

From: Nazarene Kahn <nazarene@venuestoday.com>
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IMFCON
International Music Festival Conference

International Music Festival Conference
December 6th-8th, 2009
Las Vegas

VT PULSE

A WEEKLY PUBLICATION FROM VENUES TODAY

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Quote of the Week

"I know of very few artists who are tired of touring."

— *Wilson Howard of Live Nation, on the likelihood that more artists will stop touring and attempt to sign residency show deals.*

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Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." *Venues Today* would like to wish all of our American readers a Happy Thanksgiving. VT Pulse will not publish next Wednesday. Service will resume on Dec. 2.

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CONTACT VT PULSE

SHORT TAKES

>> **EVENTFUL PARTNERS WITH IDOL HOST** –Website Eventful has partnered with television personality Ryan Seacrest. The alliance calls for Seacrest to produce content for Eventful's media properties, including its "Demand it!" service.

Contact: Catherine Leiu, (858) 461-3769

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CONTACT US

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

TURNKEY VENUES POLL RESULTS ON FACEBOOK

Did you know that 14 percent of participants in the Turnkey Venues Poll have been contacted by the Department of Justice regarding the Ticketmaster/Live Nation merger? [Click here to check out all the results from the November survey.](#)

VT NEWS

SPORTS

HOCKEY STAYS ON THE ICE DURING TOUGH TIMES

On ice action during a Los Angeles Kings/San Jose Sharks game.



When Chris McGowan says "Los Angeles," he wants sports fans to think of one thing – hockey.

Forget the World Series-run by Manny Ramirez and the Los Angeles Dodgers, or the Hollywood-esque Lakers and their recent championship victory. Angelenos are finally getting behind their hockey team.

Ticket sales are up, web traffic has seen a boost of 40 percent and season ticket sales are up 2,000 seats to about 11,500. Suites for the Staples Center, which also houses the Lakers and the Clippers of the National Basketball Association, are completely sold out.

"There's no area that we are down," said McGowan, who serves as the team's senior VP of Business Operations. The Kings' success, explained McGowan, is indicative of most successful franchises. After several development years, success on the ice has brought a surge in interest for the team (as of deadline, the team was 13-7-2, in a very close second place in its division behind the San Jose (Calif.) Sharks).

More importantly, said McGowan, the Kings have priced their tickets correctly to address market realities.

Riley Camarillo Hot
Tickets/Top Stops Manager
(714) 378-
5400, riley@venuestoday.com

Rob Ocampo
Resource Guides Manager
(714) 378-5400, ext. 21
rob@venuestoday.com

Vanessa Bentley
Editorial
Assistant vanessa@venuestoday.com

**For advertising information,
contact:**

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

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

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

Samantha Le
Sales and Marketing Associate
(714) 378-5400 ext. 23
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Membership and Business
Development Manager

Vee Corporation, Minneapolis -
Marketing & Publicity Internship

VIPeople, NSW, Australia -
Manager of Events & Operations
(NSW/ACT)

**The Peace Center, Greenville,
S.C. - Box Office Manager**

Feld Entertainment, Vienna, Va.
- At-Home Group Sales
Representative

“People are shopping for deals right now,” he said. “They want some sort of package that is buyable for anyone in any situation. We create family packages with parking, hot dogs, sodas and tickets for about \$100. That really appeals to a lot of groups.”

McGowan’s optimism seems to hold across the league – ticket sales are generally flat, with a handful seeing sales move up, and down. The Anaheim Ducks had attendance drop by about 5-7 percent, explained Tim Ryan, the team’s Chief Operating Officer.

“Whether it’s the NHL or the concert business or family shows, we’re all working as hard as possible to keep our numbers the same as last year,” Ryan said.

Talent on the ice has a lot to do with attendance, but survival is often linked to how a team responds to the economic conditions in its own market.

“The good news is that Toronto has been a strong hockey market,” said Bob Hunter from Maple Leaf Sports Entertainment, who said attendance and ticket sales have stayed relatively neutral through the downturn.

“Our restaurants are a bit softer than normal and, though we had a big suite renewal year, for the first time we had a few suites that we will retain and sell on a game-by-game basis,” he said.

In Toronto, and other markets, the challenge comes from convincing companies to maintain their spending levels. Food sales in suites are down about eight percent, he estimated.

