

Rod Glaubman and Associates

1340 Queens Road
Berkeley, CA 94708

T510.849.1399
Cell 917.842.4373

nextstage1@aol.com

August 6, 2008

Friends of Marine Stadium
c/o Dade Heritage Trust
190 SE 12th Terrace
Miami, FL 33131

To Whom It May Concern,

First, let me congratulate you on the progress you have made in developing support for the preservation of the Miami Marine Stadium. You have articulated the architectural importance so well and so effectively that finally the community is waking up to the need to preserve this invaluable asset. I hope to add an additional perspective to your argument. I also hope to express why I feel so strongly that your efforts must succeed.

I want to point out the need to also preserve and promote the musical and cultural asset that the Miami Marine Stadium has been in the past and to further point out why I believe the facilities greatest potential lies in it's future.

I have participated in events at the Marine Stadium in four different capacities. In the earliest days of my career I was a bass player in the Miami Philharmonic where I performed on the stage for 4 seasons. I was then technical producer for the symphony for 3 or 4 more seasons. This was the beginning of my concert production career. During this time performances at the Marine Stadium involved Kenny Rogers, Doc Severinson, Pete Fountain, Al Hurt, Kenny Rankin, Rita Coolidge, Tony Bennett, Bernadette Peters, Arthur Fiedler, Bill Conti, Marvin Hamlisch, Melissa Manchester, Roberta Flack, Cleo Lane and John Dankworth, Dave Brubeck, Rita Moreno, Chuck Mangione and so many others I just can't remember them all.

I then co founded Performing Arts for Community and Education, aka PACE Concerts that became one of the nations largest music programs. We presented over 1500 shows a year to over 1,000,000 people for almost a decade throughout South Florida. I produced Spyro Gyra, Bobby Caldwell, KC and the Sunshine Band with Terry DiSario, and Airsupply for PACE at The Marine Stadium.

I also was a technical producer for other promoters who utilized my services for logistics, planning and production. I would guess twenty other events.

I know the Marine Stadium.

I have since been involved with concert presentations throughout Europe, The Caribbean, The United States and Canada. In all of the 15,000 or so events I have seen or produced, I have NEVER seen a facility with more eye appeal and magic than The Miami Marine Stadium. I have seen producers, cities, governments and architects around the world TRY and create the magic that the Marine Stadium already HAS.

Cultural amnesia is not healthy. For Miami to have forgotten how special this facility WAS and IS robs the community of what was accomplished at the Marine Stadium. Successful shows. Magical evenings. Imagery that you cannot buy, that represents the marriage of balmy nights, boats, music, stars and the bay. Imagery that defines Miami perfectly. If overlooked, it also robs the community of possibilities that will not be addressed by any other facility or venue.

The fact that the venue was allowed to deteriorate can be seen as an attempt to undermine this TRUTH. The Marine Stadium was and is an important cultural, esthetic and musical resource for the community.

So how hard is it to imagine The Miami Marine Stadium in concert today? Could Gloria , Puff Daddy, Shakira, Juan Luis Guerra, Bonnie Raitt, Arturo Sandoval or Carlos Vives perform and fill the place? You bet! Would MTV, Telemundo or Univision broadcast that imagery around the world? Would audiences embrace the facility as their own? It doesn't take a visionary. It takes a cultural memory. It all happened before.

The Knight Center, Gusman Hall or Bayfront Park, the new Performing Arts Center or the Arena all serve their purpose. They can't do and haven't done what the Miami Marine Stadium has done time and time again. The Marine Stadium will do it all again starting the first night it opens after being renovated.

There are considerable issues about how the facility might work after rebuilding, what technical production will be like, how it will be managed and utilized. These must be addressed with real time information about how the facility worked in the past and WHAT MUST be done to make productions more efficient in the future.

The argument that it may be expensive ,time consuming or difficult is irrelevant. Of course it will be. Anything worth doing is worth doing RIGHT. That being said, the logistics of producing events and the floating stage can be greatly simplified and streamlined from what was done previously. A turn key package can be presented to promoters that will greatly improve ease of operation.

Wouldn't it be absurd to argue that facilities like Red Rocks, or The Hollywood Bowl, Central Park or The Boston Commons, or the Fairgrounds at The New Orleans Jazz Fest be abandoned and subsequently "developed" because they cost money and time to maintain? The argument would be laughed at.

The Marine Stadium is such a facility. This is why you must succeed, and succeed you will!

Good luck and congratulations on your vision.

Sincerely,

A handwritten signature in black ink, appearing to read 'Rod Glaubman', with a long horizontal flourish extending to the right.

Rod Glaubman