTO THE PARK
- north sea Jazz
- PINKPOP
- PUNKPOP
- Heineken Dominion Festival
- CLASSIC
- I ♥ TECHNO
- BOSPOP
- HYDE PARK CALLING
- Global Gathering
- ROCK 2007 WERCHTER
- ARROW ROCK FESTIVAL
- LOWLANDS
- CONCERNED READING
- CONCERNED SEEDS
- GLASTONBURY



music today



ULTRASTAR



DESIGN creative



LIVE NATION STUDIOS

LIVE NATION BROADCAST MEDIA

LIVE NATION IN-VENUE NETWORK

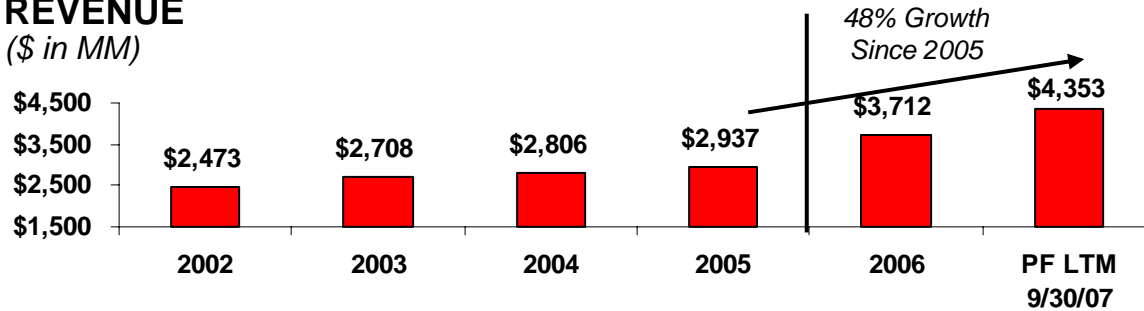
LIVE NATION RECORDINGS

BUY AT **LIVENATION.com**

Historical Financial Summary

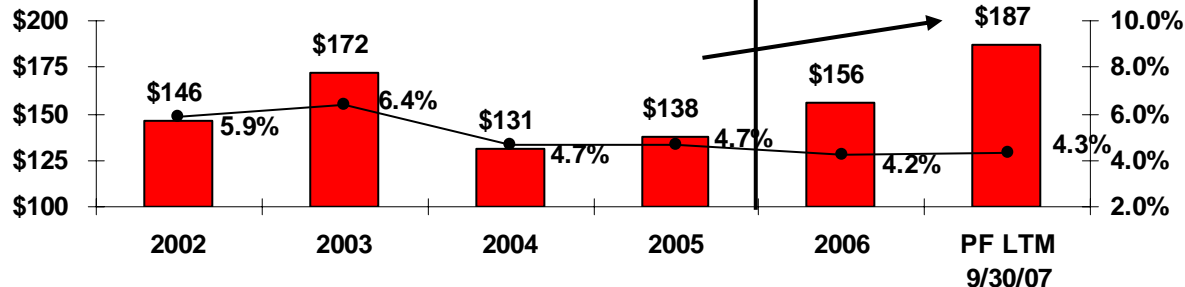
REVENUE

(\$ in MM)



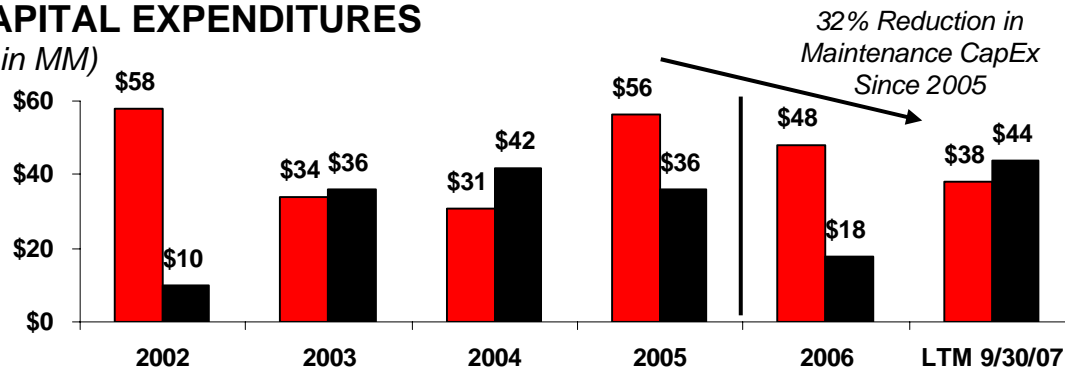
ADJUSTED OIBDAN (% MARGIN)

(\$ in MM)



CAPITAL EXPENDITURES

(\$ in MM)

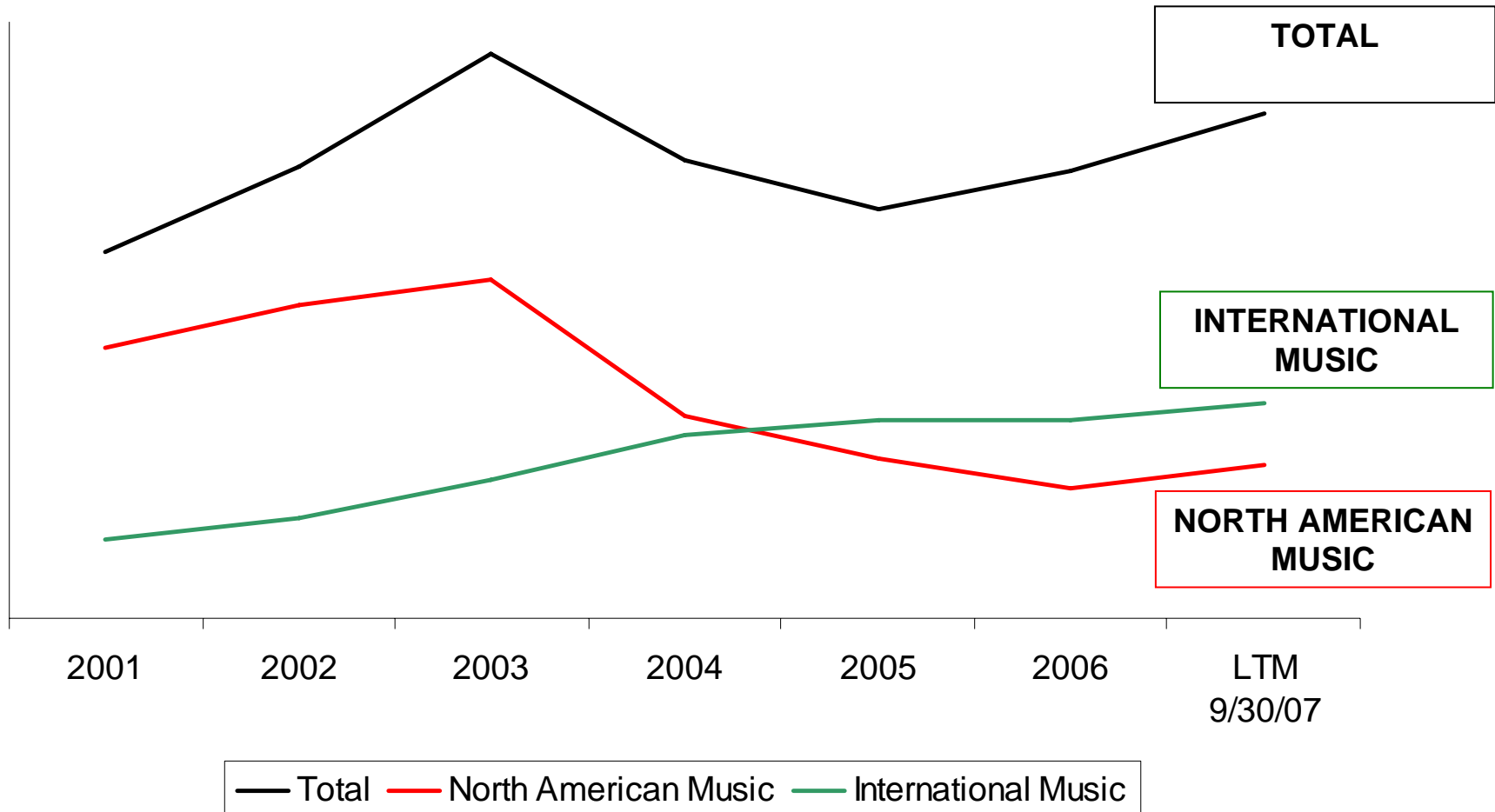


■ Maintenance ■ Growth

- At the time of the spin, the historical business had been in decline driven by a declining North American music business offset by improvements made internationally
- Lack of focus on core music business left business to be run locally and no benefit from scale / distribution platform
- Since the spin focus on divesting non-core businesses, growing core music business and capitalizing on vast distribution network already in place

Historical Weakness Was Driven by Amphitheater Declines

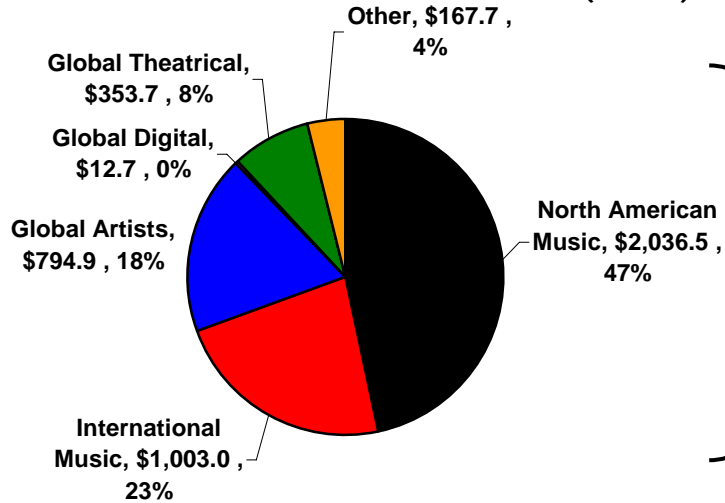
HISTORICAL ADJUSTED OIBDAN TRENDS



Financial Composition

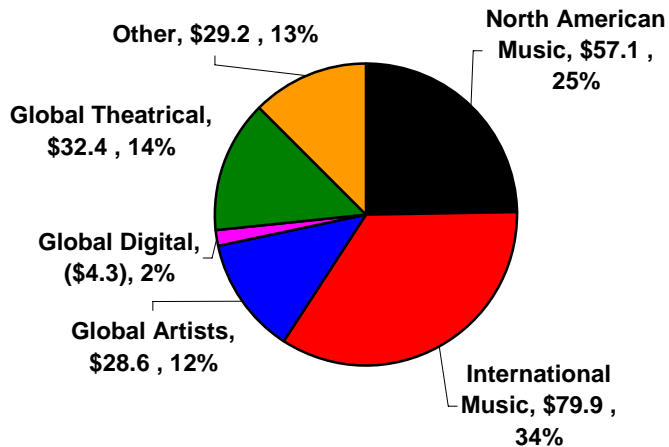


PRO FORMA LTM 9/30/07 REVENUE BEFORE CORPORATE & ELIMINATIONS (IN MM)



88% from Core Music Business

PRO FORMA LTM 9/30/07 ADJUSTED OIBDAN BEFORE CORPORATE & ELIMINATIONS (IN MM)



72% from Core Music Business

REVENUE (\$ in millions)

	Pro Forma LTM 9/30/07
North American Music	\$2,036.5
International Music	1,003.0
Global Artists	794.9
Global Digital	12.7
Global Theatrical	353.7
Other	167.7
Sub-Total	4,368.4
Corporate and Elims.	(15.2)
Total	4,353.3

ADJUSTED OIBDAN (% MARGIN) (\$ in millions)

	Pro Forma LTM 9/30/07	
	\$	%
North American Music	\$57.1	2.8%
International Music	79.9	8.0%
Global Artists	28.6	3.6%
Global Digital	(4.3)	(33.9%)
Global Theatrical	32.4	9.1%
Other	29.2	17.4%
Sub-Total	222.8	5.1%
Corporate and Elims.	(36.0)	*
Total	186.8	4.3%

* Denotes not meaningful

Market Opportunity

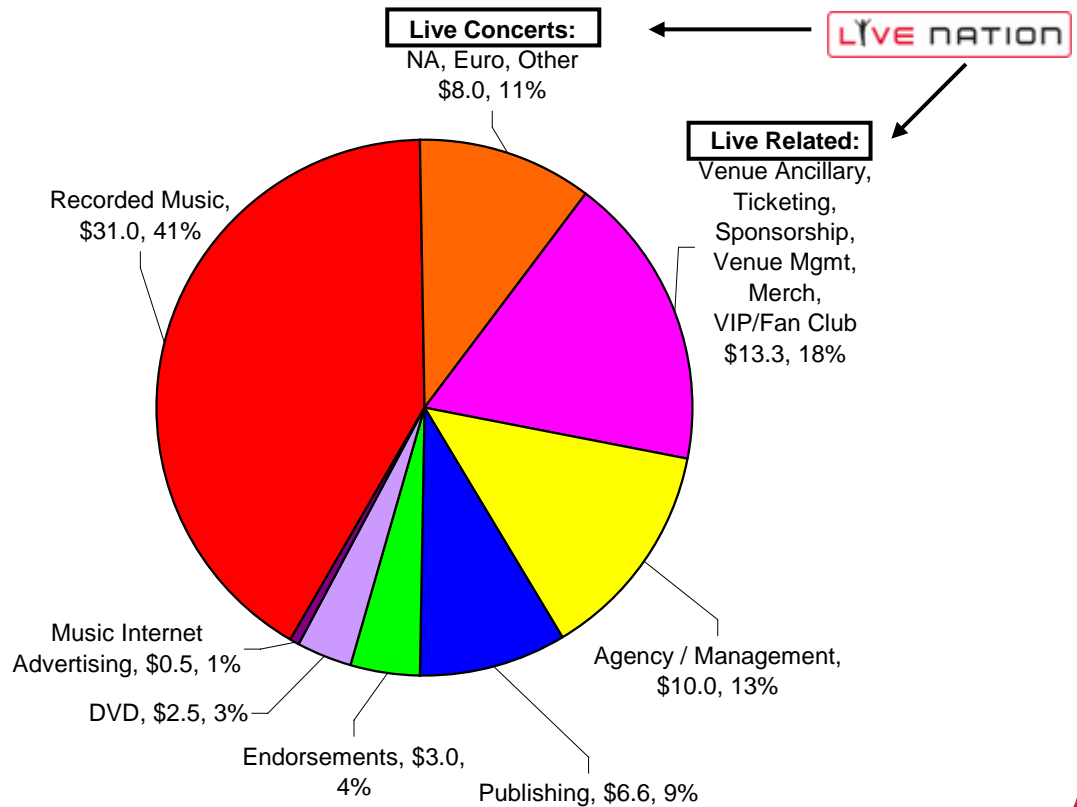
The opportunity for Live Nation in the Global Music Industry is large

The players are fragmented

Live Nation only participates in a few segments of the market



THE GLOBAL MUSIC INDUSTRY - \$75BN

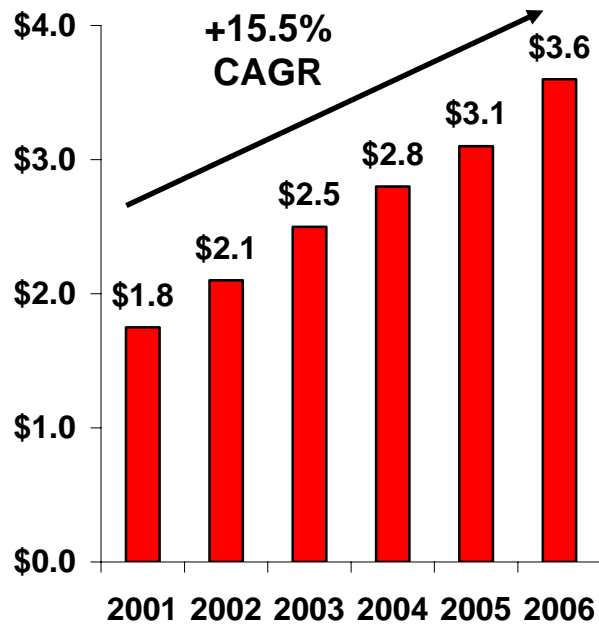


Live Music is Important

Concert industry continues to grow

North American Concert Industry

(\$ in billions)