“Without a doubt, companies are looking for ways to curb spending,” he said, explaining that his team has introduced a new program to assist companies place unused inventory back on the market. For a 15 percent commission, the Maple Leafs will attempt to lease the space for unused game nights. The buyers are welcome to sell the suites themselves or hire third-party brokers to move the inventory.

Over in Hockeytown, the Detroit Red Wings have focused on a different formula for moving tickets, explained Steve Violetta, the team’s VP of Business Affairs. With unemployment hovering around 30 percent in Detroit, many companies are skittish about buying into long-term suite deals. To fill empty suites and non-renewed season tickets, Violetta has turned to his group sales department.

“That part of our business has increased 86 percent over last year,” said Violetta. Overall attendance is only slightly down. Games are averaging 19,449 compared to 19,793 last year. It helps that the team came within one game of winning the 2009 Stanley Cup Finals, only to fall to the Pittsburgh Penguins.

“Our group sales departments have been going after more Human Resource Departments and letting them know about group sales deals,” Violetta said. “We had a promotion with the Detroit Medical Center, which is one of our sponsors and provides medical staffing for our players. We offered to donate \$5 back to children’s charities for every ticket we sold through DMC, and by the end of last season, we had given back \$20,000.”

Of course not all teams are lucky. The Carolina Hurricanes, which had only won three of their past 20 games at press time, have seen a dramatic drop in attendance. Just three seasons prior, the team had won the Stanley Cup.

Greater Richmond (Va.)
Convention - Assistant General
Manager

[VIEW THE FULL LISTINGS](#)

“We’re slightly down from last year which probably has to do with several factors including the economy and the team’s performance,” said Mike Sundhime, the team’s director of media relations. “For us, this is the time of year when attendance is slow, it tends to pick up in the second part of the year. It’s still pretty early.” — Dave Brooks

Interviewed for this article: Chris McGowan, (310) 535-4471; Bob Hunter, (416) 815-5738; Tim Ryan, (714) 704-2988; Steve Violetta, (313) 396-7505; Mike Sundhime, (919) 861-5477



Jordan Hergott
(800) 535-2048
jh@specseats.com

SEVT

NEXT DOOR NEIGHBOR VS. THE NEXT FESTIVAL: COMPETITION ABOUNDS

The promoter panel at SEVT included Live Nation's Wilson Howard, Alana Feld of Feld Entertainment and Alex Hodges from Nederlander Entertainment.



COLUMBIA, S.C. — Competition for the entertainment dollar is as much from the plethora of venues and the search for a discount or deal as it is from the mega events like festivals and resident shows that have ballooned in the last few years. At least, that seemed to be the consensus from panelists on the “This is It! Will the Audience Tour for Mega Events?” panel during the Sport, Entertainment and Venues Tomorrow conference here Nov. 11-13.

Alex Hodges, Nederlander, faces a lot of competition in Los Angeles and in San Jose, Calif. where the firm is overseeing an \$11 million refurbishment of the old Civic Aud. and the economy is making it very challenging.

Wilson Howard, Live Nation, books a 5,000-seat venue in downtown Charlotte, N.C.; another 2,000-seater there, and a 5,000-seat venue in downtown Raleigh, not to mention promoting U2, Oct. 3, in the 55,000-seat college stadium at N.C. State University in Raleigh. It's about competition among venues whether it's the Southeast or Los Angeles.

Alana Feld, Feld Entertainment, said that company participated in the "residency show" concept this year by setting the Ringling Bros. and Barnum & Bailey Gold Unit down for three months on Coney Island. That made total sense, she said, because New York is trying to revitalize Long Island as a family destination. "The biggest factor is how to make it special to Coney Island. We created a new atmosphere, added parking, and produced a faster-paced show," she said. With nearly 3 million people in the borough of Brooklyn and 7 million in Manhattan, it had the destination brand potential.

"It's always a risk, but we had a successful summer and we're coming back next year," Feld said.

The biggest festival in Howard's territory is Bonnaroo in Manchester, Tenn. "Does it cannibalize ticket sales for other events? In the beginning, I think it did, but there is less of that now," Howard said. "People plan to be there, no matter who the artist is because the event is the draw rather than it being talent-driven."

