

The Columbian

Life

Section D

Today's weather picture by:
Miko Tina-An, 10,
Vancouver,
York Elementary School



SUNDAY, MAY 1, 2005



DAVE BARRY

Thanks for the pills, Dr. Curt

We live in troubled and uncertain times, but I am feeling good — about myself; about my homeland; about all the nations of the earth; and, yes, about future of humanity. And I will tell you why: I am on painkillers. I got them from my doctor, Curt. Curt is a great doctor, probably the greatest doctor who ever lived, and I will tell you why: He gave me these painkillers.

These are some STRONG painkillers. You should see the side effects! I started to read about them on the information sheet, but I got only as far as the part where it said I should report to the doctor's office if my ... I don't know how to say this in a family newspaper ... OK, I'm just going to come right out and tell you: I'm supposed to report to the doctor's office if my outputs turn black.

Now I believe in following medical advice up to a point, and that point is the point where you're being advised to call a medical office and tell the person who answers the phone — often a complete stranger — about the color of your outputs. Because you don't know what that person will do with the information. For all you know, the person will hang up the phone and shout across the doctor's office waiting room — which for all you know is occupied by your important business associates and several members of the British Royal Family.

"DR. HAMBURG, DAVE BARRY CALLED TO SAY THAT HIS OUTPUTS ARE BLACK. HE DIDN'T SAY WHY HE WAS MONITORING THE COLOR OF HIS OUTPUTS, AND FRANKLY I DIDN'T WANT TO ASK."

But aside from the side effects — and I am not saying I HAD any of these side effects — these painkillers are terrific. I can walk normally!

For the past three days, I've been walking like The Human Board, because I did something to my back. Actually, I didn't do it: a large Haitian man did it. The way this came about was, my friend Philip said he wanted to see some soccer. Philip grew up in England, where as a youth he went to many soccer matches. (Of course, over there they don't call it "soccer." They call it "Nigel.")

Philip told me that English soccer fans are VERY intense and sometimes express their disapproval by throwing darts from the stands. "One time," he said cheerfully, "I got one stuck in my shoulder." Nevertheless, Philip wanted to see a match, so we went to the Copa Latina, a soccer tournament held in Hialeah, a city next to Miami that has a proud democratic tradition of re-electing political leaders no matter how many times they have been indicted. The match we saw was between a team called Soccer Locker, representing a local store, and one called Seleccion Haiti, representing Haiti.

Philip and I sat in the

BARRY, page D3

DAVE BARRY is a columnist for the Miami Herald. This classic column was originally published March 14, 1999. He is currently taking a leave of absence from writing his weekly humor column. Write to him c/o The Miami Herald, One Herald Plaza, Miami, FL 33132.



Sound decisions?

Amphitheater management tries to get in tune with the region

JEREMIAH COUGHLAN/The Columbian files

Expectations were high as The Amphitheater at Clark County opened in mid-2003, when this photo was taken. Projections were for 38 shows a year attracting more than 440,000 people. But in the first full season, the venue hosted 16 concerts for 111,000 people, with similar numbers expected in 2005.

"That venue is world class. ... But with the constraints and costs the way they are, you might as well mothball that place for the next three or four years."

Dave Leiken

OF DOUBLE TEE CONCERTS, ABOUT THE AMPHITHEATER AT CLARK COUNTY

By BRETT OPPEGAARD
Columbian staff writer

Dave Leiken's Double Tee Concerts became the largest live music promoter in Oregon by studying the Vancouver-Portland market over three decades and carefully making deals that he thought would work here.

Because of that focused local experience Leiken says he cut back during the past couple of years, as the touring industry's costs grew faster than what he thought this region could support. He says that meant severing ties with many of his biggest clients, including Dave Matthews, Jimmy Buffett and Sting.

Two major outdoor venues, meanwhile, opened in Washington state in 2003, including The Amphitheater at Clark County, which Leiken tried out during its inaugural year by co-promoting Kenny Chesney. He hasn't been back to the Ridgefield venue since, saying contractual restrictions with the county are too tough, traffic is too congested around the site and bands looking to play in the facility are asking too much in up-front guarantees.