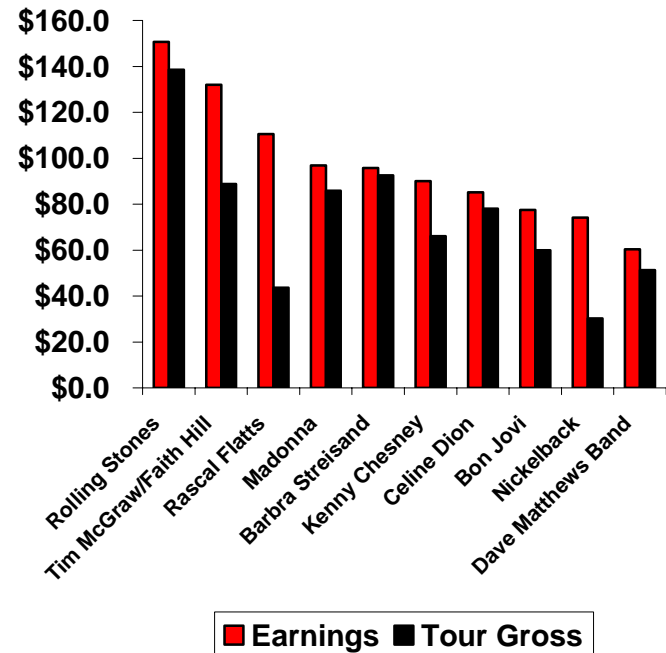


Source: Pollstar

LIVE NATION

Touring is critical to artists' earnings

75% of Earnings of the 2006 Top 10 Music Moneymakers Were Generated from Touring



Source: Forbes, except tour gross for Streisand and Matthews from Pollstar

Business Model Evolution

PREVIOUS MODEL



- Door
- Food & beverage
- Sponsorship
- Parking
- Merchandise
- Facility and box office fees



**Decentralized,
locally focused business**

NEW MODEL



- Primary
- Auctions
- VIP
- Secondary
- Rebates
- E-commerce
- Advertising
- Sponsorship
- Content
- E-commerce
- Bundling
- Sponsorship
- Sponsorship



**Centralized business with platform established to
benefit from scale and reach of core business**

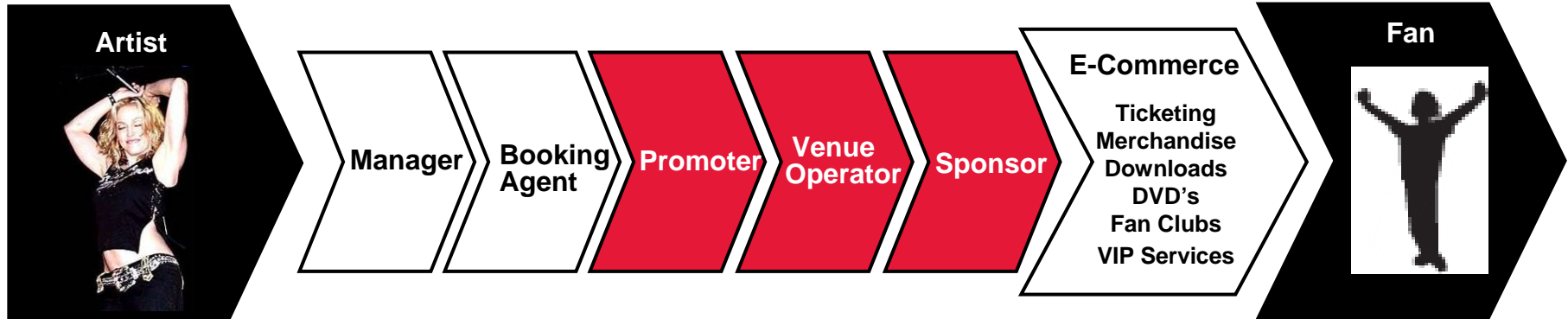
Vertical Integration Creating the artist-to-fan platform

LIVE NATION

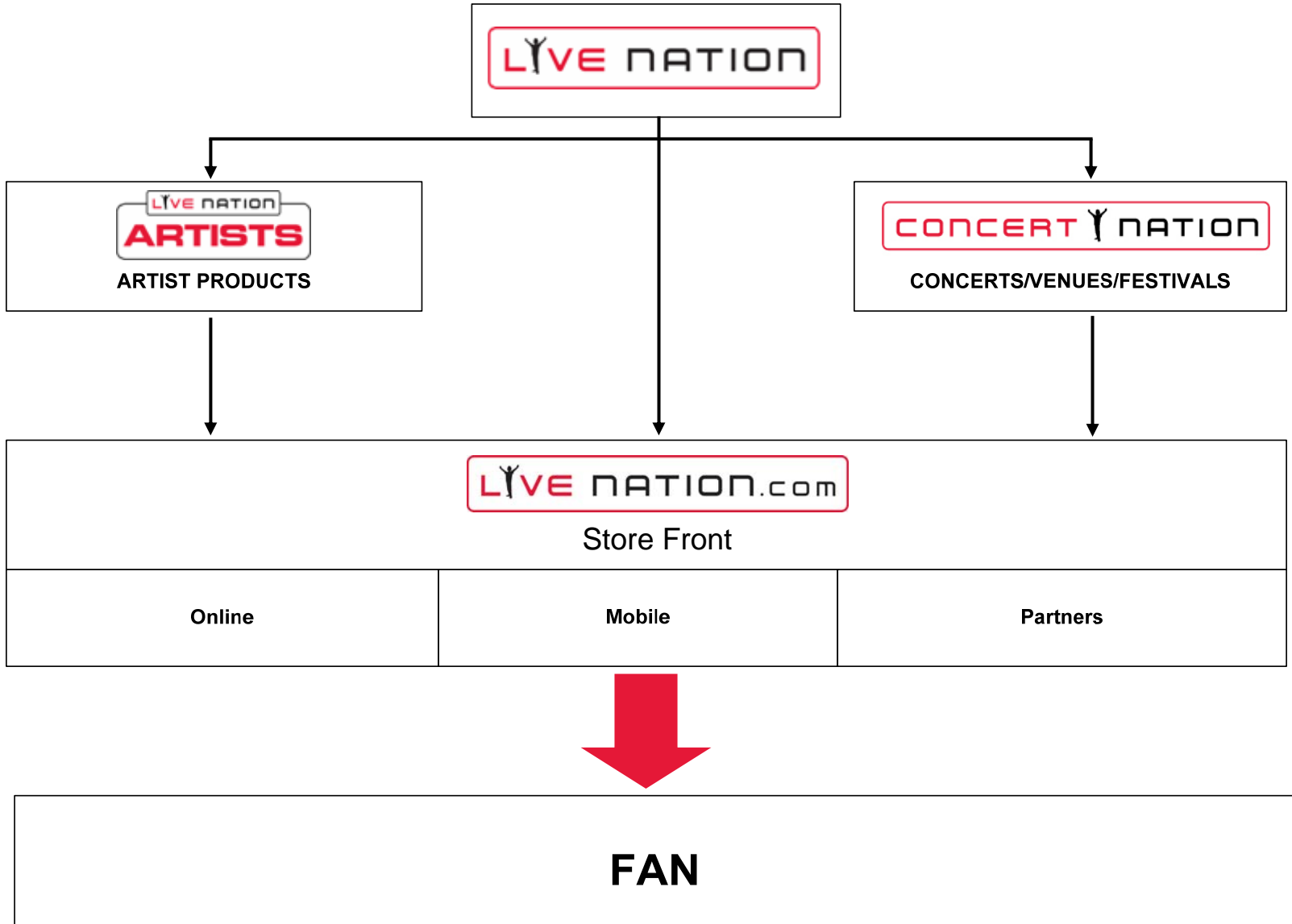
ARTIST NATION

LIVENATION.com

FAN NATION



3 Core Divisions



Business Model Execution Timeline

2006 - 2008

2009

EXIT NON-CORE BUSINESSES

- Sell non-music businesses (sports representation, theatrical, etc.)
- Sell underperforming / small market / high real estate value assets

**Provides focus
Generates capital**

PROFITABLY BUILD DISTRIBUTION NETWORK

- Increase venue presence in top markets domestically (ticket rights go with venues)
- Increase promoter presence in top markets internationally (ticket rights go with promoters)
- Continued focus on costs

**Increases fans
Increases tickets**

DEVELOP ONLINE AND ANCILLARY SERVICES

- Develop e-commerce site
- Improve communication / marketing to fans
- Extend products that can be sold to fans (e.g. merchandise, VIP passes, etc.)

**Sell more to
more fans**

ENGENDER FAN / ARTIST / SPONSOR LOYALTY

- Provide fan with best experience we profitably can (improved F&B selection, etc)
- Provide artist with additional services (analytical, database, merch, live content distribution)
- Return to sponsors increases with increased fans

DRIVE PROFIT NEW TICKETING AND LN ARTISTS

- Expanded and extended artist relationships
- New ticketing model

**More fans =
More tickets =
More dollars**

Strategic Roadmap

1. Improve Core Business

2. Consolidate Global Platform

3. Expand Products / Revenue Streams



LIVE NATION



- Reverse NA decline
 - Reduce fixed / variable costs
- Divest non-core assets
- Expand/ Maximize new products around live event

- Consolidate international promoter network
- Expand House of Blues and mid-sized music venue platform
- Solidify Global Touring competency

- Extend relationships/revenue lines with artists
- Create artist/fan direct selling channel via livenation.com
- Develop ticketing business

Key Growth Levers



1. Reduce Fixed and Variable Costs and Maintenance Capital Expenditures

1. Reduce fixed costs
2. Reduce variable costs
3. Minimize maintenance capital expenditures

2. Increase Event Revenue / Per Caps

4. Increase event revenue: ticket sales and F&B

3. Increase Sponsorship / Advertising Revenue

5. Increase sponsorship revenue

4. Sell More/New Products to Fans Direct

6. Create online ticketing portal: All ticketing products
7. Capture more Artist products
8. Create new consumer products

Accomplishments to Date

(\$ in millions)

		2005	2007	% CHANGE
FIX	# of Core Business Lines	12	1	--
	Amphitheater Adjusted OIBDAN⁽¹⁾	\$57.5	\$63.7	10.7%
BUILD	# of Music Venues⁽²⁾	110	143	30.0%
	# of Countries	16	18	12.5%
	Peak Monthly Unique Web Visitors⁽¹⁾⁽³⁾	4.4	11.9	170.5%
	Number of LN Web Presences	93	1	--
	Customer Database Names (MM)	0	25	--
	Revenue from Tickets Sold at our Websites	\$54.8	\$66.3	21.0%
	Number of Marketing Alliances	--	--	50.0%
	Marketing Alliances Revenue	--	--	87.2%
EXPAND	Adjusted OIBDAN⁽¹⁾	\$137.6	\$186.8	35.8%
	Ancillary Music Service Revenue	\$5.6	\$65.6	1071.4%
	Ancillary Music Service Offering	Tour Design	T-shirts (Trunk) Merchandise (Musictoday) Fanclubs (Musictoday) Fanclubs (Ultrastar) Studios	
OVERALL	Market Capitalization⁽⁴⁾	\$777.0	\$1,218.1	56.8%
	Total Enterprise Value⁽⁴⁾	\$1,037.0	\$2,077.9	100.4%

(1) 2007 reflects the last twelve months ended September 30, 2007

(2) 2007 includes planned venues

(3) Stock price as of 11/13/07

Global Artists

Michael Cohl – Chairman and CEO, Live Nation Artists



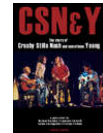
Global Artists Overview

HIGHLIGHTS

- Long term relationships with global artists
- Unique business model aligns artist and promoter objectives
- Extension of Global Touring model into *Live Nation Artists* extended in scope and in time
- Virtually unmatched service offering



LIVE NATION



LIVE NATION HAS PRODUCED 9 OF THE TOP 10 TOURS OF ALL TIME

TOP 10 TOURS OF ALL TIME

Rank	Tour	Year(s)	Gross
1	Rolling Stones - Bigger Bang	2005 - 2007	\$558.3
2	U2 - Vertigo	2005 - 2006	389.4
3	Rolling Stones - Voodoo Lounge	1994 - 1995	319.5
4	Rolling Stones - Licks	2002 - 2003	311.2
5	The Police	2007 - 2008	250.0
6	Rolling Stones - Bridges to Babylon	1997 - 1998	249.9
7	Madonna - Confessions	2006	194.8
8	Cher	2002 - 2005	192.5
9	Rolling Stones - Steel Wheels	1989 - 1990	183.0
10	Bruce Springsteen & the E Street Band		181.7

Source: Live Nation and Billboard

Note: The Police amounts reflect gross to date

Global Artists Increases the Touring Value Proposition

of Artists / Est. Margin

Unified:
5 Artists
~10-15% Margin

Global:
5 Artists
~5-6% Margin

National:
30 Artists
~5% Margin

Local:
500 Artists
~2-3% Margin

Additional Artist Non Tour Rights

Endorsement, Artist Fan Club, Artist Web Site, LN Web Site, Streaming, Ticketing, Merchandise, DVD, CD, Mobile, Publishing

Global Touring Rights

Sponsorship, Auction, VIP Tickets, Tour Merchandise

National Touring Rights

Local Concert Rights

Lifetime

1 year +

9 months

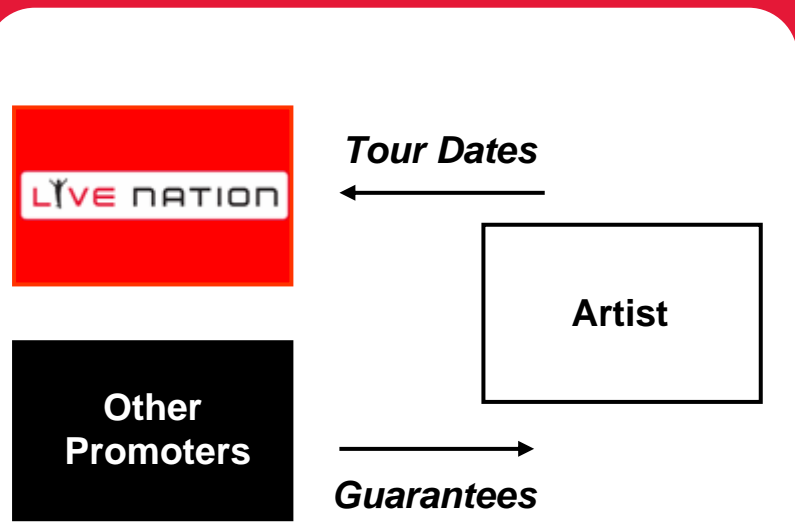
3 months

One night

What Makes a Global Tour Different?



