

Quote of the Week

"I know that when he comes back, ticket sales will be bigger and better than ever."

— Ticket broker Harris Rosner on the prospects for Dodgers tickets once Manny Ramirez serves out his 50-game suspension.

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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." The Women of Influence nominees have been announced! Scroll down to read more and don't forget to VOTE.



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VT NEWS

TICKETS

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SHORT TAKES

>> U.S. AIR FORCE/ PBR PARTNERSHIP

The U.S. Air Force will again be partnering with the Professional Bull Riders (PBR) in order to promote recruiting and awareness. The partnership will organize several community outreach activities and opportunities.

Contact: Katharine Sherrer, (719) 242-2800 ext 3372

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Manny Ramirez



The recent news of Manny Ramirez testing positive for steroid use and subsequent 50-game suspension was a shock and disappointment for Los Angeles Dodgers fans, who had only two months earlier celebrated his recently signed two-year, \$45 million contract with the team. While Ramirez's initial signing sparked a flood of interest in the team in 2008, the suspension's effect on ticket sales and attendance is yet to be seen.

Bob Hunter, vice president of Tickets at Dodger Stadium, explained that Ramirez's initial signing brought a big jump in attendance. "[When the Dodgers signed Ramirez] last year, we sold like 30,000 tickets in 24 hours, which was one of our biggest sales of all time. It was huge last year when we signed him," said Hunter.

However, Hunter feels that the suspension will have no effect on ticket sales. "We're in first place and we have an exciting team, so I don't think Manny being gone for 50 games will affect our attendance or our sales," said Hunter.

As for Mannywood, a 600-seat section in left field dedicated to the slugger, it is already on its way out. The section was launched on April 30 as a tribute to the left fielder. Only 20 seats are presold to season ticketholders. Located on the far side of the foul pole, closest to Ramirez's playing position, the seats were sold with a Mannywood t-shirt for \$99 — Manny's number is 99.

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To submit news or information, contact:

Linda Deckard
Publisher, Editor-in-chief
(714) 378-5400, ext. 22
linda@venuestoday.com

Dave Brooks
Senior Writer &
Assignment Editor
(714) 378-5400, ext. 24
dave@venuestoday.com

Rob Ocampo

In light of the steroids scandal, Mannywood has now been renamed Dodgertown. "Instead of Mannywood, now we're making 90090 (the zip code of Dodger Stadium) t-shirts. That starts May 18, and lasts all the way through July 1," said Hunter.

Although Ramirez is certainly not the first Major League Baseball player to test positive for steroids, the news comes mid-season, which makes the effect hard to predict. "We haven't seen a superstar of this nature be suspended during the middle of the season," said Mike Garvie, who's in charge of evaluations and purchasing at TicketNetwork.com. "I'm sure that the Dodgers are going to see a little bit of a downswing in terms of attendance because there are going to be people that are fairly agitated seeing a superstar like [Ramirez] use illegal steroids."

The term "superstar" carries weight when it comes to ticket sales, especially in a city like Los Angeles, where there is a large casual fan base for baseball. "It's not Boston, it's not New York. Manny's definitely not Babe Ruth, but he certainly is the major attraction of that team. So without him...the fence-sitting fan, or the non-loyal fan, they might just choose not to go," said Sean Pate, head of corporate communications for StubHub. The premium seats may come down in price, Pate predicts, but people's buying habits won't be curbed very drastically.

Others feel that the community of Dodgers and Ramirez fans will be very forgiving, and although the steroid use and suspension may temper sales a bit, Dodgers Stadium will continue to see consistent numbers. "There's a big Latino community that supports Manny...As far as how great he is for the community and how great his presence has been...[the community] is very forgiving," said L.A. broker President Harris Rosner of V.I.P. Tickets "I know that when he comes back, ticket sales will be bigger and better than ever." — Linda Domingo

Interviewed for this story: Bill Hunter, (323) 224-1478; Harris Rosner, (818) 907-1548; Sean Pate, (415) 222-8442; Mike Garvie, (646) 418-6934

Hot Tickets/Top Stops
Manager
(714) 378-5400, ext. 21
rob@venuestoday.com

Vanessa Bentley
Intern
intern@venuestoday.com

Bintal Patel
Intern
intern@venuestoday.com

For advertising
information,
contact:

Sue Nichols
Eastern U.S.
(615) 662-0252
sue@venuestoday.com

Pauline Davis
Texas
(615) 243-7883
pauline@venuestoday.com

Rich DiGiacomo
Mid & Western U.S.,
International
(310) 429-3678
rich@venuestoday.com

April Armbrust
Director of Marketing &
Sales
(714) 378-0056
april@venuestoday.com

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the VT Resource
Guide, contact:

HELP WANTED

**VIEW THE FULL
LISTINGS**

Georgia Dome,
Atlanta - Engineering
Services Manager



And the 2009 Venues Today
Women of Influence
NOMINEES are...

In alphabetical
order:

- Sandie Aaron, regional VP for SMG, Pensacola, Fla.
- Maureen Andersen, former president of INTIX
- Debbie Burda, former facilities booking director, Ky. Exposition Center, Louisville
- Christy Castillo Butcher, VP, Events & Booking, Staples Center & L.A. Live
- Lynn Carlotto, executive director, Arena at Harbor Yard, Bridgeport, Conn., for Centerplate
- Liza Cartmell,

president, Aramark, Philadelphia

- Kim Damron, of Client Partners, Paciolan (Ticketmaster Irvine)
- Denise Gaffney, vice president, Design and Construction, Levy, Chicago
- Maura Gibson, vice president of Internal Operations for Live Nation Ticketing in Hollywood, Calif.
- Nicole Feld, executive vice president and producer, Feld Entertainment, Inc.
- Martha Fuller, executive vice president, Vulcan Inc., Seattle (Seattle Seahawks and Portland Trail Blazers)
- Judith Herbst, GM, Keswick Theatre, Glenside, Penn.
- Lisa Hinton, executive secretary, Fla. Federation of Fairs
- Susette Hunter, director of sales & marketing, Birmingham (Ala.) Jefferson Convention Complex
- Sue Lavoie, vice president, Eastern States Exposition, W. Springfield, Mass.
- Joan LaMahieu, GM, The Mountain Winery, Saratoga, Calif., for Global Spectrum

Georgia Dome,
Atlanta - Assistant
Security Manager

Greater Richmond
(Va.) Convention
Center - Event
Manager

*VIEW THE FULL
LISTINGS*

- Tracy Noll, director of sales & development, Penn State University, University Park, and chair of INTIX
- Paola Palazzo, senior director of Talent, Nederlander Concerts
- Linda Pantell, senior director of Security and Facility Management for Major League Baseball
- Kerry Parsons, vice president of Sales & Marketing for the Freeman Company
- Patti-Anne Tarlton, vice president of Live Entertainment for Maple Leaf Sports & Entertainment Ltd., Toronto

Subscriber voting will begin **May 18**. There are several ways to vote: Subscribers will receive a ballot by mail that can be faxed to: (714) 378-0040, votes can be sent to Linda@venuestoday.com or there will be an option to vote online beginning May 18. You can follow this link to get to the vote page:

<http://www.venuestoday.com/webpoll.php>.

Subscribers **MUST** log into the website in order to cast their votes.

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ADVERTISING DEADLINE: JUNE 23, 2009

DEALS

LIVE NATION SELLS BOSTON VENUES

The Boston Opera House



As part of its ongoing effort to generate operating income, enhance its liquidity and reduce term loans, Los Angeles-based live concert producer Live Nation recently announced that it will

divest three of its non-core Boston real estate holdings for approximately \$22.5 million in cash.

The divested venues, which include the Boston Opera House, Orpheum Theatre and Paradise, will be purchased by Boston Opera House Ventures LLC. The transaction, which is expected to close in the fall of 2009, includes an earnout at Boston's Orpheum Theatre over the next five years.

"We will use the proceeds from this deal to bring down debt and put them towards live music," said John Vlautin, vice president of communications at Live Nation. "In this case, we plan on putting 50 percent of the proceeds from this sale to pay down debt."

Live Nation will continue to promote non-theatrical shows at the three venues. It also will retain ownership of its other Boston-area concert venues, which include the Bank of America Pavilion in South Boston, the Comcast Center in Mansfield and the recently-opened House of Blues in Boston.

