

IN THE UNITED STATES DISTRICT COURT
FOR THE DISTRICT OF COLUMBIA

UNITED STATES OF AMERICA, et al.)
)
 Plaintiffs,)
)
 v.)
)
 TICKETMASTER ENTERTAINMENT, INC.)
)
 and)
)
 LIVE NATION, INC.)
)
 Defendants.)
 _____)

Case: 1:10-cv-00139
Assigned to: Collyer, Rosemary M.

John R. Read, Esquire
Chief, Litigation III Section
Antitrust Division
United States Department of Justice
450 Fifth Street, NW
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Washington, D.C. 20530

It’s My Party, Inc. (“I.M.P.”), It’s My Amphitheatre, Inc. (“I.M.A.”), Seth Hurwitz,
Frank Productions, Inc., Sue McLean and Associates, Metropolitan Talent, Inc., each of which
promotes, and/or operates or books venues for, popular music concerts, and the National
Consumers League¹ (collectively, the “Objectors”) herewith object to the Proposed Consent

¹ The National Consumers League (NCL) is part of the coalition of consumer groups, independent promoters, ticket sellers and 50 members of Congress opposing the merger between Ticketmaster and Live Nation. Despite our coalition's efforts, the Department of Justice went forward in approving the merger. While it joins in these objections, the NCL also notes that, as a consumer organization, it believes the merger should not have been approved and that further concentration of the live performance ticketing industry will ultimately prove harmful to consumers, who will see a steady rise in the cost of concerts and other live events, and an increase in vaguely defined fees and charges, which have dramatically pushed up the price of tickets over the past decade. Indeed, the average price of a ticket to one of the top 100 tours soared to \$62.57 in 2009 from \$25.81 in 1996, according to Pollstar, far outpacing inflation. (David Segal, *Calling Almost Everyone’s Tune*, N.Y. Times, April 23, 2010.)

Indeed, since the merger's approval in late January of 2010, Live Nation Entertainment, Inc. flexed its dominance. It bid on virtually every artist touring in 2010 and the booking agents for popular artists, such as Rascal Flatts, Brad Paisley, Iron Maiden, 311 and Jimmy Buffett, did not even solicit competitive offers for this 2010 summer concert

Judgment between the plaintiffs in the above-captioned action and Live Nation, Inc. (“Live Nation”) and Ticketmaster Entertainment, Inc. (“Ticketmaster”).

PRELIMINARY STATEMENT

The Department of Justice (“DOJ”) and several state Attorneys General (collectively, the “Government”) have challenged the merger of Live Nation and Ticketmaster to form Live Nation Entertainment, Inc. (“LNE”) on the grounds that this merger would substantially lessen competition in the market for the provision of primary, remote ticketing services in the United States. The Government has resolved this challenge by agreeing to a Proposed Consent Judgment (the “Consent Judgment”) whose principal terms require Ticketmaster to grant a perpetual license to its ticketing software and divest its entire Paciolan business to independent companies. The stated purpose of these divestitures is to create two independent firms capable of competing with LNE, particularly in the market for the remote, primary sale of tickets to what the Government characterizes as major concert venues.

The Objectors challenge the Consent Judgment because the proposed remedial relief will not achieve the stated goal of facilitating effective competition with LNE in the primary, remote sale of tickets to popular music concerts at major concert venues. The Consent Judgment does not take into account LNE’s domination of the promotion of popular music concerts by major artists and control of venues capable of hosting concerts by major artists. The vast majority of all popular music concerts by major artists will be promoted by LNE and held at LNE controlled venues at which its remote, primary ticketing services will be utilized without violating the

season. This conduct has already impacted ticket prices and ticket servicing fees. For instance, the top ticket price for the Lady Gaga tour has increased by approximately 133% in the last three months.

NCL supports efforts to stop this merger because of its contribution to the increased concentration of the live event industry in the hands of a few powerful forces and the resulting decrease in customer services and increase in prices to consumers.

Consent Judgment. The companies to which Ticketmaster's ticketing software and Paciolan business are divested will be unable to compete effectively to provide remote, primary ticketing services for popular music concerts and LNE will remain the dominant competitor in the market. LNE is already exercising this market domination to eviscerate the remedial relief imposed under the Consent Judgment. The continuation of the merged company's dominant position in the market will have significant anticompetitive consequences, including continued supra-competitive ticketing services fees and charges.

If the Government remains unwilling to challenge the merger, additional remedial measures are necessary. To create meaningful competition in the market for remote, primary sales of tickets to popular music concerts, LNE should be precluded from: (i) promoting more than seventy-five percent (75%) of major popular music artists' tours; (ii) tying or bundling its promotional services and venue services; (iii) tying or bundling the appearance of major popular music artists at one LNE controlled venue to the artist's appearance in LNE controlled venues in different geographic markets; and (iv) retaliating against or penalizing any artist who elects to utilize a rival promoter or venue during the course of a LNE sponsored national or multi-appearance tour. LNE should also be required to return at the request of any promoter or venue any customer or other competitive information Ticketmaster maintained from concerts for which it provided ticketing services for the promoter or venue. These remedial measures will facilitate the ability of independently owned and operated venues, which will likely utilize rival ticketing companies, to compete for the artists who drive the live music industry.

SUPPLEMENTAL MARKET ANALYSIS

A. The Popular Music Concert Industry

While the Government's Complaint and Competitive Impact Statement analyze the live entertainment industry, they focus upon the specific market for the remote, primary sale of tickets to music concerts. However, the implementation of effective remedial action for the

anticompetitive effects the Government has recognized will result from the Live Nation – Ticketmaster merger requires a deeper analysis of the promotional and venue services markets. This analysis establishes that Live Nation had far greater pre-merger power in those markets than the Government recognizes and that the merger has enhanced LNE’s dominance in these markets. This market domination will strangle nascent competition in the market for remote primary ticketing services.

The popular music concert industry has its roots in the technical innovations that led to the growth of the radio and television industry and a consumer mass market for quality recorded music. To drive record sales, record companies sponsored concert tours across the country. Radio airplay, exposure on nationally broadcast television shows, such as *American Bandstand* and *The Ed Sullivan Show*, and record sales led to nationwide notoriety for highly talented artists performing the genre of music in vogue at the time. As artists’ popularity grew, they began to attract substantial audiences for their live performances.

The style of music in vogue has evolved over time. In the 1950s, popular music was evolving into “rock n’ roll” (or just “rock”), a blend of rhythm and blues and country music. This musical genre became widely popular among teens and young adults in the 1950s. Rock artists became so popular that they attracted substantial audiences for their live performances and touring provided them with a significant source of revenue. As a result, artists began to tour independently of their recording companies. For several decades, only rock or folk (as this style of music gained wide popularity in the 1960s) qualified as popular music when measured by record sales, concert attendance or the amount and breath of radio play. Recently, rock music has splintered into different genres, including classic (of the style from the 1960s through 1970s), “hard” (less melodic) and alternative rock, and into a general category of “pop” (electric guitar and organ and drum dominated music). Additionally, country music has spread from its roots in the south and southwest of the United States to gain mainstream acceptance throughout the

country (*see*, CNNMoney.com, *Cashville USA*² (Ex. “A” hereto)), and the hip-hop and rap styles of music developed and became popular among teens and preteens. Other styles or genres of music, including jazz, blues and gospel, while capable of drawing significant numbers of fans, are popular only in one region of the country or among a segment of the population, so that they draw mass audiences, at most, only in limited areas or for only a few performances a year. Similarly, symphony orchestra performances and opera appeal to a small segment of the population, require unique venues,³ and promoters are not usually involved with these events.

As the Government recognizes (Complaint, ¶¶ 15-19), a separate defined market developed for what are referred to hereinafter as “popular music concerts by major artists” with “popular music” defined as that genre of music of broad popularity and “major artists” defined as those artists performing in a popular music genre with sufficient talent to generate a mass audience. Local entrepreneurs began to promote concerts, which entailed advertising and marketing the concert in their region or city and often assuming the financial risk of the concert. As the industry developed, artists engaged a booking agent to schedule and route a tour. Booking agents would contact local promoters in each city or region in which the artist was considering appearing and solicit bids to promote the concert in their area. Initially, concerts were held in theatres utilized for plays or other such facilities and, as rock and folk artists grew in popularity, expanded to indoor sports arenas with seating for up to 30,000 fans and, in some instances, in outdoor sports stadiums with seating capacities in excess of 60,000 fans. Independent companies were formed to provide remote (at locations other than the venue hosting the concert) ticket sales.

² Found at http://money.cnn.com/magazines/fortune/fortune_archive/2007/01/22/8397980/index.htm

³ As symphonies are generally performed with no or minimal amplification, they are generally only conducted at concert halls with highly tuned acoustics. Symphony orchestras may perform summer concerts at general music venues, usually amphitheatres, but do not have a sufficient breath of appeal to draw mass audiences to multiple performances and do not appeal to most popular music fans.

As the popular music concert market developed, facilities designed and intended for use solely as venues for live popular music concerts were constructed throughout the country, primarily in large urban areas. The most prevalent type of venue constructed for live popular music concerts are outdoor amphitheatres, with a seating capacity generally between 8,000 and 25,000 fans spread over designated seating areas (usually under cover) and large lawn areas. These facilities have become the dominant venues for popular music concerts because, as they are constructed to host music concerts, they have good sight lines, acoustics (although not to the level of a symphony hall) and staging. Conversely, arenas and stadiums are primarily constructed for sporting events and are generally not desirable venues in which to view a concert.⁴ Amphitheatres also enjoy the advantages that: (a) fans enjoy attending concerts outdoors and mingling in the lawn section before and during the concert; (ii) they are more flexible than arenas and certainly stadiums in the size of the shows they can handle because they are less costly to operate, lawn seating allows amphitheatres to approach the seating capacity of indoor sports arenas while fans at less popular shows spread out in the lawn areas making the show seem to have a larger attendance; and (iii) attendance at amphitheatres tends to be higher because fans of limited means can purchase a lawn ticket at a reduced price and still obtain a good vantage by arriving early and are not locked into undesirable seats.

The artist is the bedrock of the popular music concert industry as it is the artist that draws the fans. It is commonly recognized that there are less than one hundred artists who can attract an average of 8,000 to 30,000 fans during a national concert tour. In its World Industry Report, *Promoters of Performing Arts, Sports and Similar Events with Facilities in the US*, IBISWorld states that, in 2005, the top 100 tours comprised 67% of the total domestic concert revenues. LNE recognizes the limited number of major artists and has centered its entire business model

⁴ An artist might prefer an indoor venue if the performance includes a light show or has special stage requirements. This may occur only a few times a year.

around controlling them. As its Brad Wavra, Senior Vice-President of Live Nation's Touring Division, stated: "[t]here are only a handful of great artists out there that can do 10,000; 12,000; 15,000 tickets in 40 cities across the country. Everybody knows who they are, they're historic artists, legendary artists. So, when they're on a touring cycle, you know, we all want to get them to come play for us." (Transcript of Artist House Music's Interview of Brad Wavra, Ex. "B" hereto.)

B. Live Nation Conquerors Popular Music Concerts By Major Artists

In approximately 1997, SFX Entertainment, Inc. ("SFX") began acquiring local concert promoters to develop a promotional company of national scope. For example, SFX acquired Bill Graham Presents, Electric Factory Concerts, Fey Concerts, Pace Concerts, Cellar Door and the promotional companies of Jules Belkin and Don Law. As it expanded nationally, SFX introduced a fundamental change in the market for concert promotion by promoting multi-appearance concert tours. Local promoters struggled to compete against SFX because it submitted offers for the entire tour, which promoters operating in only one city or region found difficult to match. At a competitive disadvantage, local promoters were unable to survive and became ripe for acquisition.

In 2000, Clear Channel Communications, Inc. acquired SFX and changed the name of the Company to Clear Channel Entertainment. Clear Channel Entertainment continued to acquire promoters on the way to building a promotional company of national scale and expanded to the point that it could promote artists' entire national tours. Clear Channel Entertainment also acquired control of concert venues either by purchasing them, entering into long term lease relationships or executing management and/or exclusive booking agreements. Clear Channel Entertainment directed artists that it promoted to appear at venues it owned, leased, managed or exclusively booked.

This business practice placed promoters at an ever increasing competitive disadvantage because it was impossible for local promoters to bid against national tour offers. As Clear Channel Entertainment generally would not allow artists promoted by its competitors to appear at its venues, promoters were also denied access to venues at which to produce concerts. Independent venue owners and operators were placed at a competitive disadvantage as well because they were denied the ability to compete to provide venue services to artists Clear Channel Entertainment promoted. Facing an insurmountable competitive disadvantage, many more promoters and venue owners became ripe for acquisition by Clear Channel Entertainment.

Several antitrust actions were filed against Clear Channel Communications and Clear Channel Entertainment claiming that they had unlawfully acquired monopoly power in the market for the promotion of popular music concerts and engaged in numerous anticompetitive actions to maintain and exploit this power. *Nobody In Particular Presents Inc v. Clear Channel Communications Inc.*, 311 F. Supp. 2d 1048 (D. Colo. 2004); *In Re Live Concert Litigation*, 247 F.R.D. 98 (C.D. Cal. 2007); *JamSports & Entm't, LLC v. Paradama Prods.*, 382 F. Supp. 2d 1056 (N.D. Ill. 2005). In *Nobody in Particular Presents*, the Court held that plaintiffs had established a genuine issue of material fact in support of their claims that Clear Channel had used its monopoly power in the market for the broadcast of rock music to force artists to utilize Clear Channel Entertainment's promotional services. The Court found that plaintiffs had established, at least, a *prima facie* case that Clear Channel refused to advertise concerts promoted by anyone other than Clear Channel Entertainment and to provide crucial radio play to artists who utilized rival promoters.

In the wake of these claims, Clear Channel spun Live Nation off into a separate, publicly traded company in 2005. At that time, Live Nation was the largest promoter of live popular music concerts in the United States. Recognizing the central importance of control of the artist, Live Nation soon developed a business plan of controlling the entire interface between popular

music artists and their fans by integrating concert promotion, the operation of music concert venues, merchandising, sponsorships and ancillary rights. This plan is openly discussed in Live Nation internal documents, such as the attached flow chart in which Live Nation touts its “model transformation” as “Branded Vertically Integrated Live.” (Ex. “C” hereto.) In a separate document, Live Nation refers to its vertical integration of the concert industry as “Creating the Artist-to-Fan Platform.” (Ex. “D” hereto.)

In furtherance of this business plan, Live Nation expanded the number of national tours it promotes, offering national tour deals to all or substantially all of the highest grossing artists touring in any one year. To induce artist participation in these tours, Live Nation offered supra competitive shares of the concert revenues, at times paying artists more than 100% of the ticket sales. It insisted on control of the entire tour and that the artist appear only in venues that Live Nation controlled through ownership, lease, management or exclusive booking contracts. It was crucial for the artists to appear at Live Nation controlled venues not only to implement its plan to control the “artist-to-fan” platform, but also because Live Nation profits only upon concession sales, parking fees and merchandising fees. Live Nation’s Chief Executive Officer admitted while testifying before the Antitrust Sub-Committee of the Senate Judiciary Committee that Live Nation loses money on concert promotion and profits only through sales at its venues. *House Judiciary Subcommittee on Courts and Competition Policy Holds Hearing on the Proposed Merger Between Ticketmaster and Live Nation*, Cong. p. 60 (Feb. 26, 2009) (statement of Michael Rapino, President and CEO of Live Nation Worldwide).⁵

To obtain further control over major artists, Live Nation has entered into multi-year agreements to manage every aspect of an artist’s career, capture all revenue streams associated

⁵ "We [Live Nation] do 1,000 concerts at our 50 amphitheaters. We will lose \$70 million at the door. That means the price of the talent versus the ticket price. That's 10 million tickets being sold. So in theory, if I had any control on those ticket prices, you would assume I would charge seven more dollars a ticket to cover my \$70 million loss. The artist takes the door and we end up making the money on the peanut, popcorn, parking and ticket rebates."

therewith and control every market comprising or ancillary to the live music concert industry. Acknowledging this strategy, Live Nation Chief Executive Officer Michael Rapino stated that Live Nation was “acquiring more rights for a longer time period with locked-in pricing, cross-collateralized for risk reduction.” (Live Nation Q1 2008 Earnings Call Transcript.) Live Nation has entered into these “360° degree management contracts” with Madonna, U2, Jay-Z, Nickelback and Shakira. As part of these agreements, Live Nation assumes the management of artists’ careers and controls whatever revenues they generate, locking up the artist for a number of years.

Live Nation continued Clear Channel’s acquisition spree, acquiring promoters and venues and entering into management and exclusive booking arrangements with venues. Notably, when HOB Entertainment, Inc. threatened Live Nation’s primacy by expanding its *House of Blues* themed dinner and music clubs nationwide and purchasing amphitheatres, Live Nation acquired it. It was reported that this acquisition closed many of the gaps in Live Nation’s national tour routing. Live Nation also acquired, entered into long term leases and executed management or exclusive booking agreements at numerous amphitheatres, concert halls, music theatres and other such venues. (See, MSN.com, PR Newswire, *Live Nation Continues Top 20 Market Expansion with Agreement to Operate Bayfront Amphitheater in Miami, Florida – 16th Largest Market in United States* (Ex. “E” hereto).)⁶ LNE presently owns, leases, manages or exclusively books 111 venues in the United States, including some of the most prestigious, such as *The Fillmore* in San Francisco and the *Hollywood Palladium*. (See Live Nation 2009 10K.)

Live Nation also expanded its reach internationally by acquiring promoters and venues in Europe. On August 21, 2008, Live Nation formed a partnership with Corporación Interamericana de Entretenimiento SAB de C.V. (“CIE”), the largest concert promoter in Latin

⁶ Available at <http://news.moneycentral.msn.com/printarticle.aspx?feed=PR&date=2008-812&id=9017679>.

America. CIE owns nearly all the major concert halls and arenas in Mexico, and a large percentage of those in Brazil and other large South American markets. The *Wall Street Journal Online* reported that this partnership gives Live Nation the exclusive right to book world tours into CIE venues. See Ethan Smith, *Live Nation Reaches Deal with Big Concert Promoter*, WALL ST. J., Aug. 21, 2008, available at <http://online.wsj.com>. Live Nation's international expansion, particularly its relationship with CIE, enhanced its control by affording it the ability to promote artists' world tours or using the ability to play CIE venues as leverage in negotiating national tours or appearances at Live Nation venues in the United States.

Live Nation now dominates the markets for promoting and providing venue services for popular music concerts by major artists. Based upon data from Pollstar, which the Government recognizes as a "leading source of concert industry information" (Competitive Impact Statement, p. 4 n.2), Live Nation promoted at least 70% of the live popular music concert tickets sold by major artists in the United States in 2008.⁷ Based on Live Nation's public disclosures and an analysis of Pollstar data, Live Nation controls 40 of the 48 in excess of 15,000 fan capacity amphitheatres and has a monopoly of or the only amphitheatre in 18 of the largest 25 designated market areas⁸ in the United States. There are several areas of the country in which there are no popular music promoters other than Live Nation or appropriately sized venues other than those controlled by Live Nation.

As the Government recognizes, in approximately 2007, Live Nation licensed technology to enable it to conduct the remote sale of concert and other event tickets. This action threatened Ticketmaster's existing dominance in the market for the remote sale of event tickets because, as the Government also recognizes, Live Nation had a captive market for its remote ticketing services (the venues it controlled) and was better positioned to overcome the significant existing

⁷ This analysis is based upon current information and represents Live Nation's minimum share of this market.

⁸ A designated market area, or DMA, as designated by Nielsen Media Research, Inc.

barriers to entry into this market. Realizing that Live Nation would compete against it in the remote sale of event tickets, Ticketmaster laid the foundation to compete against Live Nation in the market for the promotion of concerts. The obvious plan was to put Ticketmaster in position to protect its remote ticketing business by offering integrated services (at least artists, historical concert information and ticketing services) to artists and venues.

A significant step in developing this capability was Ticketmaster's acquisition of majority control of Front Line Management ("Front Line"), one of the largest artist management companies in the country, which boasts a staple of marquee artists, ranging in age from Miley Cyrus to Willie Nelson. Front Line managed artists also include Van Halen, Neil Diamond, Christina Aguilera, Kid Rock, Maroon 5, the Kings of Leon, Jimmy Buffett, Aerosmith and Guns-n-Roses. (David Siegel, *Calling Almost Everyone's Tune*, N.Y. Times Reprints, April 23, 2010.) Front Line's Chief Executive Officer is Irving Azoff, who is recognized as one of the most influential recording artist managers in the world. (*Id.*) Ticketmaster's control of Front Line's artists threatened Live Nation because it could deny Live Nation access to a substantial number of the less than a hundred artists who could command an audience large enough to sell out or fill its amphitheatres and other larger capacity venues.

Within just a few months of this acquisition, Live Nation and Ticketmaster agreed to merge. While the Government characterizes this merger as a move by Ticketmaster "to eliminate Live Nation entirely as a competitor" (Competitive Impact Statement, p. 11), Live Nation, in fact, was the dominant party in the merger and it acted to eliminate Ticketmaster (as it has eliminated so many previous competitors) as a threat to its control of the interface between popular music artists and their fans. At the very least, while the merger eliminated a competitor in the market for remote ticketing services, it also eliminated a competitor in the market for promoting popular music concerts and a potential competitor in the market for providing venue services.

PROPOSED FINAL JUDGMENT

On January 25, 2010, the Government filed a civil antitrust Complaint seeking to enjoin the proposed merger between Live Nation and Ticketmaster because its primary effect would be to “lessen competition substantially for primary ticketing services to major concert venues located in the United States.” (Competitive Impact Statement, pp. 1-2.) In support of this claim for relief, the Government alleged that Ticketmaster “dominated primary ticketing, including primary ticketing for major concert venues, for over two decades.” (Amended Complaint, ¶ 21.) The Government contended that, as a result of this dominance, Ticketmaster was able to charge consumers supra competitive ticketing fees which did not decrease even though Ticketmaster’s costs were declining as a result of the introduction of selling tickets over the Internet. (*Id.*, ¶ 22.)

The Government defined the market as the “provision of primary ticketing services to major concert venues” even though Ticketmaster provided remote ticketing services to events other than music concerts because the “set of customers most likely to be affected by the merger of Ticketmaster and Live Nation are major concert venues.” (Amended Complaint, ¶ 37.) It noted that the “merged firm’s promotion and artist management businesses provide an additional challenge that small ticketing companies will now have to overcome. The ability to use its content as an inducement was the point that Live Nation touted as the basis on which Live Nation could challenge Ticketmaster in ticketing.” (*Id.*, ¶ 43.)

The Government simultaneously filed the Consent Judgment which would preclude Live Nation and Ticketmaster from completing their merger until they complied with the remedial action specified therein. As a general matter, Ticketmaster was required to license the Ticketmaster operational software to Anschutz Entertainment Group, Inc. (“AEG”) (or another acceptable licensee) and divest Ticketmaster’s entire Paciolan business to Comcast Spectacor, L.P. (or another acceptable acquirer). The stated purpose of this remedial action is to create viable competitors to LNE in the market for providing primary remote ticketing services,

particularly in providing these services to major music venues. The Proposed Consent Judgment also imposes remedial measures intended to assist these entities in competing against the merged entity. These measures include prohibiting the merged entity from retaliating against any venue, such as by refusing to host concerts at any venue, that selects another primary remote ticketing service.

However, the Consent Judgment does not address Live Nation's ability, as recognized in the Amended Complaint, to drive the use of its primary, remote ticketing business through the control of other markets. The prohibition of LNE retaliating against concert venues utilizing other ticketing services provides no meaningful protection because, with the exception of stadiums and arenas that are not primarily used as concert venues, Live Nation already directs the artists it promotes, and now manages, to the music venues it owns, leases, manages or exclusively books. LNE does not have to retaliate against anyone to induce those venues to utilize its (Ticketmaster's) primary, remote ticketing service. It either controls or already has substantial influence over this decision. As Live Nation dominated, and LNE has even greater control over, the promotion of popular music concerts and venues used for popular music concerts by major artists, LNE will dominate the primary remote ticketing services market as well. LNE will have no reason to reduce the excessive service fees Ticketmaster charged. Indeed, it would appear that LNE will use supra competitive ticketing service fees as another source to off-set the supra competitive payments it makes to artists.