Hodges cringes each year when he sees the Coachella lineup for Indio, Calif., thinking radius clauses preventing artists from playing in the area prior to the festival will cost him some business. "In the long term, there is enough to go around," he said, but there is an impact. "It's the last 400 tickets where you make your money. If you're off 10 percent, it hurts."

Feld likened the Monster Jam Finals to a major festival and said that 80 percent of the attendees for that Las Vegas event come from outside the state of Nevada. It has evolved into a weekend event and Feld works at "giving back to the community." At the end of the day, whether it's a mega event or a club act, it's all about content, she added.

Howard agreed. "I know of very few artists who are tired of touring," he said.

The panelists agreed it's about increased competition from choice of venue more than it is about mega events. Hodges said that fact led them to camouflage seats at the Greek Theatre, Los Angeles, to size the outdoor venue for the act, whatever number of seats were sold. "Every show was tailored; every show was a full house," Hodges said. The camouflage could be set up day of show. That took care of the band that wanted to play the Greek but thought it was too large.

Promoters are getting more creative about pricing the show to attract the fan as well. Live Nation made headlines for discounting tickets at amphitheaters and clubs this summer. Howard said customers were looking for a value and have become very savvy. Offering a discount every Wednesday at Live Nation sheds this summer turned Wednesday into a very big day, he said.

Niederlander studies each show, offering a variety of pricing. One show may be one price only, another five price ranges, but the adage that "the best seat at the highest price always sells first" still holds true, Hodges said. "We saw a weakness in the middle." — Linda Deckard

Interviewed for this story: Alana Feld, (703) 969-8918; Wilson Howard, (803) 782-6239; Alex Hodges, (323) 468-1730

Congratulations to the 2009 Hall of Headlines Award winners!

- News:** Lee Zeidman
(AEG- Staples Center Nokia Theatre, L.A. Live)
- Bookings:** Marc Geiger (WME Entertainment)
Gregg Perloff (Another Planet Entertainment)
Brad Parsons (ArenaNetwork)
- Marketing:** Ed Snider (Comcast Spectacor)
Peter Luukko (Comcast Spectacor)
- Concessions:** Steve Zahn (Dallas Convention Center/Centerplate)
- Runners up:**
- News:** Irving Azoff (TM Entertainment)
Mark Leahy
(David L. Lawrence Convention Center)
- Bookings:** Jerry Goldman (BOK Center)
Carol Pollock (VenuWorks)
- Marketing:** Mike Kenney (Harlem Globetrotters)
Rich MacKeigan (Van Andel Arena)
- Concessions:** Rik Kiessling (Aramark)
Mike Landeen (NY Mets)
Clint Westbrook (Aramark)



venues
TODAY

We will be honoring the winners for each category in our December issue and will include a special article on the runners up. Thank you all for voting. Show support for your peers and reserve space for a congratulatory ad!

Advertising deadline: Nov. 23, 2009

Deadline extended, be included in this Annual Year-end issue, it's not too late! The Year-End Top Stops and Hot Tickets are in and we'll reveal the reports in our Dec. issue, advertise your own accomplishments! Keep your company name in front of your clients, ensure industry visibility and congratulate your peers on their successes!

Contact your VT rep by Monday Nov. 23rd.

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

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

Rich DiGiacomo, Western U.S., Northeast, Intl.
(310) 429-3678
rich@venuestoday.com

Samantha Le, Midwest
(714) 378-5400
samantha@venuestoday.com

BOOKINGS

PROMOTERS BRINGING GOLIATH FESTIVAL TO MEXICO CITY

Goliath Festival Logo



Mounting the first of its kind, all-day music festival in Mexico City is a big enough task in itself. But partnering the event with a massive telethon to be broadcast live to more than 200 million people in 30 Latin American countries amps up the difficulty factor for the first annual Goliath Festival by a factor of 10.

On top of all that, one of the show's producers said the commerce-crippling spread of the swine flu in Mexico at the beginning of 2009 threatened to derail more than three years of work to build the Goliath brand in advance of the first show. Now, however, the build-out for the 14-hour, open-air event, slated to take place in Alameda Poniente Park in the Santa Fe section of Mexico City on Dec. 5 is in full swing and co-producer Sason Bishope Parry said he's bullish on its prospects.

