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VT PULSE

A WEEKLY PUBLICATION FROM VENUES TODAY

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Quote of the Week

"To me, rave is a four-letter word and I would never use it to describe the events we host."

— Jesse Fleming, partner at The Do Lab, which hosts electronic music festivals in Los Angeles.

Greetings,

Welcome to VT Pulse, your weekly guide to the "News Behind the Headlines." This week we mai the July issue of *Venues Today* magazine, featuring our preview for the IAAM VenueConnect annual trade show and Women of Influence Award winners. At 84 pages, it's our biggest issue to date.

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September, September, September!
Venues Today Presents
A SPOTLIGHT ON ARENAS

[Faces & Places: SMG's Boleski Returns To Kansas](#)

DEPARTMENTS
Short Takes

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SHORT TAKES

>> **AEG TO REVAMP MIDDLE EAST STRATEGY**
— AEG Middle East team, led by Managing Director Thomas Oversen, will be merging with Dubai-based Done Events in a shakeup of AEG's Persian Gulf strategy. AEG will no longer maintain offices in the Middle East and, instead, operate only as Done Events. Vikas Jain will manage the agency.
Contact: Vikas Jain, +971 4 4354 714

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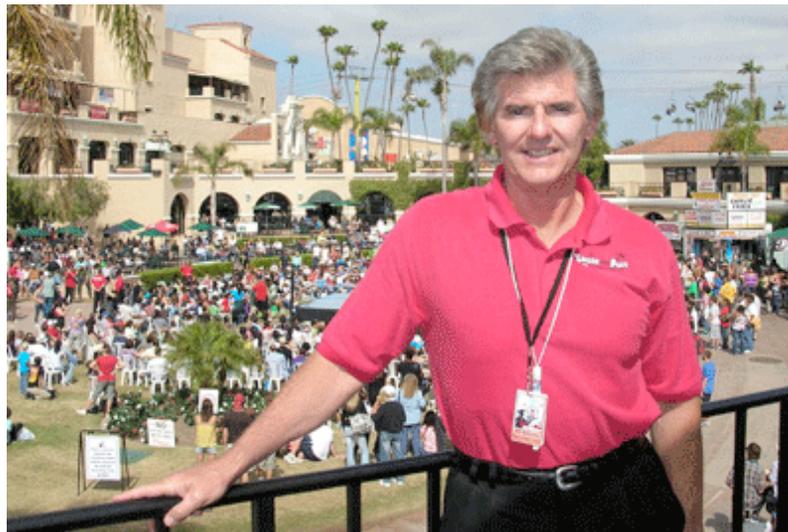
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VT NEWS

FAIRS & FESTIVALS

RECORD CROWDS 'TASTE THE FUN' AT THE SAN DIEGO COUNTY FAIR

Tim Fennell at the San Diego County Fair, Del Mar, Calif.



REPORTING FROM DEL MAR, CALIF. - It was a case of a record year following a record year at the San Diego County Fair here June 11-July 5, despite high unemployment and a economy that is upside down. "People are hurting," said Tim Fennel, fair CEO and general manager. His goal, accomplished, was to make lemonade out of lemons.

The 2010 fair drew 1,338,500, up from 1,274,384 last year. Promotions included Furlough Fridays, offering civil servants who are being forced to take furloughs by the state and cities in the state, two free admissions; and Unemployment Day, offering free admission to those with an unemployment check stub.

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From June 1-July 5, the fair Web site, www.sdfair.com, received 808,285 visits, up about 20 percent over same period in 2009. The fair's mobile-phone Web site, m.sdfair.com, received 39,710 visits, up 172 percent, and Facebook has 6,114 friends; Twitter, 1,443 followers, and YouTube, 12,976 views of Fair videos, reported Linda Zweig, fair information and media relations.

The theme, Taste the Fun, was enhanced with a \$2 "Tuesday Taste of the Fair" promotion during which fairgoers could enjoy small portions of a variety fair food for just \$2 at participating stands. Normal admission price was \$13 for adults, \$7 for seniors and kids.