The Proposed Consent Judgment does nothing to prohibit this conduct. To the contrary, it facilitates this action by expressly permitting LNE to bundle its services. For this reason, the remedial action the Government has negotiated will not prevent the competitive harm it sought to address. In fact, the merged entity has continued to direct artists to the venues it controls for the upcoming 2010 season. For these reasons, if the Live Nation/Ticketmaster merger is to be permitted, additional remedial action must be required.

ARGUMENT

A. A Consent Order That Provides for Ineffective Remedial Action Should Not Be Approved

The determination of whether the Consent Judgment should be approved will be based on whether it is in the “public interest.” 15 U.S.C. § 16(e)(1). In making this assessment, a court may not substitute its judgment for the Government’s as to the nature or scope of the claims brought in the first instance. *United States v. Microsoft Corp.*, 56 F.3d 1448 (D.C.Cir.1995). For this reason, while the Objectors believe that the Live Nation and Ticketmaster merger will substantially reduce competition in the market for providing promotional and venue services to popular music artists, and contend that Live Nation’s conduct is independently actionable,⁹ they have not addressed these issues.

Conversely, the court is not merely a “judicial rubber stamp[]”; it is required to make “an independent determination as to whether or not entry of a proposed consent decree is in the public interest.” *Id.*, at 1458 (quoting H.R.REP. NO. 1463, 93d Cong., 2d Sess. 8 (1974), and S.REP. NO. 298, 93d Cong. 1st Sess. 5 (1974), reprinted in 1974 U.S.C.C.A.N. 6535, 6538, 6539.) The independent nature of judicial review of a consent judgment is further evidenced in the Senate debate of the Tunney Act: “[The Act] will make our courts an independent force rather than a *rubber stamp* in reviewing consent decrees, and it will assure that the courtroom rather than the backroom becomes the final arbiter in antitrust enforcement.” (The Antitrust Procedures and Penalties Act of 1974: Hearings on S. 782 and S. 1088 Before the Subcomm. on Antitrust and Monopoly of the Senate Comm. on the Judiciary, 93d Cong. 1 (1973) (opening remarks of Senator Tunney).) *See also, United States v. GTE*, 603 F. Supp. 730, 740 n.42 (D.

⁹ I.M.P. and I.M.A. have filed a Complaint against Live Nation asserting antitrust and state law unfair competition claims. *It’s My Party, Inc. v. Live Nation, Inc.*, United States District Court for the District of Maryland, Northern Division, Civil Action No. 1:09 Civ. 00547 JFM.

D.C. 1984) ("([I]n light of the history and purpose of the Tunney Act, it is abundantly clear that the courts were not to be mere rubber stamps, accepting whatever the parties might present").

In making this determination, the Tunney Act provides that the Court “may consider,”
inter alia:

(1) the competitive impact of such judgment, including termination of alleged violations, provisions for enforcement and modification, duration or relief sought, anticipated effects of alternative remedies actually considered, and any other considerations bearing upon the adequacy of such judgment . . .

15 U.S.C. § 16(e). A court should “hesitate” in the face of specific objections from directly affected third parties before concluding that a proposed final judgment is in the public interest.

United States v. Microsoft Corp., *supra*, 56 F.3d at 1462. Additionally,

The court should pay “special attention” to the clarity of the proposed consent decree and to the adequacy of its compliance mechanisms in order to assure that the decree is sufficiently precise and the compliance mechanisms sufficiently effective to enable the court to manage the implementation of the consent decree and resolve any subsequent disputes.

United States v. Thompson Corp., 949 F.Supp. 907, 914 (D. D.C. 1996).

In *Thompson*, in response to objections by competitors, the Court refused to approve a consent judgment permitting the merger of Thompson Corporation and West Publishing unless additional remedial action was implemented with respect to West’s claim of copyright protection for its star pagination system. In so ruling, the Court held the remedial actions specified in the proposed consent judgment did not adequately address the anticompetitive concerns the government raised in its complaint with West’s assertion of copyright protection for the star pagination system.

The Court should give serious consideration to the position of the Objectors - - competitors of Live Nation in both concert promotion and venue operation - - that the government plaintiffs’ proposed remedial relief will not address the substantial reduction in competition in the market for providing primary ticketing services they have concluded will

result from the merger of Live Nation and Ticketmaster. Indeed, as the Government is still permitted to demand additional remedial action, it should give serious consideration to Objections filed by entities with substantial knowledge of the relevant markets and in unique positions to assess whether anyone will be able to compete effectively against Live Nation in the primary remote ticketing market before finalizing the Proposed Consent Judgment. A consent judgment that is ineffective in remediating the competitive harm the Government sought to address is not in the public interest.

B. LNE's Dominance over the Market for Concert Promotion and Venue Services Will Strangle Competition in the Market for Primary Remote Ticket Sales at Major Music Venues

Even though it affirmatively alleges that the customers most directly affected by the merger are major concert venues, and that LNE's promotion and artist management business poses an additional challenge that rival ticketing companies will have to overcome, the Government provides an, at best, perfunctory analysis of Live Nation's pre-merger share of the market for concert promotion and venue services. It claims that Live Nation owns or operates 70 major concert facilities throughout the United States (Competitive Impact Statement, p. 5) and does not examine the extent to which Live Nation's controls the available venues in the geographic markets in which it competes. It further claims that Live Nation promoted shows represent 33% of the concert revenues at major concert venues in 2008.

However, Live Nation's public disclosures establish that it owns, leases, manages or exclusively books at least¹⁰ 111 music concert venues. As is set forth previously, prior to the merger, Live Nation had monopoly control of amphitheatres with a more than 15,000 seating capacity in the United States and controls the only venue or a monopoly of the music venues in 18 of the largest 25 designated market areas. Given this dominance of the market, as is

¹⁰ It is unknown whether Live Nation's public disclosures identify all venues it exclusively books.

recognized by Trent Reznor, the lead singer for Nine Inch Nails, artists must deal with Live Nation on concert tours:

NIN [Nine Inch Nails] decides to tour this summer. We arrive at the conclusion outdoor amphitheaters are the right venue for this outing, for a variety of reasons we've thoroughly [sic] considered.* In the past, NIN would sell the shows in each market to local promoters, who then "buy" the show from us to sell to you. Live Nation happens to own all the amphitheaters and bought most of the local promoters - so if you want to play those venues, you're being promoted by Live Nation.

The footnote provides:

I fully realize by playing those venues we are getting into bed with all these guys. I've learned to choose my fights and at this point in time it would be logistically too difficult to attempt to circumvent the venues / promoter / ticketing infrastructure already in place for this type of tour.

Moreover, measuring Live Nation's market power in concert promotion based on revenue generated from ticket sales from what the Government terms major concert venues is inherently flawed as market power should be measured in the number of tickets sold. Promoters are typically ranked in the industry, as is reflected in Pollstar's rankings, based on the number tickets sold for concerts they promote. Furthermore, as with many service providers in this industry, ticketing companies are not paid by the entity that engages them (in this case, venues owners or operators), but rather they charge concert goers service fees per ticket. It accordingly was the consumer that bore the burden of Ticketmaster's dominance of the primary remote sale of concert tickets through the payment of supra competitive service fees per ticket. As the competitive harm is reflected in service fees per ticket, the measure of Live Nation's market power should be the percentage of the total number of tickets sold.

Even if the calculation of market power were based on revenues, the Government's analysis substantially minimizes Live Nation's pre-merger share of the market. Live Nation is in the business of promoting music concerts and, once again, the Government recognized that the merger will most acutely affect major concert venues. Nevertheless, the Government appears to

have calculated Live Nation's share of the promotional market by comparing the revenues it earned promoting concerts to the total revenues of the top 500 highest grossing venues. (Competitive Impact Statement, p. 4, n.2.) While the Government does not list what it considered to be the top 500 grossing venues, Pollstar data establishes that facilities clearly within the top 500 grossing venues have reported significant revenue for events that were not music concerts. Those events include circuses (both traditional [Ringling Brothers and Barnum & Bailey] and Cirque de Soleil style performances), plays, ice shows, ballet, opera and performances by comedians, magicians, symphony orchestras and the Blue Man Group. (A list of some of the events reported in Pollstar is attached hereto and marked Ex. "F".) These events are plainly not music concerts and are not substitutes for fans of major popular music artists.

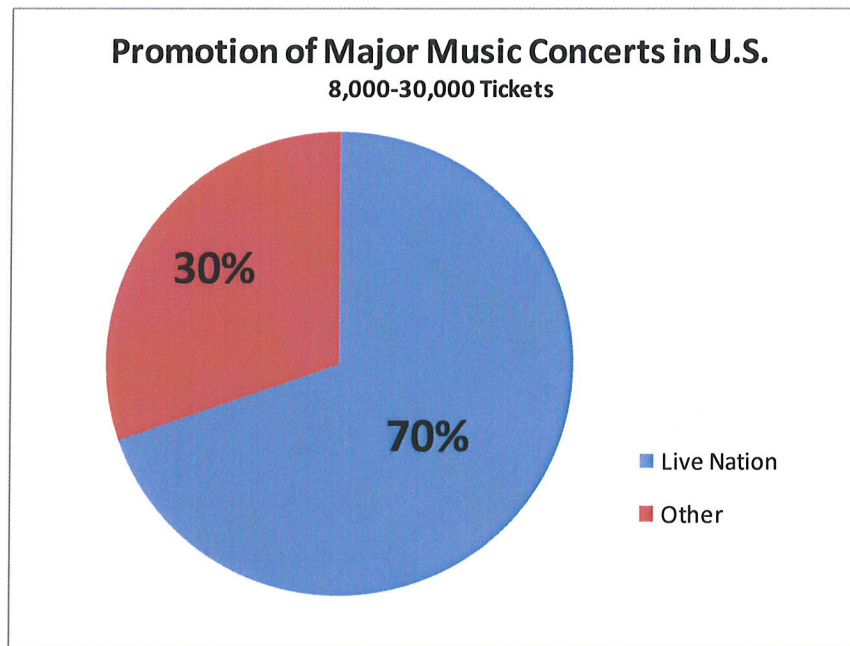
The events included within the Pollstar data also include performances by gospel, jazz, blues and other musicians, which are not fairly characterized as popular music and are also not adequate substitutes for fans of major popular music artists. The vast majority of fans only enjoy specific genres of music as is evidenced, for instance, by the segregation of radio stations among music genres. Further, Billboard magazine ranks songs according to their genre. (*See*, Ex. "G" hereto.) Fans will generally not attend a concert featuring a genre they do not enjoy. For this reason, in *Nobody in Particular Presents*, *supra*, the court held that the plaintiffs had established a triable issue of fact as to whether there was a distinct market for rock music and concerts. 311 F.Supp.2d at 1082-83. There is not a cross-elasticity of demand between popular music and jazz, blues and particularly gospel (that are usually attended only by fans with strong religious beliefs), and the option of attending these types of concerts will not impede LNE's ability to maintain *supra* competitive ticketing service fees in popular music concerts.

Moreover, as the Government recognizes (Competitive Impact Statement, p. 4 n. 2), the top 500 grossing venues include clubs and music theatres. These facilities have limited seating capacities. In its Annual Report on Form 10K for the year ending December 31, 2008, Live

Nation recognizes that music theatres typically have a seating capacity of between 1,000 and 6,500 and clubs have a seating capacity of less than 1,000 fans. With rare exceptions, artists appear at these kinds of venues because they do not have sufficient popularity, due either to their being a developing act or the genre of music they perform, to draw an audience for a larger amphitheatre, arena or stadium. Fans not only focus on the style or genre of music, but they also have favorite artists within a genre, and will generally not attend a concert by an artist they do not enjoy. By definition, artists appearing at music theatres and clubs do not have sufficient popularity to compete effectively against the substantially more popular artists appearing at amphitheatres, arenas and stadiums.

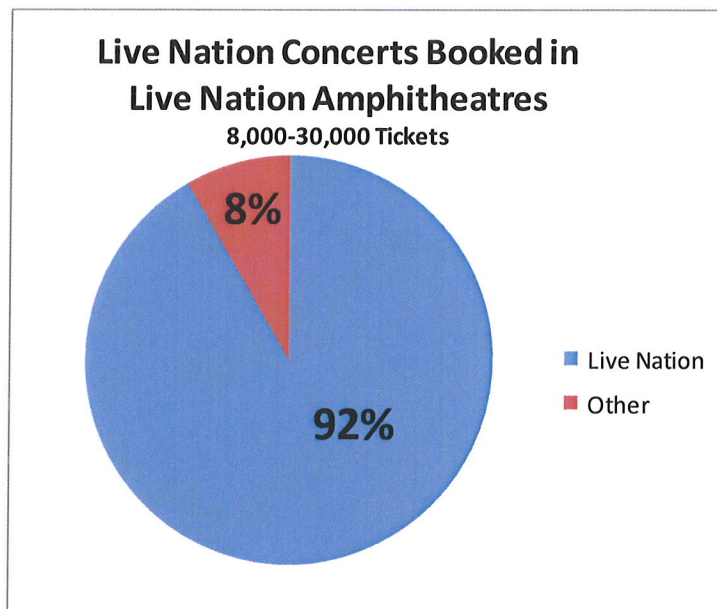
On the other end of the spectrum, owners of modern arenas and stadiums prefer artists whose fan base is sufficiently affluent to pay for the expensive tickets to luxury suites. There are only a few select performers with sufficient popularity among affluent fans to draw an audience large enough for a 25,000 seating capacity arena, let alone a 60,000 seating capacity stadium, and most well recognized popular music artists appear at amphitheatres and other venues specifically designed for music concerts with seating capacities of between 8,000 and 30,000 fans. Based on Pollstar data, there were only five artists that appeared in an amphitheatre or other venue used primarily for music concerts who also appeared at a typical sports arena during the same tour (other than in a festival or multi-artist concert) in 2008.

Based on this analysis, the proper measure of Live Nation's market power in the promotion of music concerts is determined by calculating its percentage share of the tickets sold for promoting popular music concerts by major artists (with an average attendance of between 8,000 to 30,000 fans). Based upon Pollstar data, Live Nation was the promoter for 70% of the tickets sold within this market in 2008:



Additionally, Live Nation dwarfs other promoters. Its most significant competitor is AEG Live, which promoted only 43% of the total amount of tickets to the events tracked by Pollstar worldwide that Live Nation promoted in 2008 and focuses primarily on arena shows. Live Nation's next largest competitor is MSG Entertainment which promoted just 7% of the tickets for events tracked by Pollstar worldwide that Live Nation promoted in 2008 and is believed to promote only at New York's Madison Square Gardens. Simply stated, Live Nation dominates the promotion of popular music concerts by major acts, particularly those appearing in amphitheatres.

The evidence is overwhelming that Live Nation funnels the acts it promotes to the venues it controls. As set forth previously, Live Nation's business model is to control the entire interface between the artist and their fans. Live Nation pays artists more than the entire amount of the ticket sales, loses money on concert promotion and profits only on concession, parking and merchandise sales and, therefore, requires artists it promotes to appear at its venues. Once again based upon Pollstar data and Live Nation's publicly disclosed information, 92% of the concerts it promoted at amphitheatres were held at venues owned, leased or managed by Live Nation or at which it has exclusive booking arrangements:



In defending Live Nation's then exclusive booking arrangement with the New York State Fair, James Koplik, Chairman of Live Nation's Northeast Region, stated that artists on Live Nation promoted national tours, who appeared at the New York State Fair, would not have done so if Live Nation did not have exclusive booking rights there. (See Jim Koplik, *Live Nation is Committed to Successful State Fair*, available at <http://blog.syracuse.com> (posted August 26, 2008).)

There are numerous examples of this conduct. In discussing whether No Doubt would play Merriweather Post Pavillion during its 2009 Summer tour, the act's agent, Mitch Okmin, of

M.O.B. Agency, stated that No Doubt could not play Merriweather because “if [it is a] L[ive] N[ation] deal, it will be at the bad traffic place.” (later identified as Nissan Pavilion, a Live Nation venue). (Ex. “H”.) He similarly said in discussing the 2010 summer tour that No Doubt cannot play any other venue where there is a Live Nation amphitheatre, stating “if [there is a] LN shed we play it.” (Ex. “I”.) Marty Diamond of Paradigm, expressed similar sentiment, responding that to the extent Coldplay enters into a Live Nation tour for the summer of 2009, there was no chance “whatsoever” that they would be able to play Merriweather. (Ex. “J”.) Rob Beckham, from the William Morris Agency, represents Rascal Flatts and Brad Paisley, and similarly advised that with respect to “any hard ticket date, [Live Nation] has the right of first refusal. They have never not taken a date.” As to whether he was permitted to book in non-Live Nation venues, Mr. Beckham stated that the Live Nation contract is “exclusive” and he is only permitted to book non-Live Nation venues in “non competitive markets.” (Ex. “K”.) Mitch Okmin echoed this response, stating that, as a result of Live Nation tours, his “involvement now is markets where there are no Live nation sheds.” (Ex. “L”.) Even though artists would often prefer to appear at independent venues, Live Nation makes it next to impossible for them to do so. Indeed, Steve Kaul, of the Agency Group, who promotes Nickelback, stated that, although he wanted to book the band at Merriweather, he was precluded from doing so by the terms of Nickelback’s 360 deal with Live Nation. (Ex. “M”.) Mr. Kaul went on to acknowledge that Live Nation behaves like this in order to “cross [collateralize] the dates and protect their profits against some weak markets.” (Ex. “N”.)

Live Nation also utilizes its control of the market for venue services in one geographic region to compel artists to appear at a Live Nation controlled venue in an area where it faces competition. For instance, in response to solicitations for 311 to appear at Merriweather Post Pavilion during the 2008 concert season, the band’s booking agent advised that refusing to play

Nissan would put the band's Virginia Beach appearance at a Live Nation venue at risk. (Ex. "O".)

In those few instances in which an artist nevertheless insists upon playing a competing venue, Live Nation requires the competing promoter and/or venue operator to pay a tribute in terms of sharing a percentage of the profits from this concert with Live Nation. I.M.P. was required to pay Live Nation 25% of the entire concert gross in order to promote the Warped Tour from 2006 through 2009, Iron Maiden in 2008 and John Mayer in 2008. (Exs. "P" and "Q".) In order for The Fray to play Merriweather in 2009, I.M.P. was required to pay Live Nation \$3 per ticket, because 25% of the concert proceeds were no longer deemed sufficient. (Ex. "R".) Live Nation also imposes a penalty upon artists for playing another venue.

It cannot reasonably be contended that Live Nation will utilize any ticketing service other than its own at the 111 music concert venues it controls. This does not violate the Consent Judgment as drafted because Live Nation is controlling or has influence over this decision at the venues it controls. It does not have to retaliate in order to implement its ticketing services for the venues it controls.

Without access to Live Nation controlled venues, rival ticketing companies will not be able to penetrate the market for remote, primary ticket sales to music concert venues. As LNE controls the only or a monopoly of the venues in numerous markets, including 18 of the 25 largest designated marketing areas in the country, rival ticketing companies will not have access to venues in those markets. Whatever minimal market penetration rival ticketing companies achieve will not inhibit Live Nation's ability to charge supra competitive ticketing service fees. Even where there is a comparable music venue in a geographic region in which Live Nation controls a venue, LNE's control of the artists will deny a competing facility access to artists of sufficient popularity to provide a meaningful alternative to artists appearing at the Live Nation venue. Fans have a limited amount to spend on concerts, generally wish to purchase tickets only

to concerts featuring their favorite artists and will not usually purchase tickets for concerts by artists whose music they do not enjoy. Unless a rival venue can offer a slate of concerts by artists of sufficient popularity that fans wish to attend as much as the artists appearing at a Live Nation venue, the rival cannot provide meaningful competition.

The impact of Live Nation's market dominance on rival venues' ability to attract artists is illustrated by comparing the difference in the nature of artists appearing at the Mann Music Center ("Mann") in Philadelphia before and after Live Nation obtained exclusive booking rights at the Susquehanna Bank Center, a competing venue located in Camden, New Jersey. As illustrated by the attached concert schedule (Ex. "S"), the Mann went from booking highly popular artists, such as James Taylor, who generally sold out the facility, to booking acts of limited or niche popularity. Further, Metropolitan Talent abandoned its booking arrangement at the Marvin Sands-Constellation Brands Performing Arts Center ("CMAC") in upstate New York because it could not attract artists in competition with the Darien Lake Performing Arts Center that is booked exclusively by Live Nation.

LNE will be even more dominant than Live Nation. Control of Front Line's stable of artists gives LNE the ability to feed those artists to its promotional business. As LNE will continue to insist that the artists it promotes appear at the venues it controls, uniting Live Nation's promotional and Front Line's artist management businesses will deny rival venues a meaningful opportunity to compete for an even greater percentage of popular artists, and consequently further limit rival ticketing services' ability to inhibit the merged entity's ability to charge supra competitive service fees. Additionally, Ticketmaster has long maintained an extensive customer database that is effectively utilized to solicit fans for concerts at venues to which it provides ticketing services. As no other ticketing service has such an extensive database, the promise of access to it will be a powerful inducement for rival venues to utilize the merged entity's ticketing services.

As soon as the Proposed Consent Judgment was filed, LNE flexed its muscle. It bid on virtually every artist touring in 2010 and the booking agents for popular artists, such as Rascal Flatts, Brad Paisley, Iron Maiden, 311 and Jimmy Buffett, did not even solicit competitive offers for the upcoming 2010 summer concert season. This conduct has already impacted ticket prices and ticket servicing fees. For instance, the top ticket price for the Lady Gaga tour has increased by approximately 133% in the last three months.

C. The Consent Judgment Should Not Be Adopted without Further Remedial Relief

Competition in the market for the primary remote ticketing of music concerts will not be restored to levels where LNE will be unable to charge supra competitive service fees unless Live Nation's ability to funnel the concerts it promotes to the venues it controls is curtailed. While the Objectors believe that Live Nation's tying promotional services to artists appearing at Live Nation's venues constitute independent violations of the antitrust laws, it is well-established that antitrust remedies may prohibit conduct beyond what would necessarily violate the antitrust law. *United States v. Loew's*, 371 U.S. 38, 53 (1962); X Areeda, Elhauge & Hovenkamp, ANTITRUST LAW ¶ 1758, at 349 (1996). All that is necessary is that the relief ordered be reasonably necessary "to cure the ill effects of the illegal conduct, and assure the public freedom from its continuance, and it necessarily must fit the exigencies of the particular case." *Ford Motor Co. v. United States*, 405 U.S. 562, 575 (1972).

The DOJ's Policy Guide to Merger Remedies provides that conduct remedies are appropriate where the merged firm must modify its behavior for any structural relief that has been ordered to be effective. (*Antitrust Division Policy Guide to Merger Remedies*, p. 18, U.S. Department of Justice, Antitrust Division, October 2004.) To render the divestiture remedies required by the Consent Order effective, LNE should be enjoined from in any manner requiring or inducing artists it manages or promotes to appear at venues it controls, insisting (other than in

circumstances where the merged entity has entered into a legitimate co-promotional arrangement) that rival promoters or venue owners share any part of the revenue or profits they earn on concerts with LNE and/or from in any manner penalizing an artist for using a rival promoter or appearing at a competing venue. This remedy will assist those remaining venues still competing with LNE to obtain artists of the same level of popularity as the artists appearing at Live Nation venues, giving consumers in those areas a meaningful choice between concert venues - - a choice that will limit LNE's ability to charge supra competitive service charges because fans will have the ability to attend equally desirable concerts in competing venues with lower service charges.

The additional remedial measure of prohibiting the merged entity from promoting or hosting more than seventy-five percent of an artist's tour should be adopted. This additional remedy is necessary because of the subtle, often undetectable, efforts LNE may utilize to persuade or pressure Front Line's artists and other artists it promotes to appear at the venues it controls. This is a particular concern given Irving Azoff's power in the concert industry. Conversely, an objective standard is easily policed.

