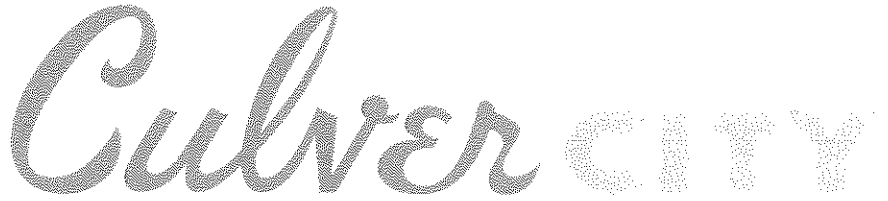


MEETING DATE: February 4, 2008

AGENDA ITEM: Consideration of candidates for Music Producer position of the 2008 Culver City Music Festival.

ATTACHMENTS	Pages
1. Request for Proposal	1-6
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REDEVELOPMENT AGENCY

REQUEST FOR PROPOSAL

Music Producer Services for Culver City Music Festival

Submittal Deadline

January 22, 2008
5:00 PM

**CULVER CITY REDEVELOPMENT AGENCY
REQUEST FOR PROPOSAL FOR MUSIC PRODUCER SERVICES
FOR THE 14TH ANNUAL CULVER CITY MUSIC FESTIVAL
JULY 10 – AUGUST 28, 2008**

The Culver City Redevelopment Agency ("Agency") is soliciting proposals from qualified music producers interested in producing the 14th Annual Culver City Music Festival in 2008. This request for proposal includes background information, scope of work, general provisions regarding services, submission requirements, and selection criteria.

BACKGROUND

The City of Culver City is located on the west side of Los Angeles County and has a residential population of approximately 40,000 people. The City has just celebrated its 90th Anniversary and is undergoing a renaissance. The City has a City Manager form of government, with an elected City Council. The Culver City Redevelopment Agency was formed in 1971 and the Redevelopment Project Area encompasses over forty percent of the City's land area. The City Council members serve as the Redevelopment Agency Board. Since then the Redevelopment Agency has embarked on projects throughout the whole City, most recently completing a major redevelopment of Downtown Culver City. Sony Pictures Entertainment, the Culver Studios, Symantec and many architecture and design firms are based in the City. Culver City has quickly become a cultural center and is the home to Center Theatre Group at the Kirk Douglas Theatre, The Actors' Gang at the Ivy Substation, the Jazz Bakery, and NPR West as well as over twenty art galleries. Culver City has an active Senior Center and its own school district which includes five elementary schools, one middle school and one high school.

The Culver City Music Festival began as an economic development initiative for the Downtown community and has developed into one of the most well attended community events to date. It began in 1993 at Media Park and moved to City Hall Courtyard in 1995. In recent years, attendance has averaged about six hundred people with a number of concerts attracting over one thousand. The Culver City Music Festival is a joint collaboration with the City, Agency and a music producer to develop a schedule of performances that encompasses a variety of musical styles for a diverse audience and demographic. The goal of the Festival is to attract residents and visitors to Downtown Culver City for the purpose of positive economic impact on the restaurants and other businesses in the area.

SUBMITTAL GUIDELINES

Interested parties shall submit seven (7) copies of their proposal to:

Sol Blumenfeld, Assistant Executive Director
Culver City Redevelopment Agency
P.O. Box 507
Culver City, CA 90232-0507

All proposals shall be submitted no later than January 22, 2008. Late proposals or postmarks will not be accepted. All proposals received will be confidential and will be retained by the Culver City Redevelopment Agency.

All inquiries regarding this Request for Proposal should be directed to Glenn Heald at the above address or by telephone at (310) 253-5752.

SCOPE OF WORK

The Agency is responsible for planning and implementing a Sponsorship Program for the Culver City Music Festival and for retaining control over the funds raised.

Agency Staff is responsible for supervising each performance of the Culver City Music Festival.

The Agency, through its contractor Haynes Building Service, is responsible for the set-up and strike of the following production elements of the Culver City Music Festival:

- 1) Transformation of City Hall Courtyard into Concert Venue
 - a) Taping aisles in Courtyard (per Building and Safety requirements)
 - b) Installation of event signage (including Festival Banner)
 - c) Setting 300 chairs
 - d) Setting 16' by 24' stage
 - e) Hanging of four theatrical lights on Courtyard lighting poles
 - f) Accessible electrical outlets
 - g) Additional extension cords
 - h) Pattachia Overflow Room available for Artists Green Room
 - i) City Hall restrooms available and maintained
 - j) Accessible parking at City Hall and in Downtown Culver City
 - k) Courtyard cleaning during and after each concert

The Music Producer for the Culver City Music Festival is responsible for producing eight (8) Thursday evening concerts, from 7pm to 9pm, at the Culver City City Hall Courtyard located at 9770 Culver Boulevard in Culver City, California.

The Music Producer is responsible for the following production elements of the Culver Music Festival:

- 1) Researching and Recommending Musical Artists to Agency Subcommittees
- 2) Negotiating, Booking and Contracting with Musical Artists
- 3) Production Management
 - a. Additional Lighting Equipment
 - b. Sound Equipment and Crew
 - c. Stage Management of Performance
- 4) House Management
 - a. House Manager
 - b. Security Guard
 - c. Supervision of Pattachia Overflow Room (Artists Green Room)

Additionally, the Music Producer may assume responsibility for marketing of the Culver City Music Festival:

- 5) Marketing
 - a. Press Releases
 - b. Advertisements
 - c. Flyer/Brochure
 - d. Program

The Music Producer is responsible for obtaining a Culver City Business Tax Certificate and providing proof of insurance.

ATTACHMENTS

Attachment A – 2007 Culver City Music Festival Program

Attachment B – 2007 Culver City Music Festival Audience Survey Results

SUBMITTAL REQUIREMENTS

PLEASE NOTE: All proposals must provide specific and sufficient answers to all questions and requests for information. Please answer the questions in the format and order presented. Submissions of individual resumes alone will not be considered responsive to any specific question. Applicants are encouraged to submit proposals for Music Producer Services regardless of ability to perform marketing responsibilities.

- 1) Describe your qualifications for developing, producing and promoting music festivals for a community audience.

- 2) Provide two recent examples of festivals or events with multiple performers that you have produced and the scope of the work for each. Submissions may include printed programs or advertisements.
- 3) Provide an ideal rundown for a summer music festival in terms of musical styles presented and associated target audiences.
- 4) Present plans to present Culver City Music Festival as a unique summer event. Please describe how your plan contributes to the goals of the Culver City Redevelopment Agency to attract new and repeat visitors to Downtown Culver City.
- 5) Describe your method and philosophy in working with musical artists to include musical selection, negotiation and technical requirements/riders.
- 6) Provide a budget breakdown for the 2008 Culver City Music Festival (general line items acceptable).
- 7) Describe your method for marketing this particular festival and how you target audiences.
- 8) Specify your production timeline for this festival.
- 9) Describe your experience working with community committees and/or City Councils to produce a public event.

COMPENSATION AND REIMBURSEMENT

The budget available for the Music Producer Services in 2008 is dependent on whether the marketing services are included. The budget range is between \$45,000 and \$55,000. Compensation shall encompass the services/responsibilities listed in the Scope of Work and be remitted in three installments.

The initial contract is for one year with two one year extensions possible upon performance satisfactory to the Agency.

CURRENT PRACTICES/CONFLICT OF INTEREST

- 1) Please list all public clients and/or developers for which you or your firm currently provide services, or are under retainer.

PROFESSIONAL REFERENCES

Please provide four references that have utilized your production services in the past two years. Include with each, the name, address, and daytime telephone number of the contact person.

EVALUATION AND SELECTION PROCESS

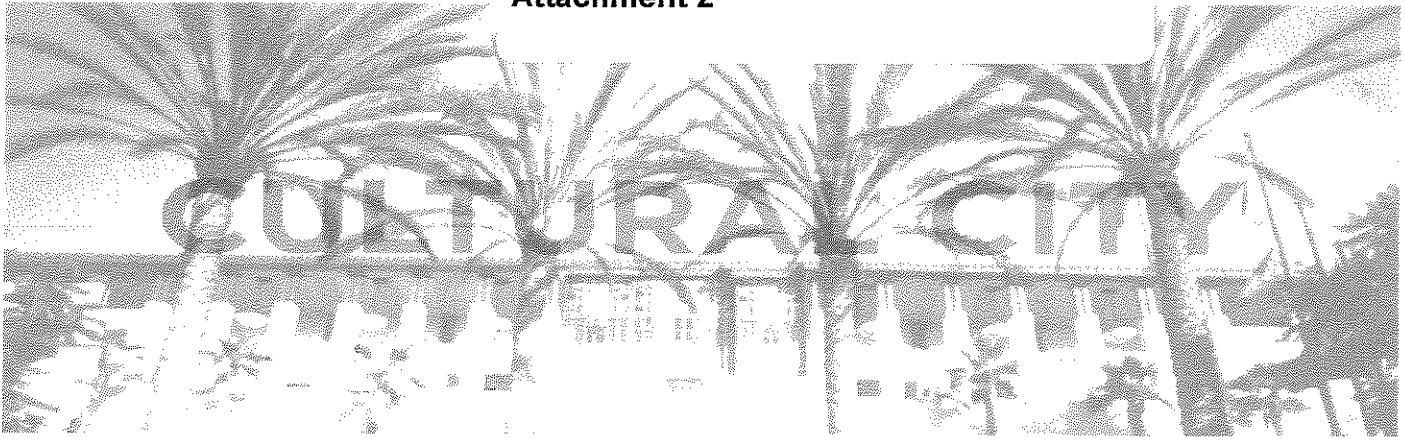
1. All proposals are due by 5:00 PM on January 22, 2008.
2. All proposals shall be submitted by mail or in person to Sol Blumenfeld, Assistant Executive Director of the Culver City Redevelopment Agency. The proposals will be reviewed by a committee and their recommendations will be presented before the entire Redevelopment Agency Board for final selection. The committee will consider:
 - a) Experience in producing music festival and/or events with music component for municipal clients.
 - b) Capability to develop a musical program with distinguished performers that will attract targeted populations and increase the overall impact of the festival to the Westside community.
 - c) Financial ability to develop and manage an effective budget for the Festival.
 - d) Capability to oversee production and house management elements.
 - e) Capability to develop and implement marketing plan.
 - f) Strong communication and partnership skills.
3. Qualifications and references for the finalists based upon proposal responses will be verified.

RIGHT OF REJECTION

The Agency intends to award a contract to the Music Producer who demonstrates the highest level of expertise and capabilities to provide the requested services. The Agency reserves the right to reject any and all proposals or to re-issue the Request for Proposal when such action shall be considered in the best interest of the Agency.

Thank You for submitting a proposal to the Culver City Redevelopment Agency.

Attachment 2



Cultural Affairs Division – Culver City Music Festival

Culver City's Cultural Affairs Division is responsible for city-sponsored performing arts, visual arts, and historic preservation programs. Be part of the process! We're looking for your feedback to expand cultural opportunities throughout the community.

What is your zip code? _____

How did you hear about this event? (Please check all that apply)

- | | | |
|--|--|--|
| ☐ Attended events in the past | ☐ E-Mail announcement | ☐ Radio |
| ☐ Newspaper ad | ☐ Culver City website | ☐ Word of mouth |
| ☐ Flyer | ☐ School | ☐ Other _____ |

Why did you come to this event?

- | | | |
|--|---|--------------------------------------|
| ☐ Music lover | ☐ Free musical event | ☐ Other _____ |
| ☐ Time to spend with friends/family | ☐ This particular artist | |

Are you picnicking tonight? ☐ Yes ☐ No

Did you purchase food/drink in Culver City today? ☐ Yes ☐ No

If yes, where did you purchase food/drink? _____

Approximately, how much did you spend?

- | | | | | | |
|-------------------------------------|--------------------------------------|--------------------------------------|---------------------------------------|----------------------------------|------------------------------|
| ☐ \$1 - \$20 | ☐ \$21 - \$50 | ☐ \$51 - \$75 | ☐ \$76 - \$100 | ☐ \$100 + | ☐ N/A |
|-------------------------------------|--------------------------------------|--------------------------------------|---------------------------------------|----------------------------------|------------------------------|

Do you plan to purchase food/drink in Culver City after this event? ☐ Yes ☐ No

If yes, approximately, how much do you plan to spend?

- | | | | | | |
|-------------------------------------|--------------------------------------|--------------------------------------|---------------------------------------|----------------------------------|------------------------------|
| ☐ \$1 - \$20 | ☐ \$21 - \$50 | ☐ \$51 - \$75 | ☐ \$76 - \$100 | ☐ \$100 + | ☐ N/A |
|-------------------------------------|--------------------------------------|--------------------------------------|---------------------------------------|----------------------------------|------------------------------|

Which type of musical selection would you prefer for the Culver City Music Festival? (Please check one)

- | |
|---|
| ☐ A wide variety of new music performed by different artists |
| ☐ Repeat performances by your favorite artists |

What other kinds of music would you like to hear? _____

How many people are in your group tonight? _____ What are their ages? (Indicate # of people in each age category)

_____ 0 - 10 yrs _____ 11 - 17 yrs _____ 18 - 25 yrs _____ 26 - 40 yrs _____ 41 - 55 yrs _____ 56 - 65 yrs _____ 65 yrs +

What is your household income? (Please select range)

- | | | | | |
|---|--|--|---|-------------------------------------|
| ☐ Under \$20,000 | ☐ \$20,000 - \$40,000 | ☐ \$41,000 - \$65,000 | ☐ \$66,000 - \$100,000 | ☐ \$100,000+ |
|---|--|--|---|-------------------------------------|

Thank you for taking the time to complete this survey. Your input is valuable to us!

Attachment 3

CULVER CITY MUSIC FESTIVAL SURVEY RESULTS

Location of the visitors – *Where do they live?*

- Respondents from 49 different zip codes, representing 23 cities
- Cities with the most attendees were: Culver City (54%), Los Angeles (30%), Santa Monica (3%), Inglewood (2%), and Venice (2%).

Marketing Approaches – *How did they hear about it?*

- Half of attendees heard about event from multiple channels.
- Attending past events (44%), word of mouth (19%), online communications (14%), and newspaper (11%) received the most responses.

Demographics—*In terms of money and age, who came to the concerts?*

- Income levels spread evenly amongst highest income brackets.
- Age spread evenly in the ranges from 26 years old to 65 years old.

Reasons for Attending – *Why did they come?*

- 36% music lovers, 29% liked the free musical event, and 22% wanted to spend time with friends and family.
- 2% wrote in that they “wanted to support community events.”

Music Preferences – *What do they want to hear?*

- Respondents selected 84 “write-in” categories of music
- Top 5 categories were:
 - Jazz (11.7%)
 - Country (5.3%)
 - Zydeco (4.1%)
 - Blues, Bluegrass, Rock & Roll (tied at 3.8%)
 - Swing (3.6%)

Dining – *Are they dining in Culver City?*

- 60% of visitors ate/drank in Culver City *prior* to concert. 46% planned to eat/drink *after* concert.

RESULTS COMPILED BY PUBLIC ART INTERN LISA NARUKO – FORMERLY A PROJECT MANAGER AT SOUTHERN CALIFORNIA EDISON IN CUSTOMER SERVICES AND INFORMATION TECHNOLOGIES DEPARTMENTS.

ROCK

BRAZILIAN

SWING

GYPSY JAZZ

AFRO-CUBAN

CULVER CITY REDEVELOPMENT AGENCY PRESENTS THE
13th Annual **CULVER CITY MUSIC FESTIVAL** 2007

July 12 SURF CITY ALLSTARS

July 19 Katia Moraes and Sambaguru

July 26 Big Sandy & His Fly-Rite Boys

August 2 The Jonathan Stout Orchestra
featuring Hilary Alexander
PLUS
Mora's Modern Swingtet

August 9 Los Pinguos

August 16 John Jorgenson Quintet

August 20 Fiesta La Ballona Week Begins
August 20 – August 26
www.fiestalaballona.org

August 23 Ricardo Lemvo & Makina Loca

August 30 Carl Verheyen Band

PRODUCED BY GARY MANDELL
OF BOULEVARD MUSIC
AND THE CITY OF CULVER CITY

FREE CONCERTS
THURSDAY NIGHTS 7PM

JULY 12 through AUGUST 30

CITY HALL COURTYARD
9770 CULVER BOULEVARD

PARKING AND DINING
IN DOWNTOWN CULVER CITY

FOR MORE INFORMATION:
PLEASE CALL (310) 253-5716
WWW.CULVERCITY.ORG

Culver CITY

THIS YEAR'S SPONSORS



ARTIST BIOGRAPHIES

July 12 SURF CITY ALLSTARS

Classic rock songs of the Beach Boys, Jan & Dean, and more



The ALLSTARS bring you all of the hits of the Beach Boys because most of the band members have toured or recorded with the Beach Boys. The ALLSTARS are Gary Griffin on keyboards (Beach Boys, Jan & Dean), David Logeman on drums (Jan & Dean, Beach Boys), and Don Raymond on guitar/bass (The Ventures, Jan & Dean). In addition, Philip Bardowell (who took Carl Wilson's place with the Beach Boys) performs on guitar and vocals with Matt Jardine from the Beach Boys (father Al was a founding Beach Boy) on vocals.

July 19 Katia Moraes and Sambaguru

Brazilian music with Asian and African influences



Katie Moraes and a vibrant ensemble of musicians from Brazil, India, Sri Lanka and the U.S. perform a repertoire of Brazilian music with Asian and African influences. The electrifying performance of fabulous Brazilian singer Moraes and the band's tropical rhythms turn City Hall Courtyard into a Samba dance experience like you've never seen before.

July 26 Big Sandy & His Fly-Rite Boys

Rockabilly, jumpin' Western Swing, and Hillbilly Boogie



Their musicianship and longevity have made them a touchstone within the roots music scene in the U.S. The group has consistently wowed audiences with their combination of rockabilly, western swing and hillbilly boogie sounds. Jumpin' tunes, hot solos, and classic harmonies makes their fans clamor for more.

Aug 2 Jonathan Stout Orchestra featuring Hilary Alexander

The sounds of the swing bands of the '30s and '40s



Bringing back the sound of the early 1940s riff-filled swing bands, this band sounds at times close to the Benny Goodman Sextet/Septet with Stout emulating the great jazz guitarist Charlie Christian. The group performs vintage songs, combining elements from many of the great bands of the era and Hilary Alexander contributes cool-toned great vocals a la Peggy Lee and Anita O'Day.

- Plus on the same night

Mora's Modern Swingtet



This 7-piece swing band performs classic jazz and swing tunes from the 1930s and 1940s using period arrangements and transcriptions from the original recordings, including those by such groups as Artie Shaw's Gramercy Five, Tommy Dorsey's Clambake Seven, and the John Kirby Orchestra.

Aug 9 Los Pinguos



Buenos Aires natives performing Latin rhythms and Argentine rock

Direct from their native Buenos Aires comes Los Pinguos (a derivative of "penguins") with a mixture of Latin rhythms, salsa, flamenco, reggae, rumba, Argentine rock, and sambas, performed with Spanish guitars, a Cuban Tres, Peruvian cajon (box-drum) and harmonizing vocals.

Aug 16 John Jorgenson Quintet



Swingin' Gypsy Jazz

Jorgenson, one of the original Rhythm Brothers, is also known for his work as guitarist in the Desert Rose Band and the Hellecasters. He toured with Elton John for six years, playing guitar, mandolin, and saxophone and appeared as gypsy jazz guitarist Django Reinhardt in the 2005 feature, *Head in the Clouds*. The quintet is made up of fantastic musicians from Nashville, featuring the sounds of hot viola and upright bass.

Aug 23 Ricardo Lemvo & Makina Loca



Afro-Cuban with a touch of Salsa

This is a dynamic 10-piece band that can literally burn up the dance floor by capturing all of the elements of African and Cuban music. The World Music ensemble blends African soukous and rumba with Cuban salsa and son. A native of the Democratic Republic of the Congo (formerly Zaire) Ricardo sings some of the material in Spanish and some material in the African tongues of Kikongo and Lingala. Makina Loca features a dazzling array of attacking horns, mesmerizing percussion, and a rolling piano that floats along.

August 20 Fiesta La Ballona Week Begins

August 20 – August 26
www.fiestalaballona.org

Aug 30 Carl Verheyen Band



Rock-Blues-Jazz-Cajun-Country

Carl Verheyen has 9 solo CD releases and 2 DVDs to his credit and still has managed to be one of LA's "first call" session players – playing on hundreds of records, movie soundtracks, and television shows. He has also been the guitarist in Supertramp since 1985. In 1996 he won the *Guitar Player Magazine* readers poll for best studio guitarist and was listed as one of the "Top 10 Guitarists in the world" in *Guitar Magazine*. He performs with an all-star band featuring Cliff Hugo on bass, Bernie Dresel on drums, Craig Copeland on guitar, and Jim Cox on keyboards.