The theme and the discounts resulted in a record food and drink gross (numbers are still preliminary) of \$12,407,000, up from \$11,178,000 last year, Fennell said. Premier Food Services, year-round concessionaire at the venue, grossed another \$2,007,000, up from \$1,837,000, he added, also unaudited numbers as are all dollar figures he quoted.

There were 110 food booths booked into the fair. Sales included 12,000 Fried Klondike Bars, 10,000 Fried Twinkies, 5,000 Fried Avocados, 8,000 Fried S'mores, and 6,600 Fried Butters. The biggest day for food sales was Saturday, July 3, with \$852,351 in gross sales, Zweig said.

The independent midway suffered the first week, tracking below 2009, but that was attributed to the fact schools let out later than anticipated. Fennell said the final numbers were up slightly, with rides grossing about approximately \$6,549,000, compared to \$6,291,000 last year. Games are booked on flat fee basis and that number was static, \$590,000 compared to \$580,000, he said.

Discounts on the gate also included the second annual "22 days for \$22" promotion, dubbed the "Best Pass Ever" and sold only in advance. It's basically a season pass for fairgoers, Fennell said.

The net result of the ubiquitous discounts was increased revenues, he said. Gate income this year was \$5,407,000, up from \$5,104,000 last year. Fennell added that the average per cap is in the \$30 range.

Sponsorships were also up considerably, bringing in \$1,277,000 in cash and kind, up from \$890,000 last year. Mark Entner's new firm, Absolute Event Solutions, debuted at the fair this year with showbags sponsored by 7-Eleven. The chain provided 125,000 reusable show bags, valued at \$85,000-\$100,000, which were advertised in advance and given away on specific days at the fair, Entner explained. With 200 stores in the San Diego area, 7-Eleven also provided a marketing outlet for the fair where brochures and posters were prevalent leading up to the event. AES then sold local businesses and some fair vendors into a coupon book, which was in the bag.

Parking income was also up slightly, Fennell continued, to \$3,022,000 from \$2,903,000 last year. On the biggest day, they leased additional parking to accommodate the crowds. Parking was \$10 general, \$15 preferred.

The key to success this year was in responding to the challenges, Fennell repeated. Last year, he recalled, Michael Jackson passed away during the fair and they brought entertainment in that was a tribute to Jackson and set up a mini-wall exhibit where patrons could write notes and testimonials. The one-year anniversary of Jackson's death was Friday, June 25, and to commemorate that, the fair staged "flash mobs." It was basically a scheduled impromptu event, where suddenly trained dancers

To update a Fair or Festival Listing for the VT Resource Guide, contact:

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-Ticket Sales
Representative

Qatar (Middle East)
National Convention
Centre - General
Manager

Vee Corporation,
Minneapolis, Minn.
-Promoters

The Carolina Theatre of
Durham (N.C.) Inc.
-Director of Audience
Services

South Orange (N.J.)
Performing Arts Center
- Executive Director

[VIEW THE FULL LISTINGS](#)

and singers separate from the crowd and perform to Jackson tunes.

The San Diego County Fair produced eight stages of entertainment, the vast majority of it free, Fennell said. New to the fair, in honor of the theme, were celebrity chefs. Guy Fieri, a Food Network Chef, played the grandstand, drawing 5,000 people, he added. Paid shows included Sammy Hagar & The Wabos, One Republic and Jeff Dunham. Dinner packages were offered for several shows. For \$100-\$166, buyers received floor level seats, dinner at the Turf Club, fair admission and preferred parking.

"There's no better value, I think, than this fair," Fennell said. His annual operating budget is \$58 million, of which \$22 million is fairtime. Last year, the fair netted over \$3.5 million after depreciation, and Fennell predicted that would grow to close to \$4 million this year.

Dates for 2011 are tentatively set for June 10-July 4. - Linda Deckard

Interviewed for this story: Tim Fennell, (858) 792-4200; Linda Zweig, (858) 792-4262; Mark Entner, (949) 650-8385



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BEHIND THE HEADLINES

DRUG OVERDOSE PROMPTS MORATORIUM ON L.A. RAVES

Crowd surge at Electric Daisy Carnival, Los Angeles (Photo by Jesse Solorio)



A massive Los Angeles rave that ended with the drug overdose death of a 15-year-old girl has prompted a moratorium on similar dance events and a government-appointed task force to investigate the issue.