"This is our first year, so we wanted to go all out and create what we're calling a 'musical theme park' in the heart of the city," said Parry of the set-up for the festival he's launching with partner Pedro Moctezuma, a well-known show producer in Mexico whose Mantequilla Live is promoting the event. Parry said he and Moctezuma have been building the Goliath brand name for nearly four years and had originally planned to set up at a different venue outside of Mexico City, but had to move into the nearly 200-acre Poniente Park when the other site proved unfeasible for the event.

"The whole idea is that 'together we are giants,' that whole David versus Goliath thing where everyone is coming together to produce an amazing musical experience in Mexico, which is such a hot market," he said.

In addition to the only Latin American appearance in 2009 by the Black Eyed Peas, headliners for the festival include Thievery Corporation, Pitbull, Justice, Fischerspooner, Crystal Castles, Chromeo and The Faint, as well as popular Latin performers from Brazil, Columbia, Mexico and Argentina, including Calle 13, Los Bunkers, Los Concorde, Naga, Nina Dios, Los Musicos De Jose and more than 40 other acts.

With bands from the U.S., Canada, France, the U.K. and the Middle East, the vibe of the festival is heavy on pop, rock, electronica, hip-hop and dance, with featured areas around the venue focused on culture, art, an extreme sports park sponsored by Disney, technology and a holistic village with yoga, healing, organic foods and spiritual speakers.

Among the media partners is Televisa - the largest media company in the Spanish-speaking world –which will present “Together We Are Giants,” a national non-profit telethon that will benefit handicapped children in Mexico. The telethon begins on Dec. 4 with a live performance from the Black Eyed Peas, which will be telecast on Dec. 5 to more than 200 million people in more than 30 countries. The telethon broadcast will feature two songs from each artist and Parry said Goliath has already donated more than \$100,000 to help buy hearing aids for disadvantaged children in Mexico City. Other media partners include phone company Nextel, Trident gum and a new Latin American carrier, Volaris Airlines, which is providing some flights for artists and VIPs.

With stunning views of the Mexico City skyline, Parry said the site is big enough that the two main stages and two satellite stages should not have sound-bleed issues. While he would not discuss a specific budget, he said the event is costing in the “several seven figures” to produce, with 20,000 \$50 tickets already sold to fans and distributed to sponsors, VIPs and media in trades, with a goal of reaching 50,000 in sales by show time.

The second round of tickets costs \$70-\$80 and Parry said the full-court press to boost sales is in effect with less than three weeks to go. “In the future we will look at this as being a destination [festival], when we have more time to take advantage of marketing in the states with radio and ads,” he said. “But time is short and so we’re focused on marketing in Mexico.”

More than 1,000 people will be onsite over the next three weeks to build the raw, city-owned site out.

“There have been festivals in Mexico City before, but our goal is to build the best festival experience in Mexico and we don’t think there’s been one like this that captures what’s going on in Europe and the U.S.,” he said. While Mantequilla is focusing on luring Mexican fans and tourists from other Latin American countries on its first go round, it has hired Los Angeles’ Mitch Schneider Organization to raise media awareness in the U.S. in the final weeks and plans to do more marketing in the U.S. for next year’s event, which Parry said will likely expand to a two-day affair.

As for security in the notoriously violent city, Parry said producers have contracted more than 600 security personnel and that the plan is to head off any issues before they start. “We’re looking at security as a challenge to over-prepare,” he said. “Not just to keep people from sneaking in, but to make sure when they arrive they feel comfortable and want to stay. We’re overstaffing on security so people have a great experience.” – Gil Kaufman

Interviewed for this story: Sason Bishope Parry, +52 55 5525 4652

CORRECTION

In the Nov. 11 edition of VT Pulse, we incorrectly identified the company that brokered the naming rights agreement for the recently renamed Windermere Theatre at the Toyota Center in Kennewick, Wash. We should have written that VenuWorks brokered the deal. We apologize for the error.

HOT Tickets

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 Oct. 27.