NORTH AMERICA TOUR

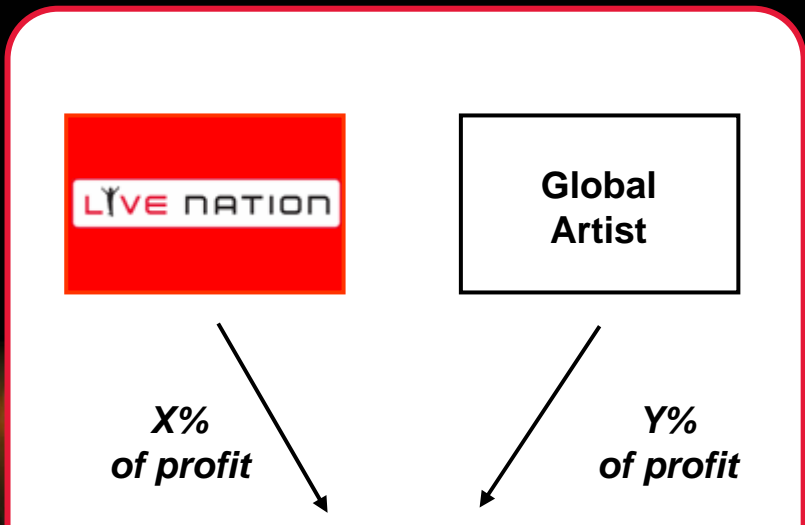


- Promoter profit
 - Venue ancillaries
-
- Guarantee
 - Other tour ancillary deals
 - Less: Show production costs

“For Hire Model”



GLOBAL TOUR



All tour-related revenues
Less: All tour production / other costs
NET PROFIT SHARED

Note: Promoter profit usually subject to a guarantee

“Partnership Model”

The Global Tour Drives Artist Profit and Ancillary Revenue Streams



Tour Gross: \$558.2MM



Fan Club/
Website

Tour
Merchandise

Tour DVD

Tour
Sponsorship

Incremental Ancillary Gross



Increasing our Margin with the Live Nation Artists Model

Based on per \$1.00 Economics

	TOUR	RECORDED MUSIC & ANCILLARY	TOTAL
TOTAL ECONOMICS:			
Gross Revenue	\$1.00	\$0.50	\$1.50
% to Pot (Gross Margin)	50 - 60%	50 - 60%	50 - 60%
LIVE NATION:			
% Split to Live Nation	10 - 15%	40 - 50%	17 - 32%
Profit to Live Nation	\$0.05 - \$0.09	\$0.10 - \$0.15	\$0.15 - \$0.24
% Live Nation Margin	5 - 9%	20 - 30%	10 - 16%
ARTIST:			
Profit to Artist	\$0.41 - \$0.55	\$0.13 - \$0.18	\$0.54 - \$0.73
% Artist Margin	41 - 55%	25 - 36%	36 - 49%
% of Artist Total Income	~75%	~25%	100%

Live Nation Artists Unified Rights Model Based on Cross-Collateralization



Mission: To create the ultimate full service company by leveraging Live Nation's concert credibility and marketing/sponsorship/distribution platform to capture more profit for the Live Nation/Artist partnership over longer time period

KEY TENANTS:

- Partnership with Artist
- All rights together will make more as a whole than separate
- Most income is ***cross-collateralized***
 - Industry is changing
 - Make money from different combinations
- Multi-year commitment
- Licensing vs. ownership model
 - Ownership/copyrights remains with the artist
- Equity stake for founding partners

TOUR

RECORDED MASTERS

FAN CLUB / TICKETING

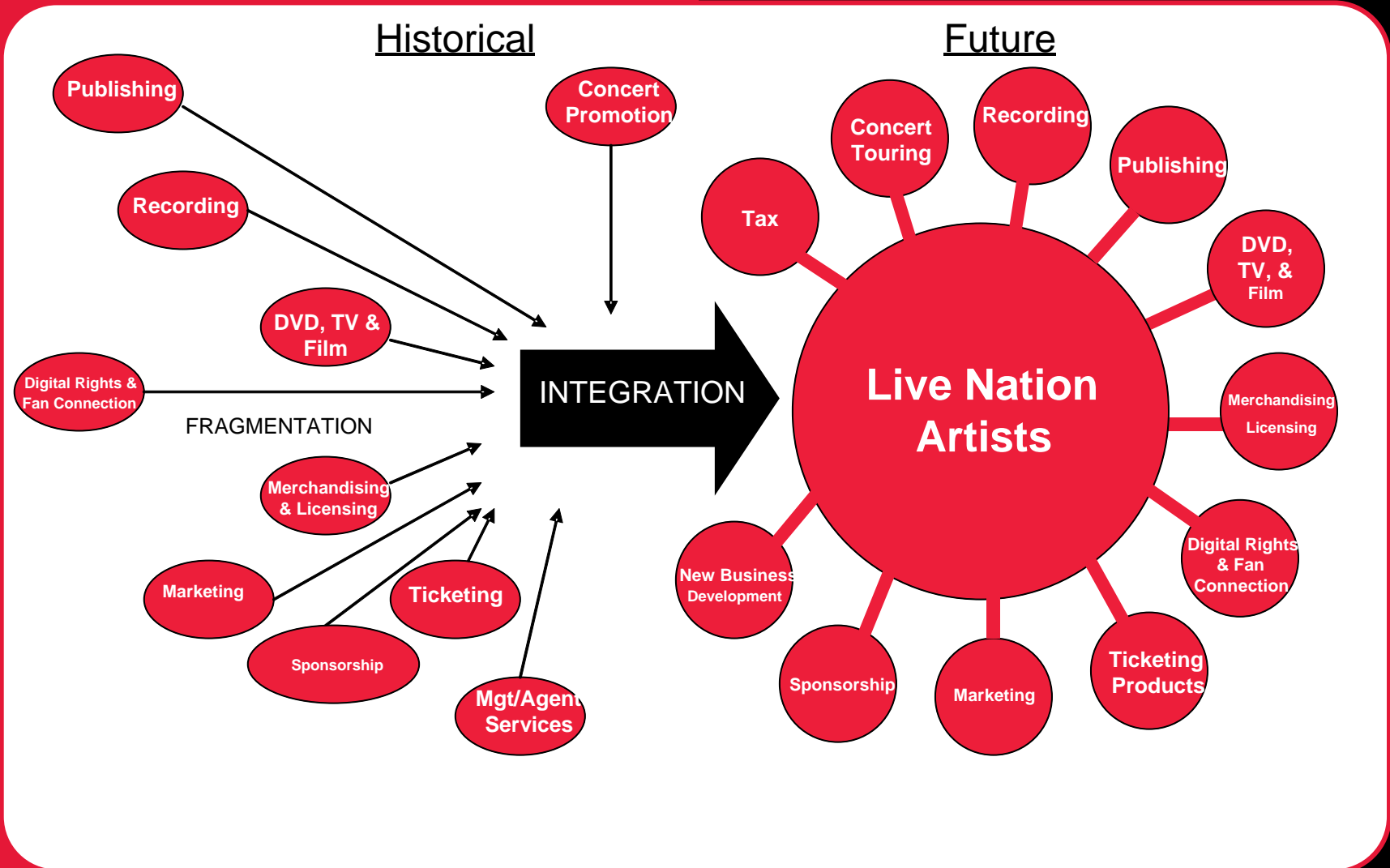
MERCHANDISE

DVD

TV & FILM

SPONSORSHIPS

Live Nation Artists Unified Rights Model



New Methods for Monetizing New Model Rights

RECORDING & PUBLISHING

PR Parties/ Announcement

- Artist Appearances

Studio Access

- Signage
- Recording Equipment, Instruments, etc.
- Video Sessions

Advertising & Promotion

- Use of Artist Images

Online/TV/Radio

- Distribution of Recorded Content
- Sneak Peek

Singles Released

- Listening Parties

CD RELEASE

Marketing Campaign

PR Parties/ Announcement

- Artist Appearances
- First Listen

Packaging Insert

- Prizing (Instant Win)

Digital Download

Radio Tour

Online

- Exclusive Downloads
- Fan Forums
- Emails To Database
- Content to Sponsor Site

Mobile

- Exclusive Ring Tones
- Text to Win & Tour Updates

Green Packaging

TOUR

Marketing Campaign

- Consumer & Trade

Venue Access & Signage

- Sound Checks

Press & Events In Each Market

- Televised/Packaged/ Distributed VNR
- Interview with Fanzines, Radio
- Appearances/Interviews
- Impromptu Performances
- Fans "Sit In"

Online

- Refreshed/Updated Fan Communication & Content
- Live Web Casts
- Tour Blog From Artist
- Live Chat with Fans
- Contests/Sweepstakes

VIP Ticketing

- Travel & Hospitality Packages
- Preferred Seating
- Consumer Sweepstakes

Green Tours

- Carbon Neutral Footprint

Merchandise

- Pre-Tour Apparel Programs
- Exclusive Apparel Programs
- Virtual Store on Sponsor Site
- Post-Tour Memorabilia
- Artist Signed

DIGITAL RIGHTS

Downloadable Songs

- First Listen

Streaming Video

Artist Interviews & Photos

Exclusive Content

Branded Satellite Media Players

Online Fan Club Access

- Product/Ticket Giveaways
- Contests/ Sweepstakes

DVD

Concert/Tour DVDs

Release Parties/ Events

- Sponsor Inserts
- Activated CDs/ DVDs

TV

Network Television Special

Artist Appearances & Interviews

Concept Programming

- TV, Internet, Mobile

FILM

Concert Film

Digital Cinema In Theatres

- HD Video-Live
- Lobby Entertainment

Release Parties/ Events

The Music Lifespan

Extensive Live Nation Artists Infrastructure Already In Place

LIVE NATION ARTISTS

Michael Cohl
Chairman and CEO



Over 300 employees in established business units already in place

Signatures Acquisition

SIGNATURES[®]
NETWORK

- Acquisition of Signatures provides a stronghold in artist merchandise segment of market
- Signatures is the largest artist merchandise and online fan club company in the industry with a client roster of over 125 high profile artists
- Signatures obtains “master licenses” from artists for all their merchandise and generates revenue through its divisions, including licensing
- Revenue synergy and cost savings expected by merging with other Live Nation Artists businesses
- Current client list features artists from every genre including: Bruce Springsteen, U2, Beatles, Justin Timberlake and Coldplay



Live Nation Artists vs. Label 360°



LIVE NATION ARTISTS MODEL

- Already responsible for 60%+ of top artists' income
- Long-term unified rights model
- Share profit from higher margin ancillary services / products with artist
- Direct consumer relationship with over 35MM music fans and 20+MM fan database
- Established businesses to provide ancillary services
- 200+ sponsorship sales force
- Global offices



INCREASE artists earnings by making them more money and extending their fan bases



LABEL 360° MODEL

- Only responsible for a small portion of artists' income
- Long-term 360° rights model
- Take a portion of the profit the artist earns from other methods (no "corporate profit" in live to take)
- No major direct consumer relationship
- Some businesses to provide ancillary services (no touring capabilities)
- No / limited sales force
- Global offices and distribution network



TAKE a portion of artists earnings in areas outside the record to supplement declining business

Madonna's Signing with Live Nation Artists is Validation

- Highest grossing concert tour of all time by a female artist
 - 2006 Confessions Tour grossed almost \$200MM
- Over 200MM albums sold
 - Last 3 albums sold over 20MM
 - Last album sold almost 8MM
- 6 Grammy's, 12 #1 pop singles, 35 #1 dance singles
- Regarded as a highly talented and shrewd business woman



We've Broken the Mold Before



**Rolling Stones
Steel Wheels
Tour
First Global Tour**



Grossed \$183 Million

**Distributed
DVD
Through
Best Buy
Not the Label**



Certified 4x Platinum



Breaking Down the Model

THE ECONOMICS OF THE LIVE NATION ARTISTS MODEL (ILLUSTRATIVE ONLY)

- Based on economics of the “historic” models; Plan to alter models through increased sponsorship involvement
- Model assumes only revenue from basic revenue sources
- Margins based on existing businesses we operate / comparable label economics
- Assumes 10 year term

(\$ and units in thousands, except per unit data; Assumes 10 year term)

	Tour	Tour Merch.	Private Events	Merch. Licensing	Recorded Music	Fan Club	Virtual Ticket
Number of Fans/Units	500	500			3,000	5	375
Average Price	\$100.00	\$8.00			\$10.00	\$50.00	\$2.50
Gross Revenue	\$50,000	\$4,000	\$500	\$500	\$30,000	\$250	\$938
Contribution Margin	65.0%	60.0%	95.0%	100.0%	50.0%	55.0%	100.0%
Profit before Splits	32,500	2,400	475	500	15,000	138	938
Revenue over Term	\$200,000	\$16,000	\$5,000	\$5,000	\$90,000	\$2,500	\$3,750
Contribution over Term	130,000	9,600	4,750	5,000	45,000	1,375	3,750

	Secondary Tickets	Books	DVD	TV&Film	Sponsorships	TOTAL
Number of Fans/Units Sold			225			
Average Price			\$20.00			
Gross Revenue	\$7,500	\$2,500	\$4,500	\$500	\$500	\$389,000
Contribution Margin	100.0%	40.0%	50.0%	100.0%	85.0%	61.4%
Profit before Splits	7,500	1,000	2,250	500	500	238,838
Adjusted OIBDAN						49,748
Adjusted OIBDAN Margin						12.8%
Revenue over Term	\$30,000	\$10,000	\$18,000	\$2,000	\$5,000	
Contribution over Term	30,000	4,000	9,000	2,000	5,000	

Breaking Down the Model (cont'd)

LIVE NATION ARTISTS MODEL IRR (*ILLUSTRATIVE ONLY*)

- Assumes large upfront advance paid and additional payments for rights over time; Assumes no advances for tours; No “special initiating artist” payments made
- Cash flows are cross-collateralized
- All advances are recouped before artist shares in most profit

(\$ in thousands)

IRR ANALYSIS

	Year 1	Tour/Album Year 2	Year 3	Album/Tour Year 4	Year 5	Album Year 6	Tour Year 7	Year 8	Tour Year 9	Year 10	TOTAL
Returns Analysis:											
Advances	(\$25,000)	(\$2,500)	\$0	(\$2,500)	\$0	(\$2,500)	\$0	\$0	\$0	\$0	(\$32,500)
After-Tax Cash Flow	1,476	24,062	692	9,210	254	6,067	4,412	254	4,412	254	51,093
Total Return	(23,524)	21,562	692	6,710	254	3,567	4,412	254	4,412	254	18,593
After-Tax IRR	27.3%										

LIVE NATION ARTISTS MODEL GROWTH STRATEGY (*ILLUSTRATIVE ONLY*)

- **Targeted Artists:**
 - Founding Partners: 5 – 7 major artists (will receive equity)
 - Touring Artists: 10 – 20
 - Breaking Artists: 10 - 20

North American Music

Jason Garner – CEO, North American Music

Don Law – President, New England



North American Music Overview



STATISTICS

Pro Forma LTM 9/30/07

Revenue:	\$2,036.5MM
Adj. OIBDAN (Margin):	\$57.1MM (2.8%)
Operating Loss (Margin):	\$7.8MM (0.4%)

HIGHLIGHTS

- Largest live music company in North America
- Over 100 venues of all sizes in top DMAs
- Extensive relationships with third party venues and artists
- #2 event website in the United States



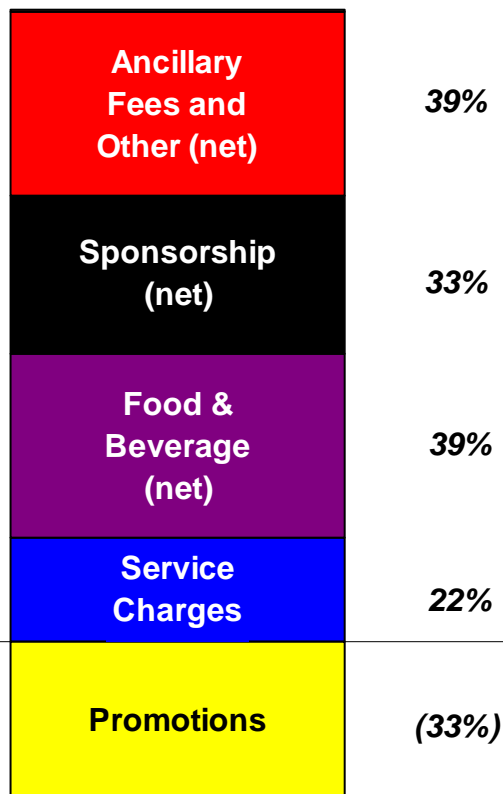
- Presence throughout US and Canada
- 106 venues
 - 52 amphitheaters
 - 4 arenas
 - 24 mid-sized
 - 14 small-sized
 - 11 HOB
 - 1 festival site

Where We Make Our Money



BY LEVER

Reflects contribution by type of revenue to Adjusted OIBDAN before fixed costs and North American overhead