LNE should also be required to return at the request of any promoter or venue owner all data relating to concerts for which Ticketmaster provided the ticketing and to delete any such information from its electronically stored data and files. This remedy will reduce the competitive advantage LNE would otherwise enjoy over rival ticketing service companies as a result of its possession of an extensive customer database. It will also deny LNE access to information provided in confidence to Ticketmaster and with the reasonable expectation that a direct competitor would not be given access to this information.

CONCLUSION

In sum, establishing additional ticketing services capabilities is meaningless unless there is someone to whom these services can be provided. This will not occur unless LNE's control over the management and promotion of major popular music artists, and where they appear, is addressed. Otherwise, the vast majority of major popular music artists will be promoted by LNE and appear at LNE controlled venues and rival remote ticketing providers, much less, rival promoters and venue owners or operators, will not be able to compete. Fans will have to pay supra competitive ticket prices, service fees, concessions prices, parking charges and merchandising fees to attend concerts by their favorite artists at LNE venues. A wholly ineffective consent judgment is simply not in the public interest. To that end, we suggest the aforementioned remedies in order to render the consent judgment effective in the manner in which it was intended.

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League

Dated: May 3, 2010

Exhibit A

CNNMoney.com

Cashville USA

Country has become a surprise profit center for the music business, drawing new labels and artists to town, says Fortune's Tim Arango.

By Tim Arango, Fortune writer

January 29 2007: 5:41 PM EST (Fortune Magazine) -- It's the Tuesday after Thanksgiving, and a handful of country music's biggest names have gathered backstage at the Mercy Lounge, an upstairs club in the Cannery Row section of Nashville. The cramped space has a post-collegiate feel: Pizza boxes are piled high on the kitchen counter, and a tin tub full of ice and beer sits in the corner near the bar.

The occasion is the induction of veteran country star John Anderson into the Muzik Mafia. Anderson has enjoyed several No. 1 hits during his career, and the Muzik Mafia is a collective of country artists that began gathering for jam sessions five years ago and has appeared on MTV Network's Country Music Television (CMT).

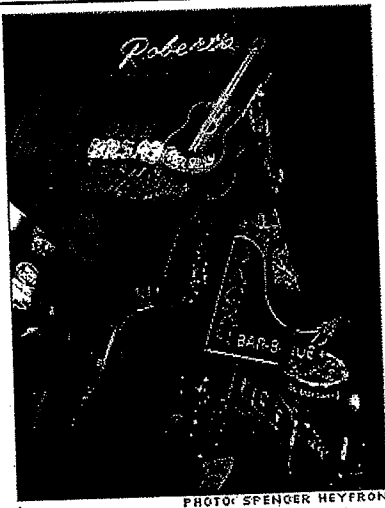


PHOTO: SPENGER HEYFRON
Saturday Night Lights: Nashville's Honky Tonk row on a Saturday night last fall.

Backstage, John Rich, one-half of the duo Big & Rich and a Muzik Mafia founder, is talking about the fun he's having in the studio recording AC/DC covers. Gretchen Wilson, whose best-known hit song is "Redneck Woman," is holding court in the kitchen.

Around midnight Jon Bon Jovi and Richie Sambora saunter in. The veteran

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rockers have been in Nashville almost nonstop since August, following the band's worldwide tour. They are recording a country album. But it is not just the dulcet tones of the dobro that have lured the Jersey boys south of the Mason-Dixon Line: It is also the ka-ching of the cash register.

A real cash cow

Since Napster launched in mid-1999 and sent the record industry into a tailspin, country music has more than held its own: According to Nielsen SoundScan data, country album sales grew more than 12 percent between 2000 and 2005, a time that saw the overall industry decline more than 20 percent.

Through mid-December, sales were up 2 percent, which is impressive when compared with a 20 percent slide in sales of rap albums. Rascal Flatts was the bestselling band last year in any genre, boasting a better debut week than rapper Jay-Z's comeback album. "[Country] is a growth stock in an industry that has no growth in traditional sales," says Andrew Lack, chairman of music giant SonyBMG.

There are other indicators of country's financial heat. Erstwhile rap mogul Lyor Cohen, CEO of Warner Music U.S (Charts), whose contributions to pop culture include nurturing the careers of Public Enemy, Jay-Z and Ja Rule, is hunting for an executive to open a new Nashville outpost under the Atlantic Records banner.

CBS faces the music

"When I started going to Nashville in the 1970s, it was a very different economic

model for country music than it is today," says attorney Joel Katz, arguably the leading dealmaker on the scene. "What was happening 30 to 35 years ago was there was a double standard compared to what pop artists would be paid in New York. Now a country artist gets paid the same as, if not more than, a pop artist in 2006."

Katz works out of an office in Atlanta rife with the bric-a-brac collected during three decades as an entertainment lawyer - a signed Yogi Berra shin guard, a Grammy award, and a photo of him with the record producer Dallas Austin. Austin had a brush with notoriety last summer when *The New York Times* reported how Katz had teamed with Utah Senator Orrin Hatch - a sometime songwriter who is also a Katz client - to secure Austin's freedom from a prison in Dubai, where he had been arrested for cocaine possession.

Katz may work 250 miles away in Atlanta, but he is in the thick of Music City commerce. He represents artists ranging from George Strait to Willie Nelson as well as many of the top-label executives, including the heads of

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the Nashville divisions of Universal Music, Warner Bros. and SonyBMG, and the general manager of Country Music Television.

He is not surprised that the major labels and rock artists are looking toward the Nashville skyline to boost sales. "It's very profitable - in an industry that needs revenue and profitability," he says.

Part of the allure is country's lower cost base, which brings fatter margins to the table - a fact that country executives say has earned them respect from their bicoastal bosses at a time of industry penny-pinching. According to estimates from one label executive, the average country album costs \$300,000 to \$350,000 to record, compared with \$500,000 to \$1.5 million for a pop record. To market an album in country costs about \$500,000 to \$1 million, about half what a pop album runs.

While record companies don't break out financials for their Nashville divisions, one major country label is poised to earn roughly \$40 million on revenue of close to \$120 million this year, or a hefty 33 percent profit margin, according to a source familiar with the label's finances. By contrast, this source said, a rock label would be "thrilled" to earn a 15 percent margin.

Career building

Another reason for country's success is the genre's ability to sell CDs, not just downloadable singles. When Joe Galante, the head of SonyBMG Nashville, visits local malls, he notices that the floors of cars in the parking lot are still littered with CDs. "In the pop world they're more worried about ringtones and downloads," he says. "That's

not the worry here. The thing we're worried about is building careers."

Career building is not just talk. When I was in town, I sat in a meeting at Capitol Records Nashville at which the label's CEO, Mike Dungan, and his staff were puzzling over ways to revive the sagging fortunes of Eric Church - a country rocker in the mold of one of the label's biggest stars, Keith Urban. After raves from critics, Church's album - which came out in July - failed to sell well. Instead of dropping the artist, Dungan and his team were cooking up ideas to reach the female demo.

Jon Bon Jovi has noticed the mellow feeling of the local scene. "Nights like last night you just don't see elsewhere," he says of the Muzik Mafia jam session as he sips a sugar-free Red Bull at Blackbird Studios, where he's putting the finishing touches on his album. "These are all artists with record deals. And people are getting drunk, telling jokes, getting on stage."

Last year the band got a sense of country's potential with the song "Who Says You Can't

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"Go Home," a duet with Jennifer Nettles of Sugarland. The genesis of Bon Jovi's crossover project was an appearance with Nettles on CMT's Crossroads, which pairs country hitmakers with artists from other genres. The song hit the top of the country charts.

"If you point to how CMT has changed the business, we've stirred the pot a bit," says Brian Philips, head of CMT. Crossroads is the top-rated show at the network, which has seen its ratings go up 74 percent among viewers aged 18 to 49 in the past five years.

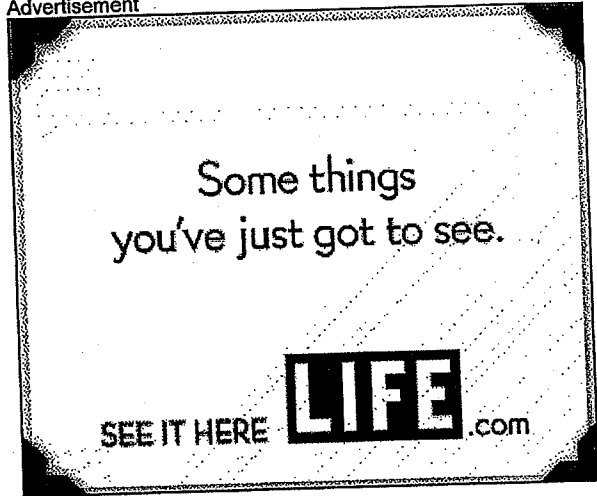
After the success of "Who Says You Can't Go Home," Bon Jovi wanted to record a whole album like it. "[The album] is us with a little more twang to it," he says. Fittingly, the album's producer is Dann Huff, a Nashville native, who returned to Music City in 1990 after he gave up trying to become a rock star in Los Angeles. He now is the go-to guy for artists looking for crossover appeal (and someone who has the bandwidth to produce albums for both Megadeth and Faith Hill simultaneously).

Even for a band like Bon Jovi, which still has a massive fan base - some 2.2 million fans bought tickets during last year's tour - going country is a way to extend their reach. Says Huff: "As long as they're not perceived to be pandering to country, they have a shot at getting some new fans." Which, for the band and its record label, should mean even more money in the bank.

Neglected Napster: No buyer in sight



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Exhibit B

**TRANSCRIPTION OF ARTISTS HOUSE MUSIC'S INTERVIEW OF
BRAD WAVRA, SENIOR VP OF LIVE NATION'S
TOURING DIVISION- DATED FEBRUARY 2007**

Live Nation is the largest concert promoter in the entire world. We have offices in 20 Countries, we've got thousands of employees and we produce over 28,000 concert events around the world. I'm a Senior Vice President of the Touring Division. So, my job is to go out and develop relationships with managers and artists for acts that, we believe, are strong enough to sell tickets on a tour-wide basis. A tour being multiple dates, 20, 30, 40 dates in a touring cycle and, if we feel an artist has got that kind of capability then its to our advantage to be the promoter on all those dates. So my job is to establish those relationships and figure out the business model that makes sense financially and ultimately try to secure the artist to come play for Live Nation. The direct relationship is with the agent, they in general have the artist signed as clients, but, ultimately, the manager is the center of power in that triangle between the agent, the promoter and the manager. He is the one whose got the ultimate decision because he's in control of the supply chain, the artist's talent. So having a relation with both is very effective.

I'll tell you what, I chased the good artists and the bad artists chased us. That's kind of a defining moment there. It's not quite that black and white, but no, the good artists then there are only a handful of great artists out there that can do 10,000; 12,000; 15,000 tickets in 40 cities across the country. Everybody knows who they are, they're historic artists, legendary artists. So, when they're on a touring cycle, you know, we all want to get them to come play for us. Then you've got the artist that would like to have the touring guys involved because they find it to be effective for them, a safe place for them, etc., etc., and that's a decision that then we make whether we want to be in business with an artist on the B and C level artist, one that can sell 6, 7 and 8,000 tickets or do we hold out our skill set for the bigger artists that we know will sell 15 to 20,000 tickets.

We've got 20 major offices around the United States and inside everyone of those offices are the best talent in the entertainment business, as far as we're concerned. There staffed with bookers and marketers and technical production people that execute these events on a daily basis. These are offices that were cultivated at the inception of basically concert business that we know of now they are from the legendary first promoters in America, Bill Graham's got an office San Francisco, there is an office in, I'm talking about all, Detroit's got cellar door and Belkin's production in Cleveland and Belzner productions in New York. These are the people that define the business in the late '70s, early '70s and these offices have been running ever since. These people were cultivated from the first promoters, if you want to call them such, the first promoters in America and people have been working there ever since.

I'm from Milwaukee and we had a night club in Milwaukee back in the old days called The Stone Toed Night Club and this is where Bob Segar used to play club dates and Taj Mahal and Climax Blues Band and those type of things and when I was 17 I was a bartender in a 21 year old club, you know, I loved the music, I loved the scene and started handing out flyers and doing street marketing and then one thing led to another. The company I worked for then bought a small theater, bought an amphitheater and I just grew organically. I started doing flying on cars at 2 a.m. in Milwaukee night clubs and eventually came to run an amphitheater and from

there just one thing led to another. It wasn't planned, I studied economics from the University of Wisconsin, Eau Claire.

Yeah, I see a business model being some kind of a hybrid combination and then Live Nation has explored that opportunity already. We worked a deal out with Jeff Kwatinetz, that's at the Firm, the band Korn and EMI Records, do the deal, I don't know all the particulars but there is a relationship on Korn Incorporated, where each of us has a piece and ultimately all the revenues from publishing and album sales and touring, and merchandizing, all go into some big pot and ultimately it divides itself up, so right now everybody making the decision in the Korn world is making a decision all on the same page. There's not a -- we're not dealing with disconnected goals. The goal is to create the biggest image, the biggest pot of revenue for Korn, and it comes from a variety of sources.

Garage bands will get a -- pretend to know the full process, but I'm going to surmise most of it, you know. A band gets out there, they get together, they play in a garage, you know. They play some gigs, they get some fans locally. They may lay a tape down. They send it out to agents, record company executives, and anybody who's in the music business hoping that somebody with a kind ear will listen to it more than once and, you know, record companies -- everybody's looking for new talent, especially if they're good and exciting and cutting edge, so if the band's got that kind of groove, than somebody's going to find them. They're going to get signed to a label, the label is going to, you know, recommend that they be associated with some kind of a manager, some kind of an agent, some kind of a business manager, so they can put some sense to the creativity that defines a band. The business and the creative sense sometimes don't live hand in hand. So, as the band is the artist, and their job is to be the most creative, most influential artist of their time, they should surround themselves with professionals that know how the business of music operates. And so, there is a network of managers, lawyers and attorneys that work with each other and ultimately they get signed to a bigger agency. The bigger agencies will work with the record label and determine when to make that first big record and put that record into rotation. Work the radio stations to get the air play and at some point in time in that process, they will want to go on tour in a proper way, whether it be a club tour, a theater tour, a small arena tour, a big arena tour, and that's when we would get involved at that point in time, when they decide to tour. We've got a lot of agents/buyers in our company that work them from the 100 seat night clubs to 300, to 500, to 1,000 seat clubs and to the theaters that will take them to that entire process at some point in time when the band is big enough, you know, it will end up in my lap, because I'm not that guy on the street down there, you know? But, we've got kids that have passion for their music and, you know, want to bring these new bands to the fans, and so that's what they do all day. They're the ones that really need to be applauded, because they're the ones that grow this business.

We might consult the agent and the manager, you know, we'll say okay, the record's coming out on X number of X dates, so we want to go on tour by Y. How many days a week can you play? Two days on, one day off, two days on, one day off. We know we can travel X amount of miles between cities, so you say where do you want to start? Where do you want to rehearse? Start here. California! Now, let's figure out where we can route ourselves, you know, we'll fit in the touring schedule. Depending on how the artists perform, whether they're capable of doing two in a row, three in a row. Some guys can do six days in a row without resting their

voice. Some can do a day on, and have to have a day off, so all those things take into consideration on how you build a tour.

Booking agent is a lot more than just, I mean, we collaborate. I mean the booking agencies themselves have a wealth of knowledge. Bands of comparable size, jaundra, you know, they've got relationships with club owners, etc. They provide a great service to these artists. They get them private, you know, gigs, not just paid for gigs. They get them relationships with corporate sponsor. I mean, they provide a great service to these bands and, you know, getting a band noticed being signed to one of the major agencies of William Morris or at CAA, or at ICM, or at Monoray, you know, gets them some juice. It gets them noticed out there, so being with an agent is a great thing for a band. Certainly the formative stages, you know, you're begging for opening act slots on major headliners tours. Well, the agency that represents big bands like AC/DC, Madonna, and you know, and Eric Clapton, they're more than likely going to have better knowledge in knowing how to reach that manager, that agent to say, okay, what about my little band and my agent, you know, at the same agency, how about you putting them on your show? They can get the music in front of the artist's hands. The relationship between the small act and the big agency in getting on a big tour, which helps you leapfrog your career along that much faster is important to a band.

You're not going to make any money just hanging around, be there. Be on the street. Be at the clubs. Find that kid that's spinning the music that's got some vibe going on, you know, and study, go to school for it, you know? Learn about the business, I mean, you know? You can't just be a pot-smoking dope head and figure out you're going to survive in the music business, you know? I'm going to say to you, you got to first go to school and get your head around what it takes to be in the business, then you got to be passionate for it, because it's not an easy business to get into. So if you've got the passion, and you've got the discipline, and you're patient, and you're persistent, you can succeed in this business. You know, that's really what it takes. Every manager, every agent, every band, they love a kid whose passionate about their band, their music. And that's, you know, that's where I find that we are most effective, because when you're marketing or working with somebody, you've got some passion for. So, they're programs all over the place, you know? There's high school programs that deal in the music business -- there's universities. Certainly there is key universities that got people out there, but a lot of it's just, you know, reaching out and be willing to come in and work. The best -- like I said, the one thing I want to get across is people that want to get into this business, first of all, you're going to come into it, you're not going to get paid well. It's going to take you a long time to get yourself established, but that's the process, because you don't need part-timers. This is -- you're dealing with the live -- the essence of a lot of these individuals out there when you are talking about their music. It's the way you communicate with the world, so if you're not committed, then find something else, but if you really love it, you can find a way, you just have to go do it.

Commitment. Full commitment, that's what I look for. You look in that artist's eyes and you want to know are they committed to their craft? Are they willing to pay the price? Cause if you're in it for the fluff, and you're in it for the girls, and you're in it for the dope, you are a dope and you are going to end up, you know, not succeeding. You got to be passionate about your craft and be willing to put in the time. I've worked with many artists that, you know, seem like they're doing it part-time, and it just bums me out, because it seems like, you know, if they really

were committed to them, their head's not into the game. When I look in the eyes of those poor guys that really are committed to it, and can't quite get it. So, he's got to have that delicate balance between talent and commitment to the craft.

Live Nations was the largest concert promoting company in the entire world. We have offices in twenty countries, we've got thousands of employees and we produce over 28,000 concert events around the world.

I'm a Senior Vice President of the Touring Division, so my job is to go out and develop relationships with managers and artists for acts that we believe are strong enough to sell tickets on a tour-wide basis – tour being multiple dates – 20, 30, 40 dates in a touring cycle, and if we feel an artist has got that kind of capability, then it's to our advantage to be the promoter on all of those dates. So my job is to establish those relationships and figure out the business model that makes sense financially, and ultimately try to secure the artist to come play for Live Nation.

The direct relationship is with the agent. They in general have the artist signed as clients. But ultimately the manager, you know, is the center of power in that triangle between the agent, the promoter and the manager. He's is the one whose got the ultimate decision, because he's in control of the supply chain – the artist talent. So having a relationship with both is very effective.

Go to:

<http://www.artistshousemusic.org/node/5369/4992>

Exhibit C

9-26-06

LIVE NATION

Model Transformation

LIVE NATION

Branded Vertically Integrated Live

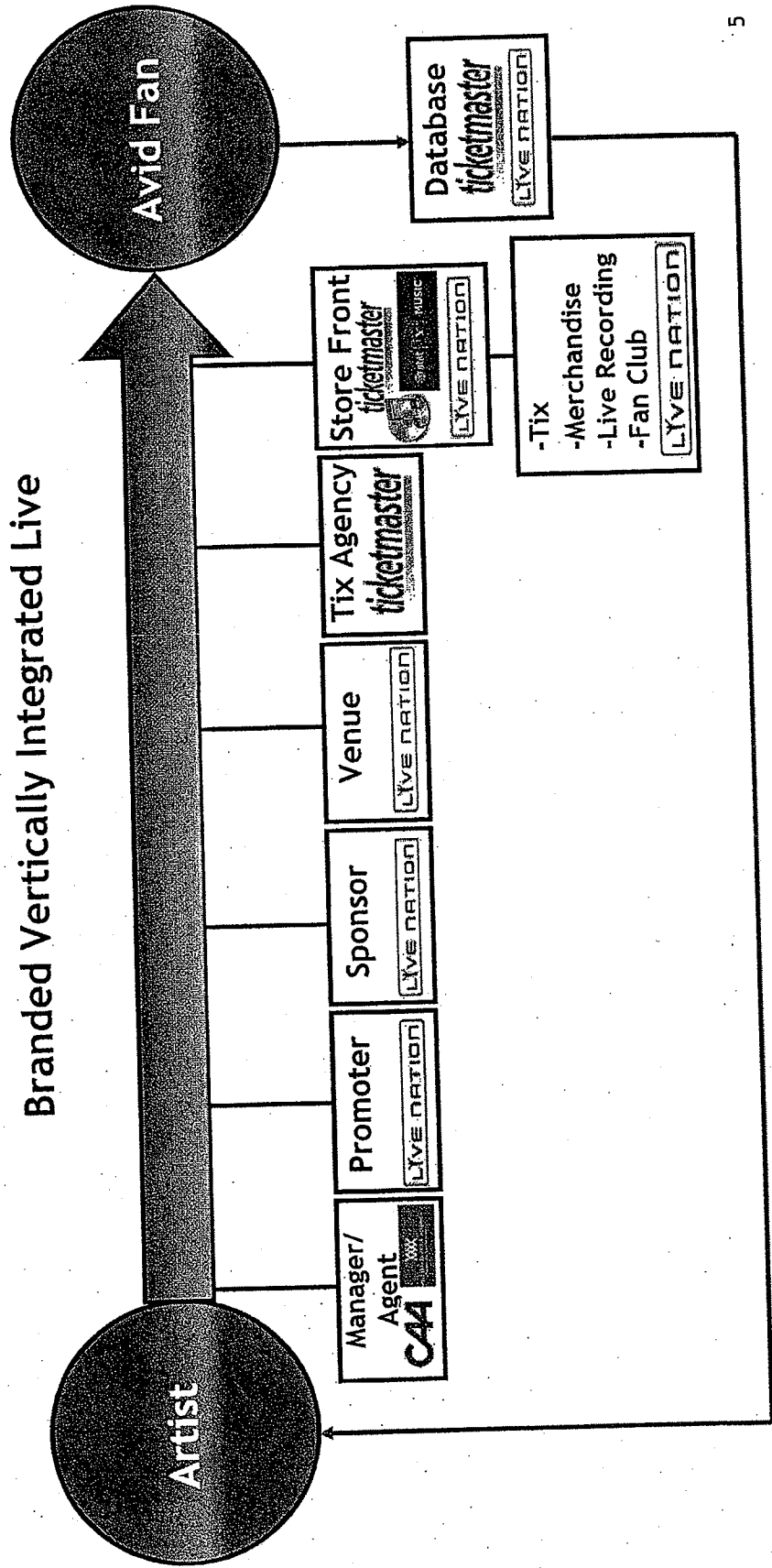


Exhibit D

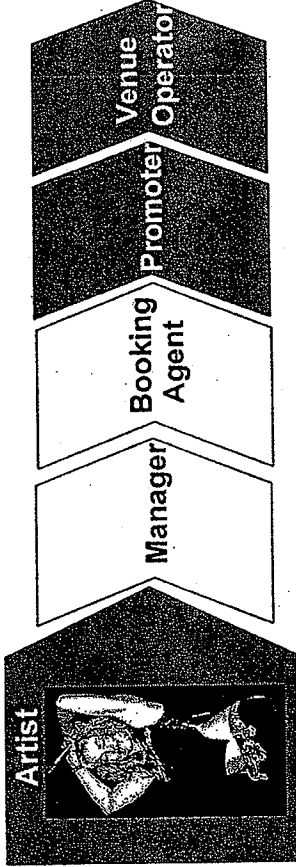
1-11-08

Ticketing Completes Our Vertical Integration from Artist-to-Fan

LIVE NATION
TICKETS



TICKETING
PLATFORM



Artist

Manager

Booking Agent

Promoter

Venue Operator

Fan

Store Front

Artist Products

Sponsorships

LIVE NATION
ARTISTS

Produced by

LIVE NATION

BUY AT **LIVENATION.COM**



Exhibit E

Live Nation Continues Top 20 Market Expansion With Agreement to Operate Bayfront Park Amphitheater in Miami, Florida - 16th Largest Market in United States

August 12, 2008 9:00 AM ET

MIAMI, Aug. 12 /PRNewswire-FirstCall/ -- Live



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Nation LYV announced today that the City of Miami and the Bayfront Park Management Trust have awarded the company a long-term contract to operate, manage and exclusively book one of the country's most beautiful outdoor venues, Miami's 6,000 capacity Bayfront Park Amphitheater. Located within Bayfront Park in the heart of downtown Miami, the Bayfront Park Amphitheater overlooks the city skyline as well as Biscayne Bay.