The venue's response to a disastrous 2004 has been to use extreme caution in booking the summer of 2005, with only three shows announced so far in a season that could have began last month.

"That venue is world class. Anybody on tour can play there, so it has all of that going for it," Leiken says. "But with the constraints and costs the way they are, you might as well mothball that place for the next three or four years. Or, be realistic and re-

alize that if they can get five or six shows that are successful, that's all of the money they are going to generate."

Leiken says the amphitheater's operator — Quincunx, a subsidiary of New York-based Q Prime — has been hurt by a slumping industry, unexpectedly high construction costs and a contract restricting show length.

Amphitheater officials argue that they are doing all that they can, but Leiken counters that the company's leaders are suffering from their misunderstandings about this area, causing avoidable mistakes. Leiken thinks some of that could be corrected with more local insight and representation, particularly in developing support systems here within the business.

"In some respects, these people came into the market with the idea that they were going to impose one of these big-time amphitheaters on us," Leiken says. "They made the decision to do it all by themselves. ... And it was sticker shock for the fans."

Sting concert reveals the challenges

Leiken uses the Sting concert at the Rose Garden arena last fall as an example of how understanding the nuances of this region affects how much money is made — or lost — locally off of a top talent.

He says he has been booking Sting in Portland since the singer was with The Police in the mid-1970s. But when Sting came through town a couple of years ago, the guarantee for the Rose Garden show was so high that Double Tee barely made back its costs. For the concert last fall, Leiken says, Sting initially was asking for double the previous

TOP FIVE AMPHITHEATERS IN 2004

	Name, Location	Tickets sold
1	DTE Energy Music Theatre Clarkston, Mich.	803,939
2	Tweeter Center for the Performing Arts Mansfield, Mass.	468,400
3	Verizon Wireless Music Center Noblesville, Ind.	460,910
4	Tweeter Center at the Waterfront Camden, N.J.	433,849
5	Wolf Trap Filene Center Vienna, Va.	427,479

Source: Pollstar

guarantee, so he didn't even bother to get involved in the negotiations.

The Amphitheater at Clark County wanted that show, but lost the deal to the Rose Garden and another promoter due to a county-mandated curfew.

With Annie Lennox added to the bill, the concert did well, Leiken says, attracting 12,000 people and grossing \$850,000 in ticket sales. But he adds the show just as easily — say without Lennox to diversify the fans — could have been a big loser, as have been many shows in the area recently, at both The Amphitheater at Clark County and the Rose Garden.

A \$300,000 guarantee a decade ago would have covered the most popular bands in the world, Leiken says. Today, that's a routine number, with more high-profile acts demanding \$500,000 to \$700,000 or more.

Sting's average gross on ticket sales last year, when his tour was the eighth-most popular in the country, was \$687,000. Promoters and venues therefore have to focus on revenue from concessions and parking and such to pencil out. But if peo-

AMPHITHEATER, page D7

DTE ENERGY MUSIC THEATRE



The country's busiest amphitheater is the DTE Energy Music Theatre near Detroit. It attracted more than 800,000 people in 2004, averaging 12,000 per show and selling out the 15,300-seat space 18 times.

your Guide:



Gardeners discover the pleasure of accessorizing with silver /D3



Travel: Despite threats of terrorism and a weak dollar, Americans still want to visit Europe /D5

Coming Monday:

Ridgefield will host 13th annual art show and sale /D1

Mulch can now brighten gardens

Black, dark brown being replaced by red, other colors

By ADRIAN HIGGINS
The Washington Post

For gardeners who care about trends, an old product suddenly has become daringly different.

Colored mulches are the fastest growing segment in the huge but unquantified mulch trade. Although sales of such sober tints as black and dark brown are growing, "the most popular is the red for whatever reason," said Steve Titko, a mulch guru at Scotts Miracle-Gro Co. in Marysville, Ohio.