On Tuesday, the Los Angeles County Board of Supervisors voted to establish a task force of city employees, police and hospital workers in response to reports about safety issues at the Electric Daisy Carnival, which attracted 200,000 fans to Exposition Park and the L.A. Coliseum on July 26-27 for what was billed as the largest two-day festival in North America.

Shortly after the festival ended, reports of severe overcrowding and rampant fence-jumping emerged, followed by the death of a 15-year-old girl who reportedly overdosed on the drug Ecstasy. According to hospital officials, over 200 people had to be hospitalized for drug overdoses and injuries sustained at EDC.

Coliseum staff have announced a moratorium on new contracts with rave operators, which could prove a double whammy for the beleaguered stadium. In June, the University of Southern California football team – the stadium's main tenant – was banned from participation in Bowl Games for two years because of player and coach rule violations from previous seasons. That ruling will surely hurt the team's ability to recruit top players, which could have an impact on ticket sales.

Exposition Park's aging arena has also had difficulty booking major tours as it faces competition from the Staples Center and even the nearby Forum in Inglewood, Calif. According to Jonathan Lee, director of Marketing and Events at the Coliseum, raves and electronic dance events make up the bulk of concert revenues coming into the facility.

So just how dangerous are raves? Most electronic music organizers agree that the name itself conjures up negative feelings, associated with the rave-scene of the late 1990s. Electronic music events then generally lacked permits, were held illegally at warehouses or on patches of desert, and often included rampant drug use.

"To me, rave is a four-letter word and I would never use it to describe the events we host," said Jesse Fleming, partner at The Do Lab, a Venice

Beach, Calif., firm that hosts several electronic music events including a long-running electronic music showcase at the annual Coachella Arts and Music Festival in Indio, Calif.

“Raves conjure up images of kids in obnoxious fluorescent clothing, sucking on pacifiers so they don’t grind their teeth from all the drugs they’ve done. We want no part of that,” said Fleming, who acknowledged that drug use is still rampant in today’s electronic music circles.

“Just because there’s a DJ playing doesn’t mean you’re going to have the same type of crowd you normally expect,” said Thushan Rajapaksa from StaffPro, a Huntington Beach, Calif., firm that provides security for several electronic dance events, but didn’t do security for EDC. “Someone like DJ Tiesto will draw an older, more educated crowd. There are different crowds and we as an industry have to educate ourselves,” Rajapaksa said.

Thushan said the top way to prevent rampant drug use and sales is to ban backpacks, bags and anything that can be used to conceal drugs. He also said he supports full pat downs and drug-sniffing dogs placed around the facility. While that might deter individuals from bringing drugs into the club, it won’t stop individuals who ingest drugs before they pass through security.

“You can’t stop all of it; there’s no silver bullet,” he said.

As for rapid overcrowding and reports of people jumping fences and pushing through to the floor level, Rajapaksa said it’s generally a bad idea to have different ticket pricing levels separating the floor and the reserved seating, especially at dance events. Many fans see a bustling dance floor and want to take part, instead of dancing in their seats.

One Los Angeles event that was closed down because fans were jumping into the lower seating level was the Hard Halloween Fest at the Forum in Inglewood, Calif., in October 2009. The next Hard event is scheduled for late summer at the LA State Historic Park.

“I’ve had multiple meetings at City Hall, our plan is the exact same plan as before Electric Daisy,” said promoter Gary Richards. This year’s concert will be held on a 36-acre swath of land “with plenty of room to spread out. We want to develop this site for festivals over the next five to 10 years.”

Richards said he worries about drug use at his events and said the rave culture of the 1990s certainly encouraged fans to use ecstasy, LSD and other psychedelics as a way to enhance the live music experience.

“I’m just trying to tell the kids you don’t have to be high to enjoy the music. I hope that’s not what it’s all about,” Richards said.

Age limits are also a concern for rave organizers. The girl who died at EDC was 15 years old, although organizers put a 16-and-older age restriction on tickets.