THE GARDEN ROCKS \$7.2 MIL IN HALL OF FAME MOMENT

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
<p>1) 25th Anniversary Rock & Roll Hall of Fame Concert Gross Sales: \$7,235,000; Venue: Madison Square Garden Arena, New York; Attendance: 25,850; Ticket Range: \$2,500-\$75; Promoter: Rock and Roll Hall Of Fame Foundation, Inc.; Dates: Oct. 29-30; No. of Shows: 2</p> <p>2) 2009 PBR World Finals Gross Sales: \$3,824,095; Venue: Thomas & Mack Center, Las Vegas; Attendance: 60,472; Ticket Range: \$251-\$31; Promoter: Professional Bull Riders; Dates: Oct. 30-Nov. 1, Nov. 5-8; No. of Shows: 7</p> <p>3) Nickelback Gross Sales: \$2,783,588; Venue: AcerArena, Sydney; Attendance: 23,805; Ticket Range: \$132.29-\$95.15; Promoter: Dainty Consolidated Entertainment, Live Nation; Dates: Nov. 13-14; No. of Shows: 2</p> <p>4) Bruce Springsteen & The E Street Band Gross Sales:</p>	<p>1) Cirque du Soleil - Alegria Gross Sales: \$1,434,319; Venue: John Labatt Centre, London, Ontario; Attendance: 24,808; Ticket Range: \$104.33-\$37.97; Promoter: Cirque du Soleil; Dates: Nov. 12-15; No. of Shows: 7</p> <p>2) Nickelback Gross Sales: \$1,415,755; Venue: Brisbane (Australia) Entertainment Centre; Attendance: 11,035; Ticket Range: \$605.29-\$91.73; Promoter: Dainty Consolidated Entertainment, Live Nation; Dates: Nov. 11; No. of Shows: 1</p> <p>3) Faith No More Gross Sales: \$529,900; Venue: Auditorio Telmex, Jalisco, Mexico; Attendance: 2,348; Ticket Range: \$75.76-\$22.73; Promoter: IM*PRO; Dates: Nov. 14; No. of Shows: 1</p> <p>4) So You Think You Can Dance Gross Sales: \$310,583; Venue: San Diego Sports Arena; Attendance: 5,935; Ticket Range: \$56-\$38; Promoter: AEG Live;</p>	<p>1) Radio City Christmas Spectacular Gross Sales: \$2,553,425; Venue: Radio City Music Hall, New York; Attendance: 49,207; Ticket Range: \$90-\$42; Promoter: MSG Entertainment; Dates: Nov. 13-15; No. of Shows: 13</p> <p>2) Cirque du Soleil - Wintuk Gross Sales: \$1,246,221; Venue: The WaMu Theater at Madison Square Garden, New York; Attendance: 24,897; Ticket Range: \$220-\$30; Promoter: BASE Entertainment, Cirque du Soleil; Dates: Nov. 11-15; No. of Shows: 8</p> <p>3) Walking with Dinosaurs Gross Sales: \$651,320; Venue: Dodge Arena, Hidalgo, Texas; Attendance: 14,177; Ticket Range: \$64-\$33; Promoter: Council Theater; Dates: Nov. 13-15; No. of Shows: 6</p> <p>4) So You Think You Can Dance Gross Sales: \$296,179; Venue: The Colorado Springs World Arena and Ice Hall; Attendance: 5,689;</p>	<p>1) Bette Midler Gross Sales: \$3,813,094; Venue: The Colosseum at Caesars Palace, Las Vegas; Attendance: 32,931; Ticket Range: \$250-\$95; Promoter: AEG Live, Concerts West; Dates: Nov. 3-4, 7-8, 10-11, 13-15; No. of Shows: 9</p> <p>2) Rent Gross Sales: \$698,517; Venue: Civic Center of Greater Des Moines (Iowa); Attendance: 15,779; Ticket Range: \$60-\$20; Promoter: In-house; Dates: Nov. 10-15; No. of Shows: 8</p> <p>3) David Foster & Friends Gross Sales: \$239,398; Venue: Fox Theatre, Atlanta; Attendance: 2,652; Ticket Range: \$127-\$57; Promoter: Gelb Promotions; Dates: Oct. 28; No. of Shows: 1</p> <p>4) 101 Dalmatians the Musical Gross Sales: \$228,546; Venue: Cobb Energy Performing Arts Centre, Atlanta; Attendance: 5,391; Ticket Range: \$58-\$15; Promoter: Atlanta Broadway Series;</p>

\$1,653,330; Venue: **Verizon Center, Washington**; Attendance: 17,545; Ticket Range: \$98-\$32.50; Promoter: Live Nation; Dates: Nov. 2; No. of Shows: 1