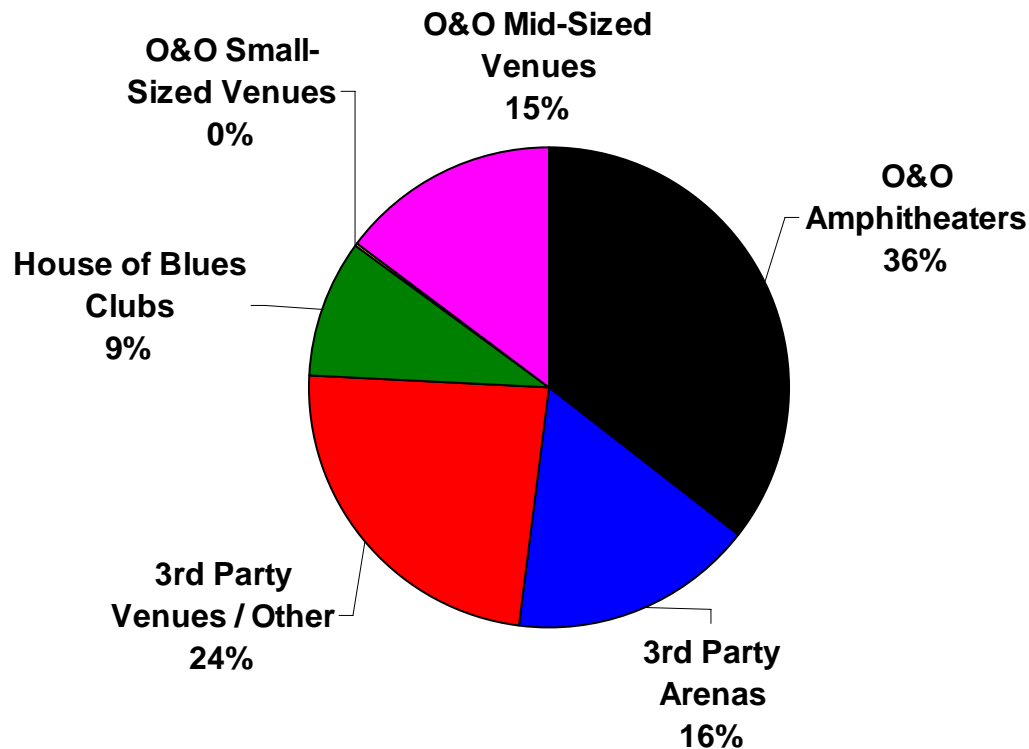
- **Ancillary Fees & Other** is parking, facility maintenance fees and merchandise
- **Sponsorship** is local (36%), national (25%) and premium seat (39%) sponsorship sales
- **Food & beverage** is our net profit from our relationship with Aramark, other concession vendors and in house operations
- **Service charges** are rebates from Ticketmaster, service charges from our in-house ticketing platform and box office fees
- **Promotions** are the net of talent fees and show costs from ticket sales

Where We Make Our Money (cont'd)



BY VENUE TYPE

Reflects contribution by type of venue to Adjusted OIBDAN before North American overhead (excluding non-venue contribution)



- **O&O venues** are owned, operated, leased or managed venues. In these venues, we typically receive or share in the ancillary venue revenues
- **Third-party venues** are venues we rent on a nightly basis for our promoted events. The majority of our profit is from promotion operations at these venues
- **House of Blues clubs** and owned & operated clubs which include a restaurant, Foundation room, merchandise and promotion profits
- *60% of our profit is from O&O and HOB venues*

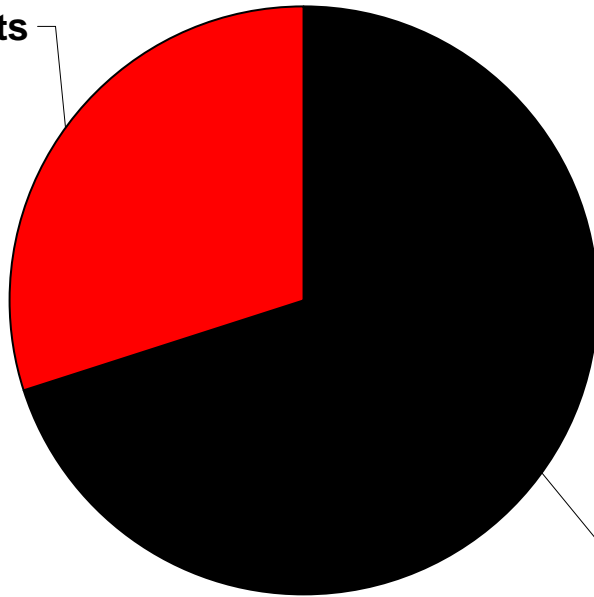
Where We Make Our Money (cont'd)



BY MARKET

Reflects contribution by type of venue to Adjusted OIBDAN before North American overhead (excluding non-venue contribution)

All Other Markets
30%



Top 20 Markets
70%

- **Top 20 markets** reflects profit from our operations in our top 20 markets
- **All other markets** include our operations in smaller markets
- *The majority of our profit comes from our top markets*

3-Year North American Music Transformation



At Spin

Transformation

2005

- North American Music Adjusted OIBDAN declining due to amphitheaters
- Increasing competition in large venues
- Lack of small & mid-sized venues
- No centralized strategy

2006

- Acquired *House of Blues*
- “Re-primed the pump” with increased amphitheater show count
- Centralized venue management & booking oversight
- In depth analysis of business

2007

- Aligned local promoters to North American Adjusted OIBDAN target
- Reduced amphitheater variable and fixed costs
- Reduced amphitheater talent costs as a percentage of ticket sales
- Expanded Fillmore (4) and HOB (1) presence
- Premium seats moved on-line

2008

- Expansion of Amp improvements to arenas, theaters & clubs
- Renegotiation / replacement of Aramark contract
- Local Sponsorship
- Continue Fillmore / House of Blues expansion

Key Near Term Growth Levers



1. Reduce costs

1. Establish booking guidelines
2. Reduce fixed costs
3. Reduce variable costs (talent, show costs, advertising, etc.)

2. Improve F&B profitability

4. Improve / replace Aramark deal
5. Increase F&B per fan

3. Increase local sponsorship

6. Transition smaller to larger deals

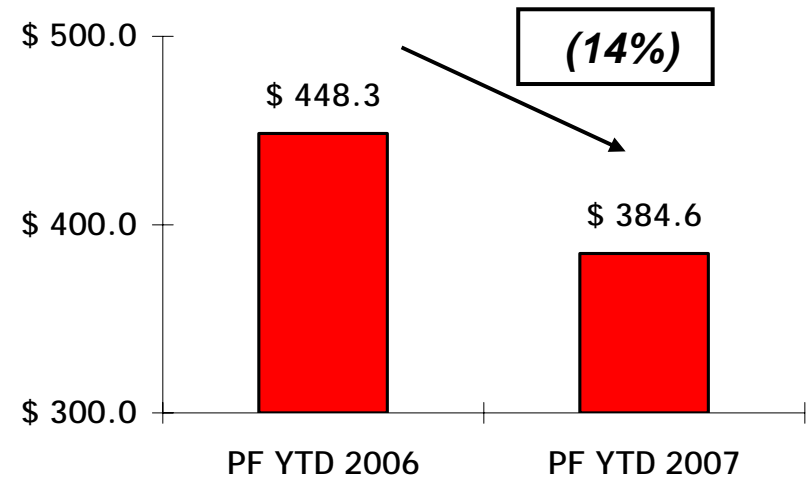
4. Expand venue presence

7. Expand House of Blues and Fillmore footprint in top markets

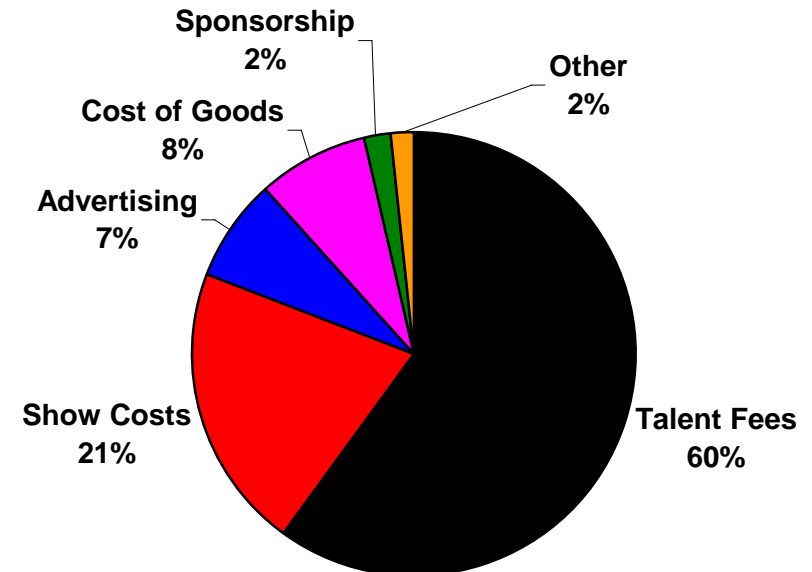
Lever 1: Extend 2007 Amp Success in Variable Cost Reductions

- **Key results of 2007 amphitheater initiatives on variable costs:**
 - Reduced talent fees as a percentage of ticket price by 4%
 - Reduced average cost per show by 8%
- **Plan to Extend “7 Rules for 2007” Amphitheater Initiatives into other business lines in 2008**
 - Arenas, mid-sized venues and small-sized venues

AMPHITHEATER VARIABLE COSTS



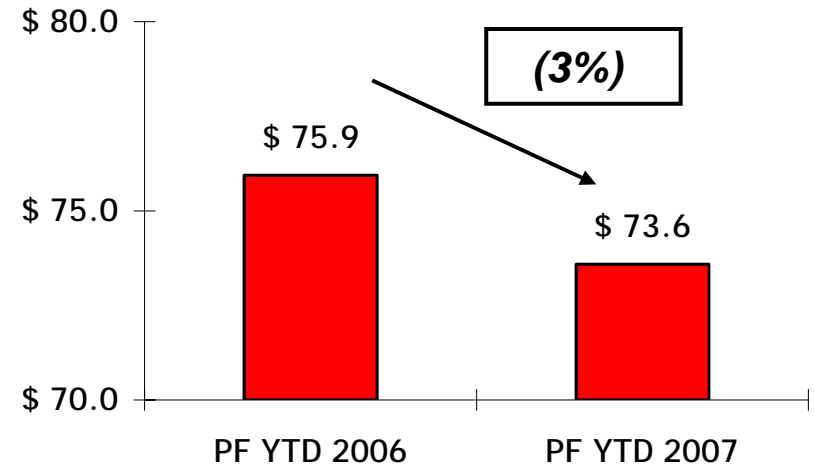
ACTUAL LTM VARIABLE COSTS - \$1,549MM



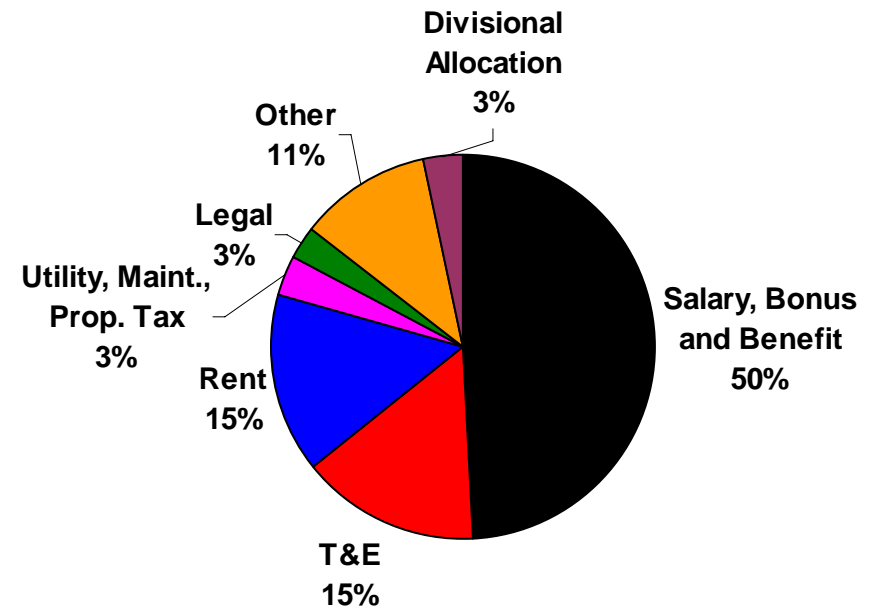
Lever 1: Accelerate 2007 Amp Success in Fixed Cost Reductions

- **Potential 2008 areas to further reduce costs include:**
 - Centralized supply purchasing
 - Venue staffing alignment to seasonal show schedule
 - Enforce consistent T&E spending controls
 - Rationalize repairs and maintenance spending

AMPHITHEATER FIXED COSTS



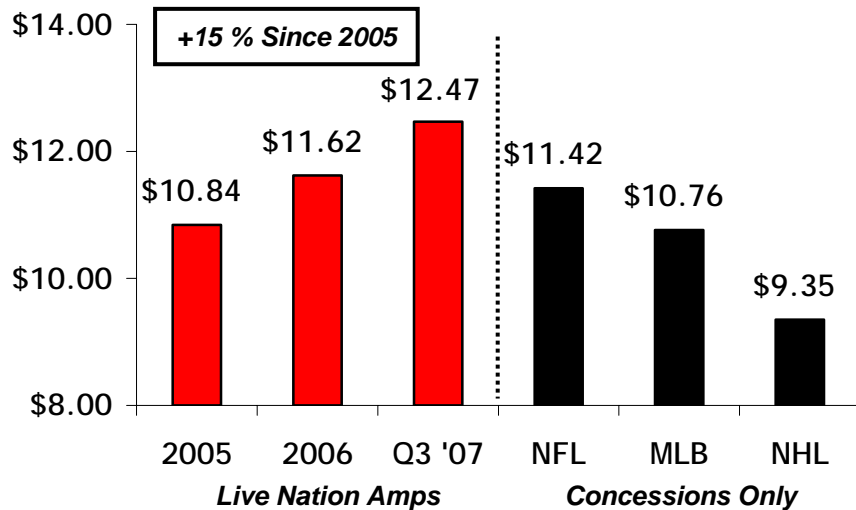
ACTUAL LTM FIXED COSTS - \$319MM



Lever 2: Improve F&B Profitability

- Centralized venue management est. in 2006
- Key initiatives include:
 - Value and whole dollar pricing
 - Elimination of third party vendors
 - SKU reduction
 - Hawking

COMPARABLE F&B PER CAP



TOP SELLING F&B CATEGORIES (AT AMP)

Rank	F&B Item	% of Net Sales
1	Beer	57.1%
2	Cold Beverages	14.4%
3	Main Meals	10.3%
4	Frozen Drinks	7.5%
5	Liquor	5.9%



THE ARAMARK OPPORTUNITY

34 Amphitheaters *

\$49MM Annual Revenue / Adj. OIBDAN

Opportunity to improve current ~50% split

* 36 total venues

Lever 3: Increase Local Sponsorship

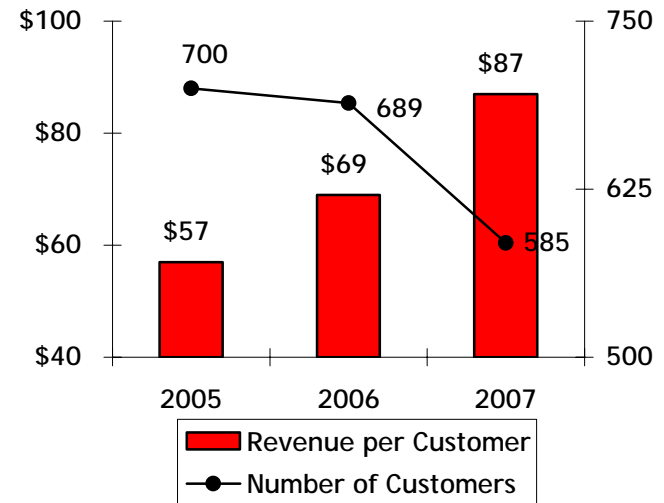
STRATEGY

- Continue to replace small, low value deals with larger higher value relationships
- Focus on multi-venue / multi-market deals
- Establish local market ticketing clubs



2007 RESULTS

- Reduced number of customers while increasing revenue per customer



- Premium sales moved online and 30 sales people eliminated
 - \$2 million annual cost saving

Lever 4: Expand Venue Presence



STRATEGY

- Increase small and mid-sized music-venue presence (1,000 – 5,000 capacity) in top DMAs
- Supplement already strong “large venue” presence in key markets
- Partner with local developers who value *House of Blues* and *Fillmore* brands

Anticipated New Venues



- Dallas (2007), Houston (2008), Mohegan Sun (2009), Boston (2009), Phoenix (2009)



- Miami (2007), Washington DC (2010)
- Re-branded venues in Philadelphia, Detroit, New York City