2007

13th Annual
CULVER CITY MUSIC FESTIVAL

DOWNTOWN CULVER CITY DINING AND PARKING

1 Al's Flying Garage (The Culver Hotel)
9400 Culver Blvd (310) 838.7963 Hotel
(310) 842.9400 Restaurant
Old Fashioned American Diner Food Done Well

2 Bistro de l'Hermitage
9727 Culver Blvd (310) 815.8222
French Californian Cuisine

3 BOTTLE ROCK
3847 Main St (310) 836.9463
Wine Store and Wine Bar

4 Cold Stone Creamery
9514 Culver Blvd (310) 837.2663
The Ultimate Ice Cream Experience!

5 Daphne's Greek Café
9516 Culver Blvd (310) 280.1650
Fresh, Greek & Delicious

6 Double Dutch Dinette
9806 Washington Blvd (310) 280.0991
Innovative Home-style Cuisine (Vegan & Vegetarian Friendly)

7 Duke's Hideaway (The Culver Hotel)
9400 Culver Blvd (310) 838.7963
Bar & Diner Fare

8 Ford's Filling Station
9531 Culver Blvd (310) 202.1470
American Cuisine

9 Fraiche
9411 Culver Blvd (310) 839.6800
French Italian Mediterranean Cuisine

10 Grand Casino Bakery & Café
3826 Main St (310) 202.6969
Argentinean Cuisine

11 Honey's Kettle Fried Chicken
9537 Culver Blvd (310) 202.5453
Classic American Food Made from Scratch

12 Howdy's Taqueria
9512 Culver Blvd (310) 837.8998
Authentic Mexican Dishes

13 KAIZUKA
9729 Culver Blvd (310) 253.5038
Japanese Seafood

14 K-ZO Restaurant
9240 Culver Blvd (310) 202.8890
Authentic Japanese & French Cuisine

15 La Ballona Mexican Restaurant
3843 Main St (310) 558.9336
Mexican Cuisine

16 Melt Down Etc.
9739 Culver Blvd (310) 838.6358
Gourmet Grilled Cheese, Soups, & More

17 Novecento Pasta & Grill
3837 Main St (310) 842.3838
Modern Italian Cuisine

18 Pacifico's
9341 Culver Blvd (310) 559.3474
Seafood and Mexican Sushi
Home of the Huachinango

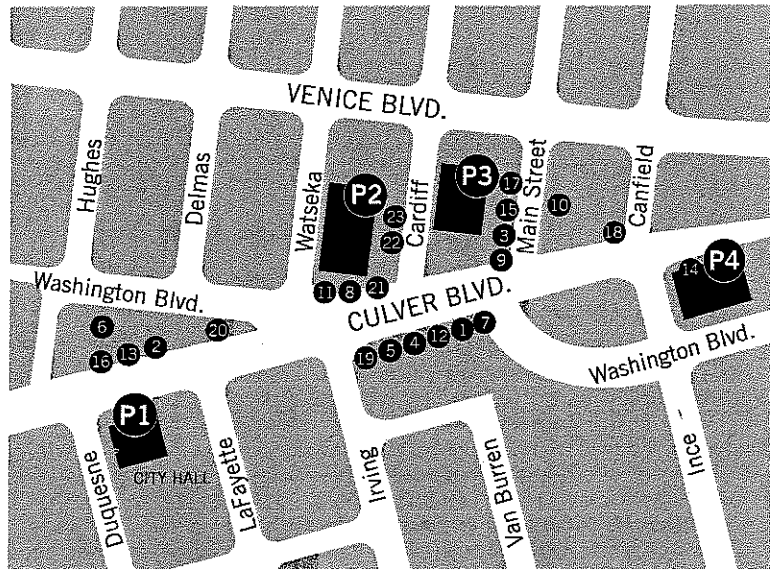
19 Santa Maria Barbeque Co.
9552 Washington Blvd (310) 842.816
Santa Maria Style Hearty Barbeque

20 Starbucks Coffee
9718 Washington Blvd (310) 204.107
Coffee, Sandwiches, Pastries, & Tea

21 Tender Greens
9523 Culver Blvd (310) 842.8300
Garden Cooking (Vegan & Vegetarian Friendly)

22 Ugo ~ an italian cafe
3865 Cardiff Ave (310) 204.1222
Traditional Italian Cuisine

23 Vinum Populi ~ An Enoteca
3865 Cardiff Ave (310) 204.5645
Wine Lounge



Parking available at these four structures:

P1 - 9770 Culver Blvd
Under City Hall - Enter on the west side of the building from Duquesne Ave

P2 - 3844 Watseka Ave
Immediately north of Washington Blvd where it crosses Culver Blvd

P3 - 3846 Cardiff Ave
Immediately north of Culver Blvd

P4 - 9099 Washington Blvd
At the corner of Culver Blvd and Ince Ave, next to Trader Joe's

Two hours **FREE PARKING**

Thank you for your consideration of performers and fellow concertgoers.
Please save only one seat per person. Please do not save seats within ten minutes of the performance.

Buffalo Head Productions



PROPOSAL

Music Producer Services
for the
14th Annual Culver City Music Festival

January 22, 2008

INFORMATION

Dates

July 10

July 17

July 24

July 31

August 7

August 14

August 24

August 31

Insurance (News from Nick Kimball)

General Liability Insurance \$1,000,000

Proof of Insurance still under review

Payment

Date of Signing

First Concert

Last Concert

Gayle Smashey / Questions:

How would you staff the actual event? Is there a team that you work with?

The artistic program offers an eclectic variety. If you do not take on the marketing, how can you assist in targeting those audiences and attracting them? Artist email blast, access to artist's website, artist's press contacts?

How are you able to balance this commitment with your full time job in another field?

Mitch Glickman / Questions:

You are interested in the marketing work and you mention internet and email marketing in your proposal. Can you tell us a little more about how you would use those tools?

How are you able to balance this concert series with the ones that you produce at LACMA on Fridays and Saturdays?

1) Describe your qualifications for developing, producing and promoting music festivals for a community audience.

All of my prior experience is in music festival production. Producing a music festival, with back-to-back artists, is the equivalent of producing an entire concert series but compressed into a single day. The amount of advance effort is the same for both; planning and producing each festival artist's performance requires the same level of development, coordination and execution as a single concert event.

I have stage managed the California Traditional Music Society's (CTMS) Solstice Festival, but most recently was responsible for the Main Stage entertainment for the Culver City Fiesta la Ballona.

For three years, beginning in 2005, I was the Entertainment sub-committee Chair. I was successful at securing the artists, sourcing grant monies that the City was awarded in 2006 and 2007, and producing a quality of live music that dramatically improved from one year to the next.

This is a soup to nuts role. From developing the line-up appropriate for a community festival event, preparing a budget for approval, negotiating artist and technical support contract fees, gathering technical data, finalizing sound equipment needs to managing the "house", managing the stage, supervising the green room, emceeing and generally running interference at this very public event, the production of two days of music was a huge but gratifying task.

In 2006, I developed, implemented and analyzed the results of an attendance survey at Fiesta la Ballona. The 2007 event was an outstanding success for the Main Stage, due in part to some of the changes that were made as a result of the survey comments. I have included the relevant pages from the survey at the end of my proposal, which focus on the music component of the event; full survey results are available, if desired

I have developed many relationships and contacts in the music industry. I regularly attend music workshops, where I meet talented professionals and most of my travels are music-related, usually to attend music festivals, both in and outside of the U.S. – exposing me to musicians that would be a perfect match for this music series and would benefit from the exposure on the west coast.

I am member of the Association of Performing Arts Presenters (APAP) and just returned from their annual booking conference in New York, a marketplace for performers, presenters and artist representatives. This conference has a distinctly global focus with artists from all continents showcasing their talent.

I also attend the Western Artist Alliance (W.A.A.) conference, which focuses on presenters in the western part of the U.S.

While I don't earn a living in the business, music is what fuels me in life. I attend conferences, travel thousands of miles to hear a favorite performer, support emerging artists all because of my commitment to the performing arts, to discovering new talent and being able to share it with a broader audience – these are what qualify me to produce a music series for the benefit of Culver City.

2) Provide two recent examples of festivals or events with multiple performers that you have produced and the scope of work for each. Submissions may include printed programs or advertisements.

The two most recent events I produced were for the Main Stage at the 2006 and 2007 Culver City Fiesta la Ballona. The scope of work is the same for each.

Scope

Scout artists
Develop/establish artist line up
Establish budget for approval
Negotiate artist and technical contract fees
Coordinate with City staff for contract details
Act as point of contact for the artists
Act as point of contact for the technical staff
Collect promo/bio materials for marketing
Stage management
House management
Emcee Main Stage
Supervise hospitality
Act as liaison with City and festival staff for Main Stage

Supplemental materials that follow include:

1. Press release for the 2006 Fiesta la Ballona Main Stage entertainment;
2. Entertainment promotional postcard for 2006 Fiesta la Ballona;
3. Artist bios and line-up from the 2006 Fiesta la Ballona Official Program Guide;
4. Culver City News "Legacy" article;
5. Promotional postcard for 2007 Fiesta la Ballona;
6. Culver City News review of music at 2007 Fiesta la Ballona

Culver City News

Culver City's Community Newspaper

Thursday, July 6, 2006 Vol. 96, No. 27

Musical Treats for Fiesta '06

Culver City's annual Fiesta La Ballona is set this year for Saturday, Aug. 26, and Sunday, Aug. 27, at Veterans Park.

The free festival will feature a mix of world beat, blues and rock 'n' roll. Companto Jimmie Hicks will fire event with traditional son jarocho and the day ends with rock 'n' soul band, the Tom Nolan Band.

For the first time, Culver City will host on Sunday "Jazz and More" at Fiesta. The day begins with the eclectic Elvin Scheraga and his Orchestra. Summer jazz aficionados can picnic under the trees while enjoying the Elvin Scheraga/Stephane Grappelli stylings of the Hot Club Charlotte and the big band sound of the Jantzen Joe Band. Henry Mira will close the day's musical festivities with his Latin jazz band, La Obsession.

Fiesta La Ballona will also feature local artisans, carnival rides and games, a petting zoo and pony rides. Additionally, there's a food court and a beer and wine garden. Parking is free.

Information: Entertainment Chair Gayle Smalley at (310) 253-6622. For complete details: www.fiestalaballona.org.

Reads 2006 Discussion

Next Thursday (July 13) Culver City Friends of the Library present a book discussion group for adults on the genius of J.M. Barrie, author of "Peter Pan," the work that Culver City Reads 2006 is built around.

Mary Meunier, former librarian at the Culver City John Hope Franklin Library and currently director of the California Center for the Book at UCLA, will facilitate.

Participants are asked to read the book in advance. It is available at the circulation desk of the Library for \$10. Admission is free, refreshments will be served. Information: www.ccl.org (310) 559-1676.

Sponsorships are still available for the summer library event starting at \$25.



Patrick Moran, founder and coach of the Edge Swim Club, teaches the breast stroke to his students at the Plunge at Veterans Park. Moran would like his team to get the nod as the competitive team for Culver City. Photo: Morgan Genser

Swim Team For Plunge?

By MORGAN GENSER

Culver City is looking for a competitive swim team to call its own.

The City Council on June 12 officially put the word out that it wants to see proposals for competitive swim team services at the Municipal Plunge.

"We're taking a look to see if there are any competitive swim teams in the area that would like to be on an agreement level

with the City for a long-term contract, three to six years, with a yearly renewable," says Bill La Pointe, director of Parks, Recreation and Community Services. "The idea is that a swim team would provide a consistent program here for the kids and youth of Culver City at all levels and ages, up to 18."

see SWIM page 11

Cold War Collection

Pieces of Berlin Wall and other artifacts of a tumultuous era are in a local museum.

By MARY TEMPLETON

Pieces of the Berlin Wall, Young Pioneer dolls and a model of Checkpoint Charlie made by the East German Secret Police. These and thousands of other items comprise one of the largest collections of Cold War artifacts from Eastern Europe and Russia in the world. But they are not in Berlin or anywhere else in Europe. Instead they are hidden away in a nondescript building at the end of a business park in a corner of Culver City. This is the Wende Museum, "dedicated to the illumination of Eastern European and Soviet culture during the Cold War era." Wende (pronounced "venda") means turning point — the term Berliners use to refer to the dismantling of the Berlin Wall.

The museum was founded in 2002, and has been in its current location — 5741 Buckingham Parkway, for about two years. It is open to the public without charge on the first and third Fridays



Wende Museum founder Justinian Jampol beside the museum's section of the Berlin Wall painted by famous "Wall-painter," Thierry Noir. Photo: Mary Templeton

of the month, and individuals and groups can make appointments to tour the facility at other times. The amazing collection was

begun by founder and museum Director Justinian Jampol. Jampol was given his first historical object — an early postwar Berlin

police uniform — in 1987 when he was nine years old. Jampol said that he got the

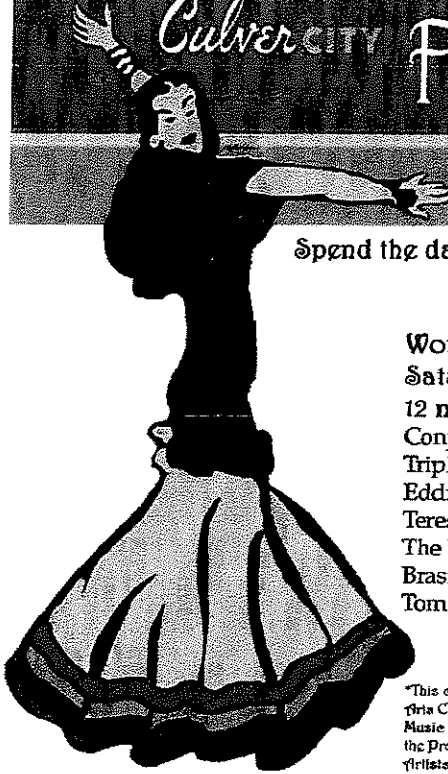
see MUSEUM page 11

Culver City News Features:

Culver CITY Fiesta La Ballona 2

August 26 & 27, 2006

Spend the day listening to some of L.A.'s greatest musical talents.
The August sun will be almost as hot as the sounds!



World Beat, Rock n' Roll, Blues!

Saturday, August 26th

12 noon - 8:00 p.m.

Conjunto Jardin

Triple Threat

Eddie Baytos & Nervis Brothers

Teresa James and The Rhythm Tramps*

The Lonely Blue Boys

Brasil Brazil Show

Tom Nolan Band

Jazz and More!

Sunday, August 27th

12 noon - 6:00 p.m.

Elvis Schoenberg's Orchestre Surreal

Victor Cisneros & Alteza

Dixie Dazzlers

The Jumpin' Joz Band

Hot Club Quartette

Henry Mora y la Obsesion

*This concert is sponsored by the L.A. County
Girls Commission and the Recording Industries'
Music Performance Fund through the assistance of
the Professional Musicians Union Local 47.
Artists subject to change.

Veteran's Park
4117 Overland Avenue
www.fiestalaballona.org

Main Stage Schedule

3

Spend the day listening to some of LA's greatest Musical Talent!

Saturday, August 26



12 noon – 8:00 pm
World Beat, Rock 'n Roll
and Blues!

- Conjunto Jardin • Triple Threat
- Eddie Baytos & Nervis Bros.
- Teresa James and the Rhythm Tramps
- The Lonely Blue Boys
- Brasil Brasil Show • Tom Nolan Band



CONJUNTO JARDIN
Updating and reinvigorating the lively son jarocho music of Veracruz, Mexico, Conjunto Jardin is the only Veracruz music group led by women, featuring the only known female requinto player. "Instantly captivating, generating dancing in the aisles... a superb example of the manner in which traditional music and dance continue to have the power to reach out and gather in new, receptive audiences."

— Don Heckman,
Los Angeles Times



Hot Club Quartette

The Hot Club Quartette specializes in elegant and hot swing music from the 30's made famous by legendary guitarist

Django Reinhardt and violinist Stephane Grappelli.



Brasil Brazil Show with Sonia Santos & Ana Gazzola

Brasil Brazil Show is an invigorating, magical experience comprised of internationally renowned performers. Featuring Brazilian singers, Ana Gazzola and Sonia Santos, this show delivers the fervor, enthusiasm and excitement of popular Brazilian music. While performing the most well known Brazilian standards, their contemporary arrangements present

all the rhythms and faces of this colorful and tropical culture. With a variety of unique, authentic percussion instruments, the audience is both entertained and educated about Brazil. The music, tinged with jazz and spiced with Latin and African drumming, creates an uplifting experience of awesome proportions.



Tom Nolan Band

The Tom Nolan Band is one of the hottest "ROCK 'N SOUL BANDS" in Los Angeles. They have been entertaining audiences on the Westside for the past 12 years. Several of the members are long time Culver City residents. The band has four CD's of original and great soul cover materials like "Soul Man" and "People Get Ready." Nolan teaches at Crossroads School and is a spirited vocalist and harp player. Their secret weapon is vocalist, Jade, who has some mighty swell pipes. If you like Southside Johnny,



Sunday, August 27

12 noon – 6:00 pm
Jazz and More!



- Elvis Schoenberg's Orchestre Surreal
- Victor Cisneros & Alteza
- Dixie Dazzlers • Hot Club Quartet
- The Jumpin' Joz Band
- Henry Mora y la Obsesion



Victor Cisneros & Alteza

Victor Cisneros & Alteza is a Latin pop group that combines groove-based rhythms with a "Chicago jazz-like" horn section. They perform original compositions in both English and Spanish.



Jumpin' Joz Band

The Jumpin' Joz Band is the swangiest band in Southern California. Their style is a wonderful combination of swing, jump, jazz, early R&B, reminiscent of Count Basie, Louis Prima, Benny Goodman, Sinatra, Ella Fitzgerald and Louis Jordan. Their music is great for listening as well as swing dancing. The band has a growing following of dancers from young to old. They not only have a great, swingin' sound but also an incredible show, and dress in a classy vintage style.



Teresa James & the Rhythm Tramps

Teresa James & the Rhythm Tramps is a soulful blend of seasoned musicians whose lead vocalist has been called "one of the most honest, gutsy, incredible singers you'll find" (Pasadena Weekly). Together they have created a sound that is funky and greasy - where New Orleans meets Texas blues.



Triple Threat

Triple Threat is a trio performing 50's, 60's and contemporary Motown, Gospel and Doo-wop music. Their energy and expressions are spellbinding. Their material is reminiscent and fun for all. They stroll, crooning as they go.



Elvis Schoenberg's Orchestre Surreal

Meet L.A.'s most hyper-eclectic ensemble: 25 daring studio musicians, whose mission is to boldly go where no orchestra has gone before. These musical Argonauts blend classical music, rock, jazz, hip-hop and just about every other musical style, often enhancing their performance with an assortment of dancers, aerobics, pulp novel narrations, surprise guests and more.



Henry Mora Orchestra

The Henry Mora Orchestra is a Big Band that plays salsa music and Latin jazz. They have performed at major jazz festivals such as the Santa Barbara Jazz Festival, Hollywood Park Jazz Festival and the Playboy Jazz Festival.



Dixie Dazzlers

Led by Dave Winstone on banjo and vocals, the Dixie Dazzlers perform Dixieland, New Orleans, Americana, and Gay Nineties thru Roaring Twenties music, with a touch of Barbershop vocals.

Celebrating
97
YEARS
Since 1910

Inside your
Culver City News

Mom's Laugh Lines
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Summer of Love
Page 8

Local Sports
Page 12

Culver City News

Culver City's Community Newspaper

Thursday, August 23, 2007 Vol. 97, No. 34

Legacy is Continuing At Fiesta

By STEPHEN M. FAY

Musica has played an important role in Culver City's cultural legacy for all of its 90 years. In the mid-1920s, Frank Sebastian, already a successful nightclub owner in Venice, brought an established jazz band, the Les Brown Orchestra, to the city. The band, led by the then-20-year-old Les Brown, and other jazz greats in person with the Les Brown Orchestra in his nightclub, The Cotton Club, which in size and reputation rivaled New York's famous establishment.

Actor and comedian, Billy Arbuckle, built his Paramount Club on Washington Boulevard, across from La Brea High School, which he had attended as a kid, and booked first-rate bands for dancing and entertainment.

In the 1940s and 1950s, the bands kept the area performing for parties, dances and other events. In the late 1970s, Frank Messina, a music teacher at Culver City High School, organized the Westside Jazz Ensemble, a community big band. Later, Jerry Carr, a Culver City resident, formed the Melody Maker, and Dr. Robert Squire, a local physician, organized Bob's Big Band.

Until the last decade, the La Brea area, with a people's budget and only one major drive on the waterfront, was a place of such local big band bands, including the Westside Jazz Ensemble, featuring top musicians Young, Young, Carr, Carr, and the Bob's Big Band, which featured the Les Brown Orchestra. The area is the community's jazz

see QUESTIONS page 8

Mixed Use Questions Spark Reevaluation

By GARY WALKER

Nearly two months after a coalition of angry south Sepulveda Boulevard business owners and residents mobilized to table a massive redevelopment ordinance that they deemed as an aggressive scheme that would devastate their neighborhood, the City Council has begun reexamining the size and scope of the municipal ordinance that dictates how mixed-use developments are built.

The decision to reexamine the ordinance comes almost immediately after a single-use project on the opposite corner of City

Hall was twice delayed due to hesitancy on the part of two council members to approve the project and opposition from nearby homeowners. The reluctance of powerful citizens, resistance, and a desire to reconsider what kind of development serves the city best has led Culver City's governing body to undertake what could be a lengthy process and arguably one of its most challenging endeavors since the overhaul of the City Charter two years ago.

In interviews conducted days before the City Council deliberated about possible



Councilman Scott Mahon at the intersection of Washington Boulevard and Centinela Avenue. He says conversations in a proposed development at the northwest corner caused him to reconsider the current mixed use ordinance.

changes to the ordinance, Council members Scott Mahon and Carol Gross related their respective opinions on what the potential benefits and pitfalls that may be involved in changing the current laws pertaining to dual-use developments.

"This is something that I wanted to do for a long time," said Mahon. What spurred him into deciding that the current status might need revamping was a much-heralded project near his home in west Culver City at the intersection of Washington Boulevard and Centinela Avenue that stalled due to a variety of reasons, including homeowners' complaints about the size and density of the planned development. "That started me to question whether the rules that we have in place are right for the city as the years go by," he explained. "I wasn't able to have casual conversations with my colleagues because of the Brown Act."

The Brown Act is a 1954 state law that pertains to open public meetings and prohibits office-

holders and commissioners from taking part in secret discussions.

Many residents are of the opinion that redevelopment in Culver City is out of control. Mahon has heard that sentiment and believes that is one reason why the mixed-use ordinance needs looking at for possible revision. "I think that there is a fear of redevelopment," he acknowledged. "That fear is real and we can do better."

The council member who initiated the discussion to take a second look at current zoning regulations, Mahon thinks that recent projects have been too dense for the sections of the city where they are built. Hence, he would like to see the height limit scaled back from 56 feet to 43 and the number of units per acre from 65 to 33. "We have to consider what would be reflective of what is and what would be best for Culver City," he said.

Gross agrees that while it might be a good idea to examine the current ordinances to see if some of

see QUESTIONS page 8

New Mixed Use Law in Works

By GLENN ESTRINE

The City Council on Monday night rejected a moratorium on mixed-use projects but was told a new ordinance would be in place before the projects in question can be built.

"The closest projects are still several months away," said Community Development Director Sol Blumenfeld.

The council is scheduled to get a draft of a new ordinance from staff at its Oct. 8 meeting to scrutinize. Blumenfeld presented the new law, which would have much more stringent density and height requirements, could be in place before the end of the year.

Since adoption of the current mixed-use law by this council a number of new projects that fit that category have been put in the

"development pipeline," but none have

been built. The one that is most prominent and controversial and is expected to be dealt with by the council this year is at 9900 Culver Boulevard, across from City Hall. It was rejected by the Planning Commission but appealed to the council, which has put off a decision twice. That project is on its own separate track," said Councilwoman Carol Gross.

The other projects range in size from the Washington/National Boulevard transit-oriented triangle (230 units) to Washington Boulevard at Boise (4 units).

Councilman Gary Salinger was the lone advocate of a moratorium. His motion for a three-month moratorium did not receive a second. "In some ways, the system of development is broken in Culver City," he said.

News Features:



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looking back

Archives Open for Fiesta Weekend

...with Julie Lago Cerro

Fiesta La Ballona was designed to celebrate our history—our heritage. How wonderfully appropriate that the Culver City Historical Society Archives and Resource Center (ARC) will open up at Fiesta time. This first exhibit will relate back to the early Fiestas and associated memorabilia.

Many "elves" have been working to get the space in order so that visitors this weekend can look back into time and get a flavor for this longtime local celebration. After relocating the Historical Society collection in the new space at the back of the Veteran's Memorial Building, the first order of business was to go over more than 60 M-G-M costumes.

Louise Coffey-Webb, the society's costumes chair, and the curator of the Fashion Study Collection at Woodbury University, as well as assistant professor in the Fashion Design Department, has it under control. Louise, with the help of students and colleagues, spent days with city staff and CCHS president Cathy Zermeno, examining the condition and documenting each costume.