“Right now we follow the example of the city’s largest promoters and make most of our events all ages, except when the events are held in bars and nightclubs,” said Richards. “We’ve already sold thousands of tickets to this year’s Hard concerts, but we’ll consider an age restriction at future events.”

As for promoter Insomniac, it’s unclear what the future holds. The group is set to hold the Electric Daisy Carnival at Sixto Escobar Stadium in San Juan, Puerto Rico, on Aug. 28. Two past events, a June 19 rave at the

Texas State Fairgrounds in Dallas and a June 12 rave at the Arapahoe County Fairgrounds in Aurora, Colo., wrapped with no serious injuries. The Love Fest, an electronic dance party at the Coliseum set for late August, is still set to go. - Dave Brooks

Interviewed for this article: Jesse Fleming, (310) 621-0761; Gary Richards, Thushan Rajapaksa, (714) 465-7448; Jon Lee, (213) 765-6357



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CONCESSIONS

MOHEGAN SUN FEEDS MEDIA WITH BARTER DEAL

The Connecticut Sun, one of 12 teams in the Women's National Basketball Association, has partnered with local restaurants in a bartering agreement that trades catering for promotion and sponsorships. The eight eateries in the agreement will provide food for the Connecticut Sun's media room in exchange for in-game PA announcements and other perks.

The arena is situated within the giant Mohegan Sun facility in Uncasville, Conn., a casino and lifestyle center which includes 20 to 30 restaurants, a 9,500-seat arena and a hotel, with 10 million visitors annually.

The Connecticut Sun began experimenting with this new marketing strategy last year. This year, eight restaurants (including Starbucks, Big Bubba BBQ, Lucky Lounge, Geno's Fastbreak Pub, Jimmy Buffett's Margaritaville, Dubliner, Frank Pepe Pizzeria Napoletano, and Summer Shack) are all taking turns providing food for the sports media that cover 17 Sun's home games. This media includes approximately 25 writers, photographers and TV personnel depending on opponent and general interest in the game. The restaurants also decorate the press suite and print out a fact sheet about their menu. Margaritaville promotions coordinator Amanda Allen estimates that the media room sponsorship requires approximately \$1,000 worth of

food. In compensation for that service, the restaurant is able to record a PA announcement to be played during the WNBA game.

Depending on the level of sponsorship, a restaurant could receive further promotion within the venue. Prices vary between \$3,000 and \$8,000 per game and might include a giveaway during time-outs, or giving gift certificates to the winners of free-throw contests. Restaurants always hand out flyers or coupons to fans leaving the arena.

One of the restaurants sponsoring the media suite for two games, Jimmy Buffett's Margaritaville, previously opened up the restaurant for the Connecticut Mohegan Sun draft. During the draft, Margaritaville allowed season ticket holders to eat complimentary from a limited menu – and the restaurant always gives discounts to WNBA Connecticut Sun season ticket holders and keeps copies of the team's schedule available.

"We actually have noticed, especially the night of the game, that more of the fans are coming in," said Allen of Jimmy Buffett's Margaritaville.

Utilizing the arena allows the restaurants to have more of a presence within the community; after all, Allen points out, most fans are locals. Though the team's General Manager, Chris Sienko, said that other sponsor monetary deals with the destination's restaurants are in place, but they have nothing to do with this particular media suite promotional agreement.

"It's a purely barter system. We do have some other arrangements with restaurants which do involve dollars. But that's not directly tied to this program," Sienko said. "Geno's will provide us food and product for the media room and we'll promote them in the arena, but we also have another deal with Geno's where they pay us money to be a sponsor for the team, which has other benefits like our t-shirt launcher which shoots about 20 t-shirts at a time. Geno's sponsors that."

For participating restaurants, the promotion is a chance to get their message heard in front of a captive audience.

"We have a Loyalty Card Program which allows season ticket holders to actually get discounts at a lot of these restaurants as well. So we promote them in game in arena to our audiences, which average about 7,200 to 7,500 per game, if not more," Sienko said.