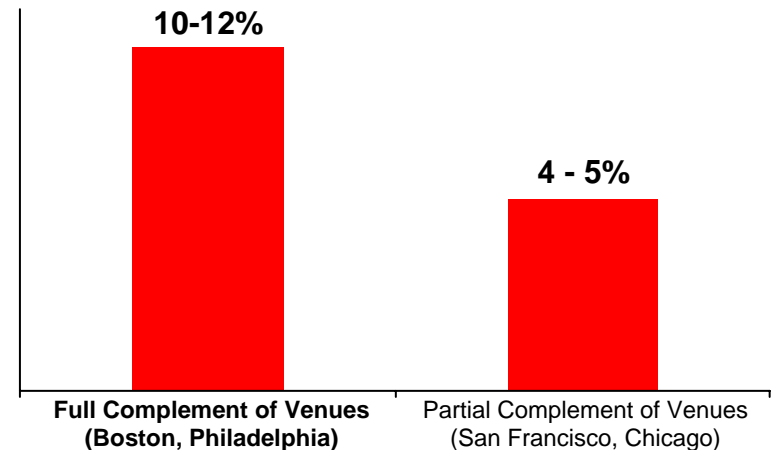


- Phoenix (Dodge – 2007) and Los Angeles (Palladium – 2008)



Markets With the Complete Venue Complement are More Profitable than Those Without

2007 LTM Market-Level Adjusted OIBDAN Margin



International Music

Alan Ridgeway – CEO, International Music



International Music Overview

STATISTICS

Pro Forma LTM 9/30/07

# of Venues	18
# of Events	6,065
# of Tickets	15,272,000
Revenue	\$1,003.0MM
Adj. OIBDAN (Margin)	\$79.9MM (8.0%)
Operating Income (Margin)	\$77.4MM (7.7%)
Capex	\$17.3MM

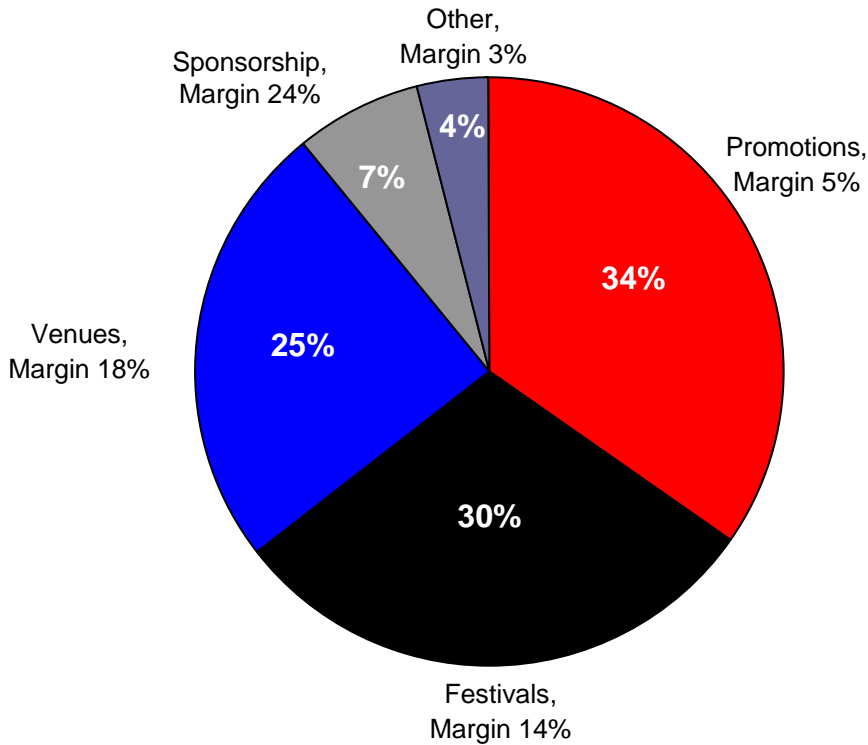


International Live music network covering 17 countries

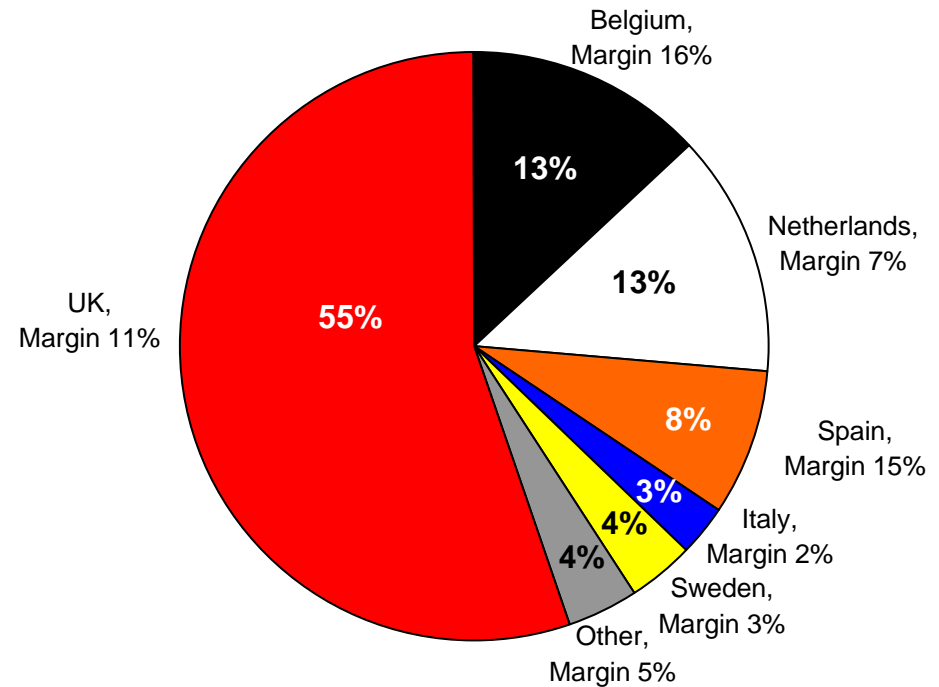
Where We Make Our Money



ADJUSTED OIBDAN BY LEVER



ADJUSTED OIBDAN BY MARKET



International Adjusted OIBDAN margin driven by festivals and venues

Key Growth Levers

1. Promotions

2. Festivals

3. Venues



1. Expand promoter network
2. Grow domestic artist promotions
3. Cost efficiency/reduction

4. Create/acquire new festivals
5. Maximize revenue streams of existing festivals
6. Increase efficiency of marketing

7. Turnaround/divest poor performers
8. Maximize sponsorship
9. Expand venue network

Promotions Overview

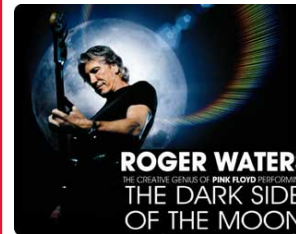
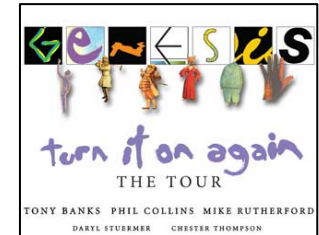


(\$MM)

STATISTICS

Pro Forma LTM 9/30/07

# of Countries	16
# of Concerts	3,436
# of tickets	9,329,000
Revenue	\$505.2
Adj. OIBDAN (Margin)	\$27.7 (5%)
Operating Income (Margin)	\$26.1 (5%)



Promotions Growth Strategy

- Expand network to new markets
- Grow domestic artist business in current markets
- Increase efficiency of concert marketing through on-line/e-mail
- Reduce overhead in specific markets



Expand Network

Ranking: Recorded Music Sales		
	LN Market	Non-LN Market
1	USA	
2		Japan
3	UK	
4		Germany
5	France	
6	Canada	
7		Australia
8	Italy	
9	Spain	
10		Russia
11	Netherlands	
12		Mexico
13		Brazil
14	Belgium	
15		Austria
16		South Korea
17		South Africa
18		Switzerland
19	Sweden	
20	Norway	

Source: IFPI

Opportunity to expand into
10 of top 20 music markets

Festivals Overview



(\$MM)

STATISTICS

Pro Forma LTM 9/30/07

# of Countries	4
# of Festivals	20
# of Attendance	1,627,000
# of tickets	974,000
Revenue	\$173.5
Adj. OIBDAN (Margin)	\$23.7 (14%)
Operating Income (Margin)	\$20.7 (12%)

	Market	Festival	# of Days
1	UK	Glastonbury	3
2	Australia	Big Day Out (day tickets only)	6
3	UK	Reading	3
4	Ireland	Oxygen	2
5	UK	T in the Park	3
6	UK	Leeds	3
7	UK	V Festival - Stafford	2
8	Denmark	Roskilde Festival	4
9	UK	Download	3
10	UK	V Festival - Chelmsford	2
11	Japan	Fuji Rock	3
12	Belgium	Rock Werchter	4
13	Germany	Rock am Ring	3
14	Hungary	Sziget Festival	7
15	UK	Isle of Wight	3
16	Germany	Rock im Park	3
17	Holland	Pinkpop	3
18	Belgium	Pukkelpop	3
19	Holland	Lowlands	3
20	Germany	Hurricane Festival	3



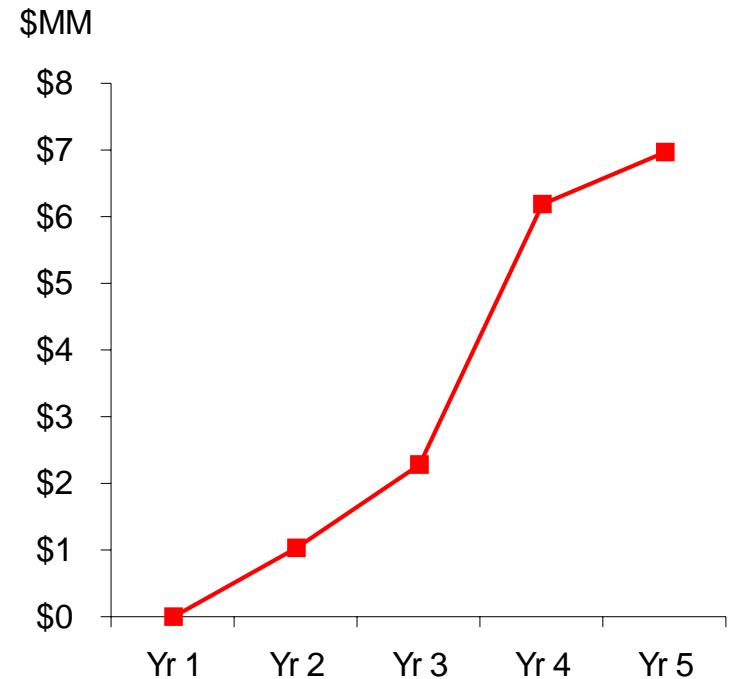
LN involved in 8 of top 20 international festivals

Festivals Growth Strategy

- Create festivals in key markets without leading festivals: France, Spain, Sweden
- Maximize sponsorship revenues
- Increase efficiency of marketing through on-line/ e-mail
- Cross-fertilization of F&B successes



New Festival Profit Trend



After 4 years, new festivals can generate \$5MM+

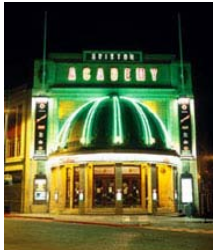
Venues Overview

(\$MM)

STATISTICS

Pro Forma LTM 9/30/07

# of Countries	3
# of Venues	18
# of Events	3,362
% of total LN events	23%
# of tickets	5,742
% of total LN tickets	16%
Revenue	\$108.4
Adj. OIBDAN (Margin)	\$19.9 (18%)
Operating Income	\$6.6 (6%)



Brixton Academy



Cirkus, Sweden



Apollo, Manchester



Wembley Arena



The Point, Ireland

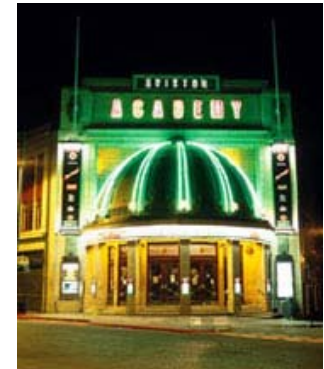


Venue	Capacity
UK	
Wembley Arena	12,750
Sheffield Arena	11,250
Cardiff Arena	6,700
Manchester Apollo	3,500
Astoria	1,800
Southampton Guildhall	1,750
Astoria 2	1,000
Brixton Academy	4,921
Birmingham Academy	3,000
Glasgow Academy	2,500
Newcastle Academy	2,000
Sheperds Bush Empire	2,000
Bristol Academy	1,600
Oxford Academy	1,350
Liverpool Academy	1,200
Islington Academy	800
Ireland	
The Point	8,500
Sweden	
Cirkus	3,000

Average venue capacity 3,870

Venues Growth Strategy

- Turnaround/divest poor performing venues
- Maximize sponsorship potential on existing venues
- Continue AMG expansion in UK
- Seek out venue management opportunities in new markets
- Increase capacity and earning potential of Point
- Expand HOB brand internationally



Brixton Academy

(\$ in millions)

	Year Ended 9/30/2006	Year Ending 9/30/2008 ⁽¹⁾
Revenue	\$41.0	\$50.2
Adjusted OIBDAN	11.0	15.7
% Margin	26.8%	31.3%

(1) Expected at the time of acquisition

New venues planned for
Brighton, Sheffield and Leeds

Online



Rollout Plan	
UK	June 2007
Holland	September 2007
Italy	September 2007
Spain	November 2007
Poland	December 2007
Belgium	December 2007
Czech Republic	December 2007
Hungary	December 2007
France	December 2007
Denmark	January 2008
Norway	January 2008
Sweden	January 2008
Finland	January 2008
Asia	February 2008

Sponsorship

Simon Lewis – President, International Alliances

Russell Wallach – President, North America Alliances



Global Sponsorship Overview

FINANCIAL SUMMARY

Pro Forma LTM 9/30/07

Revenue:	\$96.6MM
Adj. OIBDAN (Margin):	\$43.9MM (45.4%)
Operating Income (Margin):	\$43.2MM (44.7%)

Employee Summary

North America National	48
International	<u>25</u>
Total	73

Note: North America Local 138

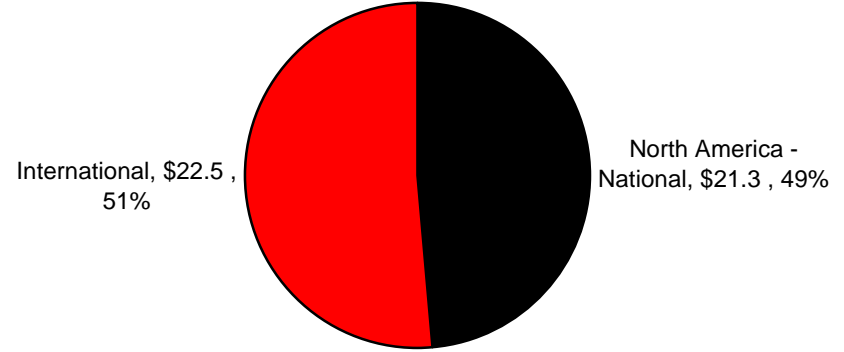
SELECT SPONSOR PARTNERS



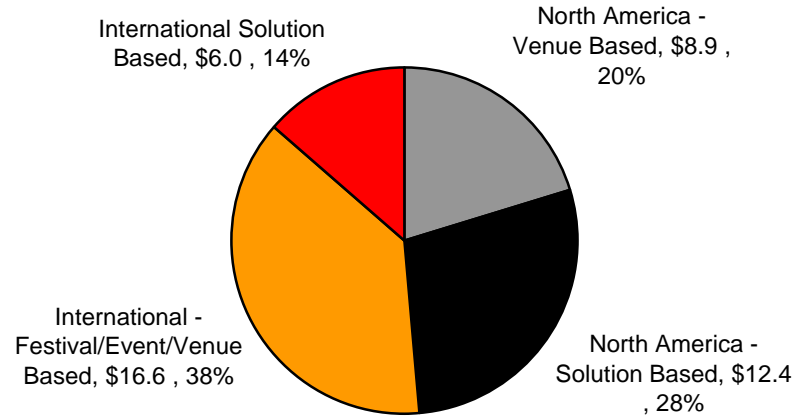
Global Sponsorship*

Reflects Pro Forma LTM 9/30/07 Adjusted OIBDAN

BY GEOGRAPHY / TYPE



BY ASSET TYPE



*Excludes North American local sponsorship

Extensive Global Sponsorship Team

LIVE NATION

NORTH AMERICA – 48 TOTAL

New York – 25
Los Angeles - 10
Chicago – 2
Atlanta – 3
Houston – 4
Toronto – 1
Washington DC - 3