Boston Opera House Ventures is owned by veteran concert promoter Don Law and philanthropist David Mugar.

Law currently oversees management of all three venues as president of Live Nation's New England operations. In 1990, Mugar was an equity owner in Law's concert operations before they were sold to Live Nation's predecessor SFX Entertainment.

"Over the past three years, Live Nation has sold its theatrical divisions and, as a result, was left with a number of theatrical venues," Vlautin said. "As we realign the company around our core business of live music, these types of venues will not be a core part of our business going forward."

In 2008, Live Nation sold a number of its theatrical properties to Key Brand Entertainment. These venues included Boston's Charles Playhouse and the Colonial Theatre.

"We sold motor sports last year, which was a non-core asset. Before that, we had other sports agency businesses that we divested," Vlautin said. "This latest deal is just another step in what we've been doing since the 2005 spinoff."

Live Nation was created after the Dec. 21, 2005, spinoff of CCE Spinco from Clear Channel Communications.

"This deal speaks to the business in terms of the economy," said Erik Christansen, president of Loretta LaRoche & Co., a Plymouth, Mass.-based promoter.

"There are a lot of smaller promoters, but Live Nation clearly dominates. This will provide opportunities for other promoters in the area."

Christansen said it will be interesting to see the effect of Live Nation's divestitures.

"Doing business today is all about building relationships and alliances, in addition to sharing the risks and rewards. Companies like Live Nation will begin thinking like this," he said.

According to Vlautin, the three Boston venues will continue to operate as they have in the past. "Don has been involved in this market for years, so there will be a lot of continuity in the way these venues will be run," he said. — Lisa White

Interviewed for this article: Erik Christansen, (508) 746-3998; John Vlautin, (310) 867-7127

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PERFORMING ARTS

MIRAMAR'S NEW CULTURAL CENTER LINES UP

PARTNERS

Miramar (Fla.) Cultural Center/ArtsPark



The new \$22.5 million Miramar (Fla.) Cultural Center/ArtsPark is putting the emphasis on partnerships.

PACA (Performing Arts Center Authority), the umbrella organization for the Broward Center for the Performing Arts, Ft. Lauderdale, is booking and managing the venue, with Mitch Morales, formerly with the Jackie Gleason Theater, Miami Beach, at the helm as general manager. PACA also books the 1,167-seat Parker Playhouse in Ft. Lauderdale, the 2,688-seat Miniaci Theater at Nova Southeastern University in Davie, and its own Amaturio Theater's 500 seats and the Au Rene's 2,400 seats.

The new way of block booking, with all the venues within a 25-mile radius, makes sense for the 803-seat venue that just opened in Miramar, explained Camasha Cevieux, assistant director, who works for the city. This dream of a cultural center has been seven years in the making and the city fathers have had time to study the business. "The City is honest about what it can and can't do," she said. "This is a new venture. This is not a high school auditorium."

So they opted to go with the "people that have the credibility and align ourselves with them to set Miramar on the map," she said. Additional partners

include Boston Culinary Group, which will help keep the 4,500-square-foot banquet hall hopping. That deal was signed last month. The venue includes a full service, 1,900-square-foot kitchen, she added.

And Nova's Museum of Art in Ft. Lauderdale is helping book the ArtsPark portion of the venue, bringing in new exhibits every six months. The first exhibit was Picasso.

Morales, who has been on board since January 2008, said the venue had its soft opening in November 2008. "It's very much a slow build," Morales said. The ribbon cutting was part of the tree lighting ceremony at City Hall next door. Kool & the Gang is set for May 8 and will be the first major self-presentation.

It's a good fit for PACA to come to Miramar to promote, Morales said. It does not conflict with other venues they represent. Operationally, it's also a boost. Miramar will use Broward's Accurate Services for security and MaxTix for ticketing. Morales has a staff of six.

The Cartaya and Associates-designed venue has a "lot of horsepower," Morales said. It's a very intimate building, a wonderful intimate theater," Morales said.

"The actual fly tower and stage itself is a good size related to the number of seats in the facility." With Boston Culinary on board, the plan is to extend the experience with pre- and post-show events, he added. He plans to convert the banquet hall into an after-concert lounge for the Kool and the Gang show, with a dj, music and lighting, an experience that can go to 2 a.m.

