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CIC-3 — Same View, Different Perspective

That pretty much sums up the concert industry these days. Everyone looks at the exact same situations but they do so from often radically different vantage points. Where you're coming from, to use the '60s metaphor, is what ultimately defines how individuals assess their position on any issue. One of the goals of the CIC is to vocalize these different perspectives from the divergent elements of our industry so that we might better understand each other.

With the emergence of a horde of new acts, new agents, new promoters and, of course, new concert facilities, there are many risks, many rewards and many more ways to lose a portion of your posterior in the '90s. Even the most established venues and the most revered acts can afford to take nothing for granted.

Yet, the changes taking place in the concert industry can also be fertile areas for creativity and growth. The key to being part of this new adventure is understanding the risk and rewards now at stake — what they are, where they are hidden, how they can be better managed and how each of us in our respective communities can succeed.

Promoters and agents tend to think a lot about identifying touring attractions that will enjoy increasing popularity in the months and years ahead. In doing so, they often have little time to devote to the more subtle changes taking shape. The reverse can be said of facility managers and ancillary businesses, such as merchandisers, concessionaires and insurance companies, which must focus on overall activity rather than the impact of an individual group.

Above all else, perhaps the concert industry today requires a tremendous amount of patience, persistence, and perspective. That is precisely what CIC-3 captured — a time to assess where our industry is headed as the millennium approaches.

The following pages offer snapshots of the unique and talented individuals who participated in CIC-3 this past February in Los Angeles. More importantly, the impressive gallery on the following pages confirms that the annual CIC Conference is indeed the face of the concert industry itself.

Our industry's Great Conversation will continue this coming January 29-31 with CIC-IV in Los Angeles. We hope to see you there.

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CONCERT INDUSTRY CONSORTIUM



The Concert Industry Consortium 3 gathering earlier this year in Los Angeles provided important opportunities for people in every facet of live entertainment. More than just a forum for doing business, the CIC-3 provided a free marketplace of ideas

where delegates could share their insights and opinions. And since it brought together virtually all the major players in the concert business, it provided a networking and deal-making opportunity unlike any other.

The concert industry is evolving at an accelerated pace. There are serious new issues that have to be addressed: corporate ownership of once independent organizations, the pressure to diversify in order to survive, and the imminent need to let go of standard business practices and embrace new technology.

These new concerns put a different spin on every aspect of the business and will challenge the people and organizations in it well into the next millennium. Those who participated in CIC-3 brought with them the expertise, vision and optimism that will allow the concert business to grow in prosperous new directions. That has been the goal of the Consortium since its inception, and the fact that the event sold out faster than ever before and attracted an impressively diverse group indicates a healthy interest in our industry's future.

This year's CIC was structured to foster communication on a variety of levels. The conlab opened January 29th with some friendly competition at the annual Bobby Brooks Open golf tournament at the Malibu Country Club. The second day kicked the dialog into high gear with nine special focus sessions that ran the gamut from an introduction to the concert business to touring outside North America.

Day three began with the keynote address delivered by Mercury Records president and CEO Danny Goldberg. Long known as an artist's advocate and champion of freedom of expression, Goldberg bridges the chasm between the bands and the suits, the record companies and the concert biz.

Goldberg started off by saying he didn't really know that much about the concert industry. "When I was a manager (he founded Gold Mountain Entertainment), my partner Ron Stone dealt with the promoters and agents because I was a little too sensitive to work with that side of the business," he said.

Even though successful tours don't necessarily equate to great record sales, and vice versa, Goldberg said the recording and concert businesses are inextricably linked and therefore, he would focus on the current state of the record business.

The record business is not dead, he said, in spite of a recent well-publicized article to the contrary in the *New York Times*. "There are temporary problems that will affect the economics during the next year or two but they are not indicative of the long-term future of the business."

Goldberg cited three issues that are having a significant impact on his industry: the perception that record sales are down, the end of the conversion to CD process, and the instability of the international market.

Using SoundScan statistics from the past five years, Goldberg showed that record sales have not actually declined, but there is a definite pattern

"Eventually, the fittest will survive and we'll have more money to do more risk taking"

regarding which records sell, and that pattern is affecting the growth of the industry. Looking at the statistics, it can be surmised that the money is going to those at the top of the charts and it stays there.

"The big hits are selling more, but there are fewer of them; the middle is being squeezed and development is suffering," he said. "What that says to me is the fans are still there, but there are structural problems in the business."

A variety of factors are involved in this trend but Goldberg said the explosion of retail outlets in the early '90s is particularly responsible. Electronics stores and other retail chains that offer major new releases at deep discounts have exacerbated the problem. "This created a Darwinian world for the retailers," he said. "Those who have survived are squeezing the record labels for co-op advertising, which is neither cooperative or advertising; it's money that we give them."

The result is record companies have less money to spend on the normal advertising and promotion that goes into developing an artist. "Eventually, the fittest will survive and we'll have more money to do more risk taking."

Another temporary setback is being caused by the leveling out of catalog CD sales. People simply aren't buying as many catalog discs to replace their vinyl collection. "Soon, there will be another new format that will include video and CD ROM elements," Goldberg said. "We're in between technology shifts."

On the international front, Goldberg spoke about the growth spurt that occurred when the Berlin Wall came down and the European market exploded. That growth combined with the record companies' advances into the Asian and Latin American markets had to plateau eventually, he said.

"That's beginning to slow down because in many regions, domestic artists are becoming more popular. On the other hand, the piracy problem is coming under control and the massive Asian markets will help fund the normal growth of the industry."

Goldberg made some other observations based on intangibles rather than numbers and trends that were particularly relevant. "I keep hearing that there are no real artists anymore. I don't believe that's true." He said something has, however, happened to alter the natural growth of rock bands in this decade. "The two biggest bands that came out of the early '90s — Nirvana and Pearl Jam — didn't become what previous

generations of superstars became." He gave several examples of artists that should be appreciated for their long-term viability, including The Smashing Pumpkins and Beck.

"Then I hear this thing about how music sucks," Goldberg said. That was the first thing he heard when he started as a clerk at Billboard in late '68. "We deal with music that appeals to teenagers and we have to



Danny Goldberg

remember that teenagers view music very differently that we do.

"We have to get over our own resentment at growing older — which I am totally bummed out by — and realize this business is going to be around as long as there are teenagers."

Goldberg's address was an upbeat preface for the first two panels, which were designed to flow into each other. Under the heading "The Touring Triangle," the morning session focussed on the policy makers and was moderated by Jack Boyle

and Tom Ross. The afternoon panel concentrated on the front lines and was headed by Rob Light, who graciously filled in for an ailing Mitch Rose.

While the first two panels addressed the time-honored and often-tested agent/promoter/management relationship, the final day of CIC-3 looked at a couple of newer issues. "Radio Shows: Boon Or Boondoggle?" was moderated by Larry Magid and proved to be quite a controversial subject, and the "Re-engineering the Concert Booking Process" panel,

"We have to get over our own resentment at growing older"

moderated by POLLSTAR editor Gary Bongiovanni, provided a preview of how technology can streamline operations and greatly reduce paperwork