INTERNATIONAL – 25 TOTAL

UK – 5
Sweden - 12
Italy – 1
Netherlands – 2
Belgium – 1
Denmark – 1
Spain - 1
Poland – 1
Czech Republic – 1

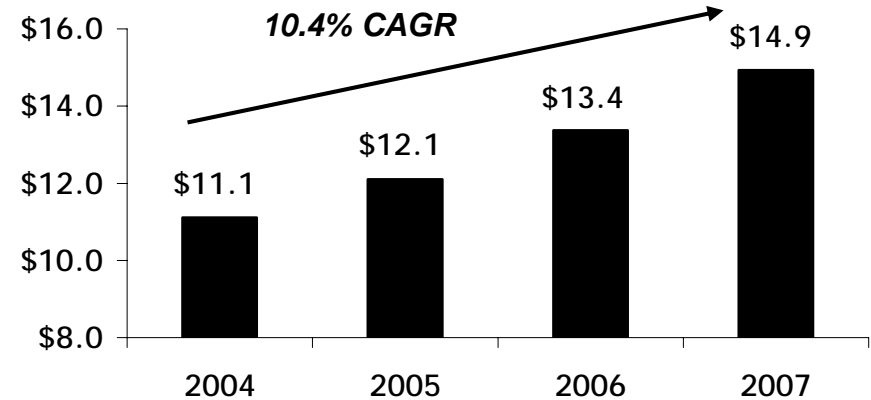


Sponsorship is a Large and Growing Industry

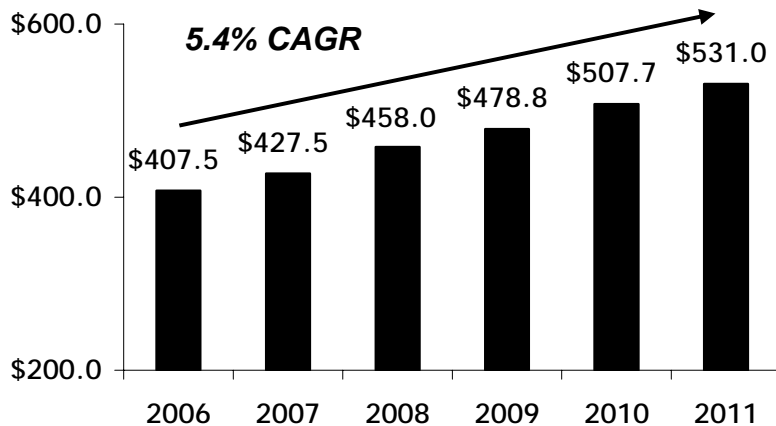


- **Sponsorship industry is almost \$15BN and is growing at a double digit annual rate**
 - Music sponsorship industry is growing at a faster rate than the entire industry
- **The overall global advertising market is over \$400BN and growing**
 - As Live Nation's customers integrate with Live Nation's brand and Live Nation Artists' brands, more general advertising dollars should be available for Live Nation to attract

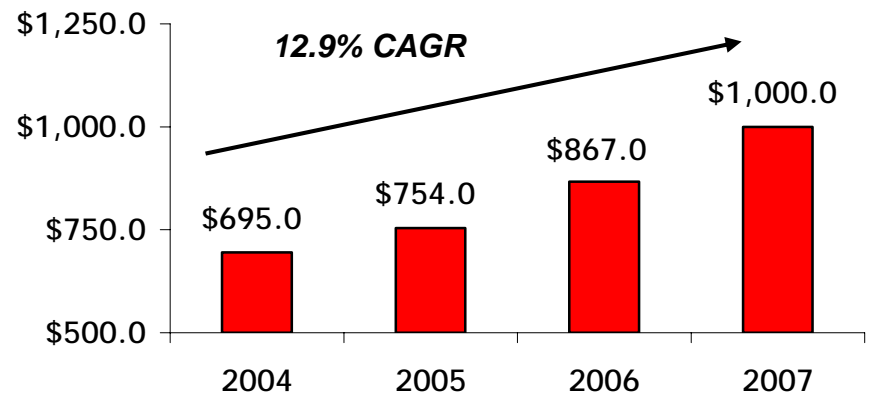
NA SPONSORSHIP INDUSTRY GROWTH (\$BN)



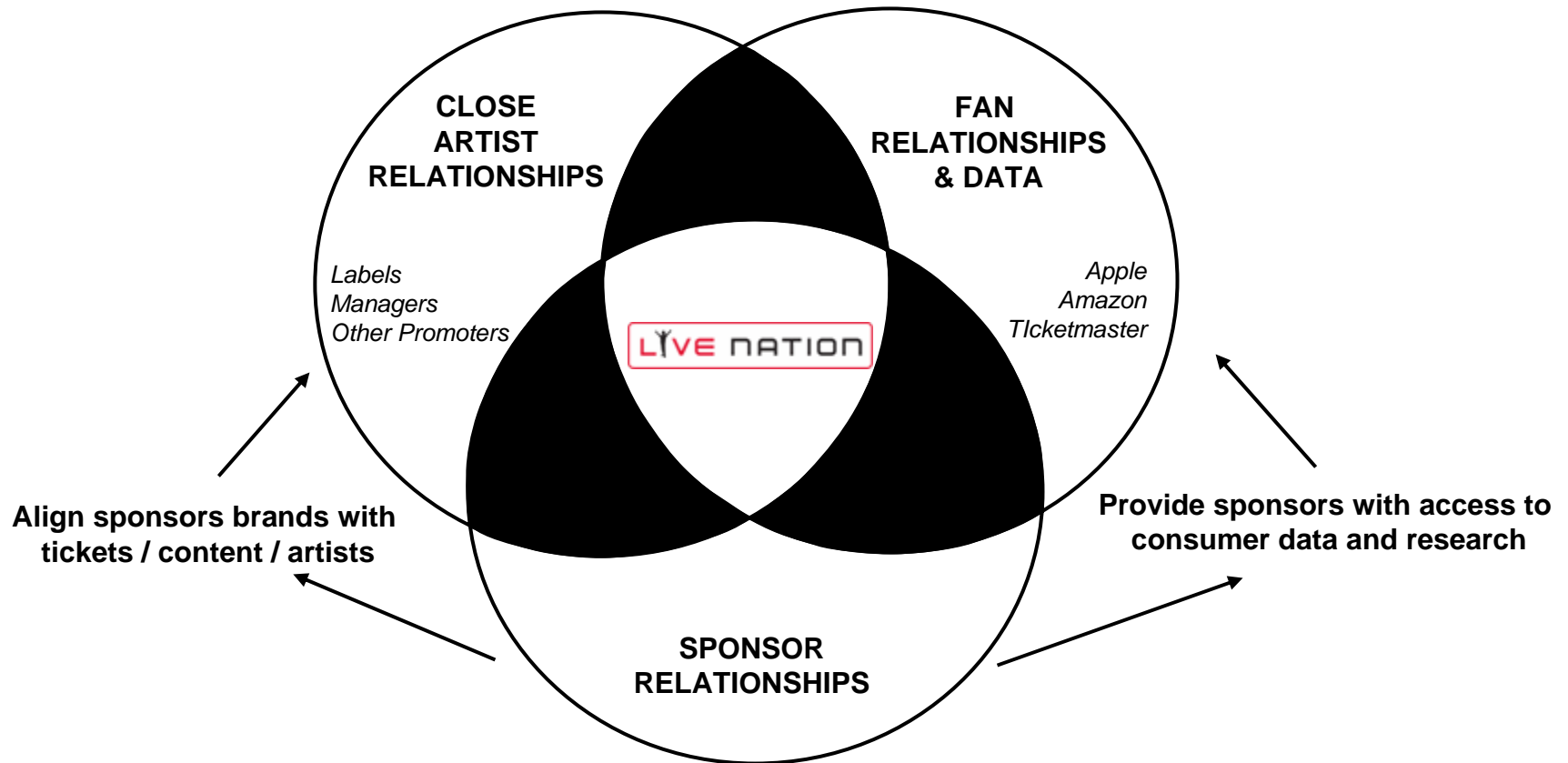
GLOBAL ADVERTISING MARKET (\$BN)



NA MUSIC SPONSORSHIP GROWTH (\$MM)



Live Nation is Uniquely Positioned to Sponsors

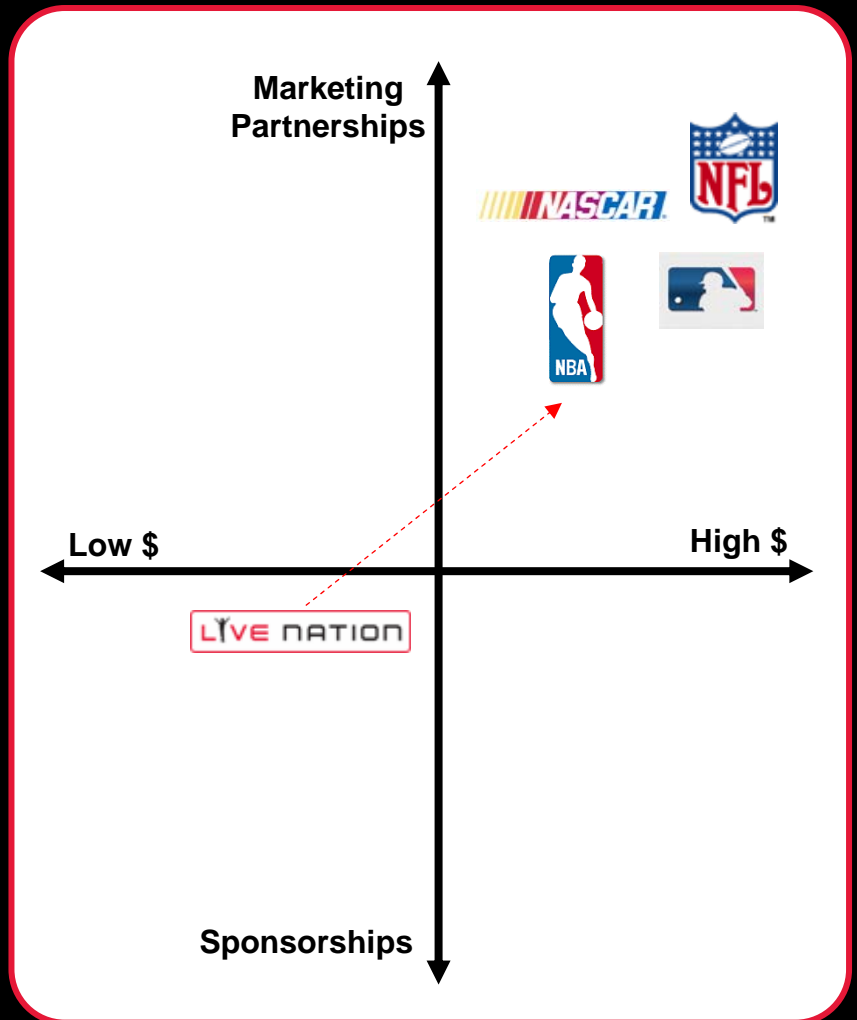


Live Nation is arguably the only music company with relationships with fans, artists and sponsors.

Sponsorship Strategy

- Develop deeper relationships / deals with sponsors and move relationships from a “sponsorship sales” model to a “marketing partnership” model
- Target top spending industry categories
- Create deals that incorporate multiple products (e.g. venue + website + tickets = platform sales)
 - Less than 50% of Live Nation’s national sponsor deals have more than one product
 - Multi-product deals generate approximately 3x revenue
- Require marketing partners to integrate Live Nation brand / lifestyle into their communication campaign
- Reject small size deals and replace with new, higher price deals
- Increase number of multi-year deals

LIVE NATION



Sell "Music Platform"



HISTORIC - EVENT

- Venue signage
- Premium seats
- Festival sponsorship
- Tickets
- Media advertising



CURRENT / FUTURE - PLATFORM

- LiveNation.com
- Artist websites, merchandise and performances
- Ticket access
- Digital content
- Artist DVDs
- Customer database / email marketing



Focus on Multi-Product / Multi-Year Deals with Big Brands

LIVE NATION



- 3-year deal
- Created the “Rogers Concert Series” at *Molson Amphitheater*, *Commodore Ballroom* and other Canadian concert venues
- Special benefits to Rogers customers (e.g. early entry)
- Live Nation music channel distributed across wireless, broadband and TV



- 3-year deal
- Signage and promotional activities at Live Nation venues
- Interactive exposure on Live Nation digital assets
- National promotions
- Live Nation music channel distributed on *attblueroom.com*



- 2-year North American and UK deals
- Relationship in both the UK and US
- Ticket access and event alerts for Nokia customers
- Plan to develop a comprehensive mobile ticketing facility to fans in the UK



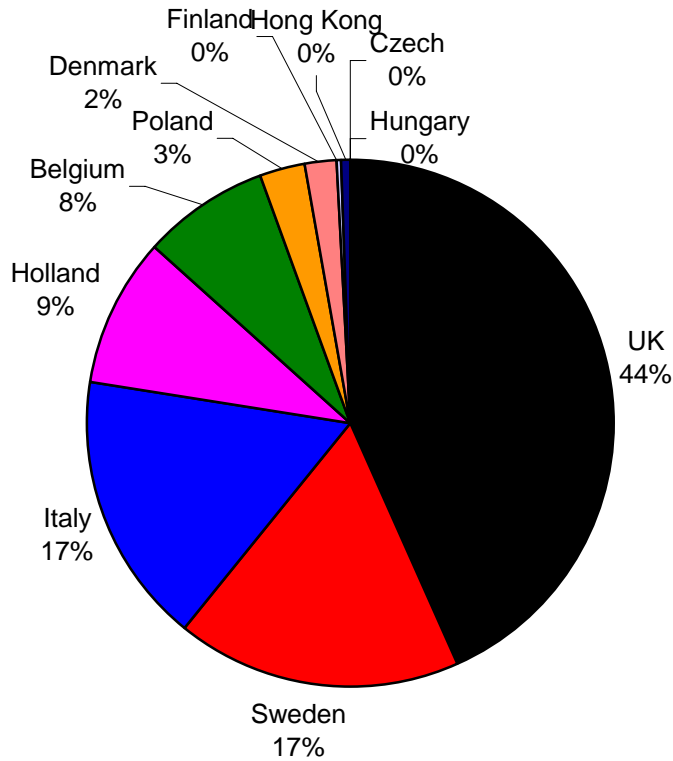
- 5-year deal
- Live Nation provides MBNA VIP *Entertainment* cardholders with:
 - Access to priority tickets
 - VIP rooms
 - Other event information
- On-site MBNA promotions at various Live Nation venues/festivals



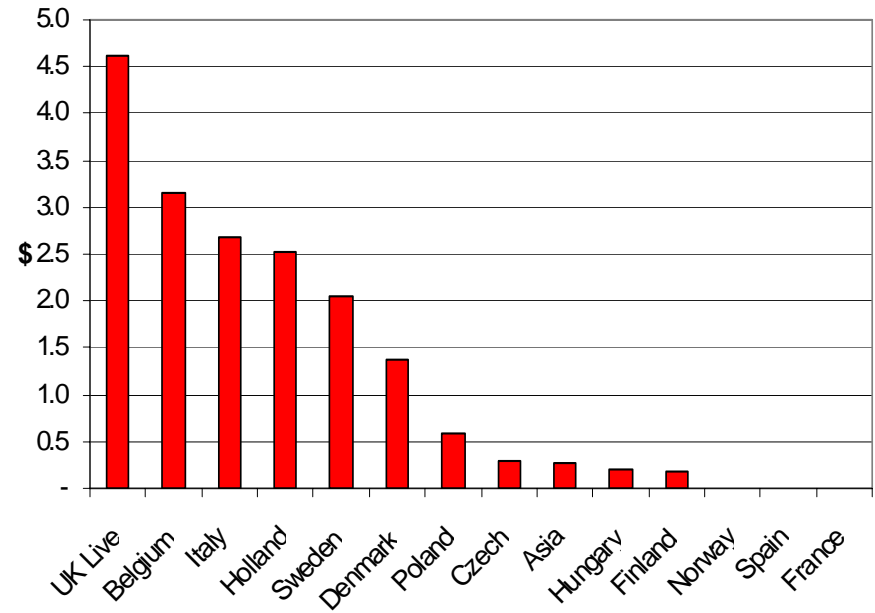
Expand Sponsorship Internationally



INTERNATIONAL SPONSORSHIP REVENUE - BY COUNTRY



Sponsorship Contribution per Cap



Improving other international countries in line with the UK could drive additional Adjusted OIBDAN