In addition, there are costumes worn by the Fiesta Queen and her court beginning in 1951. At least one

will be featured this weekend along with a display of Fiesta Buttons and some wonderful photos, banners and the book full of photos presented to the Chamber of Commerce by the Evening Star News is a momento of the first Fiesta.

And what else will you see? The gift of a Gas Prado sign at the entry of the ARC. There are curtains on all 15 windows. Do you know how hard it is to find 30 spring tension rods for 18" wide windows? And of course past president Sam Cerro got to adjust each one, while new member Jeff Sommaris learned how to hang curtains with us.

The early bound newspaper books are finally off the ground, and on racks ARC chair Robin Turner picked up. They were assembled under her direction by Fred Yglesias and Steve Rose.

Two Light Tables are in place thanks to Alan Corbin, who found them and then got to move and assemble them with Dan Gallagher. Wooden bookcases were donated by Andy Weissman and transported by Steve Rose in Earl Eskridge's truck. Steve is now a legendary one-man mover (and shaker?).

The archivist at Sony Pic-

tures Entertainment took time to give us "archives image workshop" before we made any supply purchases, and loaned muscle for a furniture move. We are now



Historical Society President Cathy Zermeno (left) greeted vacationing former president Martha Deniak and her still silly husband Dennis, in May. Join us now to see the progress being made!

apprised of the right gloves, pencils, and free papers and even learned which pens are best to mark CDs. Five display cases have been purchased so far, and treasurer Lynn Baril keeps track of all the buying and paying.

Don't ask her about being locked in the patio...some subject.

Fred Yglesias, Steve Rose and Sam Freeman were a great team to get the cases ready. And we even recycled all the huge boxes, for which the city gets credit.

Volunteers meet currently on Thursday and Saturday mornings to get work done under the direction of Cathy Zermeno, Robin Turner or yours truly. You will also see

from noon to three.

City Historian Julie Lago Cerro is the author of "Images of America: Culver City CA," available in Culver City at the Chamber of Commerce office, Stellar Hardware and Culver City Historical Society meetings, as well as Barnes & Noble and online. An earlier book, "Culver City: Heart of Screenland," is available at the Chamber office. For archived Looking Back columns, go to

social.com/culvercity. friends like Martha and Sol Sipell, Pat Bumpas, Maria Osband, Bill La Pointe, George Gennares, Pat Fountain.

Stop in this Saturday or Sunday, Fiesta Weekend.

social.com/culvercity.

The Culver City Historical Society meets quarterly and its meetings are open to the public. If you share their interest in local history, call President Cathy Zermeno (310)

LEGACY: from page 1

ensemble from West Los Angeles College, led by music faculty member Kurt Festinger. Many smaller bands, combos, individual performers and even kid's groups were also part of the entertainment.

Within the last decade the Fiesta's entertainment has expanded to two stages, at opposite ends of Veterans Memorial Park. The Community Stage supports performers from local clubs, businesses—and organizations. The Main Stage offers professional entertainment at its best.

Saturday's musical entertainment opens at noon with Rocket Scientists, an

upbeat cover band playing the great music of the 1950s and 60s in a family-oriented show. Then, Mother Jones offers its unique "ear candy for the mind" with original jam-based tunes reminiscent of the Grateful Dead. The Hodads, "Los Angeles's greatest party band," leads non-stop high-energy classic rock tunes from surfing, Blues Brothers, Motown, disco, sock hop, yacht rock and country genres in a wild, audience-participation show. Then Triple Threat takes the stage with its stirring doo-wop, Motown and gospel vocal music—all performed a cappella.

What group could better lure us back to the "Sum-

mer of Love" era, the theme of this year's Fiesta entertainment, than the Beatles? For about a decade, between 1964-1974, they were the most popular rock music group ever and were among the first to fill arenas as well as stadiums with screaming fans. With the exception of Elvis, there are more tribute bands playing Beatles music than any other group, and Fab Forever is one of the best. The group's appearance at the Culver City Summer Sunset Festival last August drew the largest crowd that had ever assembled for the City Hall series. Fab Forever is featured at Fiesta Saturday night in a two-hour concert, complete with signature Beatles garb, Paul's

violin-shaped bass, John's blue-tinted wire-rimmed glasses, and those glorious songs from "She Loves You" and "I Want To Hold Your Hand" to "Help" and "Nowhere Man" to "Hey Jude" and "Let It Be."

Sunday afternoon, Royal Crown Revue, a high energy small swing band from Los Angeles, performs its own "retro style" dance tunes and those from bygone eras, ala Big Bad Voodoo Daddy. Revue has played behind Bette Midler, and staged concerts from the Hollywood Bowl to Radio City Music Hall. Then, another L.A. musician Perla Batalla, who began her singing career with Leonard Cohen, now as a solo artist sings passionately about love and

tragedy in her native Spanish and English with her small ensemble, Grupo Fantasma, who have served as Prince's band in Las Vegas, is a powerhouse 11-piece Latin band comfortable with salsa, cumbia and funky Tower Of Power sounds.

Grupo Fantasma concludes this year's Fiesta music entertainment with a dance music frenzy. The Fiesta La Ballona is one of Culver City's greatest family entertainment events and shouldn't be missed.

For a complete schedule of events see fiestabal-lona.org.

Stephen M. Fry is the music columnist and critic for the News.

Culver CITY
A community celebration
since 1951

Hot Sounds of Summer Fiesta

5

La Ballona
Food • Arts & Crafts • Carnival Rides

Music Schedule

Saturday, 25th
2pm - 9pm

- 2:00 - Rockit Scientists
- 3:00 - Mother Jones *
- 4:00 - The Hodads
- 5:00 - Triple Threat
- 7:00 - Fab Forever - 1st set
- 8:00 - Fab Forever - 2nd set



Fab Forever
"A Musical History Tour"

Sunday, 26th
Noon - 6pm

- 12:00 - Royal Crown Revue
- 1:30 - Perla Batalla
- 3:00 - Grupo Fantasma



Grupo Fantasma
"Freight Trains of a Latin Band"



Perla Batalla
"Unique worldly scifal style"



Perla Batalla

family fun:

- Carnival Rides
- Pony Rides
- 2 Petting Zoos
- Beer & Wine Garden

Festival Hours

Friday, August 24th 6pm - 10pm
CARNIVAL RIDES - BEER & WINE GARDEN

Saturday, August 25th 11am - 10pm
LIVE MUSIC 2pm - 9pm

Sunday, August 26th 11am - 6pm
LIVE MUSIC Noon - 5pm
Carnival Rides Continue to 9pm

Carnival Rides - Food - Arts & Crafts - ALL WEEKEND

Free Admission & Parking
(extra parking Sony Studios)

Veteran's Park

(corner of Overland Ave & Culver Blvd)
4117 Overland Ave
Culver City, CA 90230
www.fiestalaballona.org
or call (310) 253-6622

* This concert is sponsored by the LA County Arts Commission and the Recording Industries' Music Performance Fund through the assistance of the Professional Musicians Union Local 47. Artists subject to change.

August 24th, 25th & 26th

music 10 years

Fiesta Strikes the Right Chords



By Stephen M. Fry

The Fiesta La Ballona, held last weekend in Veterans Memorial park, just seems to get better each year, and consequently seems to draw more people annually. Some of this year's highlights, for me, were the outstanding musical performers on the main stage,

including the wild and crazy Hodads doing covers of 1960s and '70s tunes from "Purple Haze" to "Get Down Tonight," the strutting Triple Threat doing doo-wop and Motown favorites among the crowd, the throaty and sultry Perla Batalla, the big-sound jazz of Royal Crown Revue, and the Teral Afro-Latin music of Grupo Fantasma.

The featured band, Fab Forever, had people in a frenzy hopping and bopping to Beatles tunes on the dance floor, fronting the stage. The huge wooden floor was an inspired innovation this year. Incidentally, Fab Forever was introduced by Culver City's own Mike Cohen with a clever and credible impression of Ed Sullivan introducing the Beatles to his 1964 TV audience.

rides, petting zoo, and the carnival. The Culver City Police and Fire Departments also offered a low-key but important presence for the community.

Congratulations to Cultural Affairs Commission member Gayle Smashey and to the Culver City Senior Center's Debbie Cahill for their great efforts organizing and administering the Main Stage and Community Stage entertainments respectively.

Last Chance for Music Festival

Tonight, rock and blues guitarist Carl Verheyen, who has played lead in the British progressive rock band Supertramp for a couple of decades, returns with his "all-star ensemble" to Culver City's City Hall courtyard at 7 p.m. to perform the final concert in the Culver City Music Festival series. Awarded "best guitarist" status in dozens of magazines and polls, Verheyen grew up in Pasadena and today is a top-rated Los Angeles studio guitarist.

Dine early at one of the splendid nearby restaurants

speaks for the L.A. Mexican community with consciousness-raising songs and lyrics and a free-wheeling Tex-Mex musical style.

Free: West Parking Deck, end of Colorado Boulevard (past Ocean Avenue), Santa Monica. (310) 458-8900; twilightdance.org.

In the Marina

Legendary British singer Dame Clio Laine and her husband Sir John Dankworth return to the Marina with their ensemble to perform the final concert in the Pop Saturdays Marina del Rey Summer Concerts series Saturday at 7 p.m. in Burton Chaco Park.

"One of the best singers ever," Laine performs jazz

and Broadway favorites from a career spanning half a century. Free. 13650 Mindanao Way (at the end of Mindanao), Marina del Rey. (310) 305-9545; marinadelrey.

In Pacific Palisades

Theatre Palisades presents Sandy Wilson's stylish 1920's musical "The Boy Friend" weekends through Oct. 14 in Pacific Palisades. The musical, which has more plot twists and turns than the jazz-age Britom Jeeves, is directed by Lewis Hauser, choreographed by Victoria Miller, and with musical direction by Anoush NeVart.

Shows Fridays and Saturdays at 8 p.m., Sundays at 2 p.m. \$22 (\$20 for seniors and students). Pierson Playhouse, 941 Temescal Canyon Road (Temescal Canyon at Haverford Avenue), Pacific Palisades. (310) 454-1970; theatrepalisades.org.

At the Senior Center

The Caravan Band, a Los

Angeles family ensemble led by Ron and Sandra Hillman, performs everybody's favorite songs in the monthly pabo concert and BBQ at the Culver City Senior Center for folks 55 years and older Friday at 3:30 p.m.

The band's musical experience ranges from Las Vegas to cruise ships, and their performance might even include their college-age musician kids. Free (dinner tickets \$4). 4095 Overland Avenue (Overland at Culver Boulevard), Culver City. (310) 253-6700.

R&B on Overland

Guitarist and songwriter Willie McNeil and his friends perform "amazing R&B with a Latin flair" at the Overland Synergy Cafe and Lounge Saturday at 8 p.m. Free (donations welcomed). 4455 Overland Avenue, Culver City. (310) 559-8868; synergycafelounge.com.

Benefit Concert on Sepulveda

At the Sepulveda Synergy

see MUSIC Page 15

Notice of City Council Agenda Item

On September 18, 2007, the Culver City City Council will consider AT&T's application to encroach into the public rights-of-way for the purpose of installing up to 53 of its high-speed cabinets. These cabinets will measure either 63" x 43" x 20", 48" x 43" x 20", 63" x 41" x 41" or 48" x 50" x 26" and will be placed next to or near existing AT&T cabinets currently located on Culver City parkways, sidewalks and other public rights-of-way. Installation of these cabinets will allow AT&T to provide higher-speed internet, voice and video services. The permitting and installing of these cabinets is regulated by state law and AT&T's state franchise.

3) Provide an ideal rundown for a summer musical festival in terms of musical styles presented and associated target audiences.

The Los Angeles area is home to large populations of several ethnicities; some second in size only to the actual country represented. Every culture has its own musical heritage, so it would be ideal to have a variety of authentic styles represented. There are locally-concentrated Persian and East Indian communities that would be supportive audiences at concerts showcasing their cultures.

Some ethnic musical styles to consider presenting:

North African
Middle Eastern/Arabic
Persian
East Indian
Central/South American/Caribbean

Celtic music always has a strong following and there are many resources to access for attracting new audience members to Culver City.

Jazz is a necessary part of any line-up. Jazz-format radio stations could be a partner for advertising and audience development.

Classical crossover artists; this is an untapped area to consider. There are several classically-trained musicians who explore other genres (folk, jazz, world). This is a totally untapped potential audience for the Culver City Music Festival.

European countries with a commitment to culture are subsidizing artists' travel expenses when they have guaranteed bookings in the U.S. This could be a consideration for the 2009 concert series and provides access to many more artists as well as funded marketing opportunities from the sponsoring country.

There needs to be room in the series for *emerging/indie* artists. Nic Harcourt of KCRW's Morning Becomes Eclectic has a dedicated listener base. Many of the artists he features are local and on their way up. It's likely that KCRW listeners/pod-casters are the audience that come to ArtWalk but possibly not to the summer music series and would be a welcome addition to the current audience base.

4) Present plans to present Culver City Music Festival as a unique summer event. Please describe how your plan contributes to the goals of the Culver City Redevelopment Agency to attract new and repeat visitors to Downtown Culver City.

Survey results from 2007 indicate the majority of the audience is Culver City based and has previously attended. This only partially meets the Redevelopment Agency's goals. This concert series has a dedicated audience that will return week after week irrespective of the artist who is performing. While it is important to retain these people, it is equally (if not more) important to attract a new (and possibly, younger) audience.

With Culver City becoming "Cultural City", with ArtWalk, two prestigious theatre companies and world-class restaurants, this concert series should strive to be on par. Short of dramatically increasing the festival budget, to bring in well-known/popular artists, the artists that are hired need to be a source of new audiences. Sometimes it is purely the genre of music (i.e. jazz or Zydeco) that will bring a particular audience but it can also be the specific artist and their following. The key is to find the best-known performer in a genre for what the budget will support.

Due to the budget constraints, it is not feasible to present "distinguished" artists at every concert but it could be possible to bring in four (or five at most) with the balance of the concerts being emerging and/or local artists.

With many other cities' free concert series occurring on Thursdays, the Culver City Music Festival needs to be a stand out. The Santa Monica Pier has its Twilight Dance Series so the audience knows to expect to be on their feet dancing. Culver City could set its concert series apart by being themed musically – global, jazz, blues – or to set aside one month for jazz and another for world beat or dance parties set to a mood of warm summer nights filled with high energy.

5) Describe your method and philosophy in working with musical artists to include musical selection, negotiation and technical requirements/riders.

Living in the Los Angeles area affords unlimited opportunities to hear live music. There isn't a week that goes by that I have not experienced at least one live performance. I am constantly listening for something new, something different and even in my travels around this country (and others), when I discover a new artist or style of music, I'm always thinking of ways to bring it home with me.

I have met countless distinguished artists, whether in a master class or workshop, conference showcase or a live performance and I count many amongst my friends. Other friendships developed as a result of a positive professional business transaction with me as a presenter. Honesty and integrity are the two key elements in any business relationship and are qualities that I expect from an artist (or their representative) and they are assured of from me.

In searching out the one right artist for a particular event, many artists will be contacted. They understand they will not get every gig they audition for and as a presenter, it is appropriate for me to let them know why they were not awarded the job and I also stay in touch with them for future opportunities.

Artists work hard to earn their performance fees and deserve to be paid fairly. I am straightforward about any budget constraints I may have and work with them toward a performance fee that is fair.

I believe in getting all the details on the table at the beginning. Technical requirements and riders need to be reviewed and addressed before the artist's contract is executed. Ideally, the technical engineer will already be on board and is available to review an artist's technical specifications. If the riders do not need to be reviewed by the venue's representative, I will make every effort to provide what is requested on the rider. Rider inclusions for accommodations, meals and transportation can often be bought out as part of the artist's fee. My preference is to have the artist handle all their own travel arrangements; I prefer to negotiate a reasonable fee inclusion for these items.

Between the execution of an artist's contract and the day of the performance, I am in regular contact to deal with any outstanding issues. By the time of the performance, there should be no detail unaddressed and the artist should be able to give their all and have fun performing. Their only focus should be on their artistry; the rest is up to me to do. And if I've done my job properly, I should be able to enjoy some of the performance as well.

6) Provide a budget breakdown for the 2008 Culver City Music Festival (general line items acceptable).

Proposed Budget Breakdown

Artist Fees	\$25,000 (estimate)
Sound Equipment/Crew	\$10,000
Stage Management	incl. in Producer's Fee
House Manager	incl. in Producer's Fee
Security Guard	\$ 1,000
Green Room supervision	\$ 800
Hospitality*	\$ 1,000
Marketing	not incl.
Producer's Fee	\$ 8,200
Total	\$46,800

(*explore the possibility of obtaining sponsorships from local restaurateurs.)

7) Describe your method for marketing this particular festival and how you target audiences.

This response does not include marketing nor budget for same.

8) Specify your production timeline for this festival.

Please refer to the production schedule on the following page.

Culver City Music Festival

Production Timeline January 22, 2008

Buffalo Head Productions

ID	Task Name	Duration	Start	Finish	February	March	April	May	June	July
1	Music Festival Development	85 days	Mon 2/18/08	Fri 6/13/08	W-21 2/17 12/23 3/2	W-17 3/2 3/9 3/16 3/23 3/30 4/6	W-13 4/6 4/13 4/20 4/27 5/4	W-8 5/4 5/11 5/18 5/25 6/1	W-3 6/1 6/8 6/15 6/22 6/29 7/6	W-1 7/13
2	Award Producer Contract	0 days	Mon 2/18/08	Mon 2/18/08	2	3	4			
3	Execute Producer Contract	3 wks	Mon 2/18/08	Fri 3/7/08						
4	Award Sound Engineer Contract	1 day	Mon 3/10/08	Mon 3/10/08						
6	Scout Artists / Collect Demo CDs/Promotional Materials	1 mon	Mon 2/18/08	Fri 3/14/08						
6	Submit Proposed Lineup to C.A. Staff	1 day	Mon 3/17/08	Mon 3/17/08						
7	City Staff Review/Approval of Lineup	1 wk	Mon 3/17/08	Fri 3/21/08						
8	Collect Additional Promotional Materials (from Artists)	1 wk	Mon 3/24/08	Fri 3/28/08						
9	Deliver Artists' Promotional Materials to C.A. Staff	1 day	Mon 4/7/08	Mon 4/7/08						
10	Award Artists / Execute Contracts	2 wks	Mon 3/24/08	Fri 4/4/08						
11	Follow-Up on Artist Contracts	1 wk	Mon 4/7/08	Fri 4/11/08						
12	Request Artists' Tech Requirements	1 wk	Mon 4/7/08	Fri 4/11/08						
13	Forward Tech Requirements to Sound Engineer	1 wk	Mon 4/14/08	Fri 4/18/08						
14	Award Security Contract	1 wk	Mon 6/2/08	Fri 6/6/08						
15	Assign House Staff Positions	1 wk	Mon 6/2/08	Fri 6/6/08						
16	Develop / Finalize Guest MC Lineup	2 wks	Mon 6/2/08	Fri 6/13/08						
17										
18	Pre-Concert Preparation Timeline (Typical)	10 days	Thu 6/26/08	Thu 7/10/08						
19	Confirm with Artist and Staff	1 day	Thu 6/26/08	Thu 6/26/08						
20	Confirm Guest MC	1 day	Thu 7/3/08	Thu 7/3/08						
21	Confirm Final Details with Artist and Staff	1 day	Mon 7/7/08	Tue 7/8/08						
22	Concert	0 days	Thu 7/10/08	Thu 7/10/08						

9) Describe your experience working with community committees and/or City Councils to produce a public event.

I currently serve at the pleasure of the City Council of Culver City as the Vice-Chair of the Cultural Affairs Commission. As a Commissioner I also sit on sub-committees, which assist the Cultural Affairs staff and meet on an as-needed basis. I am proud to be a member of this Commission and enjoy working with the Cultural Affairs staff.

I joined the Fiesta la Ballona Committee in 2005. Fiesta La Ballona is produced every August by a group of volunteers. The entire event is driven by the actions and energies of this committee, which meets on a monthly basis. In my role as the Entertainment sub-committee chair, I presented the Main Stage budget and programming recommendations to the full committee for approval.

I earned the Committee's confidence during my tenure and they trusted my judgment in choices of artists as well as the negotiated contract amounts. With rare exception, all of my recommendations were approved.

In 2006, I discovered that Fiesta la Ballona was eligible, and submitted a grant request to the LA County Arts Commission on its behalf, to fund an artist being presented that summer. Fiesta was awarded the grant in 2006 and, subsequently, also in 2007. This was the first time that Fiesta had ever applied for a grant.

It takes a dedicated and cohesive group to put together an event of this nature. I was afforded an incredible opportunity to join this committee merely to help out where I could and my involvement developed from there. Every committee has its own unique challenges; however, I found the end result of working in this committee personally satisfying and I am proud of what I was able to accomplish in my music programming.

Other community affiliations:

Member, District Community Arts Team for the Culver City Unified School District
Member, Culver City Cultural Affairs Foundation Board

CURRENT PRACTICES/CONFLICT OF INTEREST

I am not currently providing services or am under retainer for any public clients or developers.

PROFESSIONAL REFERENCES

Perla Batalla, artist
P.O. Box 250
Ojai, CA 93024
805.646.8798

Rachel Cohen, artist representative
10516 Clarkson Rd.
Los Angeles, CA 90064
310.838.0849

Jeff Lee, technical support
9900 Bell Ranch Dr., Suite 105
Santa Fe Springs, CA 90670
562.903.0772

Pam Robinson/Bill LaPointe, City of Culver City
4117 Overland Avenue
Culver City, CA 90230
310.253.6632

Culver City Fiesta La Ballona

August 26 & 27, 2006

VISITOR SURVEY RESULTS

FIESTA LA BALLONA

2006 Fiesta La Ballona Survey Summary

2006 SURVEY RESULTS

General Survey Information

Group Surveyed	SAT	SUN	TOTAL
General Public	230	144	374
Vendor	0 *	49	49
Total	230	193	423

* Vendor surveys not identified on Saturday

First Time Attendees:

Yes	136
No	220

How Heard

Fiesta Website	14
Band Promotion	19
Music Promotion Card	40
Thursday Concerts	69
Program Guide	74
Street Banner	103
Been Before	130
Other	143

FIESTA LA BALLONA

2006 SURVEY RESULTS

General Survey Information

What Attractions Did You Come For?

Community Stage	62
Beer/Wine Garden	69
Petting Zoo/Pony Rides	77
Carnival Rides/Attractions	137
Food	161
Vendor Booths	206
Main Stage Music	226

Attend Main Stage Events?