These pigmented mulches are meant to retain their fresh look for a full growing season. Natural mulch, dark and rich-looking when laid, is soon bleached by the sunlight.

The Scotts version of red mulch is actually subdued compared with others. Coastal Supply Co. in Dagsboro, Del., offers a brighter shade. "If you like it, go for it," said Steven Liffers, Coastal's chief operating officer. "We put it around our house, and it's bright."

Bright red mulch is nothing more than an acknowledgment that mulch is as much for the gardener as it is the garden, perhaps more so. Mulch hides hardpan clay. It forms a neat, unifying rug in new beds until the plantings mature. It tidies the late-winter garden before plants erupt.

For the garden, however, mulch is better laid in May than March. Spread it too early, and you retain winter's chill in the soil and risk smothering emerging perennials and spring bulbs.

And as lush as the designer mulch seems, its colorants may be hiding more than just its tendency to turn pale. Colored mulches are used by some producers to mask that they are made of recycled scrap, including wood pallets.

Wood from pallets is not inherently bad for the garden, but it is more likely to be part of a waste stream that includes building construction and demolition products that may contain pressure-treated woods impregnated with copper, chromium and arsenic.

Protecting the integrity of an unregulated product has been "the hottest button in our industry," said Titko, who is officially director of technical services for growing media at Scotts.

Coastal Supply's colored mulches are made from wood, but the company does not use pallets or other recycled wood, said Liffers.

Silver plants add glitz to garden

Adventurous horticulturists light up their plots

By MARY BETH BRECKENRIDGE
Knight Ridder

AKRON, Ohio — Silver plants do for a garden what silver accessories do for an outfit. They add a little luster, a little eye-catching glitz, a contrast that sets off the rest of the ensemble.

It's quite a glamorous role for a group of plants that are basically tough-as-nails survivors.

Silver plants — plants with foliage that ranges from near white to gray-green, or that has silvery markings or a metallic sheen — owe their eye-catching color to nature's protectiveness. The silver comes from fuzzy hairs, a waxy layer or a thickening of the leaf that protects the plant against harsh conditions, said Jo Ann Gardner, who recently published the book "Elegant Silvers: Striking Plants for Every Garden" with photographer Karen Bussolini.

Gardner, a noted herbalist, first took an interest in silver plants when she started noticing the way silvery herbs stood out from the others she grew on the farm she and her husband tended for 30 years on Cape Breton Island, Nova Scotia. "My eye would inevitably be drawn to these plants, but I didn't know why," she said in a phone interview from her current home in the foothills of New York's Adirondacks.

Then a series of trips to



Knight Ridder

Silver plants owe their metallic color to a natural defense against harsh conditions.

Israel left her "absolutely bowled over" by the silver plants she saw growing wild in the desert. She was especially taken by a type of artemisia called white wormwood, which commonly grew alongside pink-flowered helianthemum. "I never saw such a beautiful combination," she said.

Most gardeners, like herself, have only recently begun appreciating silver plants on their own merits, Gardner said. Originally silver plants such as artemisia, lavender and sage were merely considered useful for medicinal purposes. Then they were incorporated into herb gardens

planted in formal knot designs, and later the Victorians used silver plants in gardens that mimicked Oriental carpets — a movement that lives on in the ubiquitous combination of red-hot salvia and dusty miller found in countless civic gardens.

More recently, though, gardeners have gotten more adventurous about sprinkling silver into the landscape. One Connecticut garden included in her slide show abandons all caution and incorporates silver plants all along a border, with striking results, Gardner said.

In her book, Gardner divides silver plants into three

categories: downy types, waxy types and variegated types. Those categories encompass many types of plants, from creeping ground covers to towering trees.

Downy plants, the most common, have tiny hairs that maintain a layer of humidity close to the plant's surface to protect it from extreme heat or cold. Waxy types have a waxy coating called bloom on the foliage, which protects against temperature extremes, drought, wind, salt spray and harsh sun. Variegated plants have leaves that are streaked, spotted, edged, frosted or marbled, and the markings are believed to cov-

er air pockets that keep the cells beneath them from overheating.