Online

Bryan Perez – CEO of Online/Ticketing



Global Digital Overview

STATISTICS

LTM 9/30/07

Revenue: \$12.7MM

Adj. OIBDAN: (\$4.3)MM

Operating Loss: (\$7.2)MM

Employees: ~400 in 6 cities dedicated to online efforts

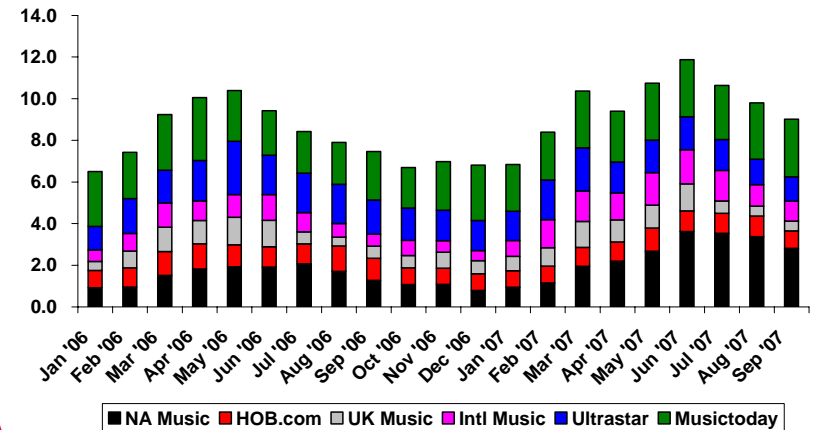
HIGHLIGHTS

- Combined, Live Nation websites are the #2 Event Websites According to Nielsen
- Peak at almost 12MM monthly uniques
- Over 25MM global fan database

LIVENATION.com

LIVE NATION WEBSITES PEAK AT ALMOST 12MM VISITORS

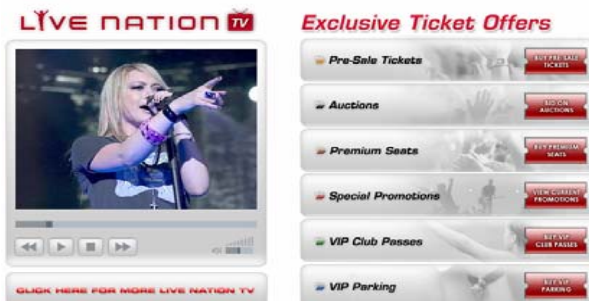
(Monthly uniques in millions)



LIVENATION.COM IS A TOP CONCERT SEARCH ENGINE AND EVENT WEBSITE

- 1.
- 2.
- 3.
- 4.
5. eVenue.net

Source: Nielsen



Unmatched International Depth – by Q1 '08 in 15 countries in 12 languages



Community Building Expertise via Festival sites



Live Nation Online Artist Websites & Video



Service over 400 artist websites



Extensive Video Capability



Professional/live video platform



User-generated video platform

Live Nation Fan Database

21 Million Fans (U.S.)



- Over 35 million fans attended Live Nation Music events in 2006
- On-going communications with the 21 million fans in our database

LIVE NATION U.S. FAN DATABASE: 21 MILLION

2007 U.S. Highlights:

- 643 Million Emails sent
- \$40 Million Direct ticket sales to registered ticket club members in fan database
- Sold 15,000 Premium seats direct to consumer (avg. price of \$200)
- Artist presale execution to highly qualified fan base
- Tested 30 artist merchandise offers and sold over \$1 Million

Ticketing Innovation



3D virtual view seating maps

LIVE NATION Virtual Seating PNC BANK ArtsCenter

PNC BANK ARTS CENTER
Exit 116 Garden State Parkway | Holmdel, NJ 07733
Phone 732.203.2300

SECTION/SEAT
1. Move mouse over seats
2. Click section to see the stage from these seats

Find VIP Boxes
VIP Boxes
Find Premium Seats
Prem. Seats
Find Your Seat
Enter Section:
Enter Row:
Find
Forward To A Friend

View the **CONCERT CALENDAR** for this venue
click here for **GREAT FAN Benefits**
GET YOUR **POSTER GEAR** HERE!
Check out new live performances on **LIVE NATION**

MAIN VIEW
PREMIUM SEATS
VIP BOXES
VENUE INFO

Search/Venue Widgets

LIVE NATION Concert & Ticket Search

powered by **LIVENATION.CO.UK**

LiveNation.com

- Live Search
- ✓ LiveNation.com
- Yahoo! Search (Default)**
- Find on this Page...
- Find More Providers...
- Change Search Defaults...

LIVE NATION Virtual Seating PNC BANK ArtsCenter

PNC BANK ARTS CENTER
Exit 116 Garden State Parkway | Holmdel, NJ 07733
Phone 732.203.2300

Section 405, Rows (A-J)

Forward this View to a Friend

Find VIP Boxes
VIP Boxes
Find Premium Seats
Prem. Seats
Find Your Seat
Enter Section:
Enter Row:
Find
Forward To A Friend

View the **CONCERT CALENDAR** for this venue
click here for **GREAT FAN Benefits**
GET YOUR **POSTER GEAR** HERE!
Check out new live performances on **LIVE NATION**

UPCOMING LIVE CONCERTS

GIBSON AMPHITHEATRE
100 Universal City Plaza
Universal City, CA 91608

- Wednesday, July 18, 2007 8:00pm pst
▶ The Fray plus special guests Gomez / Esley
- Thursday, July 19, 2007 7:30pm pst
▶ Squeeze
- Friday, July 20, 2007 8:00pm pst
▶ Tony Bennett presented by AARP
- Saturday, July 21, 2007 8:00pm pst
▶ Hilary Duff
- Sunday, July 22, 2007 8:00pm pst
▶ Poison with Ratt and Vain of Jenna
- Monday, July 23, 2007 8:00pm pst
▶ Scremfest 2007 with T.I. T-Pain

CLICK HERE TO GET YOUR TICKETS NOW!

visit this to your site Powered by **LIVENATION.COM**

What livenation.com IS and IS NOT




The livenation.com strategy is to develop a branded online destination to facilitate e-commerce.

- We are not Google and do not plan to be all things to all people
- We are a concert promoter looking to sell more tickets to our shows and more ancillary products around the ticket
- We are not seeking to provide significant amounts of content about artists on our site – other than through artists' own websites
- We are providing information about tickets which are not commodities and will drive traffic
- We are not an advertising portal as we are a commerce, not content, website

E-commerce focus:

Concert Tickets for: **Dave Matthews Band**



Live Nation Presents:
Dave Matthews Band
Friday, August 31, 2007
The Gorge Amphitheatre
Doors: 4:00 pm | Show: 7:00 pm
754 Silica Road NW
George, WA 98824

- Interactive 3D Seating Map
- Seating Map
- Venue Details
- Driving Directions
- Add to Outlook
- Invite a Friend
- More Concerts by: Dave Matthews Band

Buy Dave Matthews Band concert tickets for the upcoming performance at The Gorge Amphitheatre.

ADVERTISEMENT

- ▶ [Get Access to Tickets First!](#)
- ▶ [Nikon Live: All-Access Pass](#)
- ▶ [Get Cool Concert Widgets Now!](#)

- 2 **Premium Seats:** Great seats you can only get on LiveNation.com [BUY PREMIUM SEATS](#)
- 2 **Auctions:** Bid on tickets you can't get anywhere else [BID ON AUCTIONS](#)
- 2 **General Tickets:** Great seats your favorite concerts [BUY TICKETS](#)
- 2 **VIP Parking:** Reserve your spot right near the front gate [BUY VIP PARKING](#)
- 2 **VIP Club Passes:** Get the star treatment in our exclusive VIP areas [BUY VIP CLUB PASSES](#)
- 2 **Lawn Tickets:** General admission lawn seats [BUY LAWN TICKETS](#)

Example – Multiple Ticketing Products on one page

LiveNation.com Evolution

LIVENATION.com

← Transformation →

Future

2006

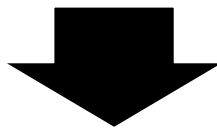
- Develop an online presence, centralized brand and tool for concert search and online ticket purchases
- Consolidated over 93 separate web presences into LiveNation.com



Quickly became #2 event website

2007

- Roll-out uniform web presence to international locations
- Add functionality to site
 - Live Nation TV
 - Exclusive offers
 - 3D seats



Sold over \$3MM of premium product

2008

- Improve merchandise integration
- Launch registration/personalization tools to increase data capture/fan utility
- Develop more tools for affiliate programs
- Accelerate online sponsorship opportunities

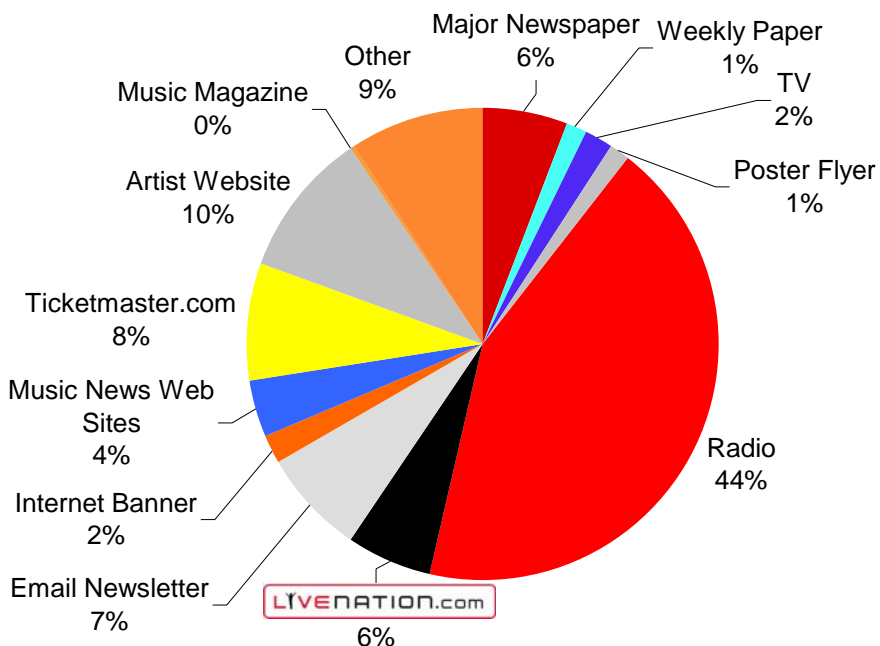
2009

- Launch LiveNation.com ticketing portal
- Integrate secondary market

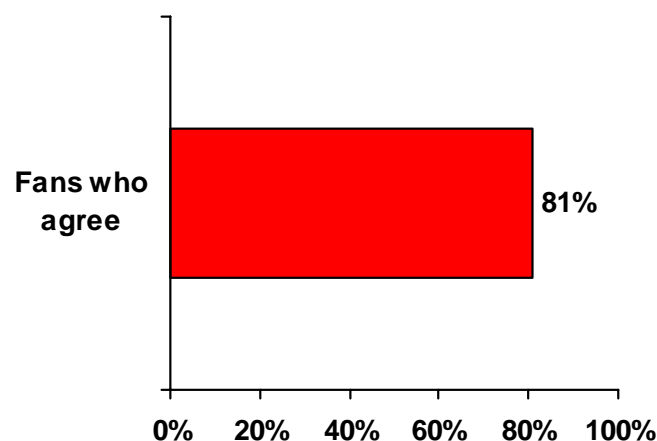
Consumers Already Know Live Nation as a Source for Concert Information and Tickets



How fans find out about concerts



“Live Nation is an info source for upcoming concerts”



Source: LN brand survey

Since the Launch, our Online Business Has Created a New Asset From Which to Grow New Revenues

	2005	2007
Total Revenue from Tickets Sold via LiveNation.com ⁽¹⁾	\$54.8	\$66.3
Net Incremental Service Charges from Tickets Sold via LiveNation.com	\$4.0	\$5.8
Peak Monthly Uniques (all web properties)	4.4MM	11.9MM
Total Premium Inventory Sold Online (\$MM)	\$0.0	\$3.2
Cost Savings from Reduced Sales Force due to Online Sales (\$MM) ⁽²⁾	\$0.0	\$2.0
Annual Advertising Dollars (\$MM) ⁽³⁾	\$0.3	\$3.2

(1) 2007 reflects LTM 9/30/07

(2) To be effected in 2008

(3) YTD 2007

To date, \$9.3MM has been invested in developing LiveNation.com

What to Expect from the LiveNation.com Evolution?



enhanced navigation

- 40% of fans prefer to browse

registration/ personalization

- Vast majority of fans want a personal event calendar
- #1 reason for missed shows is due to lack of information
- Database customers are more profitable

**develop offsite widgets/
affiliate programs**

- Recommendation from friends is #1 external factor influencing ticket buying decision – make access easier and more ubiquitous

improve merchandising

- Majority of fans interested in buying merchandise with ticket

add user reviews of concerts and ticket products

- 58% of shoppers prefer sites with user reviews and 92% find them helpful

develop secondary ticketing platform

- Secondary ticket buyers are more profitable than primary buyers

Ticketing

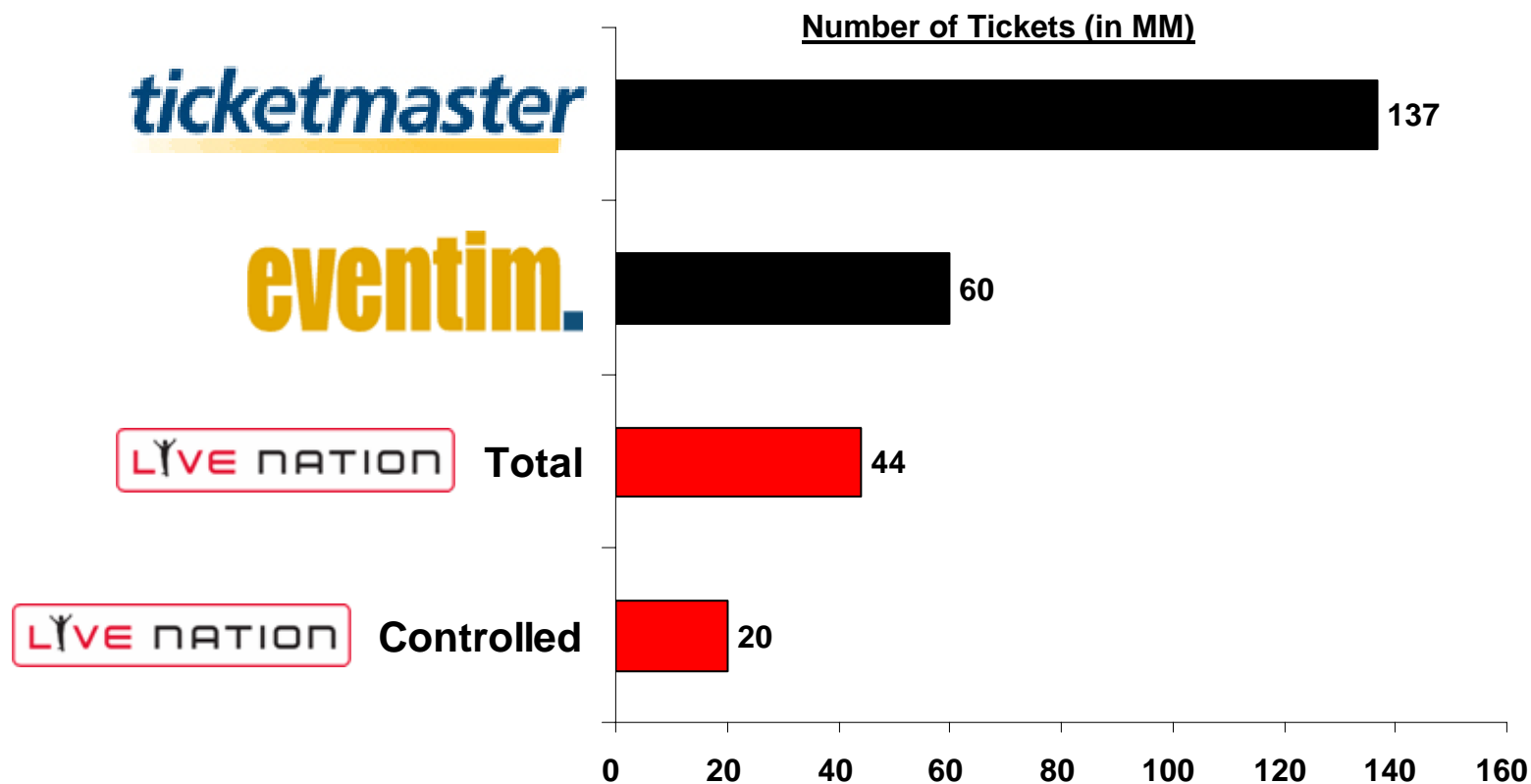
Nathan Hubbard, President - Ticketing



Ticketing Industry Overview



Live Nation's Content Makes Us a Substantial Player in the Ticketing Industry



Source : Ticketmaster for the last twelve months ended 9/30/07 per company reports, CTS for 2007 per company reports, Live Nation estimated for 2006 pro forma