	266
Came for specific band?	65

Interest Expressed
Volunteer

Vendor

FIESTA LA BALLONA

2006 SURVEY RESULTS

2006 Fiesta La Ballona
Survey Summary
First Time Attendees

How Did You Hear About Fiesta:

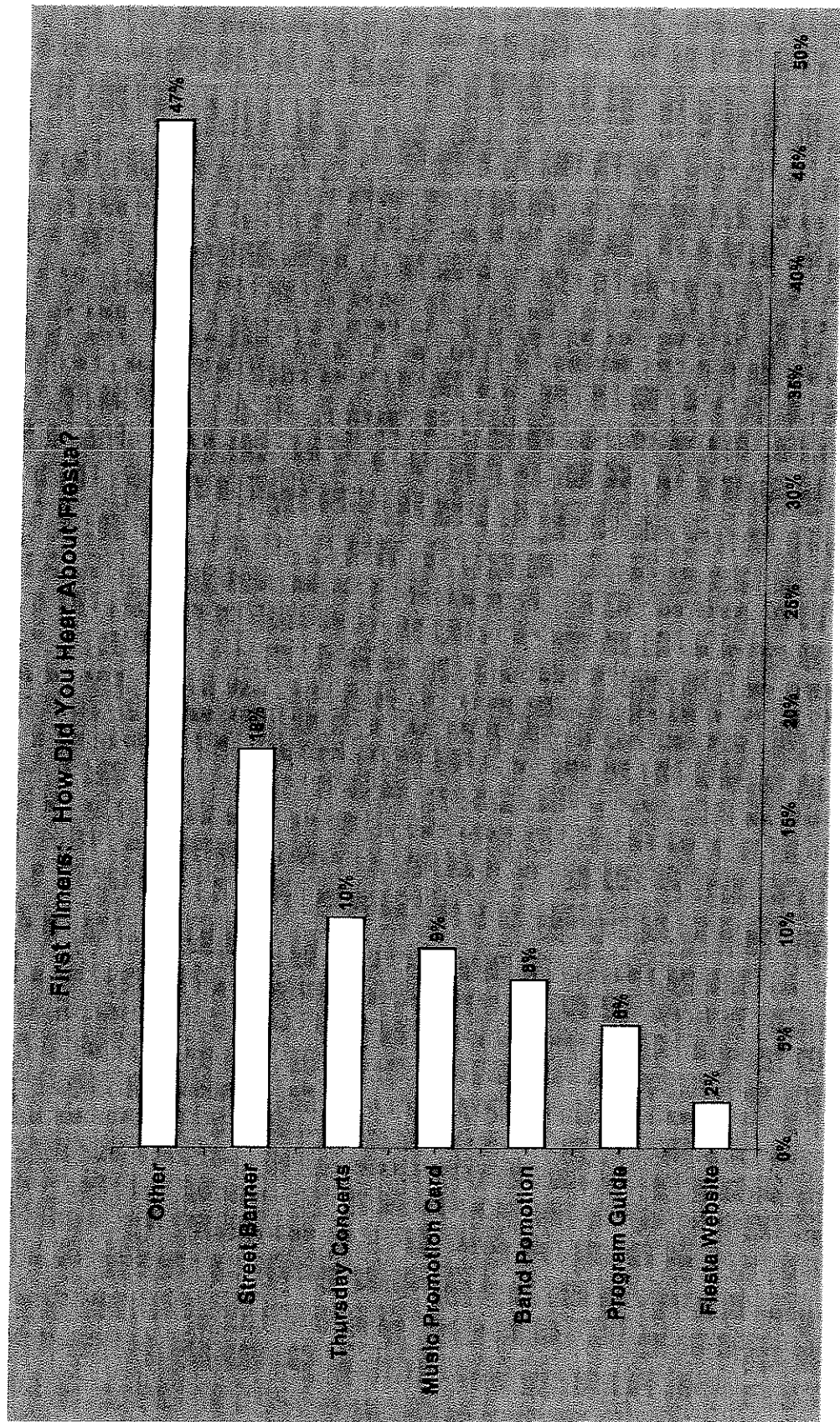
	# of Responses	% of total Responses
Fiesta Website	3	2%
Program Guide	8	6%
Band Promotion	11	8%
Music Promotion Card	13	9%
Thursday Concerts	15	10%
Street Banner	26	18%
Other	67	47%
	143	100%

Other =

Word of Mouth	49	62%
Internet	9	11%
Walked/Drove by Newspaper:	6	8%
Not specified	5	6%
LA Times	3	4%
Daily Breeze	2	3%
La Opinion	1	1%
Other Organization Notice	4	5%
	79	100%

FIESTA LA BALLONA

2006 SURVEY RESULTS



FIESTA LA BALLONA

2006 SURVEY RESULTS

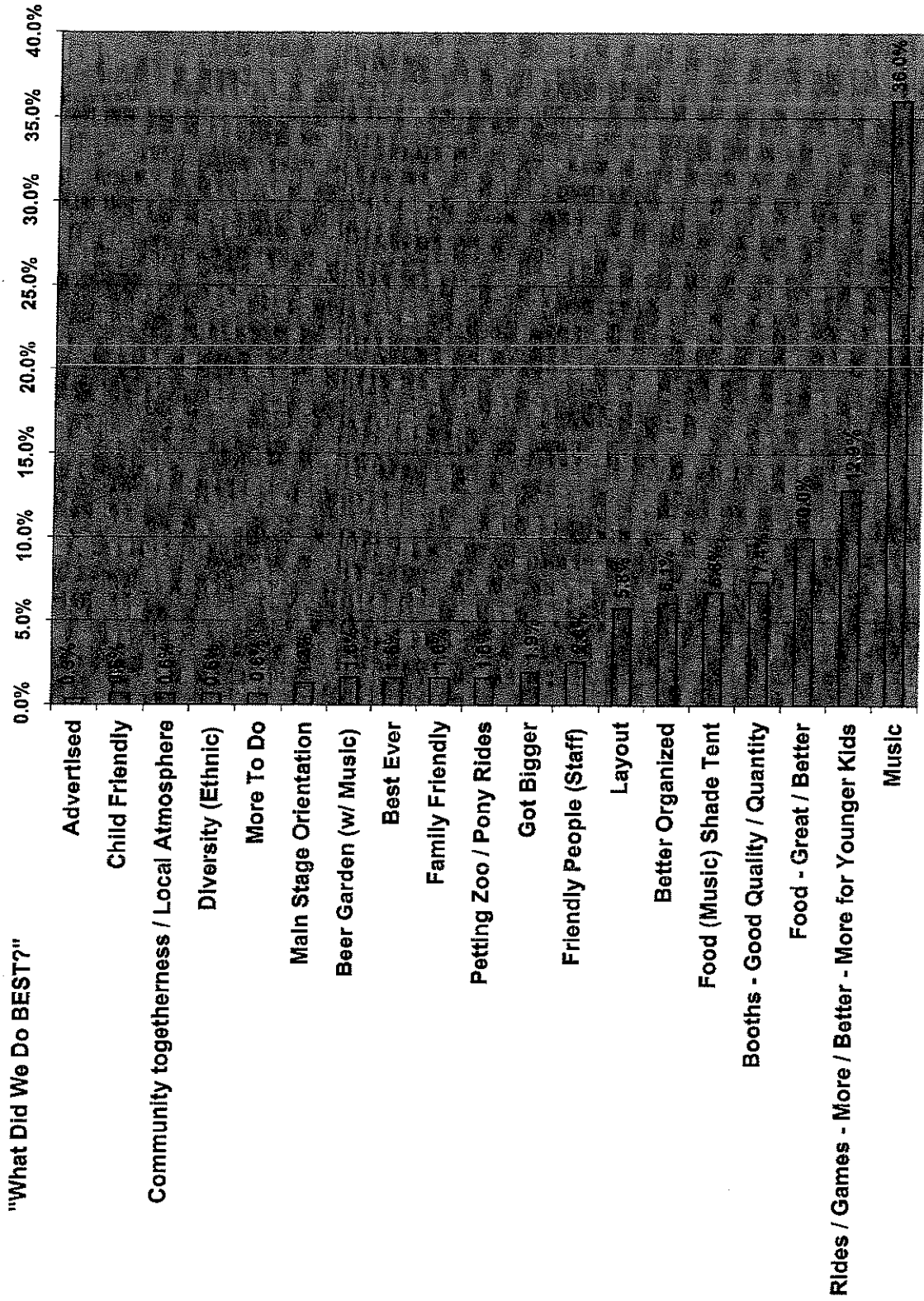
2006 Fiesta La Ballona Survey Summary

What Did We Do BEST?

ANSWER	# Of Responses	% Of Total Responses
Advertised	1	0.3%
Child Friendly	2	0.6%
Community togetherness / Local Atmosphere	2	0.6%
Diversity (Ethnic)	2	0.6%
More To Do	2	0.6%
Main Stage Orientation	4	1.3%
Beer Garden (w/ Music)	5	1.6%
Best Ever	5	1.6%
Family Friendly	5	1.6%
Petting Zoo / Pony Rides	5	1.6%
Got Bigger	6	1.9%
Friendly People (Staff)	8	2.6%
Layout	18	5.8%
Better Organized	19	6.1%
Food (Music) Shade Tent	21	6.8%
Booths - Good Quality / Quantity	23	7.4%
Food - Great / Better	31	10.0%
Rides / Games - More / Better - More for Younger Kids	40	12.9%
Music	112	36.0%
Total Responses	311	

FIESTA LA BALLONA

2006 SURVEY RESULTS



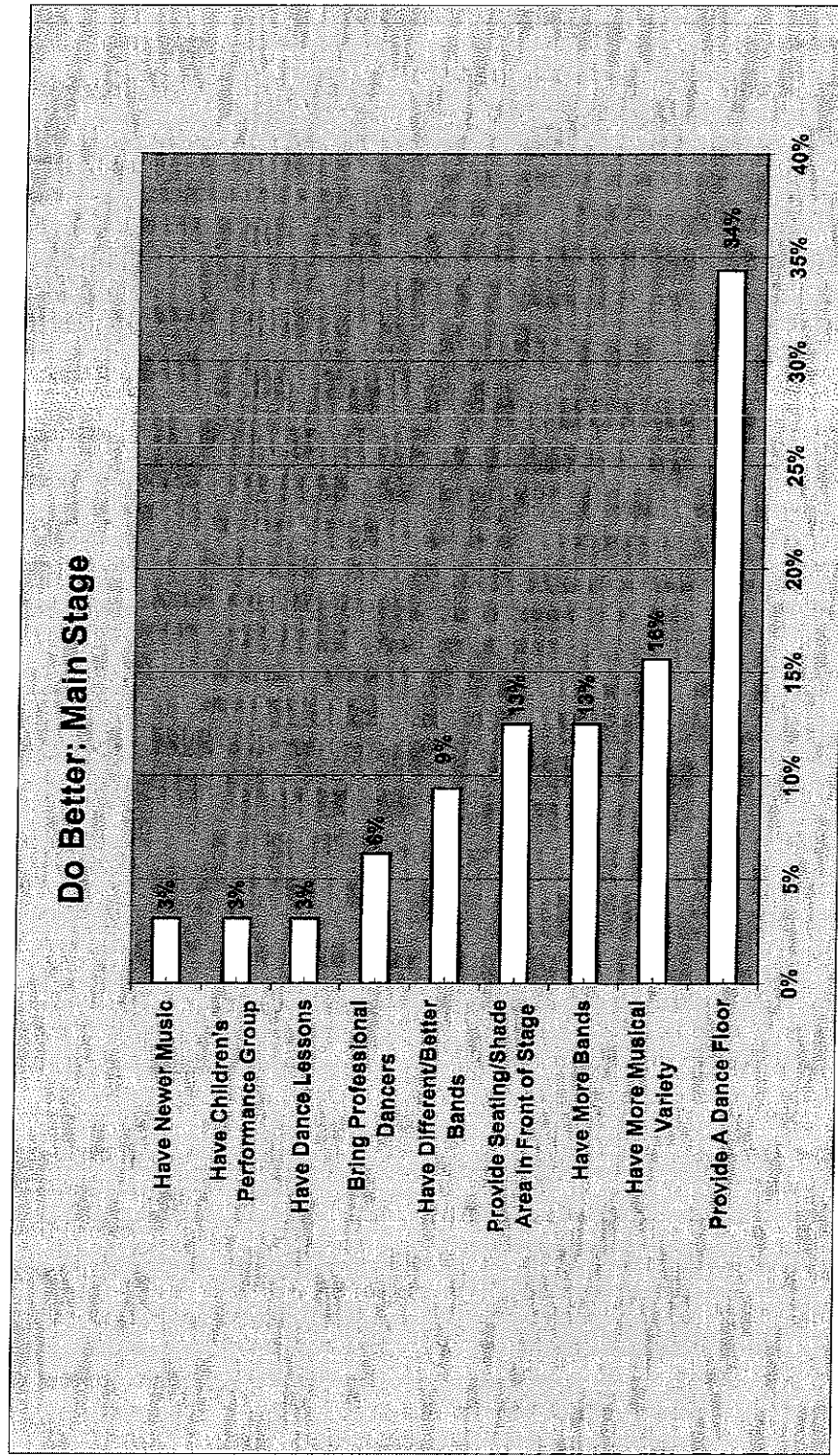
FIESTA LA BALLONA

2006 Fiesta La Ballona Survey Summary

2006 SURVEY RESULTS

What Could We Do BETTER?

Event	Suggestion	# Of Responses	% Of Responses
Main Stage	Provide A Dance Floor	11	34%
	Have More Musical Variety	5	16%
	Have More Bands	4	13%
	Provide Seating/Shade Area In Front of Stage	4	13%
	Have Different/Better Bands	3	9%
	Bring Professional Dancers	2	6%
	Have Dance Lessons	1	3%
	Have Children's Performance Group	1	3%
	Have Newer Music	1	3%
	Total Responses	32	
Community Stage	Provide a Professional Sound System	9	60%
	Have A Bigger/Better Stage	4	27%
	Be Better Organized	1	7%
	Provide A Better Location	1	7%
	Total Responses	15	



Attachment 6

*Culver City Music Festival
Request for Proposal*

*Submitted by Community Arts Resources
Page 1 of 7*



Community Arts Resources has been producing diverse performing arts programs in public spaces since 1989. Our groundbreaking concert series at California Plaza, from 1989 through 1991, set the bar and tone for the widely popular Grand Performances in the plaza. For three years, CARS produced MOCA's enormously popular summer jazz series. In addition to producing six family festivals each year for the Getty, we are privileged to produce 8 to 10 Friday Night Concerts in the Harold Williams Auditorium at the Getty Center in Brentwood.

In all of our work, CARS is dedicated to breaking down the barriers between audiences and culture and between citizens and their public spaces. The Culver City Music Festival would be a continuation of our work with other communities in this regard.

Two recent examples of our work that exemplify our mission are described below:

THE J. PAUL GETTY MUSEUM FAMILY FESTIVALS (1999-2008)

CARS produces Los Angeles' preeminent family festival, reaching tens of thousands of people per year (over 200,000 to date). These four yearly festivals at the Brentwood Getty and two annual festivals at the Villa in Malibu highlight particular exhibitions as well as the permanent collection of the Getty Museum and diversity of Los Angeles. CARS commissions site-specific works, theater performances, hands-on workshops, live music, storytelling and self-guided interactive museum tours specifically for the festival. Awarded *LA Parent* magazine "Best Family Festival" in 2002 and 2004.

SANTA MONICA FESTIVAL (1992 - 2008)

Since 1992, CARS has produced this event, which has grown into Santa Monica's largest celebration of its civic identity. Originally, we expanded upon the City's first annual theater festival on the Santa Monica Pier, focusing on Native American, Latino and indigenous artists whose work confronted the issues surrounding the 500th anniversary of the encounter between European culture and the Americas. In 1994, the festival was moved to its new, annual location in Clover Park. In 1994 and 1995, the festival celebrated the contributions of the African-American and Latino communities to the history and origin of Santa Monica. In 1996, it paid

tribute to the city's rich ethnic history, celebrating the communities that have helped to shape the city, including African-American, Japanese, Latino, Jewish, British, Native American and Irish. The festival expanded in 1997 to include environmental issues in addition to arts programming, and continues this theme through the present.

Potential Culver City Music Festival Line-Up

Culver City boasts many impressive homegrown cultural resources which span from theatre to film. We will draw on this synergy and work towards engaging the entire community to the Music Festival.

The selection of groups should be attractive to Culver City audiences. This means assessing the core audience that regularly attends Festival concerts and creating a roster that is enticing to them. Additionally, the City may want to reach out to parts of the community that are not part of the present core audience (new young families, Generation X and Y, specific ethnic groups, etc.). We would first like to discuss these issues with staff in great detail before committing to a final list of artists.

Nevertheless, with these issues in mind, we have listed below a range of options to draw upon for the festival:

1. LATIN DANCE & MUSIC

- Energetic and rhythmic, the evening could include salsa, samba, son jarocho, dansón or other music. The evening could include a pre-concert dance lesson, a performance that includes dance professionals, and a chance for the audience to dance along during the concert. The goal is to book a dynamic group that would get the audience up and dancing. The targeted audience would include the Festival's core supporters, a younger demographic and the area's Latino population.

2. JAZZ

- An evening of appealing jazz brings together older jazz aficionados with a younger audience of contemporary fans. In our work with the MOCA Summer Jazz Series, we would partner with KJAZZ to promote the concerts and to reach the main jazz audience. With the right ensemble, this evening could reach a substantial African-American population in addition to a wide jazz audience and your core constituency.

3. OPERA

- We have frequently had the privilege of producing small ensembles for the Los Angeles Opera who perform a "greatest hits" of opera in various community settings. LA Opera can offer fun and interactive recitals geared toward young children and families. These performances have been wonderfully successful and introduce opera to new audiences while bringing in those many opera fans scattered throughout all demographics.

4. COUNTRY & BLUEGRASS

- Los Angeles is lucky to be home to an amazing set of innovative and appealing country and bluegrass performers. This music has its own constituency and would also most likely appeal to your core audience as well as to families.

5. MUSICAL THEATER

- With Culver City's strong theater base, it is curious that, to our knowledge, this genre has not yet figured as a part of the Music Festival Series. There are a number of wonderful ensembles in town that could pull together a great evening of musical theater – either excerpts from many shows or with a focus on one lyricist/composer team (Rodgers & Hart to just name one possibility).

6. WORLD MUSIC & DANCE

- We are privileged to live in Southern California – home to some of the most inspiring music and dance ensembles from around the world. There are outstanding ensembles that can present a full program of music and dance with beautiful costumes from countries like Cambodia, Thailand, the Philippines, India, China, Peru, Mexico, Japan and Korea. This is always a crowd pleaser, is accessible for families, and attracts great numbers of community members from the highlighted culture.

7. MOVIE MUSIC

- Culver City is home to several movie studios and its history is deeply intertwined with the evolution of cinema; why not present an evening of movie music? There are several interesting ensembles working with straight-ahead renditions and new arrangements of movie music. We might consider music associated with films produced as Sony Pictures Entertainment or the Culver City Studios as one of the parameters.

8. AFRICAN or AFRICAN DIASPORA

- Groups from Nigeria, Senegal, the Congo, Cuba, Brazil, and Southern California present wonderful music from these regions representing Africa and the amazing fusion cultures that developed with the dispersal of African peoples around the world.

9. RETRO

- Los Angeles is home to a wide range of contemporary groups working with the music of past eras. Young, energetic and cool, these groups are retooling the music and aura of past eras for a new generation. The teens and twenties, the Big Band Era, and Swing are all well represented with dynamic young groups. Some of these groups use an "old-time radio" format, others bring dancers and other period acts along with them. No matter, this program would reach an intergenerational audience who would delight in the music.

10. LOUNGE, EXOTICA OR ELECTRONICA

- These genres are also on the rebound in Los Angeles with a number of "cool" young groups creating music from the 50s to the present.

CARS' Methodology

Community Arts Resources has been producing continuously as a company since 1989 and our founding partners, Katie Bergin and Aaron Paley, have been at it continuously since 1982. Twenty-five years of producing has taught us to be thorough, detailed, and kind. Our vast community of artists provides for an ocean of talent to work with. Seasoned, staff producers constantly tap into emerging local talent, allowing for a wide body of musical selections and groups.

We recognize that the artists are the key to the success of an evening and it behooves us to treat them professionally and with respect. We aim to be fair in our negotiations knowing that we will undoubtedly work with these artists again in the very near future.

We strive for excellence and pay close attention to detail as we work with diverse artists in all disciplines. As CARS produces through the decades, we continue to refine our technique, which prepares us for the challenges of day-to-day live production.

Marketing

We look forward to working with the City on the marketing of these events. For the past 20 years, CARS has assembled a database of audience members and artists in Los Angeles that now totals more than 85,000 records. We can tap into those lists for this festival as well as our email list (almost 2000) to help market the festival. We have had great success partnering with radio stations – an effective form of marketing. We look for as many media partners as possible, combined with selective advertising, some direct mail, email blasts, coverage through various list serves (Flavorpill, Daily Candy, etc.), and a good, on-the-ground grassroots campaign in the area.

Production Timeline

February

- Meet with City
- Research groups for roster

March

- Present groups to city for selection
- Final selection made

April

- Select final roster, book and contract
- Initial press release – long leads

May

- Finalize media partners
- Review production issues with all necessary parties

June

- Finalize graphic look of the new season
- Second pr push

July

- Final marketing push
- Complete production issues

Creating A Community Event

CARS has a great amount of experience working with community committees and City Councils to produce public events. Our work with the Santa Monica Festival has involved us with all layers of Santa Monica government since 1992 including neighborhood councils. We have also worked on a variety of public events in Los Angeles that have involved a range of government offices as well as local committees. These events include the Healthy Neighborhood Festival for the California Endowment, Celebrate LA for the Natural History Museum, the opening of the new wing of the Japanese American National Museum, and the Festival of Masks.

Current Practices/Conflict of Interest

We provide services or are under retainer with the following:

Los Angeles Community Redevelopment Association
Los Angeles County Arts Commission
The Related Companies
The Bond Company
City of Santa Monica



CARS

The ideas and concepts in this proposal are put forth in good faith from Community Arts Resources on 1/18/08. Permission to use any or part of this specific proposal, without the official hire of Community Arts Resources, is requested.