The ultimate goal at the Miramar Cultural Center/ArtsPark is to extend the experience into downtown. Miramar's footprint is long east to west, but not wide north to south, Cevieux explained. Hence people can drive right through it and miss the experience. The city's goal is to keep tourists and locals in the city limits, hence the 54-acre Town Center, a mix of retail, residential and entertainment. The city holds 14 of those acres.

Of construction costs, \$2.1 million came from the Broward Cultural Division, which "blessed us with the title ArtsPark," she said; \$500,000 from the state

cultural division and \$1 million from the Anson family, private donors. The rest is from bonds issued in 2000. The Miramar Cultural Center/Artpark also includes a botanical garden, site specific art work, two art galleries, and the adjacent Anson sports complex, which includes a state-of-the-art track that was used in the Beijing Olympics, she added.

Inspiration for the Town Center came from places like City Place in Palm Beach, Fla., she added. Now, Hialeah is looking at Miramar. — Linda Deckard

Interviewed for this story: Camasha Cevieux, (954) 602-4511; Mitch Morales, (954) 602-4510

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 April 21.

BROOKS AND DUNN HEAD DOWN UNDER

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) Bruce Springsteen & The E Street Band Gross Sales: \$1,698,637; Venue: Xcel Energy Center, St. Paul, Minn.; Attendance: 18,369; Ticket Range: \$95-\$69.65; Promoter: Jam Productions; Dates: May 11; No. of Shows: 1</p> <p>2) AMA Monster Energy Supercross Finals</p>	<p>1) Brooks and Dunn Gross Sales: \$1,490,698; Venue: Brisbane (Australia) Entertainment Centre; Attendance: 13,622; Ticket Range: \$187.23-\$72.83; Promoter: Chugg Entertainment; Dates: May 8-9; No. of Shows: 2</p> <p>2) Il Divo Gross Sales: \$583,587; Venue: John Labatt Centre London</p>	<p>1) Steve Harvey Gross Sales: \$691,408; Venue: Radio City Music Hall, New York; Attendance: 11,917; Ticket Range: \$65-\$51; Promoter: Nu Opp. Inc.; Dates: May 9-10; No. of Shows: 2</p> <p>2) Cirque Du Soleil-Saltimbanco Gross Sales: \$524,958; Venue: The Lakeland (Fla.) Center; Attendance: 9,742; Ticket</p>	<p>1) Bon Jovi Gross Sales: \$801,708; Venue: The Joint, Las Vegas; Attendance: 3,708; Ticket Range: \$746-\$191; Promoter: AEG Live; Dates: April 24; No. of Shows: 1</p> <p>2) The Wizard of Oz Gross Sales: \$609,399; Venue: Chicago Theatre; Attendance: 13,105; Ticket Range: \$72-\$22; Promoter: MSG</p>