(Logo: <http://www.newscom.com/cgi-bin/prnh/20070220/LATU096LOGO>)

"With its location right on Biscayne Bay, the Bayfront Park Amphitheater is a beautiful and unique place to see concerts," said Neil Jacobsen, President of Live Nation Miami. "The amphitheater perfectly

complements our Florida venue portfolio which now enables us to nurture bands at all stages of their career from the 2,700 capacity Fillmore at Jackie Gleason to the 2,800 capacity Pompano Beach Amphitheatre and 6,000 capacity Mizner Park Amphitheater in Boca Raton, through to Bayfront Park and finally to our 19,000 capacity Amphitheatre in West Palm Beach and 20,000 capacity Ford Amphitheatre in Tampa. We have been aggressive strategy to build a diverse venue portfolio in this area, which is the number 16 market in the United States according to Nielsen Media. I want to thank the Bayfront Park Management Trust and the City of Miami for placing their trust in Live Nation. We look forward to bringing the people of Miami an eclectic variety of world class musical talent for many years to come."

As part of the deal, Live Nation will make a number of upgrades to the venue, which operates year round. The house is being refurbished with state-of-the-art production capabilities. In addition, modern seating will replace current bench seating, and there are also plans to include a number of corporate boxes featuring private table service. Food and beverage upgrades include both facility improvements and added points of sale in addition to other enhancements to the overall menu. The venue will be closed while renovations are being made and is expected to re-open in June of 2009.

"The partnership with Live Nation will bring new life to our beautiful Bayfront Park, adding to our transformation of Miami's downtown into a cultural and urban hub," said Mayor of the City of Miami, Manny Diaz. "We join other municipalities who have partnerships with Live Nation, such as San Bernardino County in Southern California, and focus on the cultural growth of our cities. The state-of-the art upgrades to the amphitheater and the added entertainment will benefit all of the residents of Miami."

"We believe this partnership between the City, the Trust and Live Nation creates the opportunity for high quality entertainment in the park and will ensure the long-term success of Bayfront and our ability to fund the largest

The Next Berkshire Hathaway

In 1957, Bill and Carol Angle invested their life savings with Warren Buffett. Today, their shares in his company are worth over \$100 million. According to Forbes, another investor, Malcolm Chace, piled up \$850 million. You know the Berkshire miracle can come along more than once in a lifetime. Suppose you could do even half as well. One stock looks uncannily similar to Berkshire Hathaway.

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planting effort the City has ever considered," said Miami City Commissioner Marc Sarnoff, Chairman of the Bayfront Park Management Trust. "This will be a great start to the evolution of the park and surrounding areas."

"The Trust views this as a winning partnership," said Timothy Schmand, Executive Director of the Bayfront Park Management Trust. "We believe Live Nation's investment in the amphitheater coupled with their ability to bring talent to the park will energize Bayfront Park and all of downtown."

ABOUT LIVE NATION:

Live Nation is the future of the music business. With the most live concerts, music venues and festivals in the world, Live Nation is the most comprehensive concert search engine on the web, Live Nation is revolutionizing the music industry: one of the most comprehensive concert search engines on the web. Headquartered in Los Angeles, California, Live Nation is listed on the New York Stock Exchange, trading under the ticker symbol "LYV." Additional information about the company can be found at www.livenation.com under the "About Us" section.

ABOUT BAYFRONT PARK MANAGEMENT TRUST:

The Miami City Commission created the Bayfront Park Management Trust in 1987 to "direct, manage and maintain the Bayfront Park for the purposes of ensuring maximum community utilization and enjoyment."

SOURCE Live Nation

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Data providers

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Exhibit F

1. Salute to Vienna
2. Ringling Brothers & Barnum Bailey Circus
3. Disney High School Musical – The Ice Tour
4. Cats
5. Dancing with Monique
6. Royal Philharmonic
7. Rent
8. Cirque de Soleil
9. Jackie Mason
10. Louisville Orchestra
11. Trans-Siberian Orchestra
12. Fred Willard
13. Dave Tapley & Cavalcade of Stars
14. The Phantom of the Opera
15. Annie
16. Mickey Rooney
17. Moiseyev Dance Company
18. Broadway on Ice
19. Menopause the Musical
20. Howie Mandell
21. The Producers
22. Band of the Coldstream Guards
23. Blue Man Group
24. B.B. King
25. Melissa Manchester

26. The Vermont Comedy Divas
27. Bill Cosby
28. Santa Rosa Symphony
29. Ring of Fire
30. Jeff Dunham
31. Glenn Miller Orchestra
32. Royal Scots Dragon Guards
33. Rain A Tribute to the Beatles
34. Itzhak Perlman
35. Pinchas Zuckerman
36. Reduced Shakespeare Company
37. Wonderful Wizard of Song
38. Yo La Tengo
39. George Carlin
40. Joffrey Ballet
41. Chinese New Year Spectacular
42. Rent Now
43. Cedric the Entertainer
44. Dr. Laura
45. Chinese Golden Dragon Acrobats
46. Long Beach Symphony Pops
47. Haaitian Independence Festival
48. Doodlebops Live
49. East Village Opera Co.
50. Satisfaction

51. The Flying Karamazov Brothers
52. Marcus Rocus Albany Symphony Orchestra
53. State Symphony Orchestra of Mexico
54. Riverdance
55. The Drowsey Chaperone
56. Evita
57. Tokyo String Quartet
58. The Devil Wears Prada
59. David Copperfield
60. International Guitar Night
61. Bill Gaither & Friends "Homecoming"
62. Brian Regan
63. Larry the Cable Guy
64. Hairspray
65. Jazz at Lincoln Center Orchestra
66. 101 Years of Broadway
67. El Paso Symphony Orchestra
68. Wanda Sykes
69. Jackie Mason
70. Shanghai Circus
71. Stars on Ice
72. Madame Butterfly
73. Gallagher
74. My Sinatra Starring Cary Hoffman
75. Paco Pena Flamingo Ensemble

76. Irving Mayfield & The New Orleans Jazz Orchestra
77. Dance Kaleidoscope
78. The Four Freshman
79. Monty Python's Spamalot
80. Dirty Rotten Scoundrels
81. African Children's Choir
82. Go Diego Go
83. Gypsy
84. Jerry Seinfeld
85. Shrine Circus
86. STOMP
87. Disney Live
88. Younder Mountain String Band
89. Steve Lawrence & Eydie Gorme
90. Dana Carvey
91. Lady Smith Black Mambazo
92. Marvin Hamlisch
93. Sweeney Todd
94. World Wrestling
95. Michael Flatley's "The Lord of the Dance"
96. Philobolus Dance co.
97. Cat Power Appaloosa
98. Moiseyev Dance Company
99. Atlanta Ballet
100. Wayne Brady

101. Chris Rock
102. Trinity Irish Dancers
103. Israel Chamber Orchestra
104. St. Petersburg Ballet
105. Twelve Angry Men
106. Tony-n-Tina's Wedding
107. Jersey Boys
108. Celtic Women
109. Miss Saigon
110. Moulin Rouge
111. National Symphony Orchestra
112. The Amazing Kreskin
113. The Wedding Singer
114. Three Ways to Get a Husband
115. Russian National Orchestra
116. African Footprint
117. Great American Trailer Park Musical
118. Harlem Gospel Choir
119. Comedy Countdown
120. NBC's "Last Comic Standing"
121. The Harlem Globetrotters
122. Championship Of Comedy
123. Joel McHale
124. The World Famous Lipizzaner Stallions
125. Dancing With The Stars

126. Jesus Christ Superstar
127. Cirque Dreams "Jungle Fantasy"
128. Spring Awakening
129. Radio City Christmas Spectacular
130. COTA Christmas
131. The Flying Karamazov Brothers
132. Yonder Mountain String Band
133. Cirque du Soleil - "Wintuk"
134. Pink Floyd Laser Spectacular
135. Circurious
136. Moscow Ballet "Great Russian Nutcracker"
137. Cheech & Chong
138. Hip Hop Harry
139. Rob Becker's "Defending the Caveman"
140. Playhouse Disney Live!
141. Forbidden Broadway
142. Walking With Dinosaurs
143. Heeb Storytelling
144. Santa Claus-Ter-F@%! Christmas / Todd Wright
145. A Christmas Carol
146. The Nutcracker
147. My Son The Waiter - A Jewish Tragedy
148. The Von Trapp Children
149. Michael Flatley's "Lord Of The Dance"
150. Bustout Burlesque

151. Sinbad
152. The Divine Performing Arts Chinese Spectacular
153. George Lopez
154. Charlie Brown & Friends Christmas / David Benoit
155. Vienna Boys Choir
156. All Is Calm - The Christmas Truce Of 1914
157. A Christmas Celtic Sojourn with Brian O'Donovan
158. Disney On Ice
159. Irish Christmas In America
160. Variety Shac
161. Fort Wayne Philharmonic
162. Sesame Street Live
163. Land Of The Sweets Burlesque
164. Oprah Winfrey presents "The Color Purple"
165. Louisville Youth Orchestra
166. Virginia Beach Choral
167. The Florida Orchestra
168. Ralph's World
169. Killers Of Comedy
170. Mike Super Magic & Illusion
171. Stella
172. Christmas Music Spectacular
173. Christmas Mariachi Festival
174. Artie Lange
175. Smooth Jazz Christmas / Dave Koz

176. Liza Minnelli
177. Chicago Jazz Orchestra
178. Jeff Foxworthy
179. KFOG Concert For Kids
180. The Irish Tenors
181. Soweto Gospel Choir
182. Chicago Blues Reunion
183. Movin' Out
184. Kathy Griffin
185. Grease
186. Chitty Chitty Bang Bang
187. Mamma Mia
188. Robin Williams
189. Canadian Brass
190. Carlota Santana Dance Company
191. Cinderella's Christmas
192. Chelsea Handler
193. Millan - The Dog Whisperer
194. Elgin Symphony Orchestra
195. Glenn Beck
196. It's A Wonderful Life
197. Ballet Folklorico IMBA
198. Dick Fox's Golden Boys - Frankie Avalon/Fabian/Bobby Rydell
199. Opera Tampa
200. Merry-Achi Christmas

201. Ron White
202. The Lion King
203. The Australian Pink Floyd Show
204. Franklin The Turtle - Live!
205. Incredible Ice Holiday
206. Sisters Christmas Catechism
207. Frost/Nixon
208. Legally Blonde
209. Bette Midler
210. Mary Oliver
211. Mighty Voices Of Joy
212. Nunsense
213. Hi-5
214. Dom Irrera
215. Ballet Virginia International
216. The Best Christmas Pageant Ever
217. Bellydance Superstars
218. Bill Engvall
219. Kentucky Opera
220. Wizard Of Oz
221. DJ Skribble
222. The Young American Comedy Tour
223. Australia's Thunder From Down Under
224. Squid Precision Drumming
225. Avenue Q

226. The Clara Ward Singers
227. The Symphony Orchestra Of Virginia Beach
228. Tango Fire
229. Anita Renfroe
230. Mannheim Steamroller
231. Rocknoceros
232. Rubberband Dance Group
233. Seussical The Musical
234. Sylvia Browne
235. James Van Praagh
236. Underoath
237. Bob Newhart
238. Quad City Symphony
239. The Wiggles
240. TNA Wrestling
241. Video Games Live
242. The Memoirs of Abraham Lincoln
243. Washington Sax Quartet
244. Philadelphia Mummers Show of Shows
245. Orlando Philharmonic Orchestra

Exhibit G

Gospel Songs

The week's most popular gospel songs, ranked by radio airplay detections as measured by Nielsen BDS.

Week of May 08, 2010

[View Chart Archives](#)

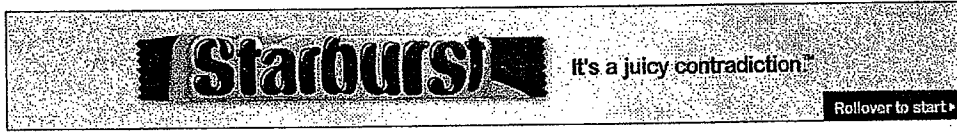


Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall	Related Charts
Showing: 1-10 11-15				R&B/Hip-Hop Songs Christian Songs Christian Albums Gospel Albums
1*	1			
	19			
	The Best In Me Marvin Sapp Here I Am			Also Charted On #67 R&B/Hip-Hop So...
	News Ask Billboard: Happy 40th, Mar... Chart Beat Thursday: Marvin Sa... Lady Antebellum Returns To No... Marvin Sapp, "Here I Am" Marvin Sapp To Earn Highest De...			
89%	hate 9 votes love			
1				
2	2			
	45			
	They That Wait Fred Hammond Featuring John P. Kee Love Unstoppable			
3	3			
	42			
	Rain On Us Earnest Pugh Live: Rain on Us			Hot News & Features Roman Candle Keeps It In The Family 29% 4
4*	4			
	39			
	God Favored Me Hezekiah Walker & LFC Featuring Marvin Sapp & DJ Rogers Souled Out			Runner Runner 100% 4 Chelsea Lee: Girl Next Door 88% 7

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5*

I Want To Say Thank You

Lisa Page Brooks Featuring Royal Priesthood
Strong

6

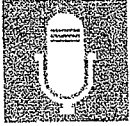
5

Encore

James Fortune & FIYA
Encore

20

4



7*

7

Grace

BeBe & CeCe Winans
Still

26

5



8

10

All I Need

Brian Courtney Wilson
Just Love

55

6



9

11

Close To You

BeBe & CeCe Winans
Still

50

1



10*

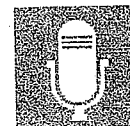
9

Resting On His Promise

Youthful Praise Featuring J.J. Hairston
Resting on His Promise

24

9



Showing: 1-10 11-15

* Titles with the greatest airplay and sales gains this week.

More Features

All features

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Latin Pop Songs

The week's most popular Latin pop songs, ranked by radio airplay audience impressions as measured by Nielsen B... more

Week of May 08, 2010

[View Chart Archives](#)

Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall
----------------	----------------	--------------	--------------

Showing: 1-10 11-20

- Related Charts
- Latin Songs
 - Regional Mexican Songs
 - Latin Pop Albums
 - Tropical Songs

1* **2**



Shakira
She Wolf [Bonus Tracks]

1

unch visualizer

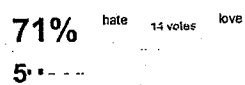
Gitana
 Shakira
 She Wolf [Bonus Tracks]

News

POTW: Shakira, Pharrell, Param...
 Chart Beat Wednesday: Diva Dom...
 Chart Highlights: Pop, Country...
 Shakira Teams with Freshlygrou...
 Five (Almost) Write-Offs For T...

Lyrics

Also Charted On
 #12 Latin Songs



2 **1**



Camila
Mientes

22

1

Mientes
 Camila
 Mientes


Hot News & Features

Roman Candle Keeps It In The Family
 29% | 4

Runner Runner
 100% | 4

Chelsea Lee: Girl Next Door
 88% | 7

3* **4**



Chino Y Nacho
Mi Niña Bonita


15

3

Mi Nina Bonita
 Chino Y Nacho
 Mi Niña Bonita

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4 **3**



Carlos Baute Con Marta Sanchez
De Mi Puño y Letra

24

1

Colgando En Tus Manos
 Carlos Baute Con Marta Sanchez
 De Mi Puño y Letra

5* **5**




Diego Torres
Distinto

7


Guapa
 Diego Torres
 Distinto

6 6
14
4




Te Pido Perdon
Tito "El Bambino"
El Patrón: La Victoria

7* 10
3
7



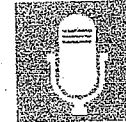
Bachata En Fukuoka
Juan Luis Guerra Y 440

8* 8
11
8



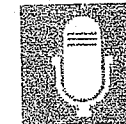
Bien O Mal
Julieta Venegas
Otra Cosa

9 7
25
2




Dile Al Amor
Aventura
The Last

10* 11
10
10



Stand By Me
Prince Royce
Prince Royce

Showing: 1-10 11-20 

* Titles with the greatest airplay and sales gains this week.

More Features

All features

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Pop Songs

The week's hottest pop songs, ranked by mainstream top 40 radio airplay detections as measured by Nielsen BDS.

Week of May 08, 2010

[View Chart Archives](#)

Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall
Showing: 1-10 11-20			
1*	2		
	10		
	1		
sunch visualizer			
72%	hate	1246 votes	love
1079			
2	1		
	19		
	1		
3*	5		
	13		
	3		
4*	6		
	10		
	4		

Rude Boy

Rihanna
Rated R

News

Chart Beat Wednesday: Diva Dom...
 Chart Highlights: Pop, Country...
 Rihanna's Fashion Evolution: P...
 POTW: Taylor Swift, Jennifer H...
 MGMT Top Billboard 200, Green ...

Also Charted On

#2 Hot 100
 #2 R&B/Hip-Hop So...
 #2 Dance/Club Pla...
 #1 Radio Songs
 #7 Digital Songs

Related Charts

- Hot 100
- Billboard 200
- Radio Songs
- Digital Songs
- Heatseekers Songs



Hot News & Features

Roman Candle Keeps It In The Family
29% | 4

Runner Runner
100% | 4

Chelsea Lee: Girl Next Door
88% | 7

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5*

Break Your Heart
Talo Cruz Featuring Ludacris
Rokstarr

6

3

Need You Now
Lady Antebellum
Need You Now

14

2



7

4

Telephone
Lady Gaga Featuring Beyonce
The Fame Monster

21

1



8*

8

Breakeven
The Script
The Script

20

8



9*

13

Your Love Is My Drug
Ke\$ha
Animal

4

9



10

9

Carry Out
Timbaland Featuring Justin Timberlake
Shock Value II

20

8



Showing: 1-10 11-20

* Titles with the greatest airplay and sales gains this week.

More Features

All features

Songs in the Christian Albums
 Billboard.com
 Recent Charts: R&B/Hip-Hop Songs, Pop Songs, Radio Songs, Folk Albums, Billboard 200, Hot 100

Heatseekers Albums
 iLike.com
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R&B/Hip-Hop Songs

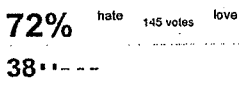
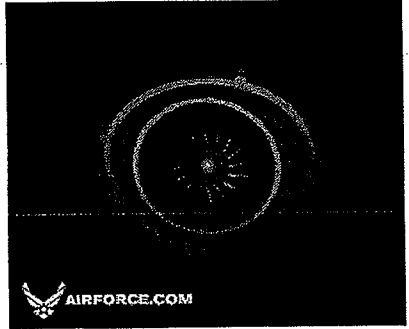
The week's most popular R&B/Hip-Hop songs, ranked by radio airplay audience impressions as measured by Nielsen... more

Week of May 08, 2010 [View Chart Archives](#)



Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall
Showing: 1-10	11-20	21-30	31-40 41-50
1*	1		
	14		
	1		
	Everything To Me Monica Still Standing		
	Rude Boy Rihanna Rated R		
	My Chick Bad Ludacris Featuring Nicki Minaj Battle of the Sexes [Clean]		
	Neighbors Know My Name Trey Songz Ready		

- Related Charts
- Hot 100
 - Gospel Songs
 - Radio Songs
 - Digital Songs
 - Rap Songs



Music Blog

- Diddy Visits Lil Wayne in Prison
- Trina Advises Nicki Minaj on the Music Biz
- Rick Ross Calls Himself a 'Victim' -- Say What!
- Stacey Dash Calls Game 'Intelligent' -- Say What!
- Ryan Phillippe Says He Raps Like Lil Wayne -- Say What!


See All Music News at The Boombox



Hot News & Features

5* 2

Over
Drake




Roman Candle Keeps It In The Family
29% | 4

6 4
22

Hey Daddy (Daddy's Home)
Usher Featuring Plies
Raymond v Raymond

Runner Runner
100% | 4

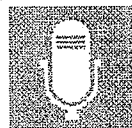



Chelsea Lee: Girl Next Door
88% | 7

7* 7
14
7

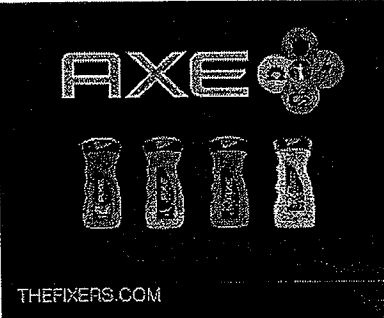
Nothin' On You
B.o.B Featuring Bruno Mars

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8* 11
16
8

Un-Thinkable (I'm Ready)
Alicia Keys
The Element of Freedom



AXE 21
THEFIXERS.COM



9* 8
17
8

Lil Freak
Usher Featuring Nicki Minaj
Raymond v Raymond



10* 15
16
10

There Goes My Baby
Usher
There Goes My Baby



Showing: 1-10 11-20 21-30 31-40 41-50

* Titles with the greatest airplay and sales gains this week.

More Features

All features

Songs in the **Christian** **Heatseekers** **iLike.com**
Albums **Albums** **Albums** **Albums**
 Recent Charts: R&B/Hip-Hop Songs, Pop Songs, Radio Songs, Folk Albums, Billboard 200, Hot 100

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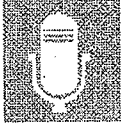



Rap Songs

The week's most popular rap songs, ranked by mainstream R&B/hip-hop and rhythmic radio airplay audience impres... more

Week of May 08, 2010

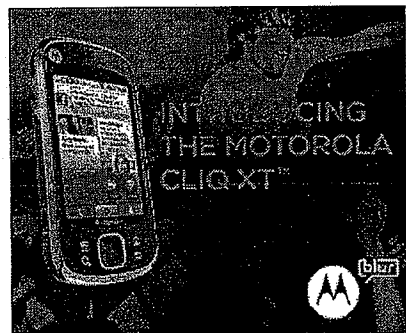
[View Chart Archives](#)




Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall
Showing: 1-10 11-15			
1*	1		
	14		
	1		
	Nothin' On You B.o.B Featuring Bruno Mars Also Charted On #1 Hot 100 #7 R&B/Hip-Hop Songs #4 Pop Songs #2 Radio Songs #1 Digital Songs		
66% <small>hate</small>	179 votes		<small>love</small>
0*			
2*	2		
	10		
	2		
	My Chick Bad Ludacris Featuring Nicki Minaj Battle of the Sexes [Clean]		
3*	4		
	8		
	3		
	Over Drake		
4	3		
	19		
	1		
	Say Something Timbaland Featuring Drake Shock Value II		

Related Charts


- Hot 100
- R&B/Hip-Hop Songs
- R&B/Hip-Hop Albums
- Digital Songs
- Ringtones
- Rap Albums



Hot News & Features

 **Roman Candle Keeps It In The Family**
 29% | 4

Runner Runner
 100% | 4

 **Chelsea Lee: Girl Next Door**
 88% | 7

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5 **BedRock**
 Young Money Featuring Lloyd
 We Are Young Money [Clean]

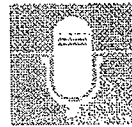
6 **How Low**
 Ludacris
 Battle of the Sexes [Clean]



7* **Beamer, Benz, Or Bentley**
 Lloyd Banks Featuring Juelz Santana



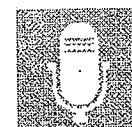
8 **Steady Mobbin'**
 Young Money Featuring Gucci Mane
 We Are Young Money [Clean]



9* **I'm Back**
 T.I.