Because they give away coupons at the games, Margaritaville has been able to track the return on their barter investment and has seen many Suns fans utilize their coupon on days when no game occurred. — Jessica Boudevin

Interviewed for this article: Chris Sienko, (860) 862-4061; Amanda Allen, (860) 862-3410

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 June 9.

YUSUF INVOKES CAT POWER FOR SELLOUT IN N.Z.

15,001 or More Seats	10,001-15,000 Seats	5,001-10,000 Seats	5,000 or Less Seats
1) Cirque du Soleil	1) Yusuf	1) Dave Matthews	1) Cher

“Alegria”

Gross Sales: \$3,250,806; Venue: **Air Canada Centre, Toronto**; Attendance: 43,234; Ticket Range: \$114.81-\$47.54; Promoter: Cirque du Soleil; Dates: June 30-July 4; No. of Shows: 9

2) Carole King, James Taylor

Gross Sales: \$1,733,302; Venue: **Wachovia Center, Philadelphia**; Attendance: 19,032; Ticket Range: \$275-\$39.50; Promoter: Live Nation; Dates: June 10; No. of Shows: 1

3) Lady Gaga

Gross Sales: \$1,656,376; Venue: **Bell Centre, Montreal**; Attendance: 16,036; Ticket Range: \$166-\$27.99; Promoter: evenko, Live Nation; Dates: June 28; No. of Shows: 1

4) Maxwell, Jill Scott

Gross Sales: \$1,421,196; Venue: **Verizon Center, Washington**; Attendance: 11,832; Ticket Range: \$188-\$33; Promoter: Live Nation; Dates: June 18; No. of Shows: 1

5) Jimmy Buffett and The Coral Reefer Band

Gross Sales: \$1,262,144; Venue: **DTE Energy Music Theatre, Clarkston, Mich.**; Attendance: 15,556; Ticket Range: \$137.50-\$37.50; Promoter: Palace Sports & Entertainment, Inc.; Dates: June 22; No. of Shows: 1

Gross Sales: \$924,969; Venue: **Vector Arena, Auckland, New Zealand**; Attendance: 9,809; Ticket Range: \$138.43-\$82.78; Promoter: Dainty Consolidated Entertainment; Dates: June 29; No. of Shows: 1

2) Jerry Seinfeld

Gross Sales: \$533,896; Venue: **John Labatt Centre, London, Ontario**; Attendance: 6,614; Ticket Range: \$96.22-\$67.21; Promoter: Ken Craig Productions; Dates: June 25; No. of Shows: 1

3) AR Rahman

Gross Sales: \$487,632; Venue: **Patriot Center, Fairfax, Va.**; Attendance: 5,278; Ticket Range: \$500-\$45; Promoter: Landmark Commercial Management; Dates: June 13; No. of Shows: 1

4) Carrie Underwood

Gross Sales: \$348,176; Venue: **MTS Centre, Winnipeg, Manitoba**; Attendance: 6,418; Ticket Range: \$59.39-\$40.23; Promoter: AEG Live; Dates: June 18; No. of Shows: 1

5) Aventura

Gross Sales: \$284,287; Venue: **Save Mart Center at Fresno (Calif.) State**; Attendance: 4,776; Ticket Range: \$87-\$47; Promoter: AEG Live, Goldenvoice; Dates: June 20; No. of Shows: 1

Band

Gross Sales: \$915,720; Venue: **Huntington Park, Columbus, Ohio**; Attendance: 14,088; Ticket Range: \$65; Promoter: Jam Productions; Dates: June 22; No. of Shows: 1

2) Tool

Gross Sales: \$499,380; Venue: **The Family Arena, St. Charles, Mo.**; Attendance: 9,682; Ticket Range: \$55-\$45; Promoter: AEG Live; Dates: June 26; No. of Shows: 1

3) George Lopez

Gross Sales: \$346,178; Venue: **Radio City Music Hall, New York**; Attendance: 5,942; Ticket Range: \$75.50-\$50.50; Promoter: AEG Live, MSG Entertainment; Dates: June 25; No. of Shows: 1

4) Dimitris Mitropanos

Gross Sales: \$304,700; Venue: **Radio City Music Hall, New York**; Attendance: 3,603; Ticket Range: \$150-\$50; Promoter: Globe Productions, Inc.; Dates: July 1; No. of Shows: 1