<p>Gross Sales: \$1,516,894; Venue: Sam Boyd Stadium, Las Vegas; Attendance: 31,228; Ticket Range: \$66-\$24; Promoter: Feld Motor Sports; Dates: May 2; No. of Shows: 1</p> <p>3) Bruce Springsteen & The E Street Band Gross Sales: \$1,324,980; Venue: Philips Arena, Atlanta; Attendance: 15,318; Ticket Range: \$99-\$60; Promoter: Live Nation; Dates: April 26; No. of Shows: 1</p> <p>4) Britney Spears Gross Sales: \$1,310,285; Venue: Oracle Arena, Oakland, Calif.; Attendance: 17,694; Ticket Range: \$150-\$37.75; Promoter: AEG Live, Concerts West; Dates: April 22; No. of Shows: 1</p> <p>5) Andrea Bocelli</p>	<p>Ontario; Attendance: 7,138; Ticket Range: \$109.50-\$49.25; Promoter: Live Nation; Dates: May 6; No. of Shows: 1</p> <p>3) Slipknot Gross Sales: \$173,772; Venue: John Labatt Centre, London, Ontario ; Attendance: 3,537; Ticket Range: \$53.50-\$39.50; Promoter: Live Nation; Dates: May 2; No. of Shows: 1</p> <p>4) Sears Stars on Ice Gross Sales: \$141,321; Venue: John Labatt Centre, London, Ontario ; Attendance: 3,495; Ticket Range: \$105-\$25; Promoter: IMG; Dates: May 3; No. of Shows: 1</p> <p>5) Jason Mraz Gross Sales: \$126,378; Venue: Dane County Coliseum, Madison, Wis.; Attendance: 3,717; Ticket Range: \$34; Promoter: Jam Productions. True</p>	<p>Range: \$113-\$43; Promoter: Cirque Du Soleil; Dates: April 29-May 3; No. of Shows: 8</p> <p>3) Disney on Ice Worlds of Fantasy Gross Sales: \$358,120; Venue: Pensacola (Fla.) Civic Center ; Attendance: 16,555; Ticket Range: \$42-\$12; Promoter: Feld Entertainment; Dates: May 8-10; No. of Shows: 6</p> <p>4) Fall Out Boy Gross Sales: \$240,017; Venue: Paul E. Tsongas Arena, Lowell Mass.; Attendance: 7,200; Ticket Range: \$34.50; Promoter: Mass Concerts; Dates: April 28; No. of Shows: 1</p> <p>5) Andre Rieu Gross Sales: \$235,425; Venue: Sovereign Center, Reading Pa.; Attendance: 2,601; Ticket Range: \$159-\$59; Promoter: Andre Rieu Productions; Dates: April 27; No. of Shows: 1</p>	<p>Entertainment; Dates: April 32-May 5; No. of Shows: 8</p> <p>3) Chitty Chitty Bang Bang Gross Sales: \$553,094; Venue: Fox Theatre, Atlanta; Attendance: 14,676; Ticket Range: \$54-\$18; Promoter: Broadway Across America; Dates: April 21-26; No. of Shows: 8</p> <p>4) Jennifer Hudson Gross Sales: \$482,727; Venue: Arie Crown Theater, Chicago; Attendance: 7,368; Ticket Range: \$73-\$47.50; Promoter: AEG Live, Jam Productions; Dates: April 25-26; No. of Shows: 2</p> <p>5) Kenny Chesney Gross Sales: \$479,875; Venue: The Joint, Las Vegas; Attendance: 4,072; Ticket Range: \$400-\$99.50; Promoter: AEG Live, The Messina Group; Dates: April 25; No. of Shows: 1</p>
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<p>Gross Sales: \$1,092,618; Venue: Coliseo de Puerto Rico, San Juan; Attendance: 9,320; Ticket Range: \$250-\$75; Promoter: Jose Dueno Concerts, Larry Stein; Dates: April 23; No. of Shows: 1</p>	<p>Endeavors; Dates: May 3; No. of Shows: 1</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.

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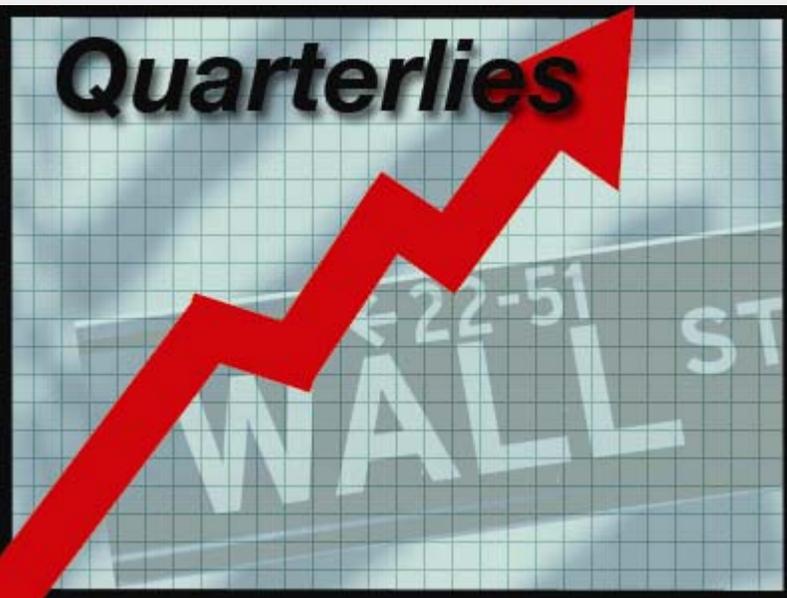
The deadline for mid-year chart box office report submissions is **May 22nd**.