10* **Roger That**
 Young Money
 We Are Young Money [Clean]



Showing: 1-10 11-15

* Titles with the greatest airplay and sales gains this week.

Your opinion could give you
 a chance to win **\$1000!**

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More Features

All features

Songs in the Christian Albums Charts Heatseekers Albums iLike.com Chart Lala.com Chart
 Billboard.com Recent Charts: Country Songs, Rock Songs, Rap Songs, R&B/Hip-Hop Songs, Pop Songs, Radio Songs, Folk Albums, ~~Blues Albums, and more~~ Music
 Join Billboard Log In

Jazz Songs

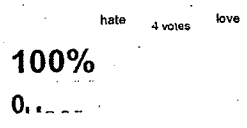
The week's most popular smooth jazz songs, ranked by radio airplay detections as measured by Nielsen BDS.

Week of May 08, 2010 [View Chart Archives](#)

Chart Position	Weeks on Chart	Biggest Jump	Biggest Fall
Showing: 1-10 11-15			
1	1		
	22		
	1		



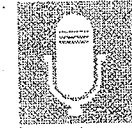
album visualizer



2	2		
	23		
	2		



3*	6		
	26		
	1		



4*	8		
	13		
	4		



- Related Charts
- Billboard 200
 - Jazz Albums
 - Adult Contemporary
 - Blues Albums
 - Classical Albums



Hot News & Features

Roman Candle: Keeps It In The Family
29% | 4

Runner Runner

100% | 4

Chelsea Lee: Girl Next Door
88% | 7

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5

Retro Boy

Richard Elliot
Rock Steady



6

3
26
3

Till You Come To Me

Spencer Day
Vagabond

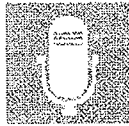


7

5
15
5

Brother Earl

Paul Brown + Marc Antoine
Foreign Xchange



8*

11
10
8

Christiane

Rick Braun
All It Takes

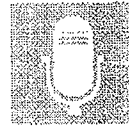


9*

12
29
5

Bogota By Bus

Jesse Cook
The Rumba Foundation



10

7
28
7

Chasing Pirates

Norah Jones
The Fall



Showing: 1-10 11-15

* Titles with the greatest airplay and sales gains this week.

More Features

All features

Rock Songs

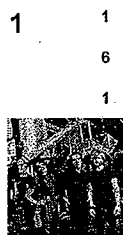
The week's most popular alternative, mainstream rock and triple A songs, ranked by radio airplay audience impr... more

Week of May 08, 2010

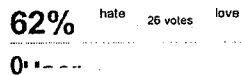
[View Chart Archives](#)



Chart Position Weeks on Chart Biggest Jump Biggest Fall
 Showing: 1-10 11-20 21-25



sunch visualizer



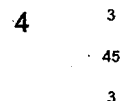
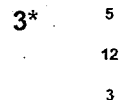
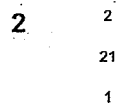
Between The Lines
 Stone Temple Pilots

News

Chart Beat Thursday: Loretta L...
 Chart Beat Thursday: Robin Wil...
 Stone Temple Pilots: "Between ...
 Stone Temple Pilots: The Billb...
 Stone Temple Pilots, Weiland T...

Also Charted On

#1 Alternative So...
 #58 Canadian Hot 1...



Your Decision

Alice In Chains
 Black Gives Way to Blue

The Good Life

Three Days Grace
 Life Starts Now

Savior

Rise Against
 Appeal to Reason

Music Blog

Dan Duggins, Former Hot Rod Circuit Drummer, Suffers Stroke

Jane's Addiction to Rock Hollywood on Cinco de Mayo

John Doe and Exene Cervenka Bring X Classics to New York

Scott Perry Serves Up the 'New Music Minute' -- Episode 23

Indian Jewelry, 'Oceans' -- Free MP3 Download

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Hot News & Features

Roman Candle Keeps It In The Family
 29% | 4

Runner Runner
 100% | 4

5*

1901
Phoenix
Wolfgang Amadeus Phoenix



Chelsea Lee: Girl Next Door
88% 7

6

4
38
2

Uprising
Muse
The Resistance



7*

8
16
7

Resistance
Muse
The Resistance



8

9
11
7

Cryin' Like A Bitch!
Godsmack
The Oracle



9

10
15
9

Give Me A Sign (Forever And ...
Breaking Benjamin
Dear Agony



10

11
36
3

(If You're Wondering If I Wa...
Weezer
Raditude



Showing: 1-10 11-20 21-25

* Titles with the greatest airplay and sales gains this week.

More Features

All features

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safecount.net **Start**

Exhibit H

Daryll Eaton- CAA

AIM IM with deaton@caa.com 3/12/07 3:45 PM

SH: VR

4:05 PM

DE: I will call you shortly..

DE: Warped is done. only one WDC play at meriweather. Same deal as last year with Ted, but only one show.

SH: excellent

SH: thank you

SH: VR on V?

Mitch Okmin- The M.O.B. Agency

AIM IM with mobster41112/8/08 2:46 PM

SH: mitchy

3:09 PM

MO: hey set

MO: h

MO: what up

3:39 PM

SH: what's up with no doubt

MO: im waiting on word

MO: jim working out LN deal

MO: im not really involved in the process

MO: but I will be involved after they do the deal

MO: im hangin in there

SH: have you asked him about merriweather

MO: weird for sure

MO: yep

SH: and

MO: if LN deal it will be at the bad traffic place

SH: where do you think he would play if there was not an LN deal

MO: not sure

MO: but he would have more than 1 offer on his desk

SH: what could I offer to get his attention

MO: I dont know

MO: I dont know what nissan offer is

MO: but the entire deal has some participation in ancillary shit

MO: that part is secret from me, and I dont know what it is, or commish it

3:49 PM

SH: if he wanted to, could he break Merriweather out from th deal and still get what he wants from the rest of the tour?

MO: I mentioned that

MO: I dont think he wants to rock the boat

MO: deal not done yet, from what I know...

SH: well ask him what makes it worth his while to keep dc out of that deal

PL001461

Exhibit I

MO: whats the most u can pay
SH: no
SH: tell me what it would take
MO: I
MO: will tell him we talked
MO: he wont say anything...
MO: or he will say it will effect all the other markets...
MO: or he will say an # that u wont do
SH: well let's see which of those he says

Mitch Okmin- The M.O.B. Agency

AIM IM with mobster4111/12/09 7:38 PM

SH: no doubt?
MO: no doubt
SH: what is the story
MO: u know the story
MO: y ask
SH: I don't
MO: sure u do
MO: take a guess
SH: LN tour?
MO: very good
SH: done?
MO: yeah
SH: Nissan?
MO: yep
SH: what about playing Merriweather as well
MO: no time in routing
MO: no 3 in row
SH: when is nissan
MO: best chance is that this does well and we go around again
SH: did you ever ask him question about how much I could pay where it didn't affect his LN deal
MO: or if u woulda gave me huge offer for v fest and we skip the market on this one
MO: I ask
MO: he gave no answer
SH: are they all LN venues
MO: I wish u gave me that big v fest offer
MO: if there is a shed they r playing it
MO: I tried the v fest thing
SH: there is no V Fest yet
MO: i know
SH: are they playing any other venues where there is an LN shed
MO: no
MO: if LN shed we play it

PL001462

Exhibit J

From: Marty Diamond <mdiamond@paradigmagency.com>
Sent: Friday, February 1, 2008 9:21 AM
To: Seth Hurwitz <leseth@aol.com>
Subject: Re: Give it to me straight doc

None whatsoever
Sent wirelessly via BlackBerry from T-Mobile.

-----Original Message-----

From: Seth Hurwitz

Date: Fri, 01 Feb 2008 08:15:38

To:

Subject: Re: Give it to me straight doc

> 99 percent

And if that happens, I will have no shot at doing DC?

PL001471

Exhibit K

From: Rob Beckham <RBeckham@wma.com>
Sent: Tuesday, November 21, 2006 2:45 PM
To: Seth Hurwitz <eseth@aol.com>
Subject: Re: Rascal Flatts

no, we can book non competitive markets. They are playing baltimore in feb
fyi

"Seth Hurwitz"
11/21/2006 01:43 PM

To
"Rob Beckham"
cc

Subject
Re: Rascal Flatts

> yes, they are exclusive

so you are not allowed to book anywhere but Live Nation venues?

This message contains information which may be confidential and privileged. Unless you are the addressee (or authorized to receive for the addressee), you may not use, copy, re-transmit, or disclose to anyone the message or any information contained in the message. If you have received the message in error, please advise the sender by reply e-mail @WMA.com, and delete the message. E-mail communication is highly susceptible to spoofing, spamming, and other tampering, some of which may be harmful to your computer. If you are concerned about the authenticity of the message or the source, please contact the sender directly.

Exhibit L

From: Mitch Okmin <mobster411@verizon.net>
Sent: Tuesday, October 31, 2006 1:14 PM
To: Seth Hurwitz <leseth@aol.com>
Subject: Re: is there a Gwen tour?

I dont know the answer, its up to Live Nation guys, and Im sure they will put it in their shed, my involvement now is markets where there are no Live nation sheds....

Mitch Okmin
MOB AGENCY
323-653-0427
Mobster411@verizon.net
PLEASE NOTE NEW EMAIL ADDRESS: MOBSTER411@VERIZON.NET
On Oct 31, 2006, at 6:11 AM, Seth Hurwitz wrote:

>> Looks like there will be...and Jim is selling the tour to Live
>> Nation....Im trying to hang in there...
>
> will I have an opportunity to bid on it for this market?

PL001485

Exhibit M

SH: when is date here

MO: arenas only where no sheds like bakersfield, fresno, minneapolis and canada

SH: what would've happened if he told them he wanted to play merriweather

MO: not for me to tell them

MO: im barely involved

MO: I told jim

SH: what do you think would've happened if he tried to play merriweather

MO: I dont know

SH: when is the date

MO: Im sure they would want dc included

MO: mid june

MO: I dont know what else to tell u

SH: wasn't there a traffic issue somewhere that he looked bad with

MO: not really for that gwen show

MO: yeah I know

Steve Kaul- Agency Group

AIM IM with stevehtag2/2/09 3:34 PM

SH: ssshhhteeeee

SK: hi seth

SH: what's new

SK:same old shit

3:39 PM

SH: nickelback?

SK: working on their tour routing now

SH: will you be allowed to play merriweather as well

SK: maybe you should send me your offer as that could help

SH: good

SH: what should I offer

SK: \$600,000 VS 95% of gross less the \$8.00 per ticket you take off the top

3:50 PM

SH: tkts?

6:43 PM

SH: tkt prices?

SK: The ticket prices for the few April sheds are \$81 gross P1, \$61 p2, and \$35 gross lawn

SH: lawn was 39 gross 2 yrs ago

SK: I assume with your shed having a smaller pavillion we could get away with \$85 gross for most of the covered and maybe \$40 lawn like we did a couple of years ago

SH: ok by me

6:50 PM

SH: well I'm in just need to write it up

SH: you spoken with mgmt about this?

SK: i will

SH: should we hold a date?

6:59 PM

SK: maybe 7/29

SK: I am still adjusting the routing so things could change

7:05 PM

PL001463

SH: got your rap ready?

Jonathan Adelman- Paradigm

AIM IM with jonathanadelman2/17/09 12:52 PM

SH: on the fray...

SH: can I release others than 16?

JA: yes

SH: how's that lookin

JA: ask me tomorrow

SH: why what happens then

JA: hopefully i will have more info on the ituation

SH: where is it at now

JA: in livenation hands

SH: what does that mean

SH: for them to decide?

JA: for them to come back with revied offer

JA: revised

SH: revised for Fray playing Merriweather?

JA: yup

SH: what are they saying now

JA: they want nissan

SH: and you told them you want to play Merriweather

JA: yup

SH: so...they are lowering their tour offer?

JA: well see

SH: is that what they're saying

JA: donr know

SH: right now they have a tour offer in, or just several of their buildings

JA: tour offer

SH: and you've told to revise without Nissan

JA: amongst other changes

SH: what do you think they'll do

JA: no clue

SH: did they ever say no nissan...no tour offer

JA: didnt get that far. will see what they say

SH: ok

SH: how does mgr feel about it

Jonathan Adelman- Paradigm

AIM IM with jonathanadelman2/23/09 7:48 PM

JA: live nation came back with \$3 ticket. they do not want to fo a percentage deal.

7:58 PM

SH: on a conf call

SH: listen...every one of these type situations have been settled by me being forced to pay them 25%.

SH: ask them

PL001464

JA: i asked. they dont want to do a percentage deal.
SH: why not
JA: they were not happy with the results.
JA: seth. trying to help you get this date.
SH: I know but they want me to pay them more money than they know I will
SH: they want me to refuse
SH: if I refuse do I lose the show?
JA: if they threaten to pull the deal then yes. you lose
SH: well let's try it
SH: unless you are telling me we are at that point
JA: yes. we are at that point. its do or die
SH: so...if I don't pay them \$3 per ticket I lose the show
JA: yes
SH: and if I do we're confirmed?
JA: yes
SH: fine
JA: and we go onsale march 13/14 or 20/21
SH: can we try \$2?
JA: i will ask and settle on 2.50 if we can get away with it. if not then i'm pulling
the trigger tonight
SH: go ahead and ask...do your best pls
SH: try for \$2 or 25% as usual
SH: I think if you tell them that choice they won't want to blow it either
8:12 PM
JA: \$3.00 per ticket. we are confirmed
JA: sorry
JA: they said no lower
SH: who are you dealing with
JA: perry/ ryan
JA: then it goes to garner/franks
SH: can I at least raise the lawn tkt...right now it's where it was last time
JA: i have to ask the fray camp. they wanted to lower it!
8:33 PM
SH: when you say they were not happy with the results of 25%...what does that
mean
JA: they said they didnt make enough \$\$
SH: you mean on previous shows?
JA: yes
SH: did they give you examples?
JA: no.
SH: they made 50K on Iron Maiden
8:40 PM
SH: what do you think of all this
JA: at this point i need to get this done and onsale. deal with the \$3 and let them
have it tomorrow
SH: did you call em back?
JA: yes

PL001465

JA: told them we are confirmed in DC
SH: well it doesn't sound like I have a choice if I want to play the Fray
JA: at this point the choice has been made. we are good
SH: well thank you for fighting to keep me in, even at this price
SH: but you don't like this either do you

Chip Hooper- Paradigm

AIM IM with chiphooper13/9/09 8:33 PM

SH: ?

CH: Are you in the office...

SH: mexico.

SH: what's up

SH: could try cell but it's spotty

SH: we good?

CH: Almost

SH: cool

SH: I guess

SH: you need me?

SH: you were typing something.

SH: fucking mosquitos are eating me up

SH: gotta shut down

CH: yes, i just need to finish this call

CH: we need to talk

SH: ok

SH: why what's up

CH: Phish

CH: want to chat for a sec

SH: try cell

SH: any issues?

CH: yes a big issue

SH: what's that

SH: come on already

8:52 PM

SH: I gotta go to dinner

CH: calling now

CH: ringing

8:56 PM

SH: man you scared me there for a minute

CH: I've got your back

SH: you really do

SH: thank you so much

CH: you're welcome

SH: caroline says thanks

SH: man that is so exciting

SH: an event

SH: how were they

CH: They were truly amazing

PL001466

SH: can't wait
SH I actually came to like them
CH: They are the most real band alive
SH: give me the Big C email
SH: having fish for dinner to celebrate
CH: you are confirmed on August 15
SH: wow
SH: send email
SH: ending the day on this note
CH: I didn't get yours yet
SH: says it went
SH: but it's coming from mexico
CH: I'll send it as soon as I get it, remember don't say anything to anyone until we all get our shit together regarding the announcement, etc., plus tomorrow I want to gover all of the details.
SH: you got it

Steve Kaul- Agency Group

AIM IM with stevehtag3/10/09 11:01 AM

SH: what happened to playing the best venue

SH: and them having that choice

SK: I tried to get them to play your venue - sorry it didnt happen - If sales are stong in the market perhaps we can take another look for this summer

SH: where would they have played had there been no 360 deal

11:06 AM

SH: if sales suck there, I will not get a show because people don't want to go to Nissan

SH: are you done responding?

SK: yes

Steve Kaul- Agency Group

AIM IM with stevehtag3/11/09 8:55 AM

SH: propoganda means untruths

SK: i got a low verbal score on my sats

SH: you called the nissan stuff propoganda

SK: im sure it's all true

SH: hundreds of pages of newspapers.& blogs saying the same thing isn't propoganda

SK: yes your are right

SH: i got no gripe with you, I hope you know that

SK: i do - I wish LN didnt give the band millions of dollars but I need to deal with the situation even if I don't like it

SH: if they hadn't done this deal, we'd be doing Merriweather again wouldn't we

SK: I would have tried to get them to play the venue again - but there is a choice in the market and bands have made bad decisions in the past so who knows

SH: not too many choose that place...that's why they do these deals...to force people to play where they wouldn't otherwise

SK: there many other reasons too

SH: I am talking about why LN needs to do them

PL001467

Exhibit N

SH: I understand the band's benefits
SH: that's what they offer the bands to get them to do it
SK: I know - LN also get's to cross the dates and protect their profits against some weak markets
- overall I think that may be the most compelling reason
SH: that makes sense
SH: but the bottom line is that they still need to get bands to play venues they would not otherwise
SH: and that's my gripe with them
SH: in fact, I think it's illegal
SK: I think we played all of their venues before anyway
SH: they could still cross the venues they get
SH: without having to force people to play the other ones
SH: but they want it all
SH: the good news is, that's what's killing them
SK: yup - your in a good place - even if you don't win every battle - you still own the market
SH: I am very happy with our schedule & sales so far
SH: had a few LN deals that we got dates on...Fray, NIN
SH: anyway, you're a good guy, you tried, and none of this lessens my opinion of you
SH: it's not like you became a weasel first chance you got
SH: like some people
SH: I will take care of this situation for all of us

Ken Fermaglich- Agency Group

AIM IM with kenftag5/8/09 10:58 AM

SH: what's your count

KF: 1000 tix in 30 minutes

KF: waiting for another update

KF: 80% pavilion sales

KF: 20% lawn

11:11 AM

kenFTAG has gone offline.

kenFTAG is now online.

11:21 AM

SH: what was presale

KF: presale through citibank was at 419 with \$32,000 in the bank as of EOD yesterday

KF: it was a 3 day presale

KF: exclusive for Citibank only with no radio station

KF: involvement and very limited

SH: so that plus the 1000

KF: i don't htink so

KF: I think its a lump sum

KF: but i will check

1:17 PM

kenFTAG has gone offline.

1:29 PM

kenFTAG is now online.

1:33 PM

kenFTAG has gone offline.

1:42 PM

PL001468

Exhibit O

From: John Harrington <john@varietyart.com>
Sent: Thursday, February 2, 2006 1:30 PM
To: seth hurwitz seth <leseth@aol.com>
Subject: Re: 311?

On 2/2/06 9:36 AM, "Seth Hurwitz" <leseth@aol.com> wrote:

>> Time period is Aug 24 or 25
>
> holding both dates for you
>
> have you discussed Merriweather with the band?
>
>
>

Seth,

Will discuss. Don't think we would pull from Ted. Our Virginia Beach date would go out the window if we did merriweather but I will pass on all offers. \$35.00 gross ticket. Will let you know support as soon as I lock it down. Management for band is Adam Raspler. His number is 323-654-4094.
Regards John

John Harrington
Variety Artist's Int'l
1924 Spring Street
Paso Robles, CA 93446
P: 805 237 4275
F: 805 237 4283

PL001625

Exhibit P

7363

L.M.A. INC. <small>254 MOUNTAINVIEW POST OFFICE 10411 LITTLE PATENT PIKE COLUMBIA, MD 21044 410-715-1332</small>		THE COLUMBIA BANK <small>410000</small>		7363
		07/2009		
PAY TO THE ORDER OF <u>Live Nation Worldwide, Inc.</u>		\$ <u>23,241.00</u>		
Twenty-Three Thousand Two Hundred Forty-One and 00/100		DOLLARS		
Live Nation Worldwide, Inc.		TWO SIGNATURES REQUIRED OVER \$100		
MEMO: <u>Settlement</u>		<i>[Handwritten Signature]</i> <i>[Handwritten Signature]</i>		

7363 Front 07/01/09 \$23241.00

1167 02 6413	1167 02 6413	1167 02 6413	1167 02 6413
PAY ANY BANK			For Deposit Only

7363 Back 07/01/09 \$23241.00

WARPED TOUR Settlement w/ LIVE NATION

Event date: June 15, 2006

Merriweather Post Pavilion

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Donation

TM Rebate

Merch House Share

F&B House Share

Warped vendor water sales

Tour reimbursable

NET INCOME

EXPENSES:

Talent

Advertising

Event expenses

License Fees

NET EXPENSES

OVERAGE+/-LOSS-
25% to LIVE NATION

\$2,899.75

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
10475 LITTLE PATUXENT PKWY
COLUMBIA, MD 21044
410-715-5550

THE COLUMBIA BANK
65-233/550

7/5/2006

PAY TO THE ORDER OF LIVE NATION

\$**2,899.75

Two Thousand Eight Hundred Ninety-Nine and 75/100***** DOLLARS

LIVE NATION
7800 Cellar Door Drive
Bristow, VA 20136
Attn: Ted Mankin

TWO SIGNATURES REQUIRED OVER \$1000

MEMO: Warped Tour Settlement

Security features. Details on back. FD

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
LIVE NATION
Talent

Warped Tour 6.15.06

7/5/2006

3630
2,899.75

Operation Account 01 Warped Tour Settlement

2,899.75

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
LIVE NATION
Talent

Warped Tour 6.15.06

7/5/2006

3630
2,899.75

Operation Account 01 Warped Tour Settlement

2,899.75

PL001421

WARPED TOUR Settlement w/ LIVE NATION

Event date: July 25, 2007

Merrifweather Post Pavilion

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Donation

TM Rebate

Merch House Share

F&B House Share

NET INCOME

EXPENSES:

Talent

Advertising

Event Staff (sec/ush/tt/bo/ops/parking)

Housekeeping

Rentals (fence, bike rack, spots, fork lifts, boards, towers)

Union

Other Production (video, runners, vehicles)

Catering (shop list, drinks, PBR, lighter fluid, ice, AS party)

Services (masseuse, concierge)

Insurance

Miscellaneous (permit, dj, photographer)

License Fees

NET EXPENSES

OVERAGE+/LOSS-

25% to LIVE NATION

\$57,131

PL001422

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
10475 LITTLE PATUXENT PKWY
COLUMBIA, MD 21044
410-715-5550

THE COLUMBIA BANK
65-233/550

8/9/2007

PAY TO THE ORDER OF LIVE NATION

\$ **57,131.00

Fifty-Seven Thousand One Hundred Thirty-One and 00/100 ***** DOLLARS

LIVE NATION
7800 Cellar Door Drive
Bristow, VA 20136
Attn: Ted Mankin

TWO SIGNATURES REQUIRED OVER \$1000

[Handwritten Signature]
[Handwritten Signature]

MEMO: WARPED TOUR -Settlement

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
LIVE NATION
Talent

Warped Tour Settlement

8/9/2007

5049

57,131.00

Operation Account 01 - WARPED TOUR -Settlement

57,131.00

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
LIVE NATION
Talent

Warped Tour Settlement

8/9/2007

5049

57,131.00

Operation Account 01 - WARPED TOUR -Settlement

57,131.00

PL001423

Security features. Details on back.