5) Erykah Badu

Gross Sales: \$270,738; Venue: **Greek Theatre, Los Angeles**; Attendance: 5,256; Ticket Range: \$101-\$25; Promoter: Nederlander; Dates: June 20; No. of Shows: 1

Gross Sales: \$1,553,125; Venue: **The Colosseum at Caesars Palace, Las Vegas**; Attendance: 13,255; Ticket Range: \$250-\$95; Promoter: AEG Live, Concerts West; Dates: June 22-27; No. of Shows: 4

2) Harry Connick, Jr.

Gross Sales: \$385,514; Venue: **Chicago Theatre**; Attendance: 6,090; Ticket Range: \$76-\$37; Promoter: Jam Productions; Dates: June 22-23; No. of Shows: 2

3) Andre Rieu and his Johann Strauss Orchestra

Gross Sales: \$293,739; Venue: **Fox Theatre, Detroit**; Attendance: 3,461; Ticket Range: \$149-\$39; Promoter: Andre Rieu Productions; Dates: June 27; No. of Shows: 1

4) Ellen DeGeneres

Gross Sales: \$254,010; Venue: **Chicago Theatre**; Attendance: 3,128; Ticket Range: \$120-\$55; Promoter: Chicago Festco, LLC; Dates: June 16; No. of Shows: 1

5) Truc Tiep Thu Hinh

Gross Sales: \$223,390; Venue: **Long Beach (Calif.) Terrace Theatre**; Attendance: 2,609; Ticket Range: \$250-\$30; Promoter: Asia Entertainment; Dates: July 3; No. of Shows: 1

THE BEAT

Q&A

JEFF KLINE, THE FUTURE KING OF COLLEGES?

Cleveland-based ticketing company Veritix has signed one of its most high profile clients to date, bringing the National Collegiate Athletic Association into the fold with a deal to represent all championship events. The deal solidifies Veritix's presence at the popular March Madness tournament and sets in motion plans to secure a number of other top rated college events. Venues Today recently caught up with Veritix President Jeff Kline to discuss the agreement.

Does this cover all NCAA championship games?

It's for select NCAA championships because some will roll into our agreement as their current agreement with their provider expires, like the College World Series. We'll be doing the Final Four this year in Houston, but some of the regional games will continue to be honored with different providers. The intent is for all NCAA Championships to roll into the agreement, which we're thrilled about.

Does that include the Bowl Championship Series for NCAA football?

No, those are separate. The Final Four and the Frozen Four are included, and we're in discussion right now for the College World Series, which has some time left on the existing agreement. We'll also be doing archery, badminton and soccer plus a number of additional events.

How is Flash Seats going to be implemented in this agreement? Will it be a similar experience to purchasing tickets to a Rockets or Cavs game?

No. The agreement we have in place includes three components. Component number one is that we will be the exclusive ticketing provider for the select event. Part two is that the NCAA will use our platform to take reservations for subsequent championships, and then fulfill the orders. The third part of our agreement calls for the continued use of Flash Seats for student ticketing, like we have done for the last three years.

Will Flash Seats be used for resale?

No. We'll provide the digital technology for the student sections where transfer and resale is not allowed.

And the tickets will be tied to their student ID cards?

Correct.

Will you be active in trying to stop resale at the Final Four?

That's really got to come from the NCAA. They have their own policies in place and we have the platform and technology to help them do that if they choose to do so. They have a current agreement in place with Razorgator to provide secondary tickets.

How was this deal reached?

It started two years ago at the Final Four in Detroit when the NCAA came to us, looking for an alternative platform for student ticketing. Not only is it meant to sit atop any primary ticketing system, it's also portable. You can take a few routers and scanners and be set up. It worked so well that during this year's Final Four in Indianapolis we repeated what we did the previous year. We went to a venue that had another ticketing company as their primary provider, we set up Flash Seats for student tickets, and emailed the buyers. Tickets were associated with their unique ID and they were able to gain access to the venue. Plus we knew who each student was because they couldn't transfer their tickets. That gave the NCAA exposure to our company, and when they sent out an RFP last year, we responded and were awarded the business.