Chart dates will cover October 16, 2008 through May 15, 2009.

Send reports to: HotTickets@venuestoday.com or call (714) 378-5400 with questions.

Don't delay. You DO want to be in these charts.

THE BEAT



QUARTERLIES

TICKETMASTER (NASDAQ: TKTM)

Stock (Tuesday close):
\$6.82

History: Traded as high
as \$7.13 on Feb. 4 and
as low as \$3.60 on
March 11

Market Cap: \$390M

Report: Barry Diller
opened Tuesday's
conference call with a

more somber tone than his last call. (Read a [complete transcript of his statement here](#))

"For too many years, Ticketmaster customer relations have been hostage to the multiple interests that it serves," he told investors. "It's invested tens of millions of dollars in infrastructure to improve the processes, but often, certainly sometimes with self-induced mistakes, it has never been able to generally satisfy customers."

"What I'm getting at here is that Ticketmaster does know that it's not on the side of the angels in the minds of consumers. And that that is something that the company very much wants to change."

Diller also made amends for his comments during the last investor conference call when he accused Senator Charles Schumer (D-N.Y.) of engaging in "always to be expected shameless grandstanding."

"A high point and low point truly, which occurred in the last analyst call in remarks I made about Senator Schumer," Diller said Tuesday. "While the Senator and I had an unfortunate beginning, we actually share the same goals. A transparent and open marketplace."

Despite a drop in earnings, Ticketmaster's stock seems to be rising after hitting a low of \$3.60 in March. The company's optimistic outlook, which saw profits dropping but revenues flat in a challenging economy, boosted the stock to close at \$6.82, still far below the company's August IPO of \$25.

Ticketmaster earnings fell 78 percent after accruing interest-related expenses and higher costs for its proposed merger with Live Nation.

Total profits for the quarter were \$7.2 million, down from \$32.7 million last

year. In the past three months, the company spent \$3.6 million on the Live Nation transaction, and an additional \$1.5 million related to a change in California tax law.

And despite an eight percent drop in total tickets sold, revenues were up seven percent to \$373.8 million, although only half of that volume was attributed to concert ticket sales, down nine percent.

Total revenue was flat, boosted by the newly acquired Front Line Management Group, Paciolan and TicketsNow, while U.S. revenue dropped eight percent and international revenue was down nine percent.

Contact: Barry Diller, (213) 639-6100

LIVE NATION (NYSE: LYV)

Stock (Tuesday close): \$5.07

History: Traded as high as \$6.43 on Jan. 28 and as low as \$2.52 on March 20

Market Cap: \$423M

Report: Live Nation's first quarter losses are up 20 percent over last year, a problem the firm said it plans to address with better concessions margins. Despite an \$84.4 million drop in the Q1, typically the weakest quarter for Live Nation, the company still agreed to give CEO Michael Rapino a nearly 50-percent pay raise and extend his contract to 2013.

The drop was due mostly to accounting write-downs and amortization costs from the sale of three venues in Boston (see story above).

"During the quarter we delivered what we had planned," Rapino said during a conference call ([a transcript of the call can be found by clicking here](#)).

"International music attendance was up 17 percent and North America was down 22 percent for a net concert decline of 10 percent."

Rapino said future revenues for summer concerts were up, leading him to be optimistic about Q2 and Q3, saying his concert pipeline was "on pace ahead of last year as indicated by the nearly \$700 million in our balance sheet in deferred revenue as of March 31, a 24 percent increase from last year," which he said had "made up any of the gap from our Q1 decline."

Rapino said he planned to drive further revenue through incremental sales of low cost amphitheater tickets priced \$30 and below. He also said per cap revenue per fan was up about \$3.06 per person, compared to last year. With a reduced attendance forecast for all of 2009, Rapino said Live Nation's two-fold strategy to boost fan spending includes "higher margins on food and beverage that will be an outcome of our new concessions deal with SMG/Aramark which

will increase profits by 10 percent.”

“The second way we expect to drive per head spending is through a host of new onsite initiatives including reducing the items sold and focusing on the most popular, profitable; increasing points of sale; portable hawking; and finally increasing products and adding new products like souvenir photos, early access passes and bundling to create incremental revenue,” he added.

Live Nation is also busy deleveraging its balance sheet, reducing operating costs by 6.5 percent and fixed costs by 4.6 percent, while average profit per show had risen 10 percent. Total capital expenditures were down to \$55 million for 2009, down 70 percent from 2008 when spending hit \$187 million.

For his part, Rapino was given a raise to \$1.5 million per year (he was previously paid \$950,000 annually), according to a filing with the Security and Exchange Commission ([which can be viewed by clicking here](#)) His contract extends to 2013 and allows for 200% bonuses each year based on financial targets set by his board of directors. If his contract is to be terminated, Rapino will receive a golden parachute equal to his current salary plus bonuses, times either the number of years left in his contract or three years; whichever is greater.

Since August 2008, Live Nation’s stock has dropped from \$17.48 a share to \$5, and seen its market cap drop by over \$1 billion. — Dave Brooks

Contact: John Vlautin, (310) 867-7127

TRAVELOG



DISTRICT IV HOST SHOWS OFF GREEN CREDENTIALS

*The
Vancouver
(B.C.)
Convention
Centre*

VANCOUVER,
BRITISH COLUMBIA — With its

massive, six-acre green roof and state-of-the-art water conservation system, there are few places more appropriate to talk about green initiatives in the facilities industry than at the Vancouver Convention Centre.

The LMN-designed expansion is LEED Gold certified with a roof that features 400,000 indigenous plants, an expo floor chock-full of energy efficient fixtures and natural cooling and lighting systems.

“It’s really meant to be a striking example of green initiatives for all of Vancouver,” said Brian Tennyson, architect with LMN. “Vancouver is a city filled with high rise buildings, many overlooking the green roof of the convention center. What we’re doing is making a statement as much as we are building a functional roof system.”

That’s a critical component of any green campaign, said Dr. James Tansey, associate professor and director, Centre for Sustainability and Social Innovation, at the Sauder School of Business, University of British Columbia.

“A recent survey we conducted of products and brands identified as green were perceived by consumers to be a better quality,” he said during a panel discussion on venue sustainability. “And 74 percent of companies we polled said they were increasing their profits by going green.”

Kelly listed a number of statistics that he said showed that American meeting planners were becoming more environmentally-conscious. According to his survey, 56 percent of respondents said they take a facility’s environmental record into consideration when booking an event, and 73 percent said they would not hold a meeting at a facility with a poor environmental track record.

He even had a name for the demographic most concerned with environmental issues: Cultural Creatives.

“This group of professionals has a strong sense of social justice and represents \$220 billion in buying power,” he said. “The vast majority indicated they have a strong preference to work with environmentally aware companies.”

Ryan Thorpe of the Oregon Convention Center in Portland said his facility specifically targets this demographic as part of the facility’s marketing strategy.

“Part of that means setting our own standards for what constitutes a truly green event,” he said. “The first part is having a vision that goes after a specific sustainability goal. This doesn’t have to be an all or nothing proposition,” he said.

The next step he said, was developing a road map to achieve one’s vision: often that means minimizing paper usage, showcasing local foods and beverages, and setting clear guidelines from contract accounts like janitorial and event services.

"Once you implement your action, it's critical to monitor your indicators to gauge your success," he said. "Waste diversion, power use and water savings are all leading indicators for sustainability."

Thorpe said the biggest learning curve is often teaching the exhibitors how to minimize waste output on the trade show floor.

"I often walk the exhibit hall and look for left over materials. Instead of throwing things away, we look for possible reuse scenarios," he said. "I tell my clients — if you don't think you need it, then don't bring it."

Thorpe said he has a diversion bonus program with his staff — if the waste diversion rate gets reduced by six percent or more, then the labor unions get a six percent raise.

"It's just another incentive to show that we're serious about sustainability," he said. — Dave Brooks

Interviewed for this article: Brian Tennyson, (206) 682-3460; James Tansey, (604) 827-4443; Ryan Thorpe, (503) 731-7872