WARPED TOUR Settlement w/ LIVE NATION

Event date: July 16, 2008

Merriweather Post Pavilion

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Charity @ \$.25

Other

TM Rebate

Merch House Share

F&B House Share

NET INCOME

EXPENSES:

Talent

Advertising (incl. Internet Marketing per deal)

Event Staff (sec/ush/tt/bo/ops/parking)

Housekeeping

Rentals (fence, bike rack, spots, forklifts, towers, bkstg AC, tables, chairs)

Union

Other Production (video, runners, vehicles)

Catering

Services (masseur, concierge)

Insurance

Miscellaneous (permit, dj, photographer)

Other

License Fees

NET EXPENSES

OVERAGE+/-LOSS-
25% to LIVE NATION

\$60,078

PL001424

6245

I.M.A., INC.
104 WINTERBATH POST PAVILION
1205 LITTLE ARCHWAY RD
COLUMBIA, MO 65211
(314) 715-3130

THE COLLEGE BANK
637000

5/17/2008

PAY TO THE ORDER OF LIVE NATION \$ 60,078.00

Sixty Thousand Seventy-Eight and 00/100 DOLLARS

LIVE NATION
7000 Galy Door Drive
Bristow, VA 20138
Attn: Ted Frankin

MEMO: Warped Tour Settlement

TWO SIGNATURES REQUIRED OVER THIS LINE
Kristen Tubby Tolbert
Caplan

6245 Front 08/07/08 \$60078.00

1513 12306

Pay to live portion of
Callin Disc. Acct. 2/178
3/17-5/2008 Only

6245 Back 08/07/08 * \$60078.00

WARPED TOUR Settlement w/ LIVE NATION

Event date: July 14, 2009

Merriweather Post Pavilion

total paid attendance:

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Charity @ \$.25

Other

TM Rebate

Merch House Share

F&B House Share

NET INCOME

EXPENSES:

Talent

Advertising (incl. Internet Marketing per deal)

Event Staff (sec/ush/tt/bo/ops/parking)

Housekeeping

Rentals (fence, bike rack, spots, forklifts, towers, bkstg AC, tables, chairs)

Union

Other Production (video, runners, vehicles)

Catering

Services (masseuse, concierge)

Insurance

Miscellaneous (permit, dj, photographer)

Other

License Fees

NET EXPENSES

OVERAGE+/-LOSS-
25% to LIVE NATION

\$39,990

C
1

PL001426

7808

I.M.A. INC.
404 MILITARY AVENUE
BETHESDA, MD 20814
301-414-4100

DECOLLEASANK

8/20/2009

PAY TO THE ORDER OF: LIVE NATION \$ 130,000.00

Thirty Nine Thousand Nine Hundred Ninety and 00/100 DOLLARS

LIVE NATION:
7800 Cedar Road Drive
Bristow, VA 20136

MEMO: Warped Tour @ Manassas 7.14.2009

FOR DEPOSIT OR TO BE CASHED ONLY
Justin F. Kelly, Sales
[Signature]

6-
LIVE NATION
- FBI CHECK ONLY

Do not endorse or write below this line

IRON MAIDEN Settlement w/ LIVE NATION
Event date: June 18, 2008
Merriweather Post Pavillon

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Donation

TM Rebate estimate

Merch House Share

F&B House Share

NET INCOME

EXPENSES:

Talent

Advertising

Event Staff (sec/us/vt/bo/ops/parking)

Housekeeping

Rentals (fence, bike rack, spots, fork lifts, boards, towers)

Union

Other Production (video, runners, vehicles)

Catering

Services (masseuse, concierge)

Insurance

Miscellaneous (permit, dj, photographer)

License Fees

NET EXPENSES

OVERAGE+/-LOSS-
25% to LIVE NATION

\$50,220

PL001428

603F

6/29/2008

I.M.A., INC.
dba MERRIWEATHER POST PAVILION
LIVE NATION
Show Expenses

50,220.00

Iron Maiden -6.18.08 @ Merriweather

50,220.00

Operation Account 01 Iron Maiden @ Merriweather 6.18.08

PL001429

Exhibit Q

From: Marcie Cardwell <marcie@macpresents.com>
Sent: Friday, November 28, 2008 11:40 AM
To: LeSeth@aol.com
Subject: Re: John Mayer

No

marcie a. cardwell
mac presents
615.662.3522

----- Original Message -----

From: Seth Hurwitz <leseth@aol.com>
To: Marcie Cardwell
Sent: Fri Nov 28 10:30:24 2008
Subject: John Mayer

was that a LN tour?

PL001591

Jean S. Parker

From: Jean S. Parker [jeanp@930.com]
Sent: Wednesday, July 30, 2008 8:00 PM
To: 'Mankin, Ted'
Subject: Live Nation: settlement JOHN MAYER
Attachments: JohnMayer071308.LiveNation.settlement.xls

JOHN MAYER Settlement w/ LIVE NATION

Event date: July 13, 2008

Merrweather Post Pavilion

INCOME:

Gross receipts (includes Parking)

Less Tax

Less Donation

Less Auction to JOHN MAYER

TM Rebate

Merch House Share

F&B House Share

NET INCOME:

EXPENSES:

Talent

Advertising

Event Staff (sec/ush/tt/bo/ops/parking)

Housekeeping

Rentals (fence, bike rack, spots, fork lifts, boards, towers)

Union

Other Production (video, runners, vehicles)

Catering

Services (masseuse, concierge)

Insurance

Miscellaneous (permit, dj, photographer)

Lawn repair

License Fees

NET EXPENSES

OVERAGE+/-LOSS-
25% to LIVE NATION

\$24,454

PL001418

THE COLUMBIA BANK

6246

I.M.A. INC.
1234 MARKET STREET, SUITE 100
COLUMBIA, MO 65201
417-742-1100

THE COLUMBIA BANK
11111111

8/1/2008

PAY TO THE ORDER OF LIVE NATION \$ **24,454.00

Twenty-Four Thousand Four Hundred Fifty-Four and 00/100 DOLLARS

LIVE NATION
7800 Cedar Oaks Drive
Bristow, VA 20136
Attn: Ted Marwin

TWO SIGNATURES REQUIRED OVER \$1000
George Fisher Tolts
[Signature]

MEMO: John Mayer 7.13 Settlement

6246 Front 08/07/08 \$24454.00

708212307

For the front of
Other Documents, please refer to the

6246 Back 08/07/08 \$24454.00

Exhibit R

SH: got your rap ready?

Jonathan Adelman- Paradigm

AIM IM with jonathanadelman2/17/09 12:52 PM

SH: on the fray...

SH: can I release others than 16?

JA: yes

SH: how's that lookin.

JA: ask me tomorrow

SH: why what happens then

JA: hopefully i will have more info on the ituation

SH: where is it at now

JA: in livenation hands

SH: what does that mean

SH: for them to decide?

JA: for them to come back with revied offer

JA: revised

SH: revised for Fray playing Merriweather?

JA: yup

SH: what are they saying now

JA: they want nissan

SH: and you told them you want to play Merriweather

JA: yup

SH: so...they are lowering their tour offer?

JA: well see

SH: is that what they're saying

JA: donr know

SH: right now they have a tour offer in, or just several of their buildings

JA: tour offer

SH: and you've told to revise without Nissan

JA: amongst other changes

SH: what do you think they'll do

JA: no clue

SH: did they ever say no nissan...no tour offer

JA: didnt get that far. will see what they say

SH: ok

SH: how does mgr feel about it

Jonathan Adelman- Paradigm

AIM IM with jonathanadelman2/23/09 7:48 PM

JA: live nation came back with \$3 ticket. they do not want to to a percentage deal.

7:58 PM

SH: on a conf call

SH: listen...every one of these type situations have been settled by me being forced to pay them 25%

SH: ask them

PL001454

7363

6/17/2009

23,241.00

M.A. INC.
488 HERRIWEATHER POSTPAVILION
Live Nation Worldwide, Inc

Frax \$3 per lot

23,241.00

Operation Account 01 Settlement

Jean S. Parker

From: Jean S. Parker [jeanp@930.com]
Sent: Wednesday, June 17, 2009 12:11 AM
To: 'leseth@aol.com'
Subject: settlement: Fray
Attachments: settlement.fray.061609.xls

Mark, your accountant, asked about:

1. The \$3/tix fee due Live Nation;
2. The \$8k due Dega for catering.

I said it was an all-in deal plus neither of these was on the contract or other deal addendum.

... Jean

PL001416

Jean S. Parker

From: Seth Hurwitz [leseth@aol.com]
Sent: Wednesday, June 17, 2009 1:57 PM
To: Jean Parker
Subject: FW: The Fray - Merriweather Post Pavilion show

need to send them the catering and \$3 per tkt

make them separate checks

revise show report

----- Forwarded Message

From: Jonathan Adelman <jadelman@paradigmagency.com>
Date: Wed, 17 Jun 2009 13:53:03 -0400
To: Seth Hurwitz <leseth@aol.com>
Subject: The Fray - Merriweather Post Pavilion show

Pls make the check payable to: **Live Nation Worldwide, Inc.**

Mail to:

Live Nation
Attn: Tracy Sanchez
9348 Civic Center Dr
Beverly Hills, CA 90210

----- End of Forwarded Message

PL001417

Exhibit S

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	SERIES
1976 America	1976	Contemporary
Barry Manilow	1976	Contemporary
Carpenters	1976	Contemporary
James Taylor	1976	Contemporary
Janis Ian	1976	Contemporary
Linda Ronstadt	1976	Orchestra
Israel Philharmonic Orchestra	1976	POA
Philadelphia Orchestra	1976	Special
41st International Eucharistic Congress: August 2: A concert of religious jazz with Ella Fitzgerald and Dave Brubeck Trio; Aug 5/6 Dance Theatre of Harlem, Marian Andersen, narrator.		
1977	1977	Contemporary
Gordon Lightfoot	1977	Contemporary
Jackson Browne	1977	Contemporary
James Taylor	1977	Contemporary
Linda Ronstadt	1977	Contemporary
Neil Sedaka	1977	POA
Philadelphia Orchestra	1977	Contemporary
Renaissance	1977	Dance
Stuttgart Ballet		
1978	1978	Dance
American Ballet Theatre	1978	Contemporary
Barry Manilow	1978	Contemporary
Boyz Scaggs	1978	Contemporary
Cleo Lane/Kenny Rowein	1978	Contemporary
Crosby, Stills, Nash	1978	Contemporary
George Benson	1978	Contemporary
Grover Washington/Al Jarreau	1978	Contemporary
Jackson Browne	1978	Contemporary
Kris Kristofferson & Rita Coolidge	1978	Contemporary
Linda Ronstadt	1978	Contemporary
Manhattan Transfer/Jean Oliver	1978	Opera
Metropolitan Opera	1978	Contemporary
Peter, Paul, Mary	1978	POA
Philadelphia Orchestra		
1979	1979	Contemporary
America	1979	Contemporary
Joan Armatrading		

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	SERIES
Ballet Highlights featuring Mikhail Baryshnikov and Peter Martins	1979	Dance
Shawn Cassidy	1979	Contemporary
Chicago	1979	Contemporary
Perry Como	1979	Contemporary
Gordon Lightfoot	1979	Opera
Metropolitan Opera	1979	Contemporary
Joni Mitchell	1979	Opera
Lucino Pavarotti in Recital (Benefit for Marian Andersen Library)	1979	POA
Philadelphia Orchestra	1979	Contemporary
Poco/Jimmy Buffet	1979	Contemporary
Renaissance	1979	Contemporary
James Taylor		
1980	1980	Contemporary
Joan Armatrading	1980	Contemporary
George Benson	1980	Contemporary
Blues Brothers	1980	Contemporary
Jackson Browne	1980	Contemporary
Doobie Brothers	1980	Contemporary
Roberta Flack/Peabo Bryson	1980	Contemporary
Hall & Oates	1980	Contemporary
Al Jarreau	1980	Contemporary
Barry Manilow	1980	Opera
New York City Opera	1980	POA
Philadelphia Orchestra	1980	Contemporary
Santana	1980	Contemporary
South Side Johnny	1980	Contemporary
James Taylor		
1981	1981	Dance
Ballet Highlights featuring Mikhail Baryshnikov	1981	Dance
Ballet Highlights featuring Gelsey Kirkland and Natalia Makarova	1981	Contemporary
Beach Boys	1981	Contemporary
Pat Benatar	1981	Contemporary
Peabo Bryson	1981	Contemporary
Christopher Cross	1981	Contemporary
Charlie Daniels Band	1981	Contemporary
Doobie Brothers	1981	Contemporary
Redd Foxx	1981	Contemporary
Roberta Flack	1981	Contemporary
Millie Jackson	1981	Contemporary
Walter Jackson	1981	Contemporary

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	SERIES
Al Jarreau	1981	Contemporary
Jefferson Starship	1981	Contemporary
Kansas	1981	Contemporary
Kool & The Gang	1981	Contemporary
Chuck Mangione	1981	Contemporary
Melissa Manchester	1981	Contemporary
Pat Metheny	1981	Contemporary
Peter, Paul, Mary	1981	POA
Philadelphia Orchestra	1981	Contemporary
Bonnie Raitt	1981	Contemporary
Santana	1981	Contemporary
James Taylor	1981	Contemporary
The Tubes	1981	Contemporary
1982	1982	Contemporary
Air Supply	1982	Dance
American Ballet Theatre	1982	Contemporary
B - 52's	1982	Contemporary
Beach Boys	1982	Contemporary
Elton John	1982	Contemporary
Gospel Keynotes	1982	Contemporary
King Crimson	1982	Dance
Kool Jazz Festival	1982	Contemporary
Al Jarreau	1982	Contemporary
Rickie Lee Jones	1982	Contemporary
Gordon Lightfoot	1982	Contemporary
Kenny Loggins/America	1982	Contemporary
Peter, Paul, Mary	1982	Contemporary
"P.O.P '82"	1982	POA
Philadelphia Orchestra	1982	Contemporary
Bonnie Raitt	1982	Contemporary
Santana	1982	Contemporary
Talking Heads	1982	Contemporary
James Taylor	1982	Contemporary
George Thorogood	1982	Contemporary
Barry White	1982	Contemporary
1983	1983	Dance
American Ballet Theatre	1983	Contemporary
Joan Armatrading	1983	Contemporary
Beach Boys	1983	Contemporary

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	SERIES
Chicago	1983	Contemporary
Elvis Costello	1983	Contemporary
D- Train	1983	Contemporary
Flock of Seagulls	1983	Contemporary
Peter Gabriel	1983	Contemporary
Hall & Oates	1983	Contemporary
Al Jarreau	1983	Contemporary
Kool Jazz Festival	1983	Contemporary
Kenny Loggins	1983	Contemporary
Barry Manilow	1983	Contemporary
Men at Work	1983	Contemporary
Pat Metheny	1983	Contemporary
Bette Midler	1983	Contemporary
Joni Mitchell	1983	POA
Philadelphia Orchestra	1983	Contemporary
Smokey Robinson	1983	Contemporary
Stylistics	1983	Contemporary
Talking Heads		
1984	1984	Dance
American Ballet Theatre	1984	Contemporary
The Band / Al Stewart	1984	Contemporary
Peabo Bryson	1984	Contemporary
King Crimson	1984	Contemporary
Crosby, Stills, Nash	1984	Contemporary
John Denver	1984	Contemporary
The Eurythmics	1984	Contemporary
Jerry Garcia Band	1984	Contemporary
Go-Go's/Hooters/INXS	1984	Contemporary
Happy Together Tour	1984	Contemporary
Huey Lewis & The News	1984	Contemporary
Julio Iglesias	1984	Contemporary
Joe Jackson	1984	Contemporary
Kool Jazz Festival	1984	Contemporary
Cyndi Lauper/Hooters	1984	Contemporary
Moody Blues	1984	Dance
Pennsylvania Ballet Company	1984	Special
"Pershing's Own" White House Army Band	1984	POA
Philadelphia Orchestra	1984	Contemporary
The Pretenders	1984	Contemporary
James Taylor / Randy Newman	1984	Contemporary

[Page]

**MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY**

ARTIST	YEAR	SERIES
Thompson Twins/Berlin	1984	Contemporary
George Thorogood	1984	Contemporary
UNCF Gospel Benefit	1984	Gospel
1985		
Al Jarreau	1985	Contemporary
Amy Grant	1985	Contemporary
Anne Murray	1985	Contemporary
Bryan Adams	1985	Contemporary
Crosby, Stills, Nash	1985	Contemporary
Dan Fogelberg	1985	Contemporary
Dire Straits	1985	Contemporary
Don Henley	1985	POA
Gala: Henry Mancini & James Galway Philadelphia Orchestra " In The Pink"	1985	Contemporary
Kenny Loggins	1985	Contemporary
Neil Young	1985	Contemporary
Pat Metheny	1985	Dance
Pennsylvania Ballet Company	1985	Contemporary
Petra	1985	POA
Philadelphia Orchestra	1985	Contemporary
Philly Fest	1985	Contemporary
Ray Charles/B.B. King	1985	Contemporary
REO Speedwagon	1985	Contemporary
Santana	1985	Contemporary
The Kinks	1985	Contemporary
Tom Petty	1985	Contemporary
	1986	Contemporary
Andreas Vollenweider	1986	Contemporary
Beach Boys	1986	Contemporary
Billy Ocean	1986	Contemporary
E.L.P.	1986	Contemporary
Jackson Browne	1986	Contemporary
James Taylor	1986	Contemporary
Joan Armatrading	1986	Contemporary
John Fogarty	1986	Contemporary
Kirov Ballet	1986	Dance
Lou Reed	1986	Contemporary
Moody Blues	1986	Dance
Pennsylvania Ballet Company	1986	Contemporary
Philadelphia Orchestra	1986	POA

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	SERIES
Robert Palmer	1986	Contemporary
Santana	1986	Contemporary
Spyro Gyra	1986	Contemporary
Starship	1986	Contemporary
Steve Wynwood	1986	Contemporary
Stevie Ray Vaughan	1986	Contemporary
The Dramatics	1986	Contemporary
The Eurythmics	1986	Contemporary
The Monkees	1986	Contemporary
Van Morrison	1986	Contemporary
Whitney Houston	1986	Contemporary
Wyndham Hill Jazz	1986	Contemporary
1987		
Al Green - Gospel	1987	Contemporary
Al Jarreau/ Chaka Kahn	1987	Contemporary
B.B. King	1987	Contemporary
Crosby, Stills, Nash	1987	Contemporary
Dan Fogelberg	1987	Contemporary
David Sanborn	1987	Contemporary
James Taylor	1987	Contemporary
Neil Young	1987	Contemporary
New Order	1987	Contemporary
Pat Metheny	1987	Contemporary
Pennsylvania Ballet Company	1987	Dance
Philadelphia Orchestra	1987	POA
Phyllis Hyman	1987	Contemporary
Soul Revival	1987	Contemporary
Stevie Ray Vaughan/Greg Allman	1987	Contemporary
The Bangles	1987	Contemporary
The Kinks	1987	Contemporary
The Monkees	1987	Contemporary
The Moody Blues	1987	Contemporary
The O'Jays	1987	Contemporary
1988		
"Alexander Nevsky" Film with Philadelphia Orchestra	1988	Film
Bob Dylan	1988	Contemporary
Bruce Hornsby	1988	Contemporary
Crosby, Stills, Nash	1988	Contemporary
Dan Fogelberg	1988	Contemporary

MANN CENTER FOR THE PERFORMING ARTS
PERFORMANCE HISTORY

ARTIST	YEAR	PERFORMANCE HISTORY
Debbie Gibson	1988	Contemporary
Gospel Show: Walter Hawkins Family	1988	Contemporary
James Taylor	1988	Contemporary
Jethro Tull	1988	Contemporary
Jimmy Buffet	1988	Contemporary
Linda Ronstadt	1988	Contemporary
Neil Young	1988	POA
Philadelphia Orchestra	1988	Contemporary
Phyllis Hyman	1988	Contemporary
Robert Palmer	1988	Dance
Royal National Ballet of Spain	1988	Contemporary
Sade	1988	Contemporary
Sam Kinison	1988	Contemporary
Squeeze and the Smithereens	1988	Contemporary
Steve Wynwood	1988	Contemporary
Tiffany	1988	Contemporary
UB40	1988	Contemporary
1989	1989	Broadway
"Cats"	1989	Contemporary
10,000 Maniacs/ Adrian Belu/The Horseflies Ziggy Marley	1989	Contemporary
Al Jarreau / Take Six	1989	Contemporary
Amy Grant	1989	Contemporary
Average White Band/Rare Earth/War/Bad Finger	1989	Contemporary
Bee Gees	1989	Contemporary
Carole King	1989	Contemporary
Cher	1989	Contemporary
Don Henley / Edie Brickell	1989	Contemporary
Elvis Costello	1989	Contemporary
Fine Young Cannibals /De La Soul /The Mint Juleps	1989	Contemporary
Jackson Browne	1989	Contemporary
Jefferson Airplane	1989	Contemporary
Jimmy Buffet / Neville Brothers	1989	Contemporary
Kenny G	1989	Contemporary
Legends of Motown - Temptations/Dramatics/Blue Notes	1989	Contemporary
Little Feat / Melissa Etheridge	1989	Contemporary
New Kids on The Block	1989	Contemporary
New Order / Public Image Limited /Sugarcube	1989	Contemporary
Pat Metheny	1989	POA
Philadelphia Orchestra	1989	Contemporary
Phyllis Hyman	1989	Contemporary

MANN CENTER FOR THE PERFORMING ARTS
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ARTIST	YEAR	SPECIES
REM / Throwing Muses	1989	Contemporary
Rick Astley / Martika	1989	Contemporary
Ringo Starr and His All Star Band	1989	Contemporary
Rod Stewart	1989	Contemporary
Stevie Nicks	1989	Contemporary
Stop The Violence	1989	Contemporary
The Kinks / John Eddie	1989	Contemporary
Tom Petty & The Heartbreakers / The Replacements	1989	Contemporary
1990	1990	Contemporary
Allman Brothers	1990	Contemporary
Anita Baker	1990	Contemporary
B - 52's	1990	Contemporary
Bonnie Raitt	1990	Contemporary
Crosby, Stills, Nash	1990	Contemporary
Garrison Keillor	1990	Contemporary
James Taylor	1990	Contemporary
Jimmy Buffett	1990	Contemporary
Kenny G / Michael Bolton	1990	Contemporary
Little Feat	1990	Contemporary
Metropolitan Male Ensemble	1990	POA
Philadelphia Orchestra	1990	Contemporary
Rickie Lee Jones	1990	Contemporary
Richard Marx	1990	Contemporary
Sinead O' Connor	1990	Contemporary
Steve Miller Band	1990	Contemporary
Stevie Ray Vaughan/Joe Cocker	1990	Contemporary
Tears For Fears	1990	Contemporary
The Moody Blues	1990	Contemporary
Tracey Chapman	1990	Contemporary
UB40	1990	Contemporary
1991	1991	Contemporary
Allman Brothers	1991	Contemporary
Bob Weir & Rob Wasserman	1991	Contemporary
Bonnie Raitt	1991	Contemporary
Bugs Bunny on Broadway	1991	Contemporary
Doobie Brothers	1991	Contemporary
Elvis Costello	1991	Contemporary
Freddy Jackson	1991	Contemporary
Gospel Show	1991	Contemporary