Because the silver color in plants is a form of adaptation to the environment, Gardner said the plants thrive and look best when they're grown in the conditions to which they're naturally suited. A downy plant that grows naturally in full sun and sandy soil, for example, will lose much of its silvery fuzz if it's placed in a shady site with rich soil.

But even when the plants are matched to their ideal conditions, their appearance can change with conditions, seasons and even age, she said. The fuzz on lavender flattens in the rain. Colorado spruce loses some of its winter iridescence when the weather warms. Lamb's ear turns bluish in winter.

"You really have to know what to expect," she said.

The good news, Gardner said, is that silver plants encompass so many varieties that there's a plant for almost every use and growing condition. For example, she said many people are familiar with only one variety of artemisia, Silver King, but her book covers more than a dozen others that might be more suitable, depending on the site.

And there's been an explosion of silver plants for shade, including varieties of heuchera and brunnera. They light up the shady spots and give gardeners new options for an area of the landscape that's traditionally been somewhat limiting.

You might say silvers are getting their chance to shine.

Ways to control insects naturally might bug you

Bats, toads, snakes, other critters offer non-chemical help

By DEAN FOSDICK
Associated Press writer

"The enemy of my enemy is my friend" is a principle that works equally well when wagging war or practicing statecraft. Farmers and gardeners are embracing the strategy, too. After all, insect invaders are everywhere.

Be advised up front that some of these biological bedfellows are creatures you may not want to pal around with. The list includes bats, wasps, snakes, spiders, toads, frogs and dragonflies, among others.

Yet, they represent the natural order of things. They decimate the hordes of "bad bugs" and other small critters contentedly chewing their way through your garden, orchard or field.

Enlisting friendly predators can save you a bundle on sprays and insecticides if you provide the proper accommodations. Mount bat houses on poles high above the ground — 18 feet or so. Half-bury some clay pots on their sides



DEAN FOSDICK/The Associated Press

This baby brown bat, like its foraging parents, is a voracious eater of insects. Nocturnal bats can consume half their body weight in insects per flight, and are great to have around farm fields, orchards or gardens.

as hideouts for slug- and bug-eating toads. Make shelters available under shed or barn eaves for the gentle paper wasps to call home. Lay a few flat pieces of wood between vegetable rows for ambush-minded wolf spiders and other nocturnal parasites to rest during the heat of day.

Dragonflies are accurately dubbed "mosquito hawks," so invite those fearsome flyers in-

to your yard by driving stakes into the ground to serve as perches. Provide water in places convenient to all your mercenaries.

"It's slowly becoming more of a trend to find non-chemical ways to control things in the garden," says David Hillock, an extension consumer horticulturist with Oklahoma State University. "But it's hard to maintain those beneficial or-

ganisms on your property sometimes. You can release ladybugs in your yard (to kill other bugs) but there's no way to keep them there. You can invite bats and toads but there's no guarantee they'll stick around, either. Getting quick and constant control of an insect problem with biologics is not always a given."

Frank Bibin swears by the results he's gotten after enticing bats and wasps to his family's 27-acre organic pecan orchard near Quitman, Ga. The pairing has all but eliminated the many caterpillars and moths discovered after acquiring Pebble Hill Grove 11 years ago.

"They basically reinforce one another," Bibin says. "Wasps go for the larvae; bats go for the adult moths."

Bibin recruited the helpful predators after learning the previous owner had been spraying the orchard every couple of weeks. He said he didn't want any potentially harmful chemicals around his

family.

"When we started, I wasn't sure we'd be able to attract them," Bibin said about the Mexican free-tailed bats. "It took about two years before they started moving in. We have about 4,000 free-tails now and a bunch of wasp nests. They've never bothered any of us. No one has been stung; no one has been bitten."

And he doesn't have a moth problem anymore.

If you're going to do this, know friend from foe. That means being able to separate, figuratively speaking, the few venomous varieties from the mostly benign groups of predator spiders and snakes.

The two spiders to be avoided in North America are the black widow and the brown recluse. Both are poisonous and both can deliver harmful bites.