Ticketing 101



NORTH AMERICA

- **Venue** controls ticket
- **Fee:** 15 – 20% of face value
- **Fees included:**
 - Service fee per ticket
 - Per order handling fee
 - Shipping fee
 - Add-ons (venue, artist, municipalities, etc.)
- **Deal Structure:** Promoters and venues receive a percentage of fees after certain cost deductions
- **Secondary:** Widely accepted by government and consumers



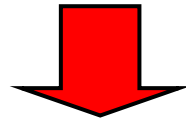
EUROPE

- **Promoter** controls ticket (limited venue control in UK and some other European markets)
- **Fee:** 10 – 15% of face value
- **Fees included:** Same
- **Deal Structure:** Same
- **Secondary:** Much higher regulation, though loosening

Live Nation Ticketing Fact Sheet



<i>2006 Actual</i>	North America	UK	Rest of World	Pro forma HOB	Total
Tickets Sold (M)					
Controlled	10.2	2.5	4.7	2.4	19.9
Non-controlled	11.6	-	-	0.4	12.0
Box Office	6.5	2.6	1.2	1.4	11.8
Total	28.4	5.1	5.9	4.2	43.6



\$90MM Fee Revenue

Live Nation earned ~\$90MM in fee revenue from its 2006 ticketing activity (excl. box office fees); Live Nation controlled 20MM of the 44MM tickets it sold in 2006

Live Nation Objectives for Ticketing



- **Primary Ticketing Objective: Control Inventory**
 - Flexibility in distribution partners
 - Leverage into new products – secondary, VIP and artist ticketing
 - Own the “fan transaction” to capture data in order to market and up-sell fans
- **Current agreement for North America ticketing for bulk of NA venues expires December 2008**
- **Current agreement for most of Europe, Rest of World and remainder of NA venues expires in December 2009**



Sponsorship, Secondary Ticketing and Other Revenue Opportunity



Sponsorship

North American
Sponsorship Market:
\$15BN

Global Advertising
Market:
\$430BN

Secondary Ticketing Market

Estimated Size of 2007
North American
Secondary Concert
Market (GTV) :
\$500MM

Other Ancillaries

Ticketing Related

- Yield Management
- Premium Seating

Music Related

- Fan club
- Merchandise
- Concert streams
- Preorders

Event

- Travel package
- Off-venue dining
- Transportation
- Parking
- Food and Beverage

Gift Card and CRM

- Gift cards

Third Party Venue Ticketing Opportunity



- If Live Nation goes on its own, it could provide ticketing services to third party venues beginning in 2009
- In North America, Live Nation annually sells over 10MM tickets to shows in over 450 third party venues
- Live Nation provides substantial profit to these venues by enabling them to earn annual revenue streams with our content (similar to European model)

Estimated North American Concert Tickets (Non-LN)

60MM

LIVE NATION NA VENUE RELATIONSHIPS *Based on Approximately 2006 figures*

	<u>Arenas</u>	<u>Other Third Party</u>
Venues	190	275
Shows	750	2,200
Shows / Venue	4	8
Tickets (MM)	6.5	4.5

Artist Ticketing Opportunity



- Live Nation already provides ticketing services to over 400 artists through its fan club business
- During 2006, Live Nation companies sold over 2MM artist tickets
- Live Nation will continue to leverage its artist-centric ticketing platform and full inventory control to attract new artists to our distribution pipeline



The screenshot shows a webpage for Celine Dion's "TeamCeline Exclusive Tickets" for her "Taking Chances World Tour 2008-2009". It features a large image of Celine Dion on the left and the tour title on the right. Below the image is an "EVENT SCHEDULE" table with columns for date, time, doors, venue, and location. To the right of the table is a "Please read before ordering: All sales are final" notice with additional instructions and a "Back to FanClub" link.

EVENT SCHEDULE				
ticket info more info	Mon 3/3/2008 8:30 PM Doors: 6:00 PM	DOHAN ATHLETIC COUNTRY CLUB	DOHA QA	Please read before ordering: All sales are final Tickets will be held for you at the venue box office. Make sure to bring your receipt, a photo ID, your credit card as well as your TeamCeline membership card to claim your tickets. As availability is subject to change, please check back often. Otherwise, refer to the Concert Dates pages on www.celinedion.com and www.teamceline.com for additional ticket outlets. Please note, that there is a limit of two TeamCeline tickets per member.
ticket info more info	Wed 3/5/2008 8:30 PM Doors: 6:00 PM	FESTIVAL SPORTS CITY	DUBAI AE	
ticket info more info	Fri 5/2/2008 8:30 PM Doors: 6:30 PM	MEN Arena	Manchester UK	
ticket info more info	Tue 5/6/2008 8:30 PM Doors: 6:30 PM	O2 Arena	London UK	
buy tickets more info	Fri 5/30/2008	Croke Park	Dublin IE	
buy tickets	Mon 6/2/2008	Amsterdam Arena	Amsterdam NL	

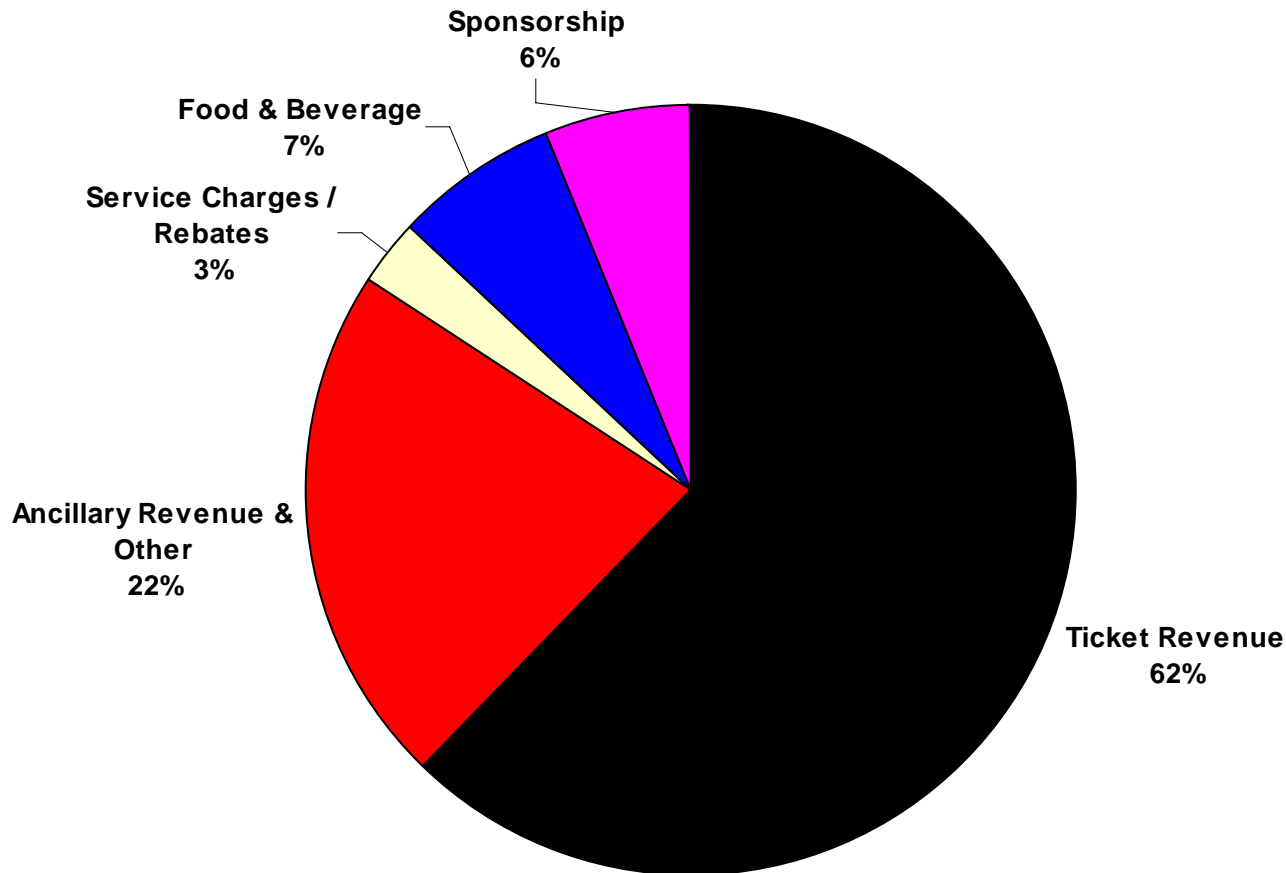
Financial Summary

Kathy Willard – Chief Financial Officer



Revenue Composition

PF LTM 9/30/07 REVENUE COMPOSITION



- The bulk of Live Nation's revenue is from ticket sales where profitability is limited to what it can derive from its share with the artist – predominately “pass thru revenue”
- Other key profit drivers include F&B, venue ancillaries, sponsorship and service charges which are high margin

Revenue Seasonality

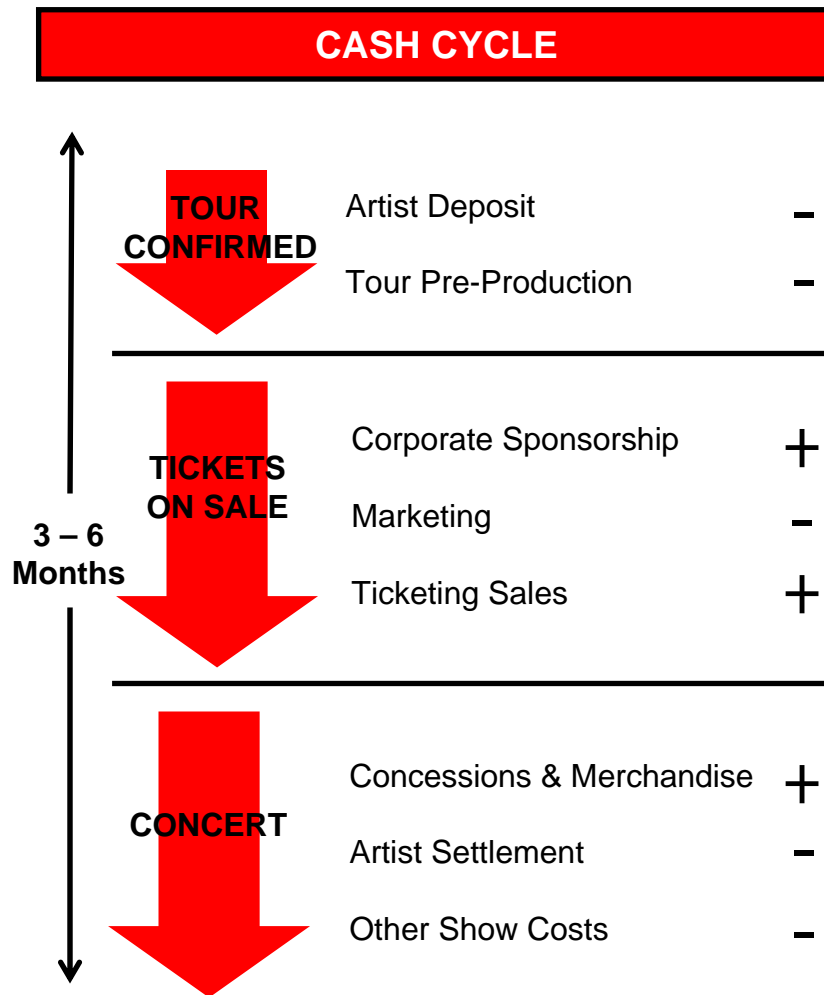


ILLUSTRATIVE QUARTERLY REVENUE TIMING FOR PF LTM 2007 REVENUES

<u>Type</u>		<u>Q1 2007</u>	<u>Q2 2007</u>	<u>Q3 2007</u>	<u>Q4 2006</u>
NA Music	Amphitheaters	6%	28%	57%	9%
	Small & Mid-Sized	19%	25%	23%	34%
	Arenas	19%	16%	31%	33%
	House of Blues	24%	27%	23%	26%
	Other Promotions	12%	26%	37%	25%
Intl Music	Festivals	0%	36%	60%	3%
	Promotions	11%	38%	27%	24%
	Venues	23%	23%	16%	38%
Global Artists	Global Touring	4%	18%	40%	38%
	Artist Nation	17%	28%	30%	25%
Motorsports	Total	65%	13%	11%	11%
Theater	Total	30%	24%	15%	31%

- North American and International Music's largest seasons are Q2 and Q3, the summer quarters
- Global Theatrical's highest quarters are the first, second and fourth quarters, concurrent with the theatrical touring season
- Motor sports is predominately a Q1 business

Cash Cycle



- Live Nation's cash flows are dependent upon timing of tours
- Typically Live Nation *generates cash* in Q1 and Q2 as summer concerts begin to go on sale and ticket monies are collected
- Typically Live Nation *uses cash* in Q3 and Q4 as summer shows play out and talent and show costs are paid out
- Flexible timing of indoor arena and global tours can affect Live Nation cash flow timing

Free Cash and Free Cash Flow



FREE CASH

Reconciliation of Free Cash to Cash and Cash Equivalents

	<u>As of 9/30/2007</u>
Cash and cash equivalents	\$351,342
Deferred Income	(292,654)
Accrued Artist Fees	(64,537)
Collections on Behalf of Others	(131,232)
Prepays Related to Artist Settlements/Events	121,214
Free Cash Balance	(\$15,867)

- Measure of “corporate cash” available for use
- Negative figure represents use of cash to fund temporary working capital swings in lieu of revolver borrowings

FREE CASH FLOW

Reconciliation of Adjusted OIBDAN to Free Cash Flow

	<u>Nine Mos. Ended, 9/30/2007</u>
Adjusted OIBDAN	\$148,311
Less: Interest expense, net	(34,121)
Less: Cash taxes	(22,653)
Less: Distributions to minority interest partners	(3,319)
Plus: Distributions from investments in nonconsolidated affiliate:	8,983
Less: Contributions to investments in nonconsolidated affiliates	(2,967)
Less: Maintenance capital expenditures	(30,695)
Free Cash Flow	\$63,539

- Measure of cash flow before revenue generating capex, acquisitions and seasonal working capital swings

Capitalization and Leverage



(\$ in millions)

	As of 9/30/07
Cash and cash equivalents	\$351.3
Debt & Preferred:	
Revolver (\$285MM capacity; \$43.9MM of LC's outstanding)	0.0
Term Loan	452.9
Other Debt	100.6
Convertible Senior Notes	220.0
Subsidiary Preferred Stock	40.0
Total Debt & Preferred	813.5
Market Capitalization	1,218.1
Total Capitalization	2,031.6
Consolidated Credit Statistics:	
Bank and Other Subsidiary Debt / Adjusted OIBDAN	3.0x
Total Debt & Preferred / Adjusted OIBDAN	4.4x
<i>Equity Market Cap. / Total Capitalization</i>	<i>60.0%</i>
Note:	
Pro Forma Adjusted OIBDAN	\$186.8

- Live Nation seeks to keep a flexible balance sheet to pursue investment in its core business
- Bank covenants require maximum senior leverage (excluding the convertible and preferred) of 4.5x, maximum total leverage of 6.0x and minimum interest coverage of 2.5x
- Bank covenants are calculated differently from consolidated pro forma results shown here
- Live Nation's borrowing cost is L+175 under the revolver and L+275 under the term loan