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ARTIST	YEAR	SERIES
Huey Lewis And The News	1991	Contemporary
Indigo Girls	1991	Contemporary
Jazz Explosion	1991	Contemporary
Jimmy Buffett	1991	Contemporary
Manheim Steamroller	1991	Contemporary
Michael Bolton	1991	Contemporary
Music of Andrew Lloyd Weber/ Michael Crawford	1991	POA
Nelson	1991	Contemporary
Philadelphia Orchestra	1991	Contemporary
Styx	1991	Contemporary
The Moody Blues	1991	Contemporary
The Steve Miller Band	1991	Dance
White Oak Dance Project	1991	Contemporary
Ziggy Marley And The Melody Makers	1991	Contemporary
1992		
Allman Brothers / Tom Cochrane	1992	Contemporary
Blues Fest - B.B. King / Buddy Guy / Dr. John/ The Fabulous Thunderbirds	1992	Contemporary
Blues Notes / Stylistics	1992	Contemporary
Bob Wier & Rob Wasserman/Bruce Cockburn/Michelle Cockburn	1992	Contemporary
Caring in Concert - Burt Bacharach, Elaine Bosler, Roberta Flack, & Dionne Warwick	1992	Contemporary
Crosby, Stills, Nash	1992	Contemporary
Dolly Parton / Mike Reid	1992	Contemporary
Emerson / Lake, & Palmer/Bonham	1992	Contemporary
En Vogue / Arrested Development	1992	Contemporary
Gerald Levert	1992	Contemporary
Harry Connick, Jr.	1992	Contemporary
Indigo Girls	1992	Contemporary
James Taylor	1992	Contemporary
Jimmy Buffett / Evangeline	1992	Contemporary
Joe Cocker / Neville Brothers	1992	Contemporary
Lavert	1992	Contemporary
Lynrd Skynrd / Delbert McClinton	1992	Contemporary
Morrissey	1992	Contemporary
Natalie Cole / Ottmar Liebert & Luna Negra	1992	POA
Parliament Funkadelic / Ohio Players	1992	Contemporary
Philadelphia Orchestra	1992	Contemporary
Philly Pops - Leonard Bernstein Tribute	1992	Contemporary
Philly Pops - The Pops on Broadway	1992	Contemporary
Santana / Phish	1992	Contemporary
Sounds of Freedom : Aretha Franklin, Charles Dutoit, Phila. Orch.	1992	Contemporary

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ARTIST	YEAR	STREET
Steve Miller / Curtis Salgado and The Shilettos	1992	Contemporary
WIOQ / Monster Rock Concert	1992	Contemporary
World Beat Tour 92	1992	Contemporary
WXPN Benefit - Five Star Night	1992	Contemporary
10,000 Maniacs	1992	Contemporary
1993	1993	Contemporary
Al Jarreau / David Sanborn	1993	Contemporary
Allman Brothers	1993	Contemporary
Barry Manilow	1993	Contemporary
Butthole Surfers & Stone Temple Pilots	1993	Contemporary
Carol King	1993	Contemporary
David Crosby & Graham Nash	1993	Contemporary
Def Leppard	1993	Contemporary
Duran, Duran	1993	Contemporary
Dwight Yokum	1993	Contemporary
Jethro Tull / Procol Harum	1993	Contemporary
John Prince	1993	Contemporary
Kenny G/Peabo Bryson	1993	Contemporary
Kinks	1993	Contemporary
Mary Chapin Carpenter	1993	Contemporary
Midnight Oil, Hot House Flowers, Ziggy Marley	1993	Contemporary
Moody Blues	1993	Contemporary
Pat Metheny	1993	POA
Philadelphia Orchestra	1993	Contemporary
Phish	1993	Contemporary
Sade	1993	Contemporary
Spin Doctors	1993	Contemporary
Steve Miller	1993	Contemporary
Travis Tritt	1993	Contemporary
UB - 40	1993	Special
WIOQ / Monster 5	1993	Special
WXPN Benefit	1993	POA
POA 6/21/93: Lawrence Foster, conductor; Stephen Kovacevich, piano	1993	POA
POA 6/23/93: Lawrence Foster, conductor; Richard Woodhams, oboe; Anthony Gigliotti, clarinet;	1993	POA
Nolan Miller, horn; Bernard Garfield, basson	1993	POA
POA 6/24/93: Lawrence Foster, conductor; Pinchas Zukerman, violin; Linda Hohenfeld, soprano	1993	POA
POA 6/28/93: Charles Dutoit, conductor; Itzhak Perlman, violin	1993	POA
POA 6/30/93: Charles Dutoit, conductor; Yo-Yo Ma, cello	1993	POA
POA 7/1/93: Charles Dutoit, conductor; Jari Van Nes, mezzo-soprano; Richard Margison, tenor	1993	POA
POA 7/5/93: Yuri Temirkanov, conductor	1993	POA

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ARTIST	YEAR	SERIES
POA 7/6/93 (Children's Concert): Mark Laycock, conductor; Victoria Anne Hurt, cello; Fernando Mancillas, tenor; Positively to the Point Dancers	1993	POA
POA 7/7/93: Yuri Temirkanov, conductor; Artur Pizarro, piano	1993	POA
POA 7/8/93: Yuri Temirkanov, conductor	1993	POA
POA 7/12/93: Libor Pesek, conductor; Andre Watts, piano	1993	POA
POA 7/14/93: Libor Pesek, conductor; Olli Mustonen, piano	1993	POA
POA 7/15/93: Libor Pesek, conductor; Sarah Chang, violin	1993	POA
POA 7/19/93: Charles Dutoit, conductor; Horacio Gutierrez, piano	1993	POA
POA 7/21/93: Charles Dutoit, conductor	1993	POA
POA 7/22/93: Erich Kunzel, conductor; Doc Severinsen, trumpet	1993	POA
POA 7/26/93: Charles Dutoit, conductor; Louis Lortie, piano	1993	POA
POA 7/27/93 (Children's Concert): Mark Laycock, conductor; Angella Sumi Cho, violin	1993	POA
POA 7/28/93: Ion Marin, conductor; Yuri Bashmet, viola	1993	POA
POA 7/29/93: Charles Dutoit, conductor; Chantal Juillet, violin	1993	POA
1994		
Allman Brothers - H.O.R.D.E./Cycomoto goat, Pride & Glory, God Street Wine, The Authority, Big Head Todd & The Monsters, Screamin' Cheeta Wheelies, Blues Traveler, Rusted Root	1994	Contemporary
Bonnie Raitt/Bruce Hornsby (2 performances)	1994	Contemporary
CSN/Fleetwood Mac (2 Performances)	1994	Contemporary
Elvis Costello/Crash Test Dummies	1994	Contemporary
Harry Connick, Jr./LeRoy Jones Quintet	1994	Contemporary
Indigo Girls/Kristen Hall	1994	Contemporary
Jackson Browne/John Hiatt	1994	Contemporary
James Brown	1994	Contemporary
James Taylor	1994	Contemporary
John Mellencamp/Texas	1994	Contemporary
Melissa Etheridge/Billy Pilgrim	1994	Contemporary
Metallica	1994	Contemporary
Moody Blues (2 performances)	1994	Contemporary
Phish	1994	Contemporary
Roger Daltrey	1994	Contemporary
Salt-N-Pepa/R. Kelly	1994	Contemporary
Santana/Buddy Guy	1994	Contemporary
Sawyer Brown, Aaron Tippin	1994	Contemporary
Spin Doctors/Gin Blossoms/Cracker/Vinx	1994	Contemporary
Steve Miller	1994	Contemporary
Stevie Nicks/Retis Arbutis	1994	Contemporary
Stone Temple Pilots/Meat Puppets, Jawbox	1994	Contemporary
Traffic/Subdudes	1994	Contemporary

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ARTIST	YEAR	SERIES
1995		
Barry White/Gerald Lever/Chante Moore	1995	Contemporary
Bonnie Raitt/Charles & Ruth Brown	1995	Contemporary
Carly Simon/Hall & Oates	1995	Contemporary
Comedy: Teddy Carpenter, Simply Marvelous, Tracy Morgan, Jemmerio is Jemmerio & Brother Man	1995	Contemporary
Congressional Medal of Honor	1995	Contemporary
Dave Mathews/Dion Farris	1995	Contemporary
Duran Duran/General Public, Cusafields, Chris Isaak	1995	Contemporary
Earth, Wind & Fire/Rachel Ferrell & George Duke	1995	Contemporary
Foreigner/Fire House	1995	Contemporary
Graham Central Station/BT Express	1995	Contemporary
H.O.R.D.E. Festival: Black Crowes, Blues Traveler, Ziggy Marley, Morphine, God Street Wine, Wilco,	1995	Contemporary
Mother Hips & Red Thunder	1995	Contemporary
Hootie & The Blowfish/Dillon Fence	1995	Contemporary
Jesus Christ Superstar	1995	Contemporary
John Tesh	1995	Contemporary
Live/Cheryl Wheeler/Buffalo Tom	1995	Contemporary
Mary Chapin Carpenter/Mavericks	1995	Contemporary
Pat Metheny/Take 6	1995	Contemporary
Phish	1995	Contemporary
Santana/Jeff Beck & Keb Mo	1995	Contemporary
Sarah McLaughlin/Chieftains & Ron Sexsmith	1995	Contemporary
Seal/Desree	1995	Contemporary
Soul Asylum/Jayhawks/Mathew Sweet & Victoria Williams	1995	Contemporary
Tim McGraw/Little Texas & Blackhawk	1995	Contemporary
Yanni	1995	Contemporary
1996		
POA 6/14/96: "Potemkin" Film - Vassily Sinaisky, conductor	1996	POA
Brooks & Dunn	1996	Contemporary
Celine Dion/Soul Attorneys	1996	Contemporary
Chieftains/Nanci Griffith	1996	Contemporary
Donna Summer/Sarge	1996	Contemporary
Elvis Costello/Ron Sexsmith	1996	Contemporary
Isley Brothers/Rose Royce/Bobby Womack	1996	Contemporary
Jackson Browne/Shawn Colvin	1996	Contemporary
James Taylor (2 performances)	1996	Contemporary
Joan Armatrading/Richard Thompson	1996	Contemporary
King Crimson/Vernon Reid	1996	Contemporary
Meatloaf	1996	Contemporary

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ARTIST	YEAR	SERIES
1997	1997	Contemporary
Bob Dylan/Ani DiFranco	1997	Contemporary
Indigo Girls (5/30/97)	1997	Contemporary
Styx/Pat Benatar (7/16/97)	1997	Contemporary
Supertramp (7/18/97)	1997	POA
POA 7/21/97: Tchaikovsky with Fireworks; Charles Dutoit, conductor; Jean-Philippe Collard, piano	1997	Contemporary
James Taylor (2 performances) (7/25 - 7/26)	1997	Contemporary
Itzhak Perlman Goes Klezmer (7/29/97)	1997	Contemporary
Mary Chapin Carpenter (8/2/97)	1997	Contemporary
Sheryl Crow (8/16/97)	1997	Contemporary
1998	1998	POA - Conductor
Andre Raphael Smith	1998	Contemporary
Ani DiFranco	1998	Singer / Songwriter/ Guitarist
Ann Di Franco	1998	POA - Tenor (POA and Mann Debut)
Anthony Dean Griffey	1998	Contemporary
B52'S	1998	POA - Soprano
Benita Valente	1998	The Philly Pops Guest Artist
Bernadette Peters	1998	Jazz @ The Mann
Betty Carter	1998	Contemporary
Bruce Cockburn	1998	Contemporary
Buddy Guy/Jonny Lang	1998	POA - Conductor
Charles Dutoit	1998	POA - Violin (POA and Mann Debut)
Chen - Ye Yuan	1998	POA - Baritone (POA and Mann Debut)
Count Basie Orchestra	1998	Jazz at the Mann
Culture Club/Human League/Howard Jones	1998	Contemporary
Dan Fogelberg	1998	Contemporary
Dar Williams	1998	Jazz at the Mann - Piano
Dave Brubeck	1998	POA - Conductor
David Alan Miller	1998	The Philly Pops Guest Conductor (Mann Debut)
Doc Severinsen	1998	POA - Conductor (POA and Mann Debut)
Emil De Cou	1998	Jazz at the Mann - Conductor
Grover Mitchell with Count Basie Orchestra	1998	POA - Piano (Mann Debut)
Helen Huang	1998	POA - Soprano
Henriette Schellenberg	1998	POA - Violin (Mann Debut)
Hilary Hahn	1998	POA - Conductor (POA and Mann Debut)
Ivan Fischer	1998	POA - Conductor
James DePreist	1998	POA - Mezz Soprano
Janis Taylor	1998	

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ARTIST	YEAR	DETAILS
Kathy O'Connell	1998	WXPN - Narrator for Trout Fishing
Keith Lockhart	1998	POA - Conductor (POA and Mann Debut)
Kyoko Takezawa	1998	POA - Violin
Leila Josefowicz	1998	POA - Violin
Lincoln Center Jazz Orchestra w/Wynton Marsalis	1998	Mann Debut
Marin Alsop	1998	POA - Conductor (Mann Debut)
Martha Argerich	1998	POA - Piano
Maximiano Valdes	1998	POA - Conductor (POA and Mann Debut)
Mendelsohn Club	1998	Jazz at the Mann Guest Singer (Mann Debut)
Nancy Wilson	1998	POA - Piano (POA and Mann Debut)
Navah Perlman	1998	POA - Piano (POA and Mann Debut)
Nelson Freire	1998	POA - Piano
Orii Shaham	1998	POA - Guitar
Pepe Romero	1998	The Philly Pops
Peter Nero	1998	POA - Violin
Pinchas Zukerman	1998	Jazz @ The Mann
Preservation Hall Jazz Band	1998	Contemporary
Richard Thompson/Dar Williams/Bruce Coburn	1998	Dance
Riverdance	1998	Contemporary
Sinead O' Connor	1998	POA - Piano (Mann Debut)
Terrence Wilson	1998	POA
The Canadian Brass	1998	Contemporary
The Chieftans/Sinead O'Connor	1998	POA - Conductor (POA and Mann Debut)
Thomas Dausgaard	1998	Family Concert
Trout Fishing in America	1998	Folk Group (Mann Debut)
Trout Fishing in America	1998	POA - Piano
Van Cliburn	1998	Jazz at the Mann - Conductor
Wynton Marsalis w/Lincoln Center Jazz Orch.		
	1999	Contemporary
Mary Chapin Carpenter and Shawn Colvin	1999	Contemporary
Natalie Merchant	1999	Jazz at the Mann
George Benson and Boney James	1999	Contemporary
Seal	1999	POA
Charles Dutoit, Conductor; Emanuel Ax, Piano	1999	POA
James DePreist, Conductor; Nadja Salerno-Sonnenberg, Violin	1999	POA
Marin Alsop, Conductor; Audra McDonald, Soprano	1999	Contemporary
Ani DiFranco and Maceo Parker	1999	POA
Leslie B. Dunner, Conductor; Kishna Davis, Soprano	1999	POA
James DePreist, Conductor; Fazil Say, Piano	1999	POA
Bobby McFerrin, Conductor	1999	POA

MANN CENTER FOR THE PERFORMING ARTS
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ARTIST	YEAR	SERIES
Sarah Brightman	1999	Pops at the Mann
Zdenek Macal, Conductor; Jon Kimura Parker, Piano	1999	POA
Itzhak Perlman, Conductor and Violin; Navah Perlman, Piano	1999	POA
Zdenek Macal, Conductor; Pascal Roge, Piano	1999	POA
Bad Company : Ten Years Ater	1999	Contemporary
Roberto Abbado, Conductor; Joshua Bell, Violin	1999	POA
Andre Raphael Smith, Conductor; Gregory DeTurck, Pianist	1999	POA
Roberto Abbado, Conductor	1999	POA
Thomas Dausgaard, Conductor; Horacio Gutierrez, Piano	1999	POA
Charles Dutoit, Conductor; Peter Serkin, Piano	1999	POA
Rosemary Clooney	1999	Pops at The Mann
Charles Dutoit, Conductor	1999	POA
Charles Dutoit, Conductor; Leonidas Kavakos, Violin	1999	POA
Whitney Houston	1999	Contemporary
Charles Dutoit, Conductor. Frederica von Stade	1999	POA
Charles Dutoit, Conductor; "Buzz" Aldrin, Narrator	1999	POA
Charles Dutoit, Conductor	1999	POA
A Battle of the Swing Bands with George Gee's Jump, Jive and Waiters, Bill Elliott Swing Orchestra, City Rhythm Orchestra	1999	Jazz at The Mann
A Broadway Evening with Betty Buckley	1999	Pops at the Mann
Marvin Hamlisch with the Mann Festival Orchestra	1999	Pops at The Mann
World Rhythms	1999	Free Education
The Ellington Experience with Diane Schuur and Duke Ellington Orchestra	1999	Jazz at The Mann
An Evening with Celia Cruz	1999	Jazz at The Mann
Kenny Rogers and Anne Murray	1999	Contemporary
Al Jarreau Dave Koz Chris Botti	1999	Contemporary
Sarah Brightman	1999	PECO Pops @ The Mann
Riverdance	1999	Dance
B.B. King Blues Festival	1999	Contemporary
2000	2000	Opera
Houston Grand Opera	2000	Shakespeare
Aquila Theatre Company	2000	Inquirer Jazz @ The Mann Series - Sherrrie/Drum
Sherrrie Mariele & Diva	2000	Inquirer Jazz @ The Mann Series/Vocalist
Vanessa Rubin	2000	Inquirer Jazz @ The Mann Series/Vocalist/Guitar
Odetta	2000	Inquirer Jazz @ The Mann Series/Brazilian Jazz
Flora Purim & Airtó	2000	Inquirer Jazz @ The Mann Series/Blues/Gospel
Mavis Staples	2000	Inquirer Jazz @ The Mann Series/Jazz Piano
Keiko Matsui	2000	Inquirer Jazz @ The Mann Series/Jazz Violin
Regina Carter Quintet	2000	Inquirer Jazz @ The Mann Series/Jazz Violin

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ARTIST	YEAR	SERIES	DATE
Sonia Sanchez, Poet	2000	Inquirer Jazz @ The Mann Series	
Cesaría Eyora	2000	Inquirer Jazz @ The Mann Series/Cape Verdean Blues	
Compay Segundo	2000	Inquirer Jazz @ The Mann Series/From Buena Vista Social Club	
Dottie Peoples	2000	Gospel @ The Mann - Sunoco Welc. Amer.	
Wilmington Chester Mass Choir	2000	Gospel @ The Mann - Sunoco Welc. Amer.	
Tri-State Mass Choir	2000	Gospel @ The Mann - Sunoco Welc. Amer.	
Gabriel Hardeman Delegation	2000	Gospel @ The Mann - Sunoco Welc. Amer.	
Metropolitan Male Ensemble	2000	PECO Pops @ The Mann	
Burt Bacharach	2000	PECO Pops @ The Mann/Romantic Broadway	
Michael Feinstein & Linda Eder with MFO	2000	Performed piece he composed for Michael Feinstein	
John Bucchino/Pianist & Composer	2000	PECO Pops @ The Mann	
Tony Bennett with special guest Diana Krall	2000	PECO Pops @ The Mann	
Garrison Kéllor with MFO	2000	PECO Pops @ The Mann	
Bernadette Peters with MFO	2000	Contemporary	
Sarah Brightman with MFO	2000	Contemporary Schimltz	
Andre Rieu	2000	Contemporary	
Indigo Girls	2000	Contemporary	
An Evening with Brian Wilson with full orch	2000	Contemporary- Concert with PET Sounds as encore	
RENT	2000	Broadway	
Savage Garden	2000	Contemporary	
	2001	Broadway @ The Mann	May 15 - May 20
Fiddler on the Roof	2001	Arts in The Park	June 1 - June 2
Dance Theatre of Harlem	2001	Free Education Concert	1-Jun
Dance Theatre of Harlem (Open Rehearsal)	2001	Arts in The Park	June 15 - June 16
Houston Grand Opera "Carmen"	2001	Jazz @ The Mann	19-Jun
Lincoln Center Jazz Orchestra	2001	Arts in The Park	21-Jun
Aquila Theatre Company "Much Ado About Nothing"	2001	POA	25-Jun
Opening Night - Emmanuel Krivine and Yo-Yo Ma	2001	POA	27-Jun
Master & Student - Itzhak Perlman and Ilya Gringolts	2001	POA	28-Jun
A Romantic Evening - Emmanuel Krivine and Jean-Yves Thibaudet	2001	POA	29-Jun
Donny Osmond	2001	Pops @ The Mann	1-Jul
Shirley Caesar	2001	Sunoco Welcome America	2-Jul
Latin Fiesta - Raymond Harvey and Manuel Barrueco	2001	POA	3-Jul
American Pictures - JoAnn Falletta and Nadja Sonnenberg	2001	POA	5-Jul
Symphonic Melodies - Rossen Milanov and Lelia Josefowicz	2001	Pops @ The Mann	7-Jul
Irish Tenors - The Ellis Island Concert	2001	POA	9-Jul
All Rachmaninoff - Zdenek Macal and Helene Grimaud	2001	POA	11-Jul
A Little Night Music - Paul Gemignani	2001	POA	12-Jul
A Little Night Music - Paul Gemignani	2001	POA	16-Jul
Tchaikovsky Spectacular - Carlos Kalmar and Freddy Kempf	2001	POA	

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ARTIST	YEAR	SERIES	DATE
Musical Storybook - George Daugherty and Peter Dennis	2001	POA	18-Jul
Czech & Hungarian Classics - Carlos Kalmar and Andre Watts	2001	POA	19-Jul
A Broadway Evening - David Alan Miller and Dawn Upshaw	2001	POA	23-Jul
A Finnish Festival - Rafael Bruhbeck de Burgos and Pekka Kuusisto	2001	POA	25-Jul
The Resurrection Symphony - Rafael Bruhbeck de Burgos	2001	POA	26-Jul
Harry Belafonte	2001	Pops @ The Mann	27-Jul
Chicago	2001	Contemporary	29-Jul
Jazz Rhythms and Expressions	2001	Free Education Concert	30-Jul
Trey Anastasio	2001	Contemporary	2-Aug
Bela Fleck -Keb Mo' and the Flecktones	2001	Contemporary	3-Aug
Voices of our Children : An American Treasure	2001	Free Education Concert	6-Aug
Natalie Cole	2001	Pops @ The Mann	8-Aug
Lyle Lovett and Shawn Colvin	2001	Contemporary	9-Aug
Case and Alicia Keys	2001	Contemporary	11-Aug
Celebration of International Dance	2001	Free Education Concert	13-Aug
Ray Charles	2001	Pops @ The Mann	14-Aug
Broadway our Way	2001	Free Education Concert	20-Aug
Yes with The Mann Festival Orchestra	2001	Contemporary	21-Aug
Israel Philharmonic Orchestra - Zubin Mehta	2001	Arts in The Park	27-Aug
Riverdance : The Show	2001	Broadway @ The Mann	Sep 5 - Sep 9
Marvin Hamlisch and Linda Eder	2001	Pops @ The Mann	14-Sep
Ben Vereen	2001	Pops @ The Mann	21-Sep
Savoy Company's 100 Years of Gilbert & Sullivan	2001	Arts in The Park	22-Sep
Randy Newman	2001	Pops @ The Mann	28-Sep
2002			
Peter Nero and The Philly Pops	2002	Rental	19-May
Indigo Girls - Opening act: K's Choice	2002	Contemporary	31-May
John Prine & Dar Williams	2002	Contemporary	1-Jun
Mannheim Steamroller	2002	Contemporary	8-Jun
Harry Connick, Jr.	2002	Contemporary	9-Jun
The Gershwins' Porgy and Bess	2002	Arts in the Park	June 14 & June 15
H.M.S. Pinafore - N.Y. Gilbert and Sullivan Players	2002	Arts in the Park	18-Jun
The Mellon Jazz Festival - Natalie Cole, Chuck Mangione, Eddie Palmieri Y La Perfecta, Kenny Garrett Quartet	2002	Jazz	22-Jul
Shut Up and Dance	2002	Rental	28-Jun
Down from the Mountain - O' Brother, Where Art Thou?	2002	Contemporary	29-Jun
Opening Night - Andrew Litton and Itzhak Perlman	2002	Philadelphia Orchestra	1-Jul
American Pageant - JoAnn Falletta and Christopher O'Riley	2002	Philadelphia Orchestra	3-Jul
Pictures at an Exhibition - JoAnn Falletta and Han-Na Chang	2002	Philadelphia Orchestra	5-Jul
Tchaikovsky Spectacular - Carlos Kalmar and Arnaldo Cohen	2002	Philadelphia Orchestra	9-Jul