Most every snake is garden-friendly except copperheads, cottonmouth moccasins, rattlesnakes and coral snakes.

Barry:

From page D1

stands with, I would conservatively estimate, every Haitian person on Earth. It was an exciting match, and not just because we thought the stands, which appeared to be made of aluminum foil, were going to collapse. What made it exciting was the Haitians, who are, without question, the greatest sports fans I have ever seen, and I will tell you why: They gave me these painkillers.

No, wait, I'm getting confused (which is another side effect). The Haitian fans are great because they are so enthusiastic: They react to EVERYTHING that happens on the field, including photosynthesis, by cheering, booing, shouting, chanting, dancing, singing and making cellular phone calls. Many fans do all these things simultaneously.

Philip and I got so caught up in the spirit that we started cheering also. We do not speak Haitian Creole, so we invented cheers based on our recollection of high school French, including such rousers as:

"Voici la plume de ma tante!" ("Here is the pen of my aunt!")

"Montrez-moi le livre!" ("Show me the book!")

"Nos rendements sont noirs!" ("Our outputs are black!")

No, we did not really yell that last one. But we did, by cheering for the Haitian team, become close personal friends with the large, enthusiastic and very muscular man in front of us, often exchanging painful "high-five" style hand slaps with him. And when the match went into overtime, and the Haitian team won, and the crowd went insane, and the grandstands were wobbling like Jell-O on a jack-

hammer, the large man turned around and decided to express his joy by picking both Philip and me up.

Philip, using the quickness he developed by dodging darts as a lad, managed to escape, but I never even realized what was happening until the large man got his arms around my knees and hoisted me high into the air, and I found myself being waved back and forth above the crowd like a human pennant.

That was when I hurt my back.

But now, thanks to Dr. Curt, I'm feeling really, really good, and if I have any of these painkillers left over, I'm going to replement world peace by sending them to the hostile factions in the Middle East and wherever it is they're having those troubles involving the "Kurds." Because you cannot feel hostile with these painkillers. I love the Kurds! I love you, too. Time for a nap.

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New Orleans' Jazz Fest finds its rhythm again

Annual music event recovers from last year's rain-soaked disaster

By **MARY FOSTER**
Associated Press writer

NEW ORLEANS — The New Orleans Jazz and Heritage Festival is just now recovering from a tempest that was spawned by a storm.

During last year's event, rain pounded the city — "The guillotine of God," says festival co-founder Quint Davis. "It rained every day, it rained hard. One day was completely canceled. It was a disaster."

The steady downpour, combined with a drop in attendance following the Sept. 11 terrorist attacks and the war in Iraq,

caused the Jazz Fest to finish in the red for the first time since its beginnings 35 years ago.

Now, as this year's 10-day celebration prepares to start on Friday, Jazz Fest can finally move past the fallout that threatened to drastically change — if not end — the event.

"We've been through some very trying times," said Davis, who started the festival along with jazz impresario George Wein. "I'd say things looked pretty bleak for quite a while."

Last year's event lost between \$800,000 and \$1 million. Suddenly there was talk of downsizing

or even canceling it.

Davis and Wein offered to cover the shortage, but were rejected. The board instead made a number of cuts, including the evening concerts that had been part of the festival for years, and a number of the programs the festival has run, ranging from seed programs for small entrepreneurs and artisans to programs for schools.

There was also a search for a new producer.

"For all intent and purpose, I was fired," Davis said. "I think that group felt that as long as George and I were here they

couldn't have as much power as they wanted. Fortunately the sentiment of the true board emerged and they saw things a different way."

The full board voted to retain Davis' Festival Productions, which then established a partnership with California-based AEG, the nation's second-highest grossing concert promoter. The deal has provided deep pockets for the festival and access to a broad range of talent.

Now ticket sales are booming, according to David Oestreicher, president of the festival foundation. "I think you just have to

look at the lineup to see why," he said.

The Dave Matthews Band, which drew 160,000 in the biggest one-day Jazz Fest crowd ever in 2001, is back. The Original Meters, a New Orleans group that has built a huge underground following, will play together for the first time in five years.