Professional References:

Jessica Cusick
Cultural Affairs Manager
Cultural Affairs - City of Santa Monica
1685 Main Street, Room 106
Santa Monica CA 90401
310/458-8350 jessica.cusick@smgov.net

Laurel Kishi
Performing Arts Manager
J. Paul Getty Museum
1200 Getty Center Dr., Suite 1000
Los Angeles CA 90049-1687
310/440-7208 lkishi@getty.edu

Jean Miao
Program Officer, Center for Healthy Communities
1000 North Alameda Street
Los Angeles CA 90012 213/928-8607
800/449-4149 x8607 JMiao@calendow.org

Marla C. Berns
Director
UCLA Fowler Museum of Cultural History
Box 951549
Los Angeles CA 90095-1549
310/825-4259 general: 310/825 4361
berns@arts.ucla.edu



Culver City Musis Festival

Music Producer Services

Submitted by Community Arts Resources

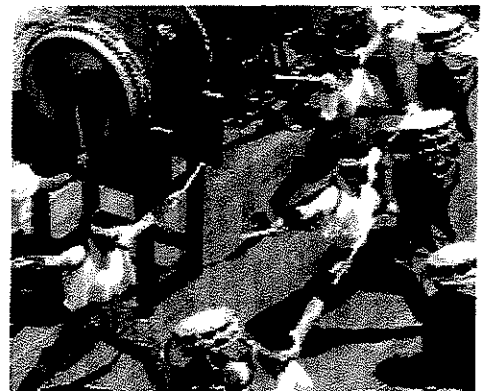
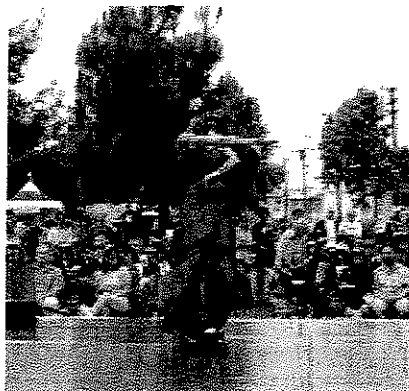
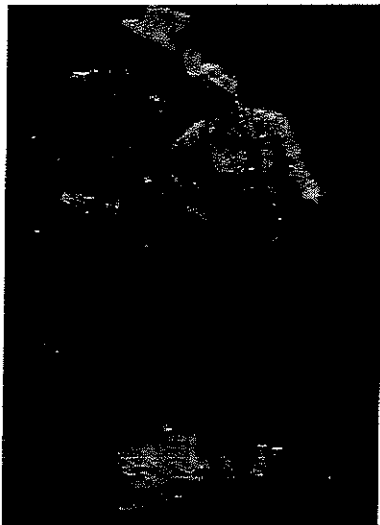
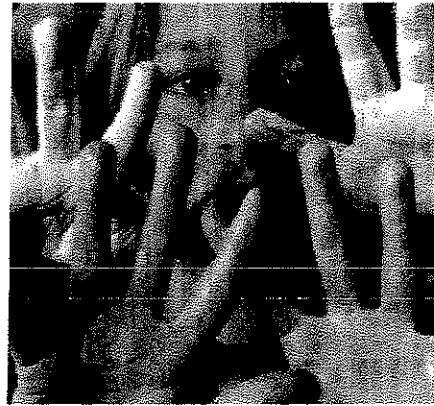
Budget	Per Concert	8 Concerts
Artist Fee	2,500	20,000
Booking & Contracting	650	5,200
Follow through	360	2,880
Haynes Bldg. Services	-	-
Signage, set chairs, hang lights, restrooms, cleaning, parking, etc.		
Production Management		
Additional Lighting	-	-
Sound Eqp't & Crew (on City's recommendation of a sound company)	1,250	10,000
Stage Management		
House Management		
House Manager	480	3,840
Security Guard	120	960
Artists Green Room Supervision	300	2,400
Marketing		
Press Releases		
Advertisements		
Flyer/Brochure		
Program		
Total Costs	5,660	45,280
	1,790	14320

CARS

Community Arts Resources, Inc.

Community Arts Resources...the pre-eminent festival organizer in Los Angeles.

- New York Times





Favorite Family Festivals

Getty Family Festival

1200 Getty Center Drive, L.A., 310-440-7300, www.getty.edu

To a kid it might be worth a trip to the J. Paul Getty Center just to ride the tram up the hill and roll down the grassy hills. But throw in the captivating storytellers, stilt-walking puppets and super-cool crafts that are standard fare at the Getty's Family Festivals, and your kids will think museums are great places to visit. Produced at least three times a year, the festivals take place in the Getty's outside main courtyard. A stage hosts a series of cultural performances, and crafts are set up at nearby tables. At a recent festival, kids were given clipboards, paper and pencil, then asked to visit an exhibit of German statues and draw one of the animals. Afterward, the kids re-created their drawings using play dough – a wonderful way to teach the art-making process. Take a break at the nearby cafe, which serves hot dogs, muffins, fruit, coffee, soda and more, then sit back to watch a performance. Later, stroll the museum's courtyards and you're likely to run into a stilt-walker with a giant papier-mâché head chasing kids and adults. The next scheduled festival is Oct. 20, 2001. Admission: free. Parking: \$5.



Stilt-walker puppets chase kids around during Family Festivals at the Getty Center.

Freebie: Avoid the \$5 parking fee by parking at the Constitution parking lot just north of Wilshire Boulevard on Sepulveda Boulevard. Shuttles to the Getty depart every 20 minutes.

THE FAMILY FAVORITES AS CHOSEN BY THE EDITORS AND OUR READERS

Free!

LA. Parent

www.LAParent.com

Best of 2003

6th Annual Special Issue

GETTY FAMILY FESTIVALS – Scheduled several times a year on a Saturday and themed to coincide with the main (usually spectacular) exhibit at The Getty, these family festivals are the perfect way to acclimate even the youngest child to the museum-going habit. Beginning with the always-fun trolley trip up a strolling entertainer just after disembarking. After that, there's a day's worth of things to see: music, dance and theater performances; art workshops; storytelling and stilt walkers. Kids love to stroll the smooth center courtyard, climb down the stairs to a garden, which is centered around a pool of water. You might even find time to drag them into the museum to see the art! 1200 Getty Center Drive, LA. 310-440-7300; www.getty.edu. Admission is free;

Daily News

MONDAY, APRIL 15, 2002

Reading day a page-turner

Kids' literacy promoted with fun, books

By Dana Bartholomew
Staff Writer

VAN NUYS — Bright eyes beheld a world of books Sunday during a reading festival that was anything but bookish.

The first family WordPlay reading festival drew thousands for a hot afternoon of live bands, grilled grub and alphabet entertainment at Los Angeles Valley College.

"Reading is fun, reading is essential," said Jodi Kruger, 37, of Sherman Oaks, whose toddler son has already become a voracious page-turner. "Really good and really bad writing can bring you to tears."

Sunday's festival featured book reading, book making, book selling, book singing and bags of free books.

The event, estimated to draw between 3,000 and 4,000 visitors, was hosted by the Child Care Resource Center of Van Nuys to celebrate child literacy and its 25-year anniversary.

"We're trying to emphasize with little people the importance of reading and the fun of learning how to read," said Saliy Iskenderian, director of development for the CCRC, which provides references for child care services.

But while reading remained the subtext Sunday, most visitors seemed more drawn to fajitas and the wacky sounds of Parachute Express than in quietly cracking books.

But not Helen Cohen of Studio City. Helen, 4, joined a number of young bibliophiles to create a book of her very own.

"About a lion," she boasted, pasting a picture on her first edition. "It makes the girl be dead, 'cause he tried to trick her."

Or of Cassandra Almacaz, 5, of Sylmar, a small puppy

printed on her cheek as she folded what could be her future memoir.

"This is good for the kids," said Iaida Almacaz, her mother.

Reading, said librarians Sunday, is on the wane. And California trails most states in childhood literacy.

"Books are the key to success in life," said Maureen Wade, senior librarian for children's services at the Los Angeles County Library. "Parents reading to kids — that's the most important thing."

Ethan Rosen, Kruger's 20-month-old toddler, doesn't need much urging. At between two and two dozen books a day — he just finished thumbing through a book on trucks — he's on track to be a true man man of letters.



Stephen Michael Schwartz of the Parachute Express, above, entertains the crowd at WordPlay, a day to promote children's literacy, on Sunday. Balboa the boa constrictor, left, draws eyes of all ages at the reading event.

Hans Gutierrez
Staff Photographer

Los Angeles Times

CALENDAR weekend



FESTIVAL Getting cultured

From Aurelio & Shakespeare, who spin music from the back of a vintage ice cream truck, to the classical Indian artistry of the Arpana Dance Company, to the klezmer-soul concoctions of DJ Sozalled and the Alef Project, **Santa Monica Festival 2004** offers a dizzying cultural collision. This year's headliners are the acclaimed children's music outfit Gwendolyn and the Good Time Gang and the nine-piece Afro-Cuban ensemble Sono-Lux. Along with storytelling, spoken-word performances, art exhibitions and educational displays, and workshops for the eco-minded, the festival's 13th installment kicks off with a procession of children, dancers and performers.

Santa Monica Festival 2004, Clover Park, 2801 Clover Park Blvd., Santa Monica, Saturday, noon-7 p.m. Free. (310) 452-6256 or www.arts.santa-monica.org.

Courtesy of Santa Monica Festival
STARTING POINT: A procession with children kicks off the Santa Monica Festival.

LA WEEKLY

APRIL 30 - MAY 6, 2004

CALENDAR

WELCOME TO HAR MONICA

SOMETHING NEW TO THE PRICY RENTS, push chairs or the abundance of Honda in July Canyon, Santa Monica isn't exactly appreciated for its cultural diversity. But big year lives beneath its sandy shores, and the talent that it has a lot more to offer than its reputation for beachside paradise image. It's a rare opportunity of nature, a place where the discounts are as easy as the stars, and where people are and an appreciation for the environment also make for a rich back. While you expect all of this at the neighborhood's first Annual Santa Monica Festival, where an art and music will perform on two color-powered outdoor stages and an "OCEANIC" will offer displays and games ranging from fishing to sports gear. And don't forget that only part of the festival is the Santa Monica Beach with the new the Santa Monica Fair & Museum. Founded by Santa Monica's oldest residents, the fair & museum is a converted ice cream truck parking lot that would-be artists, the live music will be playing the beach from Oceanic to the Good Time Group's new music, along with the local and the local project's vision of the city. And don't forget the Santa Monica Fair & Museum, which will be playing the beach from Oceanic to the Good Time Group's new music, along with the local and the local project's vision of the city. And don't forget the Santa Monica Fair & Museum, which will be playing the beach from Oceanic to the Good Time Group's new music, along with the local and the local project's vision of the city.

—Lisa Lerner

Santa Monica Festival, Ocean Park, 1000 Ocean Park Highway, May 1, 2004, 10am-5pm, (310) 316-1234

GRANDPARENTS & GRANDCHILDREN TRY TO FIND THE FLAMENCO DANCE IN THE CROWD.

GOOD TIMES WITH THE MAY 6, 2004



CARS PROJECT OVERVIEW: 1987-2008

CONFERENCES AND EDUCATION

LA COUNTY ARTS COMMISSION UNDERGRADUATE PERFORMING ARTS INTERNSHIPS (2000-2007)

Modeled after the highly successful Getty Multicultural Undergraduate Summer Internship program, the Los Angeles County Board of Supervisors authorized funding to match the Getty's program and expand it to the performing arts. As with the Getty's program, CARS coordinates the educational aspects of the students' internships including a mentor program, career day, an artbus tour of Los Angeles, field trips, and a final wrap-up event. CARS also meets with the students' supervisors to provide basic training to prepare them for hosting an intern. Serving up to 150 undergraduate internships each summer involving 80 organizations.

PROJECT LOS ANGELES: A NEW LOOK AT YOUR HOMETOWN (2007)

Designed and implemented a three-day initiative for the Oakwood School's 8th Grade class that pushed the boundaries of the students' view of the city in which they live.

IMPLEMENTATION OF SANTA MONICA FESTIVAL IN THE SCHOOLS PROGRAM (1996-2006)

Consults and implements the Santa Monica Festival's educational initiative which brought environmental specialists, artists and choreographers together in the classroom. Students from local elementary, middle and high schools participate in a program which provides a week of environmental presentations followed by six weeks of hands-on training with artists to create three-dimensional art pieces which are featured at the opening procession the day of the Santa Monica Festival. The projects are inspired by the Festival's yearly theme of the environment and the arts.

YIDDISH FOR ALL/ YIDDISH FAR ALEMEN: YIDDISH ULPAN (1999-2002)

Conceptualized and helped to produce the first all-day intensive Yiddish language program ever held in California. Co-sponsored by Yiddishkayt Los Angeles and the University of Judaism, (1999), Shelhevet High School (2000) and The California Institute for Yiddish Language and Culture in 2002.

YIDDISHKAYT IN THE SCHOOLS (1998-2007)

As a part of Yiddishkayt's festivals, created residences for artists in local public and private schools.

CALIFORNIA ARTS COUNCIL TOURING CONFERENCE (1992 - 1995)

Each year from 1992 through 1995, CARS coordinated a one-day conference designed to assist performing artists who would like to tour and artists who tour already. Produced in association with the California Arts Council's Performing Arts Touring and Presenting Program and the Western Alliance of Arts Administrators (WAAA), the conference brings producers, agents and other experts from around the West to serve as panelists. Up to 150 Los Angeles area artists participated each year.

CARS PROJECT OVERVIEW: 1987-2008

CREATIVE ENCOUNTERS: YOUTH BUS TOURS (1994)

CARS received funding from the Los Angeles Cultural Affairs Department and the California Community Foundation to organize tours pairing four artists with four elementary school classes. Each class spent a day with a respected local artist (Cornerstone Theater, East Los Streetscapers, Rosalie Ortega and Gina Gamble). The tours provided students with the opportunity to do hands-on work with prominent artists and to gain a better understanding of art as a part of everyday life.

LOS ANGELES CULTURAL DEPARTMENT AFFAIRS FESTIVAL SEMINAR (1991)

In cooperation with the City of Los Angeles' Cultural Affairs Department, CARS produced this one-day educational event that brought together organizers from over 60 Southern California festivals. Through panels, discussion groups and support material, the event addressed the real needs of festivals and festival administrators working today in Southern California.

HOW TO MARKET YOURSELF (1990)

This seminar on how performing artists can market themselves in the competitive Los Angeles market was presented free to artists participating in the Open Festival.

FESTIVALS

THE J. PAUL GETTY MUSEUM FAMILY FESTIVALS (1999-2008)

Produce Los Angeles' preeminent family festival, reaching tens of thousands of people per year, (over 200,000.) These four yearly festivals at the Brentwood Getty and two annual festivals at the Villa in Malibu highlight particular exhibitions as well as the permanent collection of the Getty Museum and diversity of Los Angeles. CARS commissions giant puppets, theater performances, site specific work, hands-on workshops, live music, storytelling and self-guided interactive museum tours specifically for the festival. Awarded *LA Parent* magazine "Best Family Festival" in 2002.

THE CALIFORNIA ENDOWMENT HEALTHY NEIGHBORHOOD FESTIVAL (2007- 2008)

The California Endowment's Center for Healthy Communities, in the heart of downtown Los Angeles, welcomes kids of all ages, their friends and families to its annual Healthy Neighborhood Festival. The community event features interactive multi-cultural performances and workshops, including an Afro-Brazilian street parade, hula-hooping, tumbling, martial arts, taiko drumming, dance theatre, and much more by many of the city's leading artists and performers. This event celebrates healthy lifestyles and inspires kids to get excited about being fit.

SANTA MONICA FESTIVAL (1992 - 2007)

Each year since 1992, CARS has produced this event that has grown into Santa Monica's largest celebration of its civic identity. In 1992, expanded upon the City's first annual theater festival on the Santa Monica Pier, focusing on Native American, Latino and indigenous artists whose work confronted the issues surrounding the 500th anniversary of the encounter between European culture and the Americas. In 1994, moved the festival to its new, annual location in Clover Park. In 1994 and 1995, celebrated the contributions of the African-American and Latino

CARS PROJECT OVERVIEW: 1987-2008

communities to the history and origin of Santa Monica. In 1996, paid tribute to the city's rich ethnic history, celebrating the communities that have helped to shape the city, including African-American, Japanese, Latino, Jewish, British, Native American and Irish. The festival expanded in 1997 to include environmental issues in addition to arts programming, and continues this theme through the present.

NEXTBOOK FESTIVAL (2007 - 2008)

Acting Jewish: Film, TV, Comedy, Music

A look at the various ways Jews have portrayed themselves and have been portrayed in television, film, theater, music, and other performing arts. Acting Jewish brought together scholars, critics, writers, actors, directors, and other industry professionals to talk about Jewish performance – from Sara Bernhardt and Al Jolson to David Mamet and Sarah Silverman. The Festival will include talks, panel discussions, and screenings, as well as music and other forms of performance.

LOMPOC THEATER GROUNDBREAKING (2007)

A new festival, celebrating the groundbreaking for the renovation of the historic Lompoc Theater in Santa Barbara County along with its 80th Anniversary.

NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY - CELEBRATE L.A. (2003)

Celebrate L.A. highlighted the cultural diversity of the city and the relationships between culture and nature. Special emphasis on the museum's unique collections and its singular role in the city

WORDPLAY CCRC'S FAMILY READING FESTIVAL (2002)

A fun, educational event for approximately 3,000 to 5,000 people which highlights the issues regarding early literacy through workshops, stage performances, demonstrations, community booths and vendors.

YIDDISHKAYT: FESTIVALS (1995-2004)

Developed, co-curated and serve as ongoing producer for the largest festival of Yiddish culture in the United States. Highlights include "LA Confidential: The Hidden Story of Yiddish in Los Angeles (2004), "Food for the Soul, A Celebration of Yiddish" (2002), which featured a week-long program complete with a Family Festival which recreated New York's Lower East Side. "Yiddishkayt's Next Millennium"(2000) celebrated 1000 years of Yiddish, with an emphasis on the relationship of Yiddish and Eastern European cultures. "A Celebration for all Ages/The New Face of an Enduring Culture" (1998) featured over 24 separate events at venues all over Los Angeles. "Klezfest at the Skirball" (1997) celebrated the indigenous music of Eastern European Jews, and featured artists, klezmer experts from around the West, and a mock Jewish shtetl wedding with specially-commissioned giant bride and groom puppets. The Yiddishkayt Festival traces its origins to 1995, when CARS produced the first two-day festival celebrating Yiddish language and culture in stories, crafts, films, history and music.

BEST OF MEXICO/LO MEJOR DE MEXICO (2000-2001)

Produced the Lo Mejor de Mexico/Best of Mexico celebration, attended by 100,000 at Universal's Citywalk. Reflecting the richness of Mexican performing arts and culture, highlights included performances by the world famous Ballet Folklórico de México de Amalia Hernández, cooking demonstrations, a citywide Folklórico dance competition, performances by musical

CARS PROJECT OVERVIEW: 1987-2008

groups from a variety of Mexican and Chicano traditions, arts and crafts workshops for children inspired by traditional and contemporary forms of Mexican art and a procession with giant puppets from both Mexico and Los Angeles.

WORLD FESTIVAL OF SACRED MUSIC (1999)

Initiated modeling of festival structure. Facilitated outreach to arts community & targeted key performers and venues. Shaped the curating selection and presentation of Sacred Music in Sacred Spaces matching more than 200 artists with 40 different venues throughout LA. CARS shaped these programs by placing artists of different cultures and faiths on shared programs and selecting the appropriate venue for each presentation.

COURTYARD KIDS DEDICATION CEREMONY & FESTIVAL, JAPANESE AMERICAN NATIONAL MUSEUM (1999)

Provided museum staff with a model for producing a one-day festival. Produced all technical aspects of the festival.

DEDICATION AND OPENING OF THE JAPANESE AMERICAN NATIONAL MUSEUM'S NEW PAVILION (1999)

Collaborated and coordinated with Museum staff, trained staff and volunteers in festival production. Produced the programming for the dedication and opening of the Japanese American National Museum's New Pavilion, including the VIP dedication created by Hirokazu Kosaka and the Welcome Weekend events open to the public.

BEACH IMPROVEMENT GROUP PROJECT (B.I.G.) STROLL IN THE MILLENNIUM, SANTA MONICA (1999)

Collaborated and coordinated with City staff to produce festivities for the celebration of the Beach Improvement Group (B.I.G.) project's first phase that integrates art, architecture and landscaping into over two miles of Santa Monica coast. Consulted and produced the dedication of the planting of the first of 2000 Millennium Trees.

THE GETTY CENTER OPENING AND INAUGURAL YEAR (1997-1998)

Produced and programmed twelve festivals for the December, 1997 opening and the 1998 inaugural year of the new Getty Center. Commissioned several art projects for the event including giant puppets by Celebration Arts, a self-guided gallery tour for kids and "Getty Art Detective" by Edmon Rodman, site-specific dances by choreographer Vicky Marks, "Sites Pacific" and a gallery talk with costumes Professor Michel Hackett "Going to the Ball".

KLEZFEST (1997)

On behalf of Yiddishkayt Los Angeles, CARS created a week-long celebration of klezmer, the indigenous celebration music of Eastern European Jews. In collaboration with the UCLA Center for the Performing Arts, KlezFest produced two concerts at the Wadsworth Theater featuring New York's Brave Old World and the Klezmatics. This was the first concert of Klezmer music in Los Angeles in forty years in a mainstream venue. The artists were joined by local musicians and Yiddish experts from around the West in a day-long family event at the Skirball Cultural Center that included seminars, hands-on instruction in klezmer musicianship, and a mock Jewish wedding with giant bride and groom puppets specially created for the event by Michelle Berne of Celebration Arts.

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ANIMATION CELEBRATION, DISNEY/MGM STUDIOS AT WALT DISNEY WORLD (1996)

At the request of Disney Feature Animation and Walt Disney World's Disney/MGM Studios, CARS was the creative consultant on this inaugural salute to Disney animation in Orlando, Florida. Launched in August 1996 for six weeks, this new annual venture for Disney incorporates CARS' approach to festivals within the world's most popular tourist destination: participatory hands-on workshops, artists' demonstrations, live performances and film screenings.

SKIRBALL CULTURAL CENTER & MUSEUM OPENING CELEBRATION (1996)

The Skirball Cultural Center and Museum, one of the world's largest collections of art and artifacts relating to Judaism and American life, engaged CARS to produce the opening celebration for their \$70 million facility on April 21, 1996. CARS produced a multicultural festival, with emphasis on the American Jewish experience, including a ribbon-cutting ceremony and dedication, workshops relating to the museum's exhibitions and all-day performances. Performances included a klezmer band, Brazilian samba dancers, a gospel choir, Middle Eastern music and Yiddish folk music.

J. PAUL GETTY MUSEUM: BOOK ARTS OF ISFAHAN FAMILY FESTIVALS (1995 - 1996)

The J. Paul Getty Museum asked CARS to coordinate and produce a series of four family festivals to tie in with their exhibit *Book Arts of Isfahan: Diversity and Identity in Seventeenth-Century Persia*, which emphasized the mingling of Persian, Armenian and Jewish cultures in the city of Isfahan. Each festival, held at the Museum in Malibu, included Persian, Jewish and Armenian music and dance, storytelling, calligraphy demonstrations from the three alphabets, and workshops in which children and adults could create miniature illuminations.

30TH ANNIVERSARY OF THE LOS ANGELES MUSIC CENTER (1994)

A major four-day celebration of the Music Center, its constituent company, its theaters and its public spaces, filling the Music Center Plaza, the Dorothy Chandler Pavilion Stage and Grand Hall. Sponsored by Robinsons-May and offered free to the public, more than 20,000 people from throughout Los Angeles took part in unique craft workshops, storytelling, music and dance performances, and a final procession of a 40-foot "Winter Dragon" constructed by Michelle Berne with audience participation during the festival.

PICOFEST (1992)

CARS co-produced with the 18th Street Arts Complex the first Pico Neighborhood Arts Festival and 18th Street Arts Complex Open House. The festival included performing arts, visual arts, workshops and demonstrations that ranged from telecommunications to theater improvisation for children.

LOS ANGELES FESTIVAL'S OPEN FESTIVAL (1990)

CARS coordinated the Open Festival as an integral part of the 1990 Los Angeles Festival. The Open Festival included 700 events in over 400 sites and over 10,000 artists and support personnel from Los Angeles and beyond. The festival reached at least 100,000 people. CARS coordinated and designed a full range of services to assist these artists in the production of their work. CARS, in association with Astro Artz/High Performance published *Doing It Right in LA: Self Producing for the Performing Artist*, facilitated collaborations and exchanges between

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artists, producers, venues and communities, coordinated seminars for artists on publicity and marketing, published quarterly newsletters, provided detailed press lists and the most comprehensive list of spaces for performers in LA: *A Guide to Los Angeles Area Performing Venues*.

THE FESTIVAL OF MASKS (1980 - 1994)

CARS Associates worked on each of the Craft & Folk Art Museum's renowned Festival of Masks from 1980 through 1994. This multicultural festival has become a national model for breaking down barriers in an ethnically diverse metropolis. CARS directed the 1988 Festival of Masks.

HOLLYWOOD BOULEVARD STREETFEST (1992)

Curated and produced a three-week festival of street performance on Hollywood Boulevard for the Community Redevelopment Association.

FRINGE FESTIVAL/LOS ANGELES (1987)

CARS Associates, Aaron Paley and Jan Ellenstein, directed and coordinated Fringe Festival/Los Angeles in 1987. This landmark event, the first fringe festival in the United States, involved over 500 groups, 10,000 artists, and 200 sites, and served as the local artist community response to the 1987 Los Angeles Festival.

PROCESSIONS AND PARADES

SANTA MONICA FESTIVAL OPENING PROCESSION (1996-2004)

CITY OF SANTA MONICA'S JULY 4TH HOLIDAY STROLL IN PALISADES PARK (1994-2002)

ARTISTS IN RESIDENCE, THE DISNEY INSTITUTE (MAY 1996)

The Disney Institute in Orlando, Florida invited CARS to create a week-long residency with celebration artist Michelle Berne. The Disney Institute opened in 1996 and is targeted at vacationers who are seeking an in-depth, hands-on cultural experience. CARS and Berne worked with Institute guests over one week in the construction of a giant 40-foot dragon and other elements that were then used by hundreds of guests in a grand procession on the final day.

HOLIDAY STROLL IN PALISADES PARK (1994 - 1996)

CARS was commissioned by the city of Santa Monica in 1994 to provide entertainers and street performers for July 4th celebrations in the newly renovated Palisades Park in the heart of Santa Monica. Combining site-specific music performances with giant puppets and a community procession, this event has become the City's annual celebration for Independence Day.

PARADE OF MASKS (1991 - 1994)

CARS produced the Parade of Masks, a major component of the Craft & Folk Art Museum's International Festival of Masks, from 1991 through 1994. This colorful extravaganza, with up to two thousand participants and 20,000 spectators, marched down Wilshire Boulevard through

CARS PROJECT OVERVIEW: 1987-2008

the heart of the Miracle Mile. CARS introduced several innovations to this event that began in 1976. Artist educators in the fields of music, choreography, and crafts were placed in residency at elementary schools around the City to develop the parade skills of participating classes. CARS also invited Michelle Berne to serve as artistic director for the parade, bringing her experience as a celebration artist and as the former artistic director of the Santa Barbara Summer Solstice Parade.

BEN & JERRY'S PARADE O'FLAVORS (1993)

Ben & Jerry's of Vermont contracted with CARS, in collaboration with New York's Dancing in the Streets, to produce a troupe of ice cream-costumed street performers to make surprise appearances throughout Southern California. For twelve weeks during the summer of 1993, CARS brought the "Dancing Pints" to hospitals, malls, supermarkets, parks, urban and suburban centers, beach festivals, sporting events and bowling alleys. This innovative marketing approach directly reached more than 100,000 people and left a lasting impression, along with Ben & Jerry's magnets, postcards, and coupons.

STREETFEST 92

CARS curated and produced a three-week festival of street performance on Hollywood Boulevard, sponsored by the Community Redevelopment Agency.

PUBLIC CONCERTS & EVENTS

FRIDAY NIGHTS AND OTHER CONCERTS AT THE GETTY (1999 - 2007)

Curate and produce one-night performances at the Harold J. Williams Auditorium for the series "Friday Night at the Getty." The concerts, readings, and performances are free to the public and are designed to highlight Los Angeles as the home to world-class talent. Past performers include Eric Idle of Monty Python fame, Richard Thompson, Van Dyke Parks, John Doe, Kamau Da'ood, and El Vez.

YIDDISHKAYT LOS ANGELES AT REDCAT - UNA NOCHE IDISHE (2007)

The rich Jewish/Yiddish culture of Argentina is celebrated in a boisterous trilingual evening of dance, film, Yiddish tangos, klezmer music, theater and comedy. Co-presented with REDCAT.

FIRST FRIDAYS, NATURAL HISTORY MUSEUM (2007)

Produced this innovative concert and lecture series that uses the Museum's historic galleries and exhibits as a backdrop for contemporary music and in-depth science discussions.

VOICES FOR A GREEN L.A. (2002)

A celebration of the centennial of the Department of Water and Power at the Dorothy Chandler Pavilion featuring Los Lobos, Yolanda Adams and other performers.

MOCA SUMMER NIGHTS JAZZ SERIES (2000 - 2002)

Produced a series of summer Jazz concerts for MOCA at both their California Plaza and Little Tokyo locations. These fourteen weekly twilight concerts featured the best jazz musicians and ensembles from around the world attracting 5,000 people per event.

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YIDDISH WOMEN'S VOICES (2001)

CARS produced weekend conference on the role of women in Yiddish literature and culture. Co-sponsored by Yiddishkayt Los Angeles and the Skirball Cultural Center, the weekend also features concerts by the new, all-women music group, Mikve.

KLEZMATICS AT THE FORD (2000)

CARS produced the internationally famous Klezmatics for two concerts at the John Anson Ford Amphitheatre on behalf of Yiddishkayt Los Angeles on July 9, 2000.

VIVA KLEZMER - L'KHAYIM MARIACHI AT SUMMER NIGHTS AT THE FORD (1999)

Creative director and producer for two concerts of Mariachi Sol de America de Juan Jose Almaguer & Barry Fisher's Ellis Island Band for Summer Nights at the Ford at John Anson Ford Theater

HOLLYWOOD GALAXY SERIES (1992-1993)

Developed collaboration between the performing arts, cinema, and real estate, creating a performing arts identity for a shopping center on Hollywood Boulevard based around arts and performance. Produced live performances ranging from international music and dance to cutting edge rock on an outdoor stage.

MARK TAPER FORUM 25TH ANNIVERSARY EVENT: OUT IN FRONT AT THE MARK TAPER FORUM (1992)

Collaborated on the creation of a special community event in celebration of the Mark Taper Forum's 25th anniversary, incorporating CARS' curatorial and structural advice.

CELEBRATIONS! SPIRAL COURT, CALIFORNIA PLAZA (1989-1990)

Curated and co-produced a free noontime concert series of music and dance presented in the Spiral Court of California Plaza, showcasing a compelling mix of multicultural artists based in Los Angeles, along with national and international groups. Produced seventy-seven concerts in two years. "Celebrations!" continues to this date as "Grand Performances".

YIDDISHKAYT GOES TO THE MOVIES (1995 and 1996)

Following on the heels of the highly successful 1995 *Yiddishkayt* Family Festival, CARS, in conjunction with Laemmle Theaters, produced *Yiddishkayt* Goes to the Movies!, an annual one-day event benefiting *Yiddishkayt* Los Angeles. Each year the schedule includes feature-length Yiddish Films, conversations with filmmakers, and Los Angeles premieres (*Carpati* in 1996). In 1995 a candle-lighting ceremony for the first night of Chanukah was held between films, with a live performance by the Brandeis-Bardin Klezmer Ensemble.

HOLLYWOOD GALAXY (1992-1993)

Los Angeles developers Komwasser & Friedman retained CARS to develop an identity for their new shopping center on Hollywood Boulevard based around arts and performance. For two years, CARS produced live performances, ranging from international music and dance to cutting edge rock, on an outdoor stage set next to the first new cinema screens built in Hollywood since the '40s (now the site of the Hollywood Entertainment Museum). This collaboration between the performing arts, cinema, and real estate leveraged corporate sponsorship and built a core audience for the Galaxy.

CARS PROJECT OVERVIEW: 1987-2008

MARK TAPER FORUM 25th ANNIVERSARY COMMUNITY EVENT (1992)

The Taper selected CARS to collaborate on the creation of a special community event to mark the theater's 25th year. Called *Out in Front*, this event incorporated the curatorial and structural advice of CARS.

CELEBRATIONS! AT THE SPIRAL COURT (1989-1990)

Curated and co-produced a free noontime concert series of music and dance presented in the Spiral Court of California Plaza, showcasing a compelling mix of multicultural artists based in Los Angeles, along with national and international groups. Produced seventy-seven concerts in two years. "Celebrations!" continues to this date as "Grand Performances". CARS produced 42 concerts in 1989 and 35 new concerts in 1990.

ECONOMIC DEVELOPMENT

CIVIC PARK/GRAND AVENUE (2004 – 2008)

Assisted with this historic transformation of this sixteen-acre space, joining a core design team. Assessed and wrote "Civic Park: A Vision For Community Festivals and Events" which analyzed demand, infrastructure needs, and an operational structure with budgets. Facilitated two public meetings to gauge reaction. Also worked with key individuals from the cultural and production world to advise on the role of the park within the greater context of Los Angeles' cultural ecosystem.

BLOSSOM PLAZA WITH THE BOND COMPANY (2007 - 2008)

Develop an Art Plan for Blossom Plaza that creates a new space for performances and events in the heart of Los Angeles' historic Chinatown and adjacent to the community's Gold Line station.

HOLLYWOOD ARTS RETENTION PROJECT(2006 – 2007)

Assisted in the planning of the CRA/LA's effort to work with the arts community on short-term strategies to help mitigate the arts retention and attraction issues in the Hollywood Redevelopment Project Area. This included assessing retention/relocation needs for selected arts organizations to be located within both proposed and ongoing large-scale private and CRA/LA initiated redevelopment projects.

HISTORIC GREYSTONE: A VISION FOR ITS REBIRTH (2006)

Community Arts Resources, together with Historic Resources Group, prepared a comprehensive vision of Greystone's programming and operations inspired by the mission to create a world-class destination venue for the City of Beverly Hills.

NATE HOLDEN PERFORMING ARTS CENTER (2005)

Provided assistance to the CRA in the search for an appropriate operator for the (former) Washington Boulevard Performing Arts Center. Analyzed the facility with representatives from a variety of community, government, private sector and nonprofit institutions and made recommendations with regard to the range of activities that the Center could accommodate.

CARS PROJECT OVERVIEW: 1987-2008

LIVE ON HOLLYWOOD (1993)

CARS coordinated this community-based economic development program uniting the efforts of Hollywood organizations, businesses, and individuals with the Metropolitan Transit Authority and the Community Redevelopment Agency in Hollywood. *Live on Hollywood* worked to improve the overall image of Hollywood Boulevard for tourists and Angelenos alike through tourism, coordinated public relations efforts, effective utilization of the historic resources of the area, Sunday markets, and special events for the Boulevard, including a series of Sunday Market Festivals and the Holiday in Hollywood street performance events. The *Live on Hollywood* program sought to secure existing private investment in the Hollywood Boulevard district, attract matching private funds, mitigate Metro Rail construction, and create an active environment to help foster development in the Hollywood area. In cooperation with New York's Project for Public Spaces (PPS), CARS developed this pilot program and administered it in association with PPS, Historic Resources Group, Rick Miramontez Company, McCollam Marketing, and Judith Teitelman.

PROJECT DEVELOPMENT

RANCHO LOS AMIGOS NATIONAL REHABILITATION CENTER (RLANRC) CAMPUS (2006 – 2007)

Assess the programming options for the 70 historic buildings and structures of this historic campus, including the redevelopment of the site in consideration of its historic character and in light of the surrounding community's needs. The Feasibility Study will aid the County in determining the feasibility of restoring (and appropriate adaptive reuses for) the historic buildings and structures.

PLAZA DE CULTURA Y ARTE - EL PUEBLO DE LOS ANGELES (2003)

Developed a complete set of plans for the Environmental Impact Report for four alternatives for a new Latino cultural center to be built in the historic El Pueblo district of downtown Los Angeles. Envisioned the programming matrix for the center including a school, gallery, theater, publicly accessible multi-purpose space and outdoor festivals. Created administrative infrastructure, budgets, audience usage, occupancy matrices, and calendars for the four proposals. Worked with Levin & Associates on the adequacy of the architectural designs from a programming and use perspective.

BROADWAY HISTORIC DISTRICT (2000-2003)

Working with the Broadway Initiative Coordinator and the diverse volunteer committees to revitalize this historic street and theaters through new projects and producers.

DISNEY'S CALIFORNIA ADVENTURE THEME PARK - FESTIVAL DEVELOPMENT (2002 - 2003)

Creative consultant to Disney Entertainment to develop potential festival themes initially intended for Disney's California Adventure. Walt Disney Studios Theme Park, Paris - Animation Academy (1998-2002) Creative consultant to Disney Imagineering on a new attraction centered around Disney Animation. This attraction is now part of Disneyland's California Adventure, Disneyland Florida, Tokyo, Hong Kong, and Disneyland Paris, Marne-la-Vallée.

Disney's California Adventure Animation Pavilion (1997-2000) Client: Walt Disney Imagineering

CARS PROJECT OVERVIEW: 1987-2008

- Creative consultant to Disney Imagineering on the creative design and components for the Animation Pavilion, one of 22 new attractions in Disney's newest theme park, California Adventures, that opened in Anaheim, adjacent to Disneyland, February, 2001.

SAN BUENAVENTURA CULTURAL CENTER (1999)

Participation in the master plan for a new center in downtown Ventura, California.

SAN PEDRO WARNER GRAND THEATER STUDY (1996)

Commissioned by the Community Redevelopment Agency and the Los Angeles Cultural Affairs Department, CARS headed up a team that included The Real E Co., and Barry Milofsky of M2A, to examine the renovation, re-use and adaptive use of the Warner Grand, San Pedro's own 1930's movie palace. The team recommended the steps to be taken in the next three year period, including architectural and structural revisions, marketing, programming, and organizational development.

MARK TAPER FORUM VIRTUAL THEATRE (1995)

CARS developed the marketing campaign and identity for this series of four solo performers (Marga Gomez, Guillermo Gomez-Pena, Danny Hoch and Yehuda Hyman). CARS named and shaped the campaign, overseeing the brochure, advertising copy, graphics, placement, direct mail and group sales. CARS also launched the Taper's web site for the project, making it the first major theater in Los Angeles to have a presence on the World Wide Web.

LOS ANGELES' BROADWAY THEATERS ENTERTAINMENT DISTRICT STUDY (1994)

CARS was part of a team of experts including Brenda Levin & Associates, Kosmont & Associates, Harrison Price and others, selected by the City of Los Angeles' Community Redevelopment Agency to examine the historic movie palaces on Broadway and to make recommendations for their re-use in a new entertainment district. CARS' role focused on the range of programming, both market-supported and from the non-profit arts world, that would be appropriate for the theaters and the district. The report's conclusions are now being implemented by the Business Improvement District managed by Miracle on Broadway.

CITY OF SAN BERNARDINO; COURT STREET SQUARE (1993)

CARS created preliminary programming, funding and design recommendations for a new civic plaza with performing arts amenities in the downtown area, in cooperation with New York's Project for Public Spaces.

MCA UNIVERSAL'S CITYWALK (1993)

CARS was retained by MCA prior to CityWalk's opening to guide the development of a public performing arts program and street performer program within the new mixed-use complex. CityWalk opened May 1993 at Universal City.

LIVE ON HOLLYWOOD (1992)

In cooperation with New York's Project for Public Spaces, CARS developed a pilot program to coordinate existing and new events along Hollywood Boulevard to economically and culturally enhance the area and to mitigate MetroRail construction. The study was made possible by the Hollywood Community Redevelopment Agency and the Los Angeles County Transportation Commission.

CARS PROJECT OVERVIEW: 1987-2008

THE WATER COURT PERFORMANCE PLAZA AT CALIFORNIA PLAZA (1989)

In 1988, Metropolitan Structures of Chicago engaged CARS to develop the seven-year master plan for public performances at California Plaza, the billion-dollar development project in downtown Los Angeles, and to then program the facility for two years. CARS outlined the funding, policies, and programming for this new outdoor performance area, a key component of the largest redevelopment project in Southern California. California Plaza Presentations currently operates as a million dollar per year producer following the blueprint CARS developed.

ALDER BRANCH FOUNDATION 1989

CARS developed a complete feasibility study on the creation of a Foundation and Art Colony for a private endowment. This included a conceptual framework of the operation of foundations and art colonies and an overview of fiscal and legal issues pertaining to private foundations.

RESOURCES

LOS ANGELES COUNTY VENUE MAP (1995 - 1996)

CARS has created an up-to-date, interactive digital map of Los Angeles County's 1000 cultural facilities. Sponsored by the County's Music and Performing Arts Commission and A.S.K. Theater Projects, and in cooperation with the Los Angeles County Convention and Visitors Bureau, the map will be incorporated into a CD Rom, Web site and future tourist publications in Los Angeles.

DOING IT RIGHT IN LA: SELF-PRODUCING FOR THE PERFORMING ARTIST

Published in 1990, this 134-page workbook-style manual addresses the needs of independent performers and producers. Though conceived specially for the Los Angeles region, this book is a useful tool for artists everywhere. Co-produced with Astro Artz/High Performance Magazine, and written by veteran producer and performance artist Jacki Apple, the guide has sold over 4,000 copies to date.

SOUTHERN CALIFORNIA PERFORMING ARTS VENUES (2nd Edition)

Published in 1993, this book is a unique, first-of-its-kind directory-style resource for Southern California, featuring detailed information on over 400 performance spaces ranging from conventional theaters of all sizes to such alternative spaces as churches, schools, coffee houses, and community centers.

CARS DATABASE

Over an eight-year period CARS has developed the most extensive list of Los Angeles artists and arts organizations. The database comprises more than 85,000 records including 12,000 artists and arts organizations and 30,000 patrons of the arts. Artists can be identified by artistic discipline (50 categories) and community group (120 categories). The list is available for rent for one time use only. Special rates are given to non-profit organizations and artists.

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TOURS

ARTBUS TOURS (1987 - present)

The ArtBus tours, lasting from 4 - 6 hours, transport audiences around the city to performances, exhibitions, video screenings, openings, and events tailored for the day. Moving from Hollywood to Venice, Downtown to East LA, these tours break down traditional barriers between neighborhoods, audiences, and disciplines. The Getty Grant Program supported the ArtBus Tours during the summer of 1996 for the Multicultural Undergraduate Summer Intern Program. The Getty Center for the History of Art and the Humanities commissioned three bus tours by CARS in March 1993, as the finale to their four-day conference *The Aesthetics of Community-Based Artmaking*. CARS originally developed the ArtBus Tour concept, with Audience Associates, for the 1987 Fringe Festival, the 1990 Open Festival, and Columbus Day Weekend in 1991. CARS has produced almost 50 ArtBus Tours to date.

TOURS FOR THE JOSHUA FELLOWS, PROGRESSIVE JEWISH ALLIANCE (2004 – present)

Curate and act as tour guide for two annual Los Angeles tours, one focusing on art and social change, the other on Jewish Los Angeles.

LOS ANGELES TEL AVIV PARTNERSHIP (2003 – present)

Curate and act as tour guide for variety of Los Angeles tours ranging from art and culture, the history of Los Angeles to Jewish Los Angeles: 8th grade Israeli students, museum curator tour, VIP Jewish LA tour, Boyle Heights history tour, etc.

WAVE YOUR BANNER BUS TOUR, GETTY EDUCATION INSTITUTE (1997)

Developed a tour of Los Angeles with a concurrent art program for 50 students from the 50 states as a part of the Getty Center's opening celebrations.



Mitch Glickman

Culver City Music Festival Producer RFP

1) *Describe your qualifications for developing, producing and promoting music festivals for a community audience.*

For over 22 years, I have been producing concerts in a variety of settings – from orchestral concerts at Avery Fisher Hall in New York City to outdoor jazz festivals at Cal. State University Long Beach.

I currently serve as Director of Music Programs for the Los Angeles County Museum of Art (LACMA) where I program, produce, promote and host three separate music series. "Friday Night Jazz" attracts over 40,000 visitors to the museum over the course of its April - November weekly concert series. This long-running series continues to grow, and during the peak summer months averages 2,000 people per concert.

At LACMA, I've launched two other music series in 2006. "Latin Sounds" is a free concert series that takes place in the park area of the museum. The Saturday afternoon concerts allow audience members to spread out on the lawn with their blankets, picnic baskets and lawn chairs. The May – August series features some of the finest Latin musicians from around the world, interspersed with leading local bands.

"Art & Music" is an eclectic concert series I produce with performances taking place in the museum's Bing Theater. This contemporary classical series celebrates the museum's visiting exhibitions and permanent collection with special concerts that include such diverse musicians as Philip Glass, the Los Angeles Master Chorale with Alex Acuna, Assad Brothers, Dave Grusin, and eighth blackbird. The "Art & Music" series was just awarded first prize by Chamber Music America and ASCAP for its Adventurous Programming of New Music.

In addition to my work at LACMA, I also serve as Co-Music Director of the Symphonic Jazz Orchestra. This unique 72-member orchestra has performed concerts throughout Southern California including Royce Hall, Ford Amphitheatre, Schoenberg Hall and CalArts' Walt Disney Theater. Through its Community Outreach Program, the orchestra has reached over 11,000 young people and their families with assemblies, master classes, and workshops. This school year, the SJO began a pilot program for 2nd grade students, as part of the California Arts Council's "Artists-in-Residency" program. Two Culver City elementary schools were chosen for this pilot program, and due to the success of the first few months, the residency has now expanded to include all five elementary schools in CCUSD.

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2) Provide two recent examples of festivals or events with multiple performers that you have produced and the scope of the work for each.

The enclosed examples highlight some of my recent concert series at LACMA, where I've developed, booked, produced and hosted "Friday Night Jazz" with 33 groups annually, "Latin Sounds" with 16 bands annually, and "Art & Music" with 6 - 9 ensembles annually. For all of the series, I oversee the audio/visual staff and support staff, as well as working closely with the museum's press and marketing department.

3) Provide an ideal rundown for a summer music festival in terms of musical styles presented and associated target audiences.

The beauty of a summer music festival is the diversity that can be presented for the community. With the information you compiled from the audience survey, it's clear this diversity is welcomed and encouraged. The different musical genres also allow you to attract a variety of audiences as well, both in terms of age, ethnicity and demographics. The specific artist will attract a specific audience.

My recommendations would continue the varied programming in the areas of:

- 1) Jazz
- 2) Pop/Rock
- 3) Country
- 4) Blues
- 5) Latin
- 6) Zydeco
- 7) Oldies
- 8) Swing or World Music

4) Present plans to present Culver City Music Festival as a unique summer event. Please describe how your plan contributes to the goals of the Culver City Redevelopment Agency to attract new and repeat visitors to Downtown Culver City.

As a Culver City resident since 1990, my family and I have enjoyed the Summer Music Festival since its inception, along with the Concerts in the Chamber. It is a wonderful gathering of community, for both residents and visitors.

The Culver City Festival's success and appeal does not lie in its uniqueness, but in the quality of programming, comfortable setting, access to the venue, convenient parking, and nearby restaurants. It is the pairing of Culver City as a cultural destination with an outstanding music festival that will contribute to the Agency's goal of attracting new visitors.

My recommendations for the Festival would be to continue to build on the great tradition that has been established over the years. In order to further tie into the downtown business community, I would explore display opportunities for the local businesses (tables with flyers, brochures, menus, coupons, etc.) Other ideas include giveaways from the local restaurants and businesses as a way to build the Festival's database/email list - a vital marketing and promotional tool.

Positive press for the Festival, in print, radio, television, and internet is another key component to further increase traffic for the local economy, long after the Festival has ended. Promoting the Festival as part of Culver City's diverse artistic offerings will further brand the city as a destination for the Westside and Southern California community.

5) Describe your method and philosophy in working with musical artists to include musical selection, negotiation and technical requirements.

As a musician, I am very fortunate to work with some of the finest musical talents in the world. These relationships have resulted in attracting a variety of premiere musicians to the festivals, concerts, and recordings I have produced. The musicians know my work as a producer and they all expect a highly professional experience that is open, efficient, and musically rewarding for themselves and the audiences.

I'm familiar with the artists repertoire and concert needs, and the musicians know negotiations are always fair and equitable. Another benefit from these relationships is that they will inform me of new and upcoming artists.

Over the years, I have also built strong relationships with many of the leading agencies and managers across the country. This provides me with access to top musicians over a wide variety of genres.

6) Provide a budget breakdown for the 2008 Culver City Music Festival.

I endorse the current budget that includes \$20,000 for artists' fees, \$10,000 for a/v staff and equipment, and \$10,000 in marketing expenses. Some areas to further discuss would be publicity and public relations.

For every concert series or festival I have presented, I have always come in on or under budget.

7) Describe your method for marketing this particular festival and how you target audiences.

While each of the 8 Festival concerts will have different target audiences, the appeal will be broad enough for general audiences from all demographics. Marketing will need to reflect both the diversity and specificity of the Festival. Local newspapers would be targeted for the entire series, along with calendar listings in radio and internet. Email blasts will promote the complete series to the audiences already built.

Some of the individual concerts provide an opportunity to reach new audiences that may not be aware of the Festival. Targeted radio stations can be used for these concerts (country, Latin, jazz, etc.) The reverse is also true, in that the concerts can attract a certain audience with regard to age, ethnicity, and demographics. Over the years, I have worked with many of the local radio stations.

8) Specify your production timeline for this festival.

For a July start, artists need to be booked and publicity materials need to be prepared in March. This allows listings (and possibly features) in some of the long lead-time monthly publications (Los Angeles Magazine, Angeleno, etc.).

By working backwards from this timetable, artists need to be approached as soon as possible, as many of the more popular groups will already have their summer calendar filling up. Contracts should go out in February, p.r. & marketing budget and campaign to be finalized in March, print materials to be developed in April, tech needs and riders to be reviewed and confirmed in May, with the primary p.r. and marketing rollout in June for newspapers, TV, radio, internet, emails and monthly publications.

9) Describe your experience working with community committees and/or City Councils to produce a public event.

Working for a large County organization (LACMA) includes interaction with the LA County Arts Commission, one of the museum's music program's funders, as well as committees, curators and departments within the museum. Through my work with the Henry Mancini Institute, I launched a citywide summer music festival in partnership with the City of Beverly Hills and the Beverly Hills Chamber of Commerce. This project put small ensembles from the Institute in public settings throughout the city, and involved working with the City Council and Chamber on a variety of issues including budget, sponsorship, licensing and permits, insurance, marketing and publicity. In the years prior to the Beverly Hills partnership, I produced an all-day music festival for the Mancini Institute at Cal. State Long Beach, which involved close collaboration with a number of University departments including facilities, parking, operations, and public affairs.

Current Public and Private Clients

Los Angeles County Museum of Art (LACMA)
Symphonic Jazz Orchestra

References

Jane Burrell Exec. Vice President, LACMA
5905 Wilshire Blvd. Los Angeles, CA 90036 (323) 857-6000

Inez Bush District Arts Coordinator, CCUSD
4024 Irving Place Culver City, CA 90232 (310) 842-4220

Anna Cross Managing Director, San Gabriel Civic Auditorium
320 S. Mission Dr. San Gabriel, CA. 91776 (626) 308-2865

Dave Pier Executive Director, Gallo Center for the Arts
1000 I Street Modesto, CA 95354 (209) 338-5000

Taken from newspaper ads

PUBLIC PROGRAMS: MUSIC

Friday Night Jazz

Every Friday, 6–8 pm, April–November
Los Angeles Times Central Court at LACMA
FREE: no tickets or reservations required.

April 2007

April 6

The Thelonious Monk Institute of Jazz Performance Ensemble
The 2007 Friday Night Jazz season opens with a look toward the future of jazz. The Monk Institute sextet represents the finest young musicians from around the world, who through their studies at the Institute have worked with Terence Blanchard, Dave Holland, Wayne Shorter and Kenny Barron, and have performed internationally.

April 13

Bill Holman Big Band
Don't miss this special treat, as the multi-Grammy Award-winning composer and arranger brings his legendary 17-piece big band to LACMA. Holman began his career as a writer for Charlie Barnet and Stan Kenton and more recently, his catalogue of scores and memorabilia was established as part of the permanent collection of the Smithsonian Institution, Washington, D.C.

April 20

SLAMMIN'
This a cappella sextet features a ferociously talented ensemble skillfully incorporating lightning-fast improvisation, electrifying harmonies, body percussion, and fresh arrangements. Deeply rooted in the grooves of jazz, funk, R&B and World Music, *Slammin' All-Body Band* pushes a cappella music outside the box, and over the ledge.

April 27

Carlos Cuevas Trio
Pianist & composer, Carlos Cuevas grew up in Venezuela studying classical piano and jazz. With a degree from the Univ. of North Texas, Carlos has gone on to work with Hubert Laws, Nestor Torres, Bette Midler, and the Estrada Brothers. His piano trio release "Depiction" garnered four-star reviews from *Downbeat* and *Keyboard Magazine*.

May 2007

May 4

Pete Christlieb/Andy Martin Quintet
Tenor saxophonist Pete Christlieb and trombonist Andy Martin join forces for this special night at LACMA. Christlieb is a veteran of the Doc Severinsen Tonight Show Band, Louis Bellson Band, and countless recordings including solos on Natalie Cole's *Unforgettable* album. Martin has recorded eight albums as either leader, or co-leader that showcase his dazzling improvisation alongside other top jazz artists such as John Clayton, Bobby Shriver, Eric Marienthal and Jeff Hamilton. Pete Christlieb (tenor saxophone); Andy Martin (trombone); Terry Trotter (piano); Jim Hughart (bass); Dick Bark (drums).

May 11

GPG (Greg Porée Group)
An accomplished composer-arranger-producer-guitarist, Greg Porée has worked with a diverse group of musicians ranging from Ray Charles and Diana Ross to Sting and Phoebe Snow. He can be heard on landmark albums from artists such as Stevie Wonder, Michael Jackson, Stanley Turrentine, Ahmed Jamal, and Benny Golson. Porée is also active in film and television and has produced groundbreaking solo albums for artists such as world music master Vinx and Gretchen Lieberum. Greg Porée (guitar); Karen Briggs (violin); Alphonso Johnson (bass); Munyungo (percussion).

May 18

Greg Reitan Trio
Pianist and composer Greg Reitan is the leader of an award-winning trio which placed second in the 1996 Hennessy Jazz Search in New York. Greg was also a finalist in the 1995 Great American Jazz Piano Competition and was the recipient of the inaugural 2002 ASCAP Young Jazz Composer Award. In 2000, he joined forces with prominent record producer, Orrin Keepnews (Bill Evans, Thelonious Monk) to work on projects with the trio. Greg Reitan (piano); Jack Duro (bass); Dean Koba (drums).

May 25

Denise Donatelli
Vocalist Denise Donatelli's recent recording entitled *In the Company of Friends* was the winner of the Blue Chip Jazz CD Award. She has sung with jazz luminaries including Russell Malone, Christian Jacob, Bill Ansell, Bill Cunliffe, Roy McCurdy, Bill Watrous and Clay Jenkins as well as the Stan Kenton All-Star Orchestra in concert across the country.

June 2007

June 1

Alan Broadbent Trio
Grammy Award-winning composer, arranger and pianist, JazzTimes calls Alan Broadbent "one of the major keyboard figures of the day." Broadbent has performed with such artists as Charlie Haden, Natalie Cole, Gary Foster and Nelson Riddle. His most recent CDs feature his arrangements for Michael Feinstein and the Israel Philharmonic and Natalie Cole's "Ask A Woman Who Knows" for whom "I'm Glad There Is You" was nominated for a Grammy Best Arrangement. Alan Broadbent (piano); Putter Smith (bass); Kendall Kay (drums).

June 8

Billy Childs Trio
With premieres ranging from the L.A. Philharmonic to the Lincoln Center Jazz Orchestra, composer and pianist Billy Childs continues to pave new roads in the world of jazz. His 2006 double Grammy Awards, including Best Instrumental Composition, heralds Childs as "a Los Angeles treasure. As a pianist, he possesses the improvisatory skills and powerful sense of swing one associates with world-class artists." —Don Heckman, *Los Angeles Times*

June 15

Ronald Muldrow Tribute
Celebrating the life of guitarist and composer Ronald Muldrow, the Ronald Muldrow ensemble pays tribute to one of L.A.'s treasures who passed away earlier this year. The L.A. Jazz Scene wrote of guitarist Ronald Muldrow, "He seems to run two musical lives. There's his international recording star persona, in which the guitarist has been heard with the likes of pianist Mulgrew Miller, vibraphonist Steve Nelson, and other glitziati. Then there's Muldrow the bandleader, the guy who presents those fascinating combinations of musicians in L.A."

June 22

Charles Owens Quartet
Charles Owens is a world-class tenor sax, soprano sax, and flute player, and a fearless virtuoso with his own distinctive musical voice. Owens is a featured soloist with the Clayton Hamilton Orchestra and has served as guest conductor of the Lockman Jazz Orchestra. Over the years, he has worked with such artists as Horace Tapscott, the Gerald Wilson Orchestra, James Newton, John Carter and Patrice Rushen.

June 29

John Proulx
Vocalist, pianist, recording artist and composer, John Proulx has been hailed as not only a first-rate pianist, but also one who also sings like a young Chet Baker and his debut CD was recently released on the Max Jazz label. He has performed with many others including Anita O'Day, Mark Murphy, and Marian McPartland. John currently plays in the Mike Barone and Randy Aldcroft big bands.

LACMA, 5995 Wilshire Boulevard, Los Angeles www.lacma.org

In-kind support for Friday Night Jazz is provided by KJZZ 88.1 FM

KJZZ 88.1 FM

experience art **LACMA**

Latin Sounds Series

Saturdays at 4:30 pm • May 6—September 2, 2006 • Hancock Park

Launched in conjunction with LACMA's Latin American Art Initiative, Latin Sounds offers an eclectic selection of free performances of music from various regions throughout Latin America. Bring your family, your blankets, and a picnic, and enjoy the best of Latin Sounds at LACMA.

Justo Almario, Alex Acuña and Friends

May 6—Peruvian-born Alex Acuña and Colombian-born Justo Almario headline an all-star band featuring the finest musicians in L.A.'s Latin jazz scene. Legendary percussionist Alex Acuña has performed and recorded with such diverse artists as U2, Paul McCartney, Ella Fitzgerald, The Gipsy Kings, Sergio Mendes, Julio Iglesias, and Luis Miguel. Award-winning saxophonist Justo Almario has played with Mongo Santamaria and Charles Mingus.

Bobby Rodriguez Latin Jazz

May 13—Born and raised in East Los Angeles, Latin legend and Grammy-nominated artist Bobby Rodriguez is a trumpeter, dynamic bandleader, charismatic performer/entertainer, gifted composer/arranger, and author. Along with his ensemble Latin Jazz, Rodriguez delivers a sound not to be missed.

Bobby Matos and his Afro-Latin Ensemble

May 20—Latin Style writes, "Bobby Matos performs Latin jazz with an edge—an artist to keep our eyes on." This eight-piece powerhouse ensemble features contemporary Afro-Latin jazz with influences from Coltrane to Charanga.

Freddie Ravel

May 27—Latin/jazz crossover keyboard master and popular Wave 94.7 FM artist, Freddie Ravel and his all-star band continue to ignite audiences with their passionate and soulful blend of Latin, dance, romance, and #1 hits—winning encore demands from audiences worldwide.

INCA Peruvian Ensemble

June 3—INCA presents music from Peru and the Andes, including from native Incas, the Criollo and Hispanics from the coastal areas in Peru, and Afro-Peruvians from Peru's southern coast villages. The performers of INCA feature a wide array of ethnic woodwinds, strings, and percussion instruments from the Andean region.

Banda Brothers Sextet

June 10—Brothers from a musical family, they are best known to audiences the world over for the 24 years of solid, uncompromising work they spent as the anchors and backbone of one of the world's most celebrated music ensembles, the Poncho Sanchez Latin Jazz Band... Tony on bass, Ramon on drums and timbales.

Cuba L.A.

June 17—Led by Danilo Lozano—flutist, musicologist, and a founding member of the Hollywood Bowl Orchestra—Cuba L.A. is a dream team of Cuban musicians living in the United States. The group captures the excitement of classic Cuban songs along with Latin jazz classics in an unforgettable performance.

Mark Guerrero and Radio Aztlán

June 24—Singer/songwriter and son of famed Chicano musician Lalo Guerrero, Mark Guerrero began his musical career at age 13, and has written and produced for a wide variety of artists, including Herb Alpert, Carlos Almaraz, and Chicano rocker Chan Romero.

Susie Hansen Latin Jazz Band

July 1—Electric violinist Susie Hansen performs high energy Afro-Cuban Latin jazz with her nine-piece band. "It's a sizzling, swinging Salsa Band, Hansen can solo like her bow was afire," writes Phil Elwood, *San Francisco Examiner*. "Her violin speaks the language of Latin jazz with total fluency," says Mark Holston, *JAZZIZ Magazine*.

Michael James Turre and the Latin Jazz Team

July 8—Composer, arranger, and multi-reedman Michael James Turre leads his all-star band in what *Latin Beat Magazine* calls "a hot Los Angeles Latino bebop gathering bearing the stamp of Hollywood Palladium mambo and Central Avenue shuffle."

Esther Segovia

July 15—Argentinian-born vocalist Esther Segovia is the former lead singer of the Argentinean folklore group Romantico Sur. Her first two recordings, *Pasionalmente Tango* and *Soy La Segovia*, *Soy El Tango*, capture this singer with such legends as El Maestro, José Luis "Pepe" Motta, and Lito Solanas.

Imaginación

July 22—Grammy-nominated composer, arranger, and jazz pianist Bill Cunliffe leads his nine-piece ensemble in this inventive and melodic interpretation of Latin, Afro-Cuban, and original music. Their debut album received a Grammy nomination and spent a month in the #2 position on the *JazzWeek* chart.

Katia Moraes and Pure Samba

July 29—Brazilian singer and composer Katia Moraes performs a mix of samba, marchinhas (traditional carnival sambas), pagode, and frevo. Moraes's energetic presence is beautifully complimented by the explosive power of percussion as well as outstanding guitar and bass.

Francisco Aguabella—August 5

Calle Sur—August 12

Louie Cruz Beltran—August 19

Perla Batalla—August 26

Son Mayor—September 2

Mitch Glickman

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Co-Music Director (2001 – present)

Symphonic Jazz Orchestra

- Founder and co-conductor of the 72-member professional ensemble leading concerts throughout Southern California, producing all concerts and special events and booking guest artists
- Developed and hosted free-to-the-public Community Concerts
- Started the educational and community outreach program, working with elementary schools and after-school programs across Los Angeles County

Director of Music Programs (2006 – present)

LACMA

- Producer and host of three music series for the museum: Friday Night Jazz, Latin Sounds, and Art & Music
- Manage, schedule and book all talent for each of the concert series

Wolf Trap Teaching Artist (2005 – present)

Los Angeles Music Center

- As part of the Music Center's Educational Division, work with teachers and young students integrating the performing arts into the curriculum in Culver City and Los Angeles schools

Executive Director/Assoc. Music Dir. (1996 – 2000)

Henry Mancini Institute

- Along with Music Director Jack Elliott, built the summer educational program, bringing young musicians from around the world to work and perform with leading artists and music industry professionals
- Produced all concerts, special events, master classes, and workshops for the Institute Orchestra, Jazz Band, Chamber Orchestra and small combos
- Served as press spokesperson and liaison for the media, wrote and hosted National Public Radio's "Jazz Alive" feature on the Mancini Institute

Executive Director/Assoc. Music Dir. (1985 – 2000) *American Jazz Philharmonic*

- Produced national tours, concerts, special events, and recordings

Record Producer (1993 – present)

"Looking Back, Looking Forward" Symphonic jazz Orchestra	BPM Records (2008)
"The Bud Shank Sextet Salutes Harold Arlen"	Jimco Records (1999)
"American Jazz Philharmonic" (Grammy Award nomination)	GRP Records (1996)
"Young Musicians Foundation Orchestra"	YMF Records (1994)
"Sam Most & U.K. Orchestra" (Grammy Award nomination)	Innova Records (1993)

Education:

University of Southern California School of Music
Schoenberg Institute (Vienna, Austria)
Oberlin Conservatory of Music

Post-Graduate Program
Professional Program
Bachelor Degree with honors

**PROPOSAL FOR 2008 CULVER CITY MUSIC FESTIVAL
PRODUCTION/MARKETING SERVICES**

SUBMITTED BY

GARY MANDELL, BOULEVARD MUSIC PRODUCTIONS

 ***Boulevard Music***

4316 SEPULVEDA BLVD, CULVER CITY, CA 90230 • (310) 398-2583 • boulevardmusic.com

PROPOSAL FOR 2008 CULVER CITY MUSIC FESTIVAL PRODUCTION/MARKETING SERVICES

1) Please describe your qualifications for developing, producing and promoting music festivals for a community audience.

FESTIVAL PRODUCTION HISTORY:

Gary Mandell has been producing well attended, successful outdoor music festivals since 1976, over 30 years. He has produced and promoted outdoor festivals for 19 years in the City of Santa Monica, from 1976 through 1994, for 3 years in the City of Los Angeles, from 1995 through 1997, and 7 years in the City of Culver City, from 1998 through 2007. In the City of Culver City that would include the Blvd Music Festival at Vet's Park from 1998 thru 2007 and the Summer Sunset Music Festival at City Hall from 2001 thru 2007. Under his guidance the Culver City Concert Series grew from crowds of 200 persons to well over 1000, at times, with standing room only. It has "developed into one of the most well attended community events to date"—Page 1 (Press Release) of the RFP for Production Services from Culver City Cultural Affairs, 2005. He is the owner of Boulevard Music in Culver City, which is also a concert hall, and has produced approximately 650 additional concerts in an assortment of different styles there since 1998. Mr. Mandell also produced over 200 concerts at McCabe's Guitar Shop in Santa Monica from 1975 through 1998. This track record includes over 30 years of festivals where people have had a good time and **no one has ever been hurt or seriously injured.**

CONCERT DEVELOPMENT:

Being a full time concert producer, Mr. Mandell works with agents and artists almost on a daily basis and has leverage in negotiating deals that someone doing it part time does not have. Mr. Mandell's data base of performers is extensive, not only of nationally known acts, but of great local acts as well. He is a producer who is familiar with many styles of music (Classical, Jazz, Country, Folk, Blues, Rock, etc) through not only playing them personally but also by arranging and producing them. He has done arranging and producing for ensembles as well known as the LA Philharmonic and the Tonight Show Band. Mr. Mandell has worked as a musician in the greater LA area for over 40 years and has been a member of the Local 47 Musician's Union for over 30 years. Mr. Mandell has also been a full time music teacher for over 35 years, teaching guitar/piano and arranging, enabling him to have an extensive knowledge of artists, groups, musical trends, and printed music over the years. His students, which have ranged in age from

3 years in age to over 90, have enabled him to have a grasp of the likes and dislikes, in terms of musical styles, that different age groups may have.

PRODUCTION QUALIFICATIONS:

Mr. Mandell has over 30 years experience working behind a recording console supervising recordings, doing arranging and producing, and has an extensive knowledge of recording consoles, microphones, and outboard equipment so as to be able to supervise/communicate with and select sound reinforcement groups for live performance. He is the president of Major Label Recordings (since 1986) and has produced and, in many cases, arranged the 15 recordings released on this label. Mr. Mandell, also, is the owner of Blvd Music and has a broad knowledge of instruments and amplifiers as well as music supplies to assist in decisions regarding rental requirements should any artist require drums, digital keyboards, amps, etc. for their performance. On occasion Mr. Mandell has used his arranging skills at concerts he has produced. This includes his arrangement/orchestration of *America the Beautiful* performed by the Bobby Rodriguez Big Band created for the opening ceremony of Culver City's 10th annual Summer Sunset Music Festival (which he did for no charge). In addition, he has even performed on guitar/piano (he performed with the Mills Brothers at John Mills request for no charge) with some of the groups, when necessary, should the performance require his services.

PROMOTING MUSIC FESTIVALS:

Mr. Mandell has a background in advertising going back 35 years, which he has applied to virtually all of the productions on which he has worked. This includes working as a creative writer, as well as an arranger/orchestrator, at Chuck Blore Creative Services in Hollywood, the premiere creative establishment for radio as well as television commercials during the 60's-80's. Mr. Mandell went on to form his own company, Gary Mandell Productions, and ultimately arranged/produced and wrote copy for radio spots working with creative directors and writers for everyone from Ford, National Airlines, Kentucky Fried Chicken and CBS Television (producing commercials for Everybody Loves Raymond). He used principals that he learned from Cyril Schneider (West Coast President of Ogilvy and Mather advertising agency) to totally redo the Culver City Concert flier. Mr. Mandell wrote the artist descriptions for the Culver City concert fliers and brought in a professional graphic designer to redraft it. He has spoken twice at the Culver City Rotary Club and met with the Downtown Business Association to discuss ways to promote their businesses at the Culver Festival. Because Mr. Mandell has a successful and growing retail business in the City of Culver City he has a better understanding of not only running a business but also running a business in the City of Culver City. In addition, because Mr. Mandell is a property owner in Culver City, owning the property where his business is located, he has a stake in Culver City becoming the best that it can be. Being a full time concert producer, Mr. Mandell has contacts with the LA Times as well as local newspapers within Culver City. He also has excellent contacts at radio stations KCSN and KPFK for radio promotion. Within the last two years, he arranged for \$850 in instrument giveaways, for the Culver Concerts. He also arranged for actor Robert David Hall from the CBS show CSI (the #1 show in America) to appear for presentation of the instrument giveaways which received great press. Mr. Mandell

has allowed Culver City to use the Blvd Music Mailing list of over 3000 concertgoers as well as the Blvd Music website and has promoted the concerts within Blvd Music at weekly concerts all year round. Mr Mandell has donated a full page in the Blvd Music flier, for six years at a cost of \$750 to help promote the Culver Concert Series. Mr. Mandell is also responsible for bringing John Riordan Plumbing, The Culver City Downtown Business Association, Mark Salkin, and was instrumental in bringing in Goldrich and Kest as participating sponsors, which is an additional \$4000 per year in savings to the city. Finally when Mr. Mandell discusses the concerts with the press, radio and the general public, he can make references and historical points that someone less familiar with the city may not be able to do as his grandparents, Harry and Lillian Entner, lived in Culver City and he himself grew up in Palms 500 feet outside the city border. He spent his childhood almost exclusively shopping in Culver City where he, in fact, bought his first record, had his first savings account at La Ballona Savings, and frequented both the Culver and Meralta Theatres.

2) Provide two recent examples of festivals or events with multiple performances you have produced and the scope of the work for each. Submissions may include printed programs or advertisements.

A) The Blvd Music Festival (Veteran's Park each summer 1998-2007)

Cream of the crop acoustic oriented singer/songwriters/instrumentalists from the greater LA area in a free outdoor concert setting. This regularly features several Culver City resident performing artists.

Secured all required permits, booked all of the acts (typically around 20 performers), hired and supervised the sound crew, wrote copy for the flier and designed it, promoted the show with press releases to city papers, as well as radio promo. Emceed the show.

B) The Culver City Music Festival

Attend meetings to hear community input on suggestions for music styles and groups, screen promo packages for potential artists, present acts to the event coordinator, book all of the acts, select and supervise the sound crew, write copy, and create scanned images of performers for the flier, create and design ads for the LA Times and local newspapers, promote the show with press releases to city papers, as well as radio promo. Emceed the shows. See item #1 above for additional information.

3) Provide an ideal rundown for a summer music festival in terms of musical styles presented and associated target audiences.

Musical styles to be included would have styles created in the United States such as Jazz, American Swing, Blues, Classic Rock/Oldies, Bluegrass/American Folk, and Western. In addition, add to this music from around the world from places such as Scotland, Africa, Asia, and Brazil including Latin/Salsa. Some concerts would be straight listening experiences while others would be listening/dance shows. Classical music, though well received, was also the smallest show in terms of attendance at the 2004 Culver Concert Series. The target audience for each show would be people of all ages and not one age segment of the population for a particular show.

4) Present plans to present Culver City Music Festival as a unique summer event. Please describe how your plan contributes to the goals of the Culver City redevelopment Agency to attract new and repeat visitors to Downtown Culver City.

One of the virtues to emphasize that truly makes this series unique is the setting, Culver City City Hall Courtyard, and what this says about the City of Culver City. Using the City Hall Courtyard tells the masses that the city officials of Culver City embrace the arts and, in essence, allow the use of their own facility by opening the door and welcoming the citizens of Culver City, their good neighbors visiting from other communities, and musicians coming from all over the world to perform. My job is to make it clear that the event is occurring in a town with a rich cultural history (in fact being the "Heart of Screenland") and a special place to be. I will present the series as one in which attendees of all ages can come to listen as well as dance in a safe and clean environment, where accessibility for disabled individuals is second to none, with easy access to free parking as well as restrooms. Where other venues may charge up to \$25 for parking (Nokia Center) it is rare to find any event with free parking. I will emphasize the proximity of the many eateries with varying cuisines to sample in Downtown Culver City, and the fact that now, more than ever, many are staying open late in the evening. By continuing to book nationally known acts and booking styles of music different from other local festivals, I will continue to ensure that people from neighboring communities will make the trek to Culver City, not limiting the festival to Culver City residents. Presenting those individuals with literature, including a list of restaurants, live theatre, and other events occurring in Culver City, will encourage them to come back again and again.

5) Describe your method and philosophy in working with music artists to include selection process, negotiation and technical requirements/riders.

A) Selection process and philosophy regarding music artists

The acts Mr. Mandell books must meet 4 criteria. They must be great players, great performers (entertainers), have name recognition to ensure an audience, and be affordable. The series should show racial and gender diversity. Their performance and music, optimally, should appeal to all ages at a concert and not just a segment of the population. Mr. Mandell's philosophy in working with artists is to make them feel welcome and comfortable. In addition to this, the philosophy is to treat them like gold, as the City of Culver City, due to budget constraints, has a limited amount of funds for their performances. Artists who are understood and treated well are better able to deliver a great performance. The producer's challenge, whether in the recording studio or in live performance, is to figure out how to get the best performance out of the artist. Mr. Mandell's knowledge of sound reinforcement equipment makes him able to identify and correct problems so that artists are confident they will sound the best that they can. Instilling confidence in the performers and meeting their performance needs has helped Mr. Mandell develop an excellent rapport with the artists he books so, if requested, they will return in the future.

B) Methods of Negotiation

Negotiate fees that are within the overall concert budget. In some cases Mr. Mandell has even offered some groups (The Persuasions, Pearl Django, and Tommy Emmanuel) an additional date at Blvd Music on the night following a Thursday evening show in Culver City to entice and consummate a deal for the artist to come to Culver City to do the City Concert Series.

C) Technical Requirements/Riders of Artists

Assure the artist/agents that the correct equipment necessary (amps, drums, cymbals, etc.) are delivered for the night of the show. Question some equipment requested in an artist rider which might be excessive and not really necessary (such as new drum heads for a drummer in the 2004 concert series for his rental drums—a savings to the city of \$100).

6) Provide a budget breakdown for the 2008 Culver City Music Festival (general line items acceptable).

Concert Production

Artists 8 shows	\$20,000
Sound company	10,000
Green Room Help	800
Security	1,200
Misc	3,000
Producer	10,000
Total	\$45,000

Marketing Production

Concert Flier	
Concert Posters (11"x17")	
Ads in Local Papers	
Ads in LA Times and LA Weekly	
Graphic Design	
Press release to media	
Possible Cable TV Ads	
Supervision	
Total	\$10,000

7) Describe your method for marketing this particular festival and how you target audiences.

Marketing to include the creation of the festival flier and posters, press releases and print ads in local newspapers as well as LA Times, providing artist bios and scanned images for the concert website, radio promotion and/or cable TV advertising. Advertising in the Blvd Music flier and website to 3000 music listeners. Marketing is presented as a com-

plete night on the town including plenty of first class eateries, free parking, a clean and safe environment, and friendly to all ages and cultural backgrounds. Specific organizations are contacted via websites and email in regards to specific music styles to bring out their respective listeners. Include, whenever possible, information regarding new development in Culver City, such as Parcel B, and how this will further enhance the experience of coming to Culver City.

8) Specify your production timeline for this festival.

Review potential artists and complete booking acts and securing contracts as soon as possible, no later than the end of April. Select sound, security, and staff for the series. Have print and other media produced by the end of May. Provide materials for Culver Recreation Flier for Parks and Recreation as required in spring. Have print (fliers, posters, and ads) and other media produced by the end of May. Do mailings, distribute posters, run ads beginning June 1. Inspect concert area 1 week before the first concert to confirm lighting placement (potential tree trimming), electric outlet locations, and inspect for potential changes in the setting for function and safety.

9) Describe your experience working with community committees and/or City Councils to produce a public event.

Mr. Mandell maintained a good working relationship with Staffs of the City of Santa Monica as well as the City of Los Angeles for the community concerts that he produced for them. He ultimately received letters of commendation from both cities for his work. He attended several community meetings and City Council Meetings for the City of Culver City and listened to requested styles and booked several requested styles (Dixieland, Classical, 50's music, Broadway showtunes, and more) brought to his attention from community input and by council members themselves.

CURRENT PRACTICES/CONFLICT OF INTEREST

1. Please list all public clients and /or developers for which you or your firm currently provide services, or are under retainer.

Currently none.

PROFESSIONAL REFERENCES

Please provide four references that have utilized your production services in the past two years. Include with each, the name, address, and daytime telephone number of the contact person.

Susan Obrow
Culver City Redevelopment Agency
Culver City City Hall
9770 Culver Boulevard
Culver City, CA 90232
(310) 253-5762

Trish Galfano
TG2 Artists
201 Rainbow Dr.
Carrboro, NC 27510
919-967-8655

Mindy Leventhal
12815 1/2 Bloomfield
Studio City, CA 91604
818-487-2556

Dennis Witcher
Musician/Performer at the Culver City Summer Sunset Concert Festival/Blvd Music
17900 Tulsa St.
Granada Hills, CA 91344
818-470-0461

Attachment 9

Culver City
Request for Proposal

Music Producer Services for Culver City Music Festival

Response submitted by South Bay Entertainment Group

SUBMITTAL REQUIREMENTS

- 1) DESCRIBE YOUR QUALIFICATIONS FOR DEVELOPING, PRODUCING AND PROMOTING MUSIC FESTIVALS FOR A COMMUNITY AUDIENCE.

Under the direction of Charles Harkey, the South Bay Entertainment Group (SBEG) has established itself as one of the major concert production and promotion teams in Southern California. The group has over 20 years of experience in advertising, facilities management, public relations, and sales and event ticketing. Drawing on their knowledge of local, regional, national and international talent, the group has successfully developed, produced and promoted multi-scale events ranging from single to multiple artists. The team works effectively and seamlessly with local city agencies and their departments to use great music as an attraction for economic growth. SBEG places a high priority on community involvement.

- 2) PROVIDE TWO RECENT EXAMPLES OF FESTIVALS OR EVENTS WITH MULTIPLE PERFORMERS THAT YOU HAVE PRODUCED AND THE SCOPE OF THE WORK FOR EACH.

Presently the South Bay Entertainment Group is preparing for its Sixth Annual South Bay Jazz Festival. The festival began as a local event that has grown to attract national attention with Grammy Award winning artists such as Norman Brown, Hiroshima, Wayman Tisdale, Bobby Lyle, Jeffrey Osborne, Gregg Karukas, Joyce Cooling, Lee Ritenour, Pebo Bryson and Pete Escovedo. The festival requires planning and coordination with the Inglewood City Council, Parks, Recreation and Community Services Department, local law enforcement, Los Angeles County Fire and Health Departments, and food/merchandise vendors. The annual festival has attracted over 12,000 enthusiastic guests to Inglewood's historic Edward Vincent Park Amphitheatre. The City of Inglewood proudly hails the festival as a "signature event".

The scope of work for the Annual South Bay Jazz Festival includes:

- Negotiating, booking and contracting talent
- Development and implementation of marketing and public relations campaign
- Venue preparation, including but not limited to hanging of lights, installation of security fencing, and installation of event signage
- Contracting services including, but not limited to, sound technicians, temporary fencing, and rental of tents, tables and chairs
- Acquiring all necessary licenses and permits
- Sponsor development

In addition, SBEG has also produced several successful events for the City of Redondo Beach. The South Bay Entertainment Group views its continued relationship with the

City of Redondo Beach as a major factor in promoting an on going jazz series at the newly remodeled Redondo Beach Performing Arts Center. "Jazz in the Center," now in its fifth season, has hosted the incomparable Lee Ritenour, Brian Culbertson, Eric Darius, Mindi Abair, Howard Hewett, Angela Bofill, Karen Briggs, June Kurimoto, David Pack, Jeff Kasawa and, most recently, the immensely talented, Kenny Rankin.

The scope of work for the City of Redondo Beach "Jazz in the Center," concert series includes:

- Negotiating, booking and contracting talent
- Development and implementation of marketing and public relations campaign
- Contracting services including, but not limited to, sound technicians, and rental of tents, tables and chairs
- Acquiring licenses and permits
- Sponsor development

3) DESCRIBE AN IDEAL RUNDOWN FOR A SUMMER MUSIC FESTIVAL IN TERMS OF MUSICAL STYLES PRESENTED AND ASSOCIATED TARGET AUDIENCES.

Ideally, the artists that are invited to perform should reflect both the diversity and character of the surrounding community but also attract new visitors. Generally, the overall success of a musical event is "talent driven"; an artist that commands a top performance fee will attract a greater more targeted audience. Realizing that there is a direct correlation between project budget and artist contracting, SBEG takes a great deal of professional pride in having the ability to book and contract a wide range of musical talent to reach a wide variety of audiences. SBEG approaches all musical events as if there will be another to follow. It is important to expand the target audience by making continuous plans for growth, and the overall development of a festival that is multi dimensional and attractive from multiple viewpoints.

4) PRESENT PLANS TO PRESENT CULVER CITY MUSIC FESTIVAL AS A UNIQUE SUMMER EVENT. PLEASE DESCRIBE HOW PLANS CONTRIBUTE TO THE GOALS OF THE CULVER CITY REDEVELOPMENT AGENCY TO ATTRACT NEW AND REPEAT VISITORS TO DOWNTOWN CULVER CITY.

The Culver City Music Festival through the selection of popular, creative artists will ensure the continued growth of Culver City as a destination for arts and culture. A well-promoted event in a pleasant environment constitutes a "must attend" event. The longevity of the festival will create familiarity and generate repeat consumer behavior.

The first consideration would be to garner internal support of the event by engaging Council members to support and encourage their constituents to become involved with a show of attendance. City employees take pride in where they work and should be considered consumers, participants, and volunteers. City proclamations and acknowledgements can provide an excellent opportunity to begin a civic event.

Restaurants and other businesses should view the Culver City Music Festival as an opportunity to engage visitors by offering incentives, and extending hours to

encourage patronage and illuminate the business walkway. Event posters can be placed in windows of local businesses to help maintain "The Downtown Partnership".

5) DESCRIBE YOUR METHOD AND PHILOSOPHY IN WORKING WITH MUSICAL ARTISTS TO INCLUDE MUSICAL SELECTION, NEGOTIATION AND TECHNICAL REQUIREMENTS/RIDERS.

The South Bay Entertainment Group points to its outstanding record of booking and contracting popular artists as a testimony to its longevity. Artist compensation is always the major consideration. The inspection of "non-compete clauses" in performance contracts is extremely important. The selection of the artist may depend on the theme or intention of the event. As your survey indicates, jazz appears to be the preference of the attendees. A musical event designed to enhance economic development should target a demographic with the greatest disposable income.

The technical requirements and attention to the Performance Rider are the elements that set the tone for continued promoter/artists relations. The staging, sound and lighting correctly executed is the foundation for a great performance and is often set forth in the rider. The South Bay Entertainment Group takes pride in providing the optimal technical environment for both artist and attendees. Performance riders are always points of negotiation and compromise. All events are different and present different opportunities. The requirements for a concert in the summer may not be applicable to a concert in the winter. The performance fee can be negotiated based on the provisions stipulated in the rider.

Budget

6) PROVIDE A BUDGET BREAKDOWN FOR THE 2008 CULVER CITY MUSIC FESTIVAL.

The proposed budget should reflect the projected number of attendees. A budget anticipating four hundred attendees would not be the same as a budget attempting to attract two thousand attendees. The performance fee for the artist will vary depending on the desired attendance. In theory, the greater the performance fee - the broader the appeal of the artist will be. The budget range between \$45,000 and \$55,000 for eight event days, as stipulated in this RFP, is \$6,250 per event using \$50,000 as the projected budget.

Production Management	\$1,500
Security	\$500
Performance Fee	\$4,250
TOTAL	\$6,250*

Production Management - Additional Lighting/Sound Equipment and Crew

The cost of this expenditure may be determined by the Performance Rider of the artist. The equipment requested by the artist is found within the rider and can be negotiated. The South Bay Entertainment Group has several possible equipment vendors available. The production management fee would include: additional lighting/sound equipment and stage manager.

Security

The security requirements will be dependent on the number of attendees. Staffing adjustments can be made. Supervision of the Pattachi Overflow Room can be provided by SBEG volunteers.

Performance Fee

The hours of the Festival, 7:00 p.m. - 9:00 p.m., will allow for several performance combinations - two musical artists share the set for 90 minutes; one artist performs a 75 minute or hour and 30 minute set; or two artists each with 45 minute short sets. The possible performance combinations will add a unique balance to the eight week schedule.

*Event marketing will be handled by the City with a suggested budget of \$500 per event, \$4,000 total.

7) DESCRIBE YOUR METHOD FOR MARKETING THIS PARTICULAR FESTIVAL AND HOW YOU TARGET AUDIENCES.

The marketing of the Culver City Music Festival should utilize local advertising to insure the participation of media companies in the community. The South Bay Entertainment Group's marketing strategy includes: press releases, postcard mailers/flyer, performance programs, electronic media, local cable television and radio when available. The South Bay Entertainment Group views radio and cable television as excellent media sponsorship opportunities.

8) SPECIFY YOUR PRODUCTION TIMELINE FOR THE FESTIVAL.

The production time line for this event should begin immediately with discussions regarding the tentative artist roster for the eight week festival. The early start maximizes the opportunity to secure artist that best represent the goals of the festival. The South Bay Entertainment Group fully understands that late planning results in higher production cost. Culver City has the opportunity to remind residents of upcoming events on a regular basis through municipal correspondence and utility bills. The South Bay Entertainment Group views the 60 days prior to the event as critical in establishing bench marks for advertising, press releases, completion of contracts and performance riders.

- | | |
|--|--------------------|
| • Research/Recommend Musical Artists to Agency Sub-Committees | March-May 2008 |
| • Negotiate, Book and Contract Musical Artists | April - May 2008 |
| • Negotiate and Secure Contract Services (lighting, sound, stage management, etc.) | May-June 2008 |
| • Marketing and Public Relations | June - August 2008 |
| • Periodic updates to City | Biweekly/as needed |
| • Concert #1 | July 10 |
| • Series Evaluation | September 2008 |

The timetable for the following concerts will be similar. Each concert will include a review for areas of improvement. Concert dates: July 17, 24 and 31, August 7, 14, 21, and 28, 2008.

9) DESCRIBE YOUR EXPERIENCE IN WORKING WITH COMMUNITY COMMITTEES AND/OR CITY COUNCILS TO PRODUCE PUBLIC EVENTS.

The South Bay Entertainment Group established Inglewood's first jazz festival, "Jazz in the Park" in 2003. This signature event required critical involvement with the Mayor, city council, law enforcement and city departments. An effective coordination team was established to insure the continued success of this yearly event. Regularly scheduled meetings were held with key city staff with SBEG participating in presentations to the City Council. Joint coordination meetings with participating department were also held to discuss and address issues related to venue preparation, transportation, traffic, electricity and licensing and permits. This year will mark Inglewood's Sixth Annual "Jazz in the Park" concert.

In 2004, the South Bay Entertainment Group established "Jazz in the Center" at the Redondo Beach Performing Arts Center. The establishment of this ongoing concert series was made possible with the support of the Redondo Beach Recreation and Community Development Department. The participation of the South Bay Entertainment Group in discussions to redefine the direction of performing arts center has been met with increased city and community support.

The San Bernardino Recreation Department has contacted the South Bay Entertainment Group to assist in creating a vision for the renovation of the Perris Park Amphitheatre. It is expected that the South Bay Entertainment Group will play a significant role in assisting San Bernardino in defining a program that uses music as an attractive economic generator.

CURRENT PRACTICES/CONFLICT OF INTEREST

1) PLEASE LIST ALL PUBLIC CLIENTS AND/OR DEVELOPERS FOR WHICH YOU OR YOUR FIRM CURRENTLY PROVIDE SERVICES OR ARE UNDER RETAINER.

1. City of Redondo Beach
2. City of Inglewood

PROFESSIONAL REFERENCES

Mike Witzansky, Recreation and Community Services Director
City of Redondo City
320 Knob Hill
Redondo Beach, CA 90277
310.318.0610

Jerry Givens, City Administrator
City of Inglewood
One Manchester Blvd.

Inglewood, CA 90301
310.412.5301

Jeff Muir, Chief Financial Officer
City of Culver City- City Hall
9770 Culver Blvd.
Culver City, CA 90232
310.253.6000

Kevin Hawkins, Parks and Recreation Director
City of San Bernardino
547 N. Sierra Way
San Bernardino, CA 92410
909.384.5366

Submitted by: Charles Harkey, Producer/Promoter
South Bay Entertainment Group
130 S. Market St. #100
Inglewood, CA 90301
310. 419.4504

Attachment 10

Culver City Music Festival Criteria for Evaluating Candidates

The Culver City Music Festival is funded by the Redevelopment Agency. Goals for the event are to create an economic impact on Downtown Culver City and garner positive publicity for the City as a whole.

The Ideal Producer has...

- **PRODUCING EXPERIENCE** - Experience in producing a concert series
- **UNDERSTANDING OF FESTIVAL AS A REDEVELOPMENT TOOL** – An integrated concept of the Music Festival as Entertainment and as an Economic Development Program
 - Ability to develop a Musical Program with artists that will garner positive external publicity for the City
 - Ability to develop a Musical Program with artists that will attract new audiences to the Festival and to the City
- **EVENT MANAGEMENT CAPABILITY** - Ability to produce the event successfully and safely by managing the budget and providing adequate staffing for the 8-week concert series
- **MARKETING SAVVY** - 21st Century competitive marketing techniques
- **PARTNERSHIP SKILLS** – A flexible, communicative personality

OVER

Questions for the Candidates...

- Why are you interested in producing the Culver City Music Festival?
- How do you view the connection between the Festival and its economic impact on the Downtown area?
- Who are some of the more prominent artists who you have presented in the past?
- What kind of publicity has been generated in the past for your events?
- Please describe your proposed program of styles and some of the specific artists you would recommend and why?
- How would you staff the event (Stage Manager/Production Manager/Green Room Manager/ House Manager)? Who would manage the event on a weekly basis from your team?
- If Marketing is proposed, what kind of techniques do you use for advertising and publicity? What competitive or unique techniques do you use? What trends do you see in marketing?
- If Marketing is not proposed, how do you see the relationship between the Agency staff and yourself? How could you assist in targeting audiences for specific concerts?
- Open Questions
- Do you have any questions for us?

Attachment 11

2008 Culver City Music Festival
Music Producer RFP Evaluation

SCORING
1- BELOW AVERAGE
2 - AVERAGE
3 - ABOVE AVERAGE

NAME	PRODUCING EXPERIENCE	REDEVELOPMENT TOOL (ARTISTS = AUDIENCES/ PUBLICITY)	EVENT MANAGING (BUDGET/ STAFF)	MARKETING SAVVY (PLAN/ CONTACTS	PARTNERSHIP SKILLS (FLEXIBLE/ COMPATIBLE)	TOTAL (MAX 15)	NOTES
BUFFALO HEAD PRODUCTIONS							
CARS (Community Arts Resources)							
MITCH GLICKMAN							
GARY MANDELL							
SOUTH BAY ENTERTAINMENT GROUP							