MANN CENTER FOR LIVE PERFORMING ARTS
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ARTIST	YEAR	SERIES	YEAR
A Night at the Opera - Carlos Kalmar, Alessandra Marc, and Guido Paevateju	2002	Philadelphia Orchestra	10-Jul
The Fabulous Philadelphians - Carlos Kalmar and Tzimon Barto	2002	Philadelphia Orchestra	11-Jul
Foot Works - Young People's Concert Series	2002	The Young People's Concert Series	12-Jul
Bugs Bunny on Broadway - George Daugherty	2002	Philadelphia Orchestra	16-Jul
All - Beethoven - Rafael Fruhbeck de Burgos and Alon Goldstein	2002	Philadelphia Orchestra	17-Jul
Latin Spectacular - Rafael Fruhbeck de Burgos and Elmar Oliveira	2002	Philadelphia Orchestra	18-Jul
Kodo Drummers of Japan	2002	Arts in the Park	20-Jul
Willie Nelson and Lee Ann Womack	2002	Contem	21-Jul
French Accents - Emmanuel Krivine and Louis Lortie	2002	Philadelphia Orchestra	23-Jul
A Broadway Evening - Paul Gemignani, Maureen O'Flynn and Jerry Hadley	2002	Philadelphia Orchestra	24-Jul
Grand Finale - Emmanuel Krivine, Kalichstein-Laredo-Robinson Trio	2002	Philadelphia Orchestra	25-Jul
Barry Manilow	2002	Contemporary	July 26 & July 27
Celebration of International Dance - Young People's Concert Series	2002	The Young People's Concert Series	29-Jul
Art Garfunkel with the Mann Festival Orchestra	2002	Pops	31-Jul
Roberta Flack and Isaac Hayes	2002	Pops	3-Aug
Play Ball! And Urban Moves - Young People's Concert Series	2002	The Young People's Concert Series	5-Aug
Hop - Scotch To Hip-Hop - Young People's Concert Series	2002	The Young People's Concert Series	7-Aug
Bela Fleck and The Flecktones - Special guest Keller Williams	2002	Contemporary	8-Aug
Ray Charles and Regina Belle	2002	Pops	11-Aug
Opera Meets Broadway - Frederica von Stade, Samuel Ramey and David Alan Miller with The Chamber Orchestra of Philadelphia	2002	Arts in the Park	13-Aug
Beyond the Boundaries	2002	The Young People's Concert Series	14-Aug
The Irish Tenors - Finbar Wright, Anthony Kearns, and Ronan Tynan with The Mann Festival Orchestra	2002	Pops	15-Aug
The Boston Pops Esplanade Orchestra - Keith Lockhart	2002	Arts in the Park	20-Aug
Tony Bennett	2002	Pops	21-Aug
Unlimited Sunshine 2002 - CAKE, The Flaming Lips, De La Soul, Modest Mouse, Kinky	2002	Contemporary	22-Aug
Diana Krall	2002	Contemporary	23-Aug
B.B. King Blues Fest - B.B. King, Susan Tedeschi and The Fabulous Thunderbirds	2002	Contemporary	28-Aug
RENT	2002	Broadway	Sept. 5 - Sept. 8
Michael Flatley's Lord of the Dance	2002	Broadway	Sept. 12 - Sept. 15
2003			
Movie Music of Spike Lee & Terence Blanchard with Spike Lee, Terence Blanchard, Angelique Kidjo, Floetry and Angie Stone	2003	Arts in the Park	
Flamenco Festival USA: Compania Maria Pajes, Farruquito and Farruco	2003	Arts in the Park	
Denyce Graves with special guests Patti LaBelle and Take 6: A Jazz, Gospel and Classical Spectacular	2003	Arts in the Park	
Norah Jones with very special guest Gillian Welch	2003	Contemporary	
Ben Harper and Jack Johnson with very special guest Kid Koala	2003	Contemporary	
Albert Bergeret with NY Gilbert & Sullivan Players: Pirates of Penzance	2003	Arts in the Park	
Jackson Browne, Stever Earle & The Dukess, Keb' Mo'	2003	Contemporary	

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Mormon Tabernacle Choir	2003	Arts in the Park
Linda Eder with special Guest Frank Wildhorn and The Mann Festival Orchestra	2003	PECO Pops
"Weird Al" Jankovic: The Poodle Hat Tour	2003	Contemporary
Blue Man Group: All New Rock Concert Experience	2003	Contemporary
John Hiatt & The Goners, Robert Cray Band, Blind Boys of Alabama	2003	Contemporary
Michael Feinstein with special guest Jane Monheit and The Mann Festival Orchestra	2003	PECO Pops
The World Greatest Singing Groups: The Temptations, The Four Tops, The Whispers, The O' Jays	2003	Contemporary
Newport Jazz Festival in Philadelphia: George Benson, India.Aire, Pieces of a Dream	2003	Contemporary
Three Mo' Tenors	2003	PECO Pops
Jethro Tull	2003	Contemporary
Boston Pops Esplanade Orchestra with Keith Lockhart, conductor: Baby Boomer Bash	2003	Arts in the Park
Hall and Oates, Kenny Loggins	2003	Contemporary
Opening Night: Gerardo Schwarz and Andre Watts	2003	Philadelphia Orchestra
Musical Magic: Mario Venzago and Sarah Chang	2003	Philadelphia Orchestra
All-Beethoven I: Mario Venzago and Louis Lortie	2003	Philadelphia Orchestra
John Williams Salutes the Silver Screen: John Williams	2003	Philadelphia Orchestra
Young Artist Debut Night: Roberto Minczuk and Yundi Li	2003	Philadelphia Orchestra
Spanish Sunset: Roberto Minczuk, Pepe Romero and The Romeros	2003	Philadelphia Orchestra
All-Beethoven II: Hans Graf and Itzhak Perlman	2003	Philadelphia Orchestra
All-Rachmaninoff: Hans Graf and Garrick Ohlsson	2003	Philadelphia Orchestra
Italian Serenade: Rossen Milanov and Stuart Neill	2003	Philadelphia Orchestra
Tchaikovsky with Fireworks: Rossen Milanov and Michael Ludwig	2003	Philadelphia Orchestra
New World: Neeme Jarvi and Markus Groh	2003	Philadelphia Orchestra
The Monkey King: The Philadelphia Chinese Opera Society	2003	The Young People's Concert Series
International Drum Summit: Caribbean Youth Steel Drum Orchestra, Spoken Hand Orchestra	2003	The Young People's Concert Series
Expressions of Global Dance: Universal Africal Drum & Dance Ensemble, Flamenco Ole	2003	The Young People's Concert Series
Play Ball! The Rock School for Dance Education	2003	The Young People's Concert Series
The Tower of Power: Freedom Theatre Performing Arts Training School	2003	The Young People's Concert Series
2004		
Hootie & the Blowfish: Special Guest Edwin McCain	2004	PECO Pops
Albert Bergeret with New York Gilbert & Sullivan Players - The Mikado	2004	Arts in the Park
Maze Featuring Frankie Beverly with Gerald Levert and Anthony Hamilton	2004	Contemporary
Doobie Brothers: Special Guest Little Feat	2004	PECO Pops
Indigo Girls: Special Guest Cordero - Perfect World Tour	2004	Contemporary
Diana Krall: Special Guest Orabelle	2004	Contemporary
Carmina Burana: Rossen Milanov, Janice Chandler-Eterne, Stephen Powell, Richard Troxell,	2004	Philadelphia Orchestra
Philadelphia Singers Chorale, Keystone State Boychoir	2004	Contemporary
Styx, Peter Frampton, Nelson	2004	Contemporary
Harry Connick, Jr.	2004	PECO Pops
Linda Ronstadt	2004	PECO Pops
		4-Jun
		8-Jun
		12-Jun
		15-Jun
		18-Jun
		19-Jun
		24-Jun
		25-Jun
		28-Jun
		29-Jun

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Bugs Bunny on Broadway: George Daugherty	2004	Philadelphia Orchestra	6-Jul
All-Beethoven: Gerard Schwarz, Helene Grimaud	2004	Philadelphia Orchestra	7-Jul
An Evening of George Gershwin: Rossen Milanov, Nancy Wilson, Stewart Goodyear	2004	Philadelphia Orchestra	8-Jul
The Irish Tenors - Ronan Tynan, Anthony Kearns, Finbar Wright	2004	PECO Pops	9-Jul
Lord of the Rings Symphony: John Mauceri, Keystone State Boychoir, Philadelphia Singers	2004	Philadelphia Orchestra	13-Jul
Chorale	2004	Philadelphia Orchestra	14-Jul
Bell and Brahms: Roberto Minczuk, Joshua Bell	2004	Contemporary	15-Jul
Boney James: Very Special Guest KEM	2004	Philadelphia Orchestra	19-Jul
Canadian Brass: Raymond Harvey	2004	Philadelphia Orchestra	20-Jul
Gypsy Kings	2004	Arts in the Park	21-Jul
An Evening of Lerner and Loewe: Marvin Hamlisch, Teri Hansen, J. Mark McVey, Rocky Paterra	2004	Philadelphia Orchestra	22-Jul
Perlman Romancing the Violin: Miguel Harth-Bedoya, Itzhak Perlman	2004	Philadelphia Orchestra	27-Jul
Tchaikovsky Spectacular with Fireworks: Luis Biava, Jon Kimura Parker	2004	Philadelphia Orchestra	28-Jul
Lang Lang Plays Rach 2: Luis Biava, Lang Lang, William Stokking	2004	Philadelphia Orchestra	29-Jul
Bobby and Bolero! Bobby McFerrin, The Philadelphia Singers Chorale	2004	Philadelphia Orchestra	8-Aug
Alanis Morissette and Barenaked Ladies	2004	Contemporary	9-Aug
Neil Sedaka: Special Guest The Klezmatiks	2004	PECO Pops	10-Aug
The Boston Pops: Faith Prince, Keith Lockhart	2004	Arts in the Park	12-Aug
Tony Bennett	2004	PECO Pops	13-Aug
Bryan Adams: Special Guest Mr. North	2004	Contemporary	17-Aug
Michael W. Smith, Mercy Me: With Special Guest David Crowder	2004	Contemporary	21-Aug
George Benson, Will Downing	2004	Contemporary (Jazz)	23-Aug
Les Ballets Africains: Italo Zambo, artistic director	2004	Arts in the Park	4-Sep
Norah Jones: Special Guest Amos Lee	2004	Contemporary	16-Jul
The Return of the Monkey King: The Philadelphia Chinese Opera Society	2004	Young People's Concert Series	23-Jul
International Dance Voyage: Universal African Dance & Drum Ensemble,	2004	Young People's Concert Series	30-Jul
Coyle School of Irish Dance, Point Breeze Performing Arts Dance Ensemble	2004	Young People's Concert Series	4-Aug
Rock Rhapsody: Rock School for Dance Education	2004	Young People's Concert Series	11-Aug
A Moment of Sharing: Freedom Theatre Performing Arts Training Program	2004	Young People's Concert Series	21-May
Classics, Jazz, Latin & Hip Grooves: Sedgwick Arts Youth Jazz & Percussion Band, Mateo Jimenez, Time for Three	2004	Young People's Concert Series	22-May
2005	2005	Arts in the Park	4-Jun
Gipsy Kings Live - Back to Our "Roots"	2005	PECO Pops	22-Jun
Alison Krauss & Union Station	2005	Contemporary	24-Jun
B.B. King, special guest Dr. John, The Robert Cray Band	2005	Contemporary (Jazz)	25-Jun
Hot Summer Nights Featuring Al Jarreau, Boney James, Cassandra Wilson	2005	Contemporary	26-Jun
Lynyrd Skynyrd	2005	Contemporary	27-Jun
Mark Knopfler	2005	Contemporary	27-Jun
Donnie McClurkin	2005	Sunoco Welcome America	
Maze Featuring Frankie Beverly	2005	Contemporary	

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ARTIST	YEAR	SERIES	DATE
Opening Night: Andrew Litton, conductor, Sarah Chang, violin	2005	Philadelphia Orchestra	6-Jul
Time for Three: Rossen Milanov, conductor, Zachary DePue, violin, Nicolas Kendall, violin, Ranaan Meir, piano	2005	Philadelphia Orchestra	7-Jul
Star Wars and Other Movie Favorites: David Amado, conductor	2005	Philadelphia Orchestra	8-Jul
Andrew von Oeyen Debut: Asher Fisch, conductor, Andrew von Oeyen, piano	2005	Philadelphia Orchestra	12-Jul
That's Amore!: Asher Fisch, conductor, Salvatore Licitra, tenor	2005	Philadelphia Orchestra	13-Jul
Lord of the Rings Symphony: Markus Huber, conductor, Kaitlin Lusk, vocalist	2005	PECO Pops	15-Jul
Michael McDonald: Special Guest: Joan Osborne	2005	Philadelphia Orchestra	16-Jul
Itzhak & Beethoven: Itzhak Perlman, conductor and violin	2005	Philadelphia Orchestra	19-Jul
Bebe Neuwirth Sings Weill and Kander & Ebb: Leslie Stiefman, conductor, Bebe Neuwirth, vocalist	2005	Philadelphia Orchestra	20-Jul
Tchaikovsky with Fireworks: Giancarlo Guerrero, conductor, David Kim, violin	2005	Philadelphia Orchestra	21-Jul
Magic of the Flute: Joann Falletta, conductor, James Galway, flute, Jeanne Galway, flute	2005	Philadelphia Orchestra	26-Jul
An Evening with Vanessa Williams: Rob Mathes, conductor, Vanessa Williams, vocalist	2005	Philadelphia Orchestra	27-Jul
Beethoven's Ninth Symphony: Rossen Milanov, conductor, Lisa Dalfirus, soprano, Elizabeth Bishop, mezzo-soprano	2005	Philadelphia Orchestra	28-Jul
The Bolshoi Ballet and Orchestra: Spartacus	2005	Arts in the Park	August 2 / 3
Lucinda Williams: special guest: Susan Tedeschi	2005	Contemporary	4-Aug
Kenny Rogers: Special Guest Judy Collins (cancelled on the second half)	2005	PECO Pops	9-Aug
The Boston Pops Esplanade Orchestra: Keith Lockhart, conductor, special guest Linda Eder	2005	Arts in the Park	10-Aug
The Music of Led Zeppelin (cancelled)	2005	Contemporary	11-Aug
TRIO: Stanley Clarke, Bela Fleck, Jean-Luc Ponty, Special Guest Joe Sample	2005	PECO Pops	12-Aug
Gilberto Santarosa, India "The Princes of Salsa", Frankie Negron (Cancelled Gilberto)	2005	Arts in the Park	13-Aug
Brian Wilson - Smile Tour	2005	PECO Pops	16-Aug
Dolly Parton	2005	Contemporary	20-Aug
Al Green: Special Guest The Four Tops	2005	PECO Pops	25-Aug
Gerald LeVert	2005	Contemporary	26-Aug
Bob Weir, Ratdog, Bruce Hornsby & The Noisemakers	2005	Contemporary	30-Aug
Kidz Kickin' It @ The Mann: New York Stage Original Tap Kids (10 AM and noon)	2005	Young People's Concert Series	2-Jun
Global Dance Rhythms: Universal African Dance & Drum Ensemble, Cambodian Performing Arts Youth	2005	Young People's Concert Series	11-Jul
We Lift Our Voices to Sing: The Boys Choir of Harlem	2005	Young People's Concert Series	22-Jul
Rock Rhapsody: The Rock School For Dance Education	2005	Young People's Concert Series	25-Jul
Jazz, Strings & Things : Mt. Airy Cultural Youth Jazz Ensemble, Mt. Carmel String Ensemble, Sankofa	2005	Young People's Concert Series	8-Aug
2006	2006	Young People's Concert Series	June 14 and 15
The Shangri-La Chinese Acrobats	2006	Contemporary	18-Jul
Rainbow of Father's Concert: Dawn, Grace Little, The Intruders, The Blue Notes, The Delfonics	2006	Philadelphia Orchestra	20-Jun
Opening Night 30th Anniversary: Itzhak Perlman	2006	Philadelphia Orchestra	21-Jun
"Emperor": Peter Oundjian, conductor, Emanuel Ax, piano	2006	Philadelphia Orchestra	22-Jun
Music of Fantasia: Rossen Milanov, conductor, Hilary Hahn, violin	2006	Philadelphia Orchestra	23-Jun
P.D.Q. Bach (Cancelled)	2006	Arts in the Park	24-Jun
Maze with Frankie Beverly and Will Downing	2006	Contemporary	26-Jul
Tchaikovsky Symphony No. 5: Andrew Litton, conductor, Stewart Goodyear, piano	2006	Philadelphia Orchestra	26-Jul

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ARTIST	YEAR	SERIES	DATE
Brahms and Beethoven: Andrew Litton, conductor, David Kim, violin	2006	Philadelphia Orchestra	27-Jun
30th Anniversary Gala: Rossen Milanov, conductor, Yo-Yo Ma, cello	2006	Philadelphia Orchestra	28-Jun
Beethoven and Bernstein: Rossen Milanov, conductor, David Bilger, trumpet, Alon Goldstein, piano, Rin	2006	Philadelphia Orchestra	29-Jun
Sunoco Welcome America (SWA): Shirley Caesar, Dottie Peoples, Billy Thompson	2006	Arts in the Park	2-Jul
Gipsy Kings	2006	Contemporary	7-Jul
Anita Baker	2006	Contemporary	8-Jul
The 5 Browns	2006	Young People's Concert Series	10-Jul
Rachmaninoff Piano Concerto No. 2 in C minor: Rossen Milanov, conductor, Cristina Ortiz, piano	2006	Philadelphia Orchestra	11-Jul
Tchaikovsky with Fireworks: Gregory Vachja, conductor, Joyce Yang, piano	2006	Philadelphia Orchestra	12-Jul
Brahms Piano Concerto No. 2 in B-Flat Major: Gerard Schwarz, conductor, Peter Serkin, piano	2006	Philadelphia Orchestra	13-Jul
Bugs Bunny on Broadway: George Daugherty, conductor	2006	Philadelphia Orchestra	14-Jul
Bonnie Raitt and Keb Mo'	2006	Contemporary	15-Jul
Dvorak and Bartok: Andrey Boreyko, conductor, James Ehnes, violin	2006	Philadelphia Orchestra	17-Jul
Ravel, Piano Concerto in G-Major: Andrey Boreyko, conductor, Jean-Yves Thibaudet, piano	2006	Philadelphia Orchestra	18-Jul
An Evening of Carmen: James Gaffigan, conductor, Denyse Graves, mezzo-soprano	2006	Philadelphia Orchestra	19-Jul
Beethoven's 9th: Rossen Milanov, conductor, Philadelphia Choral Singers	2006	Philadelphia Orchestra	20-Jul
Patti LaBelle and Charlie Wilson	2006	Peco Pops	21-Jul
Joe, Keyshia Cole, Eric Roberson, Vivian Green	2006	Contemporary	22-Jul
Ian Anderson	2006	Peco Pops	24-Jul
Linda Eder and Michael Feinstein	2006	Peco Pops	25-Jul
Caribbean Rhythms: The Caribbean Youth Panoramics Steel Pan Orchestra, Capoeira Troupe	2006	Young People's Concert Series	26-Jul
PLAY! A Video Game Symphony	2006	Peco Pops	27-Jul
Oz with Orchestra (Cancelled)	2006	Arts in the Park	28-Jul
Rhapsody of Rock: The Rock School for Dance Education	2006	Young People's Concert Series	31-Jul
The Irish Tenors	2006	Peco Pops	3-Aug
George Benson, Al Jarreau, and Raul Midon	2006	Contemporary	5-Aug
Universal African Dance & Drum Ensemble, African Stiltwalker Ballet, Linda Goss, Storyteller	2006	Young People's Concert Series	7-Aug
Tony Bennett	2006	Peco Pops	8-Aug
Peter Nero and the Philly Pops	2006	Contemporary	10-Aug
George Clinton, Ohio Players, Abstract Band	2006	Contemporary	19-Aug
The Boston Pops Esplanade Orchestra: Keith Lockhart, conductor, Rockapella	2006	Arts in the Park	24-Aug
2007	2007	Contemporary (Live Nation)	24-May
Damien Rice	2007	Contemporary	1-Jun
Peter Nero and the Philly Pops - Jennifer Holliday	2007	Young People's Concert Series	June 5 and 6
Kids Kickin' It @ The Mann - Russian American Kids Circus	2007	Jazz	15-Jun
Jazz at Lincoln Center Orchestra (Lincoln Center Jazz Orchestra)	2007	Contemporary	16-Jun
John Prine with Special Guest Patty Griffin	2007	Peco Pops	19-Jun
Lyle Lovett and k.d. Lang	2007	Peco Pops	23-Jun
Celtic Woman	2007	Peco Pops	

MANN CENTER FOR LIVE PERFORMING ARTS
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ARTIST	YEAR	SERIES	DATE
Ode to Joy - Rossen Milanov, conductor, Arianna Zuckerman, soprano, Jeremifer Hines, mezzo-soprano, Steven Tharp, tenor, Stephen Powell, baritone, The Philadelphia Singers	2007	Philadelphia Orchestra	26-Jun
Perlman Plays Mendelssohn - Rossen Milanov, conductor, Itzhak Perlman, violin	2007	Philadelphia Orchestra	27-Jun
Tchaikovsky's Symphony No. 4 - Ludovic Morlot, conductor, Alisa Weilerstein, cello	2007	Philadelphia Orchestra	28-Jun
The Royal Ballet - Romeo and Juliet	2007	Arts in the Park	July 10 and 11
The Royal Ballet - Swan Lake	2007	Arts in the Park	July 12 and 13
The Decemebrists	2007	Contemporary	15-Jul
Clay Aiken	2007	Peco Pops	17-Jul
Voices, Rhymes & Rhythms - Philadelphia Boys Choir, Sandtown Children of Praise	2007	Young People's Concert Series	18-Jul
Lang Lang Plays Beethoven - Long Yu, conductor, Lang Lang, piano	2007	Philadelphia Orchestra	18-Jul
Midori Plays Tchaikovsky - Rossen Milanov, conductor, Midori, violin	2007	Philadelphia Orchestra	19-Jul
Watts Returns - Rossen Milanov, conductor, Andre Watts, piano	2007	Philadelphia Orchestra	20-Jul
An Asian Experience - Nai-Ni Chen Dance Company, Taiko Masala Master Drummers	2007	Young People's Concert Series	23-Jul
Morrissey with Special Guest Kristeen Young	2007	Contemporary (Live Nation)	23-Jul
Peter and the Wolf - Rossen Milanov, conductor, Elissa Lee Koljonen	2007	Philadelphia Orchestra	25-Jul
"From The New World" - Jun Markl, conductor, Christopher O'Riley, piano	2007	Philadelphia Orchestra	26-Jul
Tchaikovsky With Fireworks - Rossen Milanov, conductor, Krassimira Stoyanova, soprano	2007	Philadelphia Orchestra	27-Jul
Maze Featuring Frankie Beverly	2007	Contemporary (Live Nation)	29-Jul
Rock Rhapsody - Rock School for Dance Education	2007	Young People's Concert Series	30-Jul
The Hills Are Alive - Peter Nero and the Philly Pops, von Trapp Children	2007	Contemporary	31-Jul
Multicultural Encounters - Coyle School of Irish Dance, Dance Japan/Sachiyo Ito & Company, Kulu	2007	Contemporary	1-Aug
Mele African American Dance Company	2007	Young People's Concert Series	2-Aug
Bryan Adams with Special Guest George Thorogood & The Destroyers	2007	Contemporary (Live Nation)	3-Aug
Smokey Robinson	2007	Contemporary	4-Aug
CeCe Winans with Donald Lawrence	2007	Gospel	6-Aug
Crowded House with Special Guest Pete Yorn	2007	Contemporary (Live Nation)	August 7 and 8
Michael Buble	2007	Peco Pops	9-Aug
Hippiefest - A Concert for Peace and Love	2007	Peco Pops	14-Aug
Alison Krauss with Union Station featuring Jerry Douglas	2007	Contemporary	15-Aug
Linda Ronstadt with Special Guest Tuck & Patti	2007	Contemporary (Live Nation)	17-Aug
Rufus Wainwright with Special Guest Neko Case	2007	Contemporary (Live Nation)	18-Aug
Nickle Creek and Fiona Apple	2007	Contemporary (Live Nation)	25-Aug
Mandrill with Special Guest War	2007	Contemporary	8-Sept
Elvis Costello with The Mann Festival Orchestra	2007	Peco Pops	