There will also be other nationally known musicians and the usual long lineup of Louisiana artists. And for the first time, high rollers will pay \$550 to \$850 to enjoy performances in shaded seats with private bathrooms.

Amphitheater:

From page D1

ple don't buy the tickets, that problem perpetuates others, meaning the band leaves town with its fixed check, and the promoter is stuck with the bills.

"You can lose too much money too fast today," Leiken says. "You can lose a couple of hundred thousand dollars in a day."

So when representatives from the Ridgefield amphitheater approached Leiken a few months ago to see if he had interest in taking over, Leiken declined to get involved in serious discussions about the matter. With the economics and restrictions of the situation, he says, he doesn't think anyone can succeed there, adding: "That whole thing has evolved in a manner that's not necessarily going to work in our market."

Falling behind

The local amphitheater this year has yet to book anywhere close to the minimum number of shows promised to box holders and corporate sponsors, which is 16. Staff acknowledges that the place needs more concerts and a wider range of events to survive. Yet even the biggest acts frequently don't make more than one or two stops in the Northwest each year, and The Amphitheater at Clark County finds itself running in third place in this region's three-horse race.

The White River Amphitheatre in Auburn, near Seattle, also opened in mid-2003. It was dealing with roughly the same conditions in the same region of the country (albeit in



STEVEN LANE/The Columbian files

With a capacity of 18,000 and the potential for 45 shows each year, The Amphitheater at Clark County has room for growth. John Mayer drew 9,900 to Ridgefield on this evening in 2003.

a bigger market and without many of the contractual restrictions limiting Clark County). It finished 41st on Pollstar's annual list of the top 50 most popular amphitheaters in the country, attracting 145,700 people. The other large outdoor venue in the Northwest, The Gorge Amphitheater in George, finished 29th, drawing 202,800. The Amphitheater at Clark County, which drew 111,300, didn't make the Pollstar cut.

Struggling to compete

When the same acts visited more than one of these Northwest facilities in the same season, The Amphitheater at Clark County performed poorly in comparison.

Kenny Chesney drew 14,800 people to the Gorge in July of

2003. Later that month, he had 9,900 in Ridgefield. James Taylor had a similar ratio, attracting 14,000 people to the Gorge in August of 2003, then 9,500 in Clark County about a month later.

In 2004, such comparisons started to look even worse. Tim McGraw had 22,000 fans at the Gorge in July, only to attract 10,500 two weeks later at Ridgefield. John Mayer headlined a show in Clark County in 2003, bringing in 9,900 fans, only to return to the same spot in 2004 to 8,300 people. No Doubt and Blink-182 had nearly 13,000 patrons show up at White River at the end of the 2003 season, only to find less than half, 6,300, waiting for them in Ridgefield when they started touring again in 2004.

No Doubt's singer, Gwen Stefani even made a snide re-

mark about the size of the crowd during the June show here. It wouldn't be the last. Paul Stanley of KISS made a similar comment about a week later.

To compare nationally, the top amphitheater in the country year after year is the DTE Energy Music Theatre.

That outdoor facility near Detroit, which has a covered pavilion for 7,700 and a capacity of 15,300, is similar in size and look to the Amphitheater at Clark County, but it's in another league as far as activity. DTE routinely schedules 70 to 80 shows per year.

From Memorial Day to Labor Day, the place jams in events ranging from the top pop acts to local curiosities.

"The key to our success is to keep (the amphitheater) busy and keep our name out there,"

says Jeff Corey, the venue's director of public relations. "We take chances, and we'll book stuff that isn't necessarily home run material and work at it."

Reacting to the industry's slump last year, DTE went deeper down the overall touring roster, Corey says, booking lesser-known acts at lower guarantees, thereby keeping ticket prices low. Money then was made through concessions and parking. The amphitheater also packaged together smaller acts and came up with a variety of unusual offerings.

A local symphony was brought in to play Led Zepplin songs, Corey says, and in another case, laser lights were projected on a screen to the music of Pink Floyd.