5) Miley Cyrus
Gross Sales: \$1,071,917; Venue: **Verizon Center, Washington**; Attendance: 15,846; Ticket Range: \$79.50-\$39.50; Promoter: AEG Live; Dates: Nov. 3; No. of Shows: 1

Dates: Nov. 12; No. of Shows: 1

5) Emmanuel
Gross Sales: \$229,790; Venue: **Auditorio Telmex, Jalisco, Mexico**; Attendance: 6,163; Ticket Range: \$106.95-\$15.29; Promoter: Alejandro Valle; Dates: Oct. 30; No. of Shows: 1

Ticket Range: \$56-\$38.50; Promoter: AEG Live; Dates: Nov. 5; No. of Shows: 1

5) So You Think You Can Dance
Gross Sales: \$293,836; Venue: **NOKIA Theatre at Grand Prairie (Texas)**; Attendance: 5,598; Ticket Range: \$56-\$38.50; Promoter: AEG Live; Dates: Oct. 28; No. of Shows: 1

Dates: Oct. 28-Nov. 1; No. of Shows: 8

5) David Gray
Gross Sales: \$193,392; Venue: **Auditorium Theatre, Chicago**; Attendance: 3,676; Ticket Range: \$63-\$37.50; Promoter: Jam Productions; Dates: Oct. 29; No. of Shows: 1

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

THE BEAT

SEVT

INFLUENTIAL WOMEN TALK 'SHATTERING THE GLASS CEILING' AT SEVT



Panelists Sandie Aaron from SMG, Sally Roach from Columbia's Township Auditorium, Linda Deckard of Venues Today and Patti-Anne Tarlton of Maple Leaf Entertainment.

COLUMBIA, S.C. — The playing field for men and women is leveling off in the public facilities sector, but some inequality still exists in areas like pay scale. These obstacles can all be overcome, explained the all-female panelists, by following traditional business acumen. A mix of hard work, workplace savvy and assertiveness can prove to be the equalizer at almost any business.

Speaking on the Sports, Entertainment and Venues Tomorrow panel titled "Shattering the Glass Ceiling: The Future of Women in the

Industry," were Sally Roach, executive director of Columbia's Township Auditorium, along with Sandie Aaron, regional VP at SMG, Pensacola, Fla., and Patti-Anne Tarlton, VP for Maple Leaf Entertainment, Toronto, Ontario. Moderating the discussion was Linda Deckard, publisher and editor of Venues Today.

"What we used to look at as a road block is today a slight obstacle that we're challenged to overcome," said Aaron, who recalled her early days managing facilities in Evanston, Ill.

Well into their careers, many of the panelists recounted brushes with sexism. Concerns about physical appearance at times were deemed more important than professional qualifications, and accusations of sex and inappropriate behavior with superiors were often lobbed at any woman who easily advanced in her career.

Roach recalls one instance where a superior approached her spouse Frank Roach to ask permission to initiate promotion discussions.

"He told him, 'I'm not her agent. I'm her husband!'" Roach recalled.

“In every given circumstance, it’s the elasticity of yourself and your interaction,” said Tarlton, “and that may be male versus female, but its also the rank in a corporation or it’s a client versus supplier versus management type relationship. The recipe today is to build strength.”

Pay inequality between the sexes still exists; Roach said she once discovered that her male counterparts in the same position were earning 40-percent more than her. She brought the issue to her managers and resolved the disparity and discovered that in many cases, disparity can be a result of lower expectations. One audience member cited a study that shows pay inequalities were often a result of males asking for more money during the initial hiring process. Another audience member recalled a recent hiring. Two applicants, one a man and one a woman, were interviewing for the same position. Both applicants got the job, but the male earned \$20,000 more, simply because he asked for that much.

“If you don’t ask, it won’t be delivered to you on a silver platter,” explained Tarlton. “It goes beyond pay scale to projects or the next promotion. It’s about communication with those around you, and most importantly, your boss. If you don’t tell them that you have interests, you can’t expect them to read your mind.”

Aaron agreed and said gender issues in a workplace shouldn’t hinder success.

“You can’t lose sight [of your goals] if there have been gender issues,” she advised. “The only way there is not going to be gender issues is if you take it out of the equation. You have to believe in yourself to begin with.”

