

thrown off because we can't proceed with the short list process until a protest is completely finished."

Wednesday Kit Kesey (Ken Kesey's nephew) and David Leiken (Springfield Mayor Sid Leiken's uncle) of Double Tee met with city officials for an interview, the next step in the process. "We'll be interviewing them for clarification on their proposal, but we are not in any type of contract negotiation at this point," explained Cariaga. "We can only begin to negotiate the contract once the award has been made."

Show me the money

The introduction of the RFP says, among other things, "the purpose of this RFP is to select a qualified individual or organization (Respondent) to successfully operate and promote the Cuthbert Amphitheatre." In the section on objectives it states, "This RFP does not specify a distinct 'best use' for the Amphitheatre site. Instead the city seeks proposals from qualified respondents that would increase the use of the Amphitheatre and surrounding areas."

the Cuthbert cost efficiently. "This reduced overhead will be an important factor in our ability to lessen financial risk, allowing for a more ambitious in-house concert promotion schedule," reads their proposal.

Michael Carpenter is the business agent for the Stage Hands Union Local #675, which currently has a contract for work at the Cuthbert. "While it is disappointing that Cultural Services could not find a way to operate the Cuthbert, it will remain a city-owned facility and we are still city employees with a contract to provide stage labor," he said. "So that relationship will have to be worked out with us and the city and any new management."

"We have to negotiate all existing contracts at a competitive level," Kesey said. "We're going to insist on none of the current standing contracts being in place. But at this point, nothing is a deal breaker. We'll work it out."

In the meantime, City Councilor David Kelly caught wind of the plans for the Cuthbert and on Dec. 12 requested information on the RFP. "I had heard kind of second or third hand about the city putting out the RFP to privatize the operation of the Cuthbert and I was surprised by that for a couple of reasons,"

**'It's a great facility in a great park.
When the stars are aligned,
there is nothing better.'**

MARK LOIGMAN, DIRECTOR OF OPERATIONS FOR EUGENE'S CULTURAL SERVICES DIVISION.

In the scoring, the concept for the use of Cuthbert counts the most, while financial gain to the city and experience in the business are equally weighted.

The KE/DTC proposal guarantees the city the most money, offering an annual rental fee of \$30,000 for the space and also a percentage of profits from ticket sales, concessions and sponsorships. "In the CSAC meeting, I wanted the committee to understand that this is, by far, the most commercial proposal," said Boyd.

But it's not just about the money. The list of concerts put on by KE/DTC reads like a roster of the biggest bands in the music business including Bright Eyes, G. Love, NOFX, Dierks Bentley, Toots and the Maytals, the Newsboys, Medeski, Martin and Wood — the list goes on and on. On top of that, Double Tee has been in the business for 33 years. "David Leiken [of Double Tee] is the best buyer in Oregon," said Brendan Relaford, a partner in Big Green Events.

The Shedd has also brought in some big names and greatly diversified Eugene's music scene, but it doesn't have three decades of experience with the proven track record of successful, money-making events that KE/DTC has. Still, Ralph was disappointed The Shedd didn't at least make it for final consideration. "We provided an operational plan that specifically provided for a range of concert events from top national acts like the ones we do at the Hult Center and The Shedd, as well as other music that we could bring in at a lower price," he said. "It was a very different model than the model presented by Double Tee and Kesey."

Contracts and wise counsel

Jim Ralph isn't the only person who's concerned that KE/DTC is the one respondent considered a finalist. In the proposal, KE/DTC specifically refers to the need to renegotiate the existing contracts in order to be able to run

he said. "I asked the city manager to put together a memo for the mayor and council to answer a few questions. The first was, if staff is deciding to privatize a significant city facility, shouldn't they ask the council first? That strikes me as a decision of a big enough magnitude that council ought to have been consulted. My second question was, as you may or may not know, the city is just starting a comprehensive plan for the Cultural Services Division. The council funded the creation of this comprehensive plan back in July, and they're just at the stage where they're about to pick a consultant to head this effort up. If we're just starting on a comprehensive plan process for the division, isn't it premature to make a decision about a major asset of that division?"

But according to the RFP timeline, city councilors will not only have a chance to discuss the city staff's final choice for booking Cuthbert before a contract is signed, they can also request a public hearing.

No big bucks?

No matter who takes over the Cuthbert, given the current market conditions and challenges of the venue, it's unlikely any promoter is going to be raking in the big bucks. "If this all works out, I just hope to break even," Kesey said. "I want to bring music, entertainment and events to Eugene. That's my intention."

Ultimately, it's the public who will decide what happens to the Cuthbert. "I want to give them a try," McDonnell said. "If the ticket prices are too high, people won't buy them and the promoter will take a bath on it. If people don't like them, they won't buy tickets just out of spite. They've got to find the right mix of what show, what form, and at what cost. If they book the wrong stuff and the people of Eugene don't like it, they're going to take it in the shorts."

ew



Don't miss the premiere of Award-winning comedy writer Leigh Anne Jasheway-Bryant's



Are We There Yet? The devil is in the details

JANUARY 13-22, 2006

FRIDAY-SUNDAY • 8PM

ACTOR'S CABARET ANNEX

39 W. 10th

Tickets: \$12 in advance
(\$15 on Friday the 13th)

Call **683-4368** for reservations

Featuring Sue White, Kathy LaMontagne, and Storm Kennedy
Directed by Reva Kaufman

**PARTIAL PROCEEDS BENEFIT
GREENHILL HUMANE SOCIETY**

*Are we in hell yet or is
this just another hot flash?*

Call **683-4368**
www.actorscabaret.org

Oregon Truffle Festival

**January 27, 28 & 29
2006**

Eugene, Oregon

**Grand Truffle Dinner
featuring Renowned Chefs**

**Philippe Boulot
Rocky Maselli
Gavin McMichael
Jack Czarnecki
Jamie North**

Prix Fixe dinners at five of Eugene's finest restaurants. Forays, lectures, workshops, cooking demonstrations, and an old world Truffle MarketPlace!

Tickets still available

Grand Dinner - \$150 per person
Full Festival Package #1 - \$395 per person
Truffle MarketPlace - \$15 per person

Make your reservations online at:
www.oregontrufflefestival.com,
email: info@oregontrufflefestival.com
or call Steve at **(503) 296-5929**

HULT CENTER PRESENTS

**682.5000
HultCenter.org**

**"ONE OF THE SEVEN
WONDERS
OF THE ARTISTIC UNIVERSE"**
The Washington Post

SIMPLY STRIKING.

**SUNDAY, JANUARY 22 AT 2:30 PM
SILVA CONCERT HALL**

\$18-35

STUDENTS AND YOUTH \$6 OFF
SENIORS 20% OFF

ANOTHER EXCITING EVENT!
**THE CREATION OF
APPALACHIAN SPRING...**
SAT., 1/21 @ 8 PM—SORENG

**MARTHA
GRAHAM
DANCE COMPANY**

Northwest
Community Credit Union

kval
89.7fm

Support has been provided by The Nils and Jewel Hult Endowment of the Arts Foundation of Western Oregon Fund of The Oregon Community Foundation.



PHOTO: "Spectre-1914" from Sketches from Chronicle Elizabeth Auclair Photo by Nan Melville ©