It's a very prestigious client. Is this your first entrance into the college market?

No, we have Boise State on our client list. We also sell tickets for Texas A&M and Oral Roberts University. We are thrilled that we were selected and this opens the doors for us to have more opportunity in the collegiate space.

That part of the market seems to have a lot of opportunity. Paciolan just announced that it has re-signed 10 clients in the past 60 days. What is Veritix's strategy going forward?

We see it as a definite opportunity for us. We're in the collegiate space and it's no secret that we don't have as many collegiate clients as Paciolan, but there are plenty of challenges and opportunities.

It's been about six months since the Department of Justice handed down the consent decree, essentially forcing Ticketmaster to spin off Paciolan to Comcast-Spectacor and license its software to AEG. The obvious goal of this agreement was to make the ticketing space more competitive. Has it worked?

Since the merger, we've seen the market opening up a little bit for choices. People are looking for alternatives and the adoption of Flash Seats continues to grow. Almost 70 percent of people coming to the Cleveland Cavaliers playoffs game were all digital. We did a concert in Houston where 66 percent of the people who walked through the door were digital, so obviously the adoption of our technology is growing. - Dave Brooks

Contact: Jeff Kline, (216) 466-8055

NAMING RIGHTS REPORT



Rogers Arena, Vancouver, British Columbia

Date Announced: July 6

Buyer: Rogers Communications, Inc., a Toronto-based telecom provider

Terms: 10-year, financials not disclosed

Ownership/Management/Tenant: Aquilini Investment Group/Canuck Sports & Entertainment/Vancouver Canucks

Comments: Telecom company Rogers has purchased naming rights for the former GM Place in Vancouver. It is not the first such deal for the Toronto-based telecom provider. They operate the Toronto Blue Jays baseball team and hold naming rights for the team's home, Rogers Centre.

"Their cable channel, Rogers Sportsnet, has broadcast the majority of Canucks games for nine years," said Francesco Aquilini, Chairman of the team, during a press conference Tuesday. "This is the first time in local history that television rights, arena naming rights and telecommunications sponsorship rights have been held by one company."

The deal includes both arena naming rights and telecommunications sponsorship rights.

"This is a comprehensive, 10-year sponsorship deal that includes robust branding and advertising, both

on and off the venue,” said Nadir Mohamed, president of Rogers Communications. “We’ll partner with the Canucks to provide hockey fans with revolutionary ways to utilize wireless technology to enhance the games.”

Advertising placements include in-ice, in-building and rink board signage, on the Canucks website, branding on a 300-level concourse, in-game features, interactive hockey-themed concourse displays and mobile applications.

Rogers provides cable TV, wireless communication, Internet and home phone service and operates dozens of Canadian radio and television stations. They also own video stores and publish magazines. They have 2,400 employees in B.C.

An official unveiling of the external and internal signage will happen prior to the start of the Canuck’s 40th anniversary season. General Motors of Canada Limited had held the naming rights since the venue opened in 1995. They will continue as the exclusive automotive sponsor inside the arena.

Contact: Francesco Aquilini, (604) 899-7435

FACES & PLACES

SMG’S BOLESKI RETURNS TO KANSAS



A.J. Boleski

A.J. Boleski is going home again, as new general manager of Intrust Arena, Wichita, Kan., for SMG. He will begin those duties on July 26. “I am from Kansas,” he told Venues Today when contacted at his current post, general manager of the Big Sandy Superstore Arena, Huntington, W.Va. “I will miss the hills, though.”

He spent his first two years in the business working for SMG in Topeka at the Kansas Expocentre after attending Ft. Hays State University. SMG then moved him to the Canton (Ohio) Memorial Civic Center, prior to relocating to West Virginia, where they are now conducting a search internally for a new general manager. He has been in Huntington for four years.

Boleski is looking forward to maintaining momentum for Intrust Arena, which opened less than a year ago. “They’ve booked big events there in the first six months,” he noted. - Linda Deckard

Interviewed: A.J. Boleski, (304) 696-5990

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