With such creativity, the Detroit-area venue drew more than 800,000 fans, averaging 12,000 per event, the 14th year in a row it has finished atop the Pollstar list of most active amphitheaters. DTE brought in nearly double the fans of the No. 2 amphitheater in the country, near Boston.

Still looking at options

The local amphitheater's chief executive officer, Dan Braun, says he is open to the idea of alternative events, including some of the concepts pitched when the place was opened, such as an Octoberfest celebration, "battle of the bands" contests and film series presentations. He acknowledges being presented with some of those types of proposals but hasn't liked the opportunities enough to try them.

Leiken of Double Tee says the smaller and less traditional events can help a bottom line. But they also take a deep un-

derstanding of the market to be successful, and he has been surprised at how little grassroots promotion and general audience-building the Amphitheater at Clark County has done.

The top local executive, CEO Braun, travels frequently. The owners of the parent company, Q Prime, have not attended any of the shows in Ridgefield. Promoter Clear Channel books all of the venue's concerts out of its Seattle office, and at the end of last season, the amphitheater laid off its director of public relations as well as its box office manager, meaning fans now deal mostly with Ticketmaster.

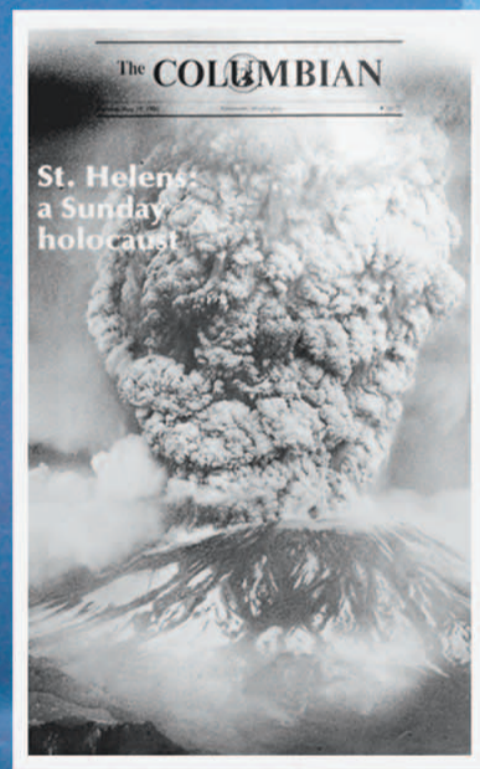
"There's nobody here," Leiken says. "If you want to get involved in the community, if you want to get sponsorships, it's pretty hard when your local presence isn't what it should be."

Braun bristles at the suggestion that the company and amphitheater staff aren't doing everything they can to make the business profitable.

"That's his opinion," Braun says. "We think we've done a fairly good job. ... I suggest he should build a \$40 million amphitheater and give it a try. It's easy to throw rocks at other people."

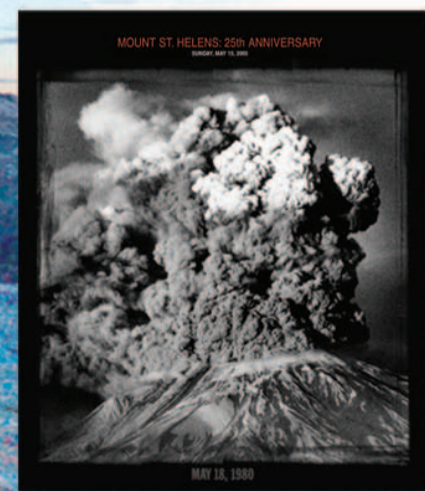
Leiken says advice he has given to the company — and that from various other local promoters he knows — generally has been ignored. He says that has hurt the amphitheater's ability to gauge how to set ticket prices, concession costs and which bands to book.

"Whether they come to us or someone else, they need to have some people involved that can tie into the framework of Portland and Southwest Washington," Leiken says. "So far, that hasn't really happened."



The Columbian, May 19th, 1980

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