The other issue facing women entering the public facilities realm is the juggling required to raise a family, especially in an industry that can require frequent moving for career advancement.

“Moving is a part of the lifestyle and it’s not meant for every partner in your life,” explained Tarlton. “It’s important to find someone who understands the choices you’ve made for this lifestyle.”

Roach said she and her husband approached moving as an equal-opportunity affair, where decisions about relocation were often based on both personal sacrifice and career advancement. At one point, she and her husband shuttled between Oakland, Calif., and Los Angeles – a distance of 400 miles – so that each could pursue their own career goals.

“Moving isn’t an obstacle, it’s just a challenge in my career,” Roach said.

As for advice, each panelist had plenty of tips to share with the audience, which was made up mostly of aspiring females who wanted to stake out their own career paths.

“If you want something, go out and get it,” Roach told the group. “That’s been my philosophy and if I’ve wanted a job it’s been up to me to go and get it.”

Aaron had similar advice.

“My greatest influence was my dad,” she said. “He always impressed on me that it was important to try and be fair, try and negotiate deals that were mutually beneficial and never sacrifice my integrity.” – Dave Brooks

Interviewed for this article: Sally Roach, (803) 576-2350; Patti-Anne Tarlton, (416) 815-5847; Sandie Aaron, (850) 433-6355

NAMING RIGHTS REPORT



**SUN NATIONAL BANK CENTER,
TRENTON, N.J.**

Date Announced: Nov. 14

Buyer: Sun National Bank

Terms: \$305,000 annually for seven years, with an option for a three-year extension



Tenant/Ownership: Trenton Devils (East Coast Hockey League), Philadelphia Passion (Lingerie Football League), and the N.J. Kings (American Indoor Football Association – scheduled to start in March 2010)/Mercer County Improvement Authority

Brokered: Front Row Marketing

Comments: New Jersey-based Sun National Bank has purchased naming rights for the 10,000-seat former Sovereign Bank Arena in Trenton.

“We felt we had serious interest from four banks,” said Jeff Schumacher, general manager. “They were all great partners, but Sun National made the most sense. It is a New Jersey-based bank, with a fair number of branches. This fit their goal to grow the company in Central and North Jersey.”

The search began in March, after Sovereign Bank’s new owner, Spanish bank Banco Santander, opted not to renew their \$3.5 million deal for another 10 years.

Schumacher called the deal “fairly standard naming rights” with all the main elements of the Sovereign Bank deal remaining in place. Sun National will have signage at three gates, lit vomitory signs, and signage in the bowl, and their name will appear on the venue’s website and marketing materials. In addition, they have use of a suite, with a couple of nights reserved as rent-free, expense only, Schumacher said, and a trade bank of club seats. The venue will move all of its bank accounts to Sun National.

At the same time, Global Spectrum, Ovations, Front Row Marketing, New Era and the Trenton Devils have all signed new agreements with Mercer County Improvement Authority, who owns the venue, Schumacher said.

Contact: Jeff Schumacher, (609) 656-3211

DAVID A. STRAZ, JR. CENTER FOR THE PERFORMING ARTS, TAMPA, FLA.

Date Announced: Nov. 18

Buyer: David A. Straz, Jr. Foundation

Terms: In perpetuity, financial terms not released

Tenant/Ownership: Opera Tampa, Patel Conservatory/City of Tampa

Brokered: In-house

Comments: The Tampa Bay Performing Arts Center has been renamed the David A. Straz, Jr. Center for the Performing Arts, after the venue received a sizable gift from the David A. Straz, Jr. Foundation.

“We do not look at this as naming rights,” said Vice President of Development Julie Britton. “It was an individual donor making a very substantial endowment gift, because he loves the arts and believes in the community. It was important for us to be good stewards of that donation, and to recognize him on our campus. It was not a demand.”

Straz, a Tampa resident, is a long-time donor to the performing arts center, making both individual gifts and gifts from his foundation, which was founded in 1993, to support higher education, visual arts, civic advancement and the performing arts.

“We have had a long-term financial goal to build the endowment to \$100 million over the next 10 years, or three times our operating budget of \$30 to \$35 million annually,” Britton said. “That is the only way we can be viable and financially stable.” – Liz Boardman

Contact: Julie Britton, (813) 222-1035; Michael Kilgore, (813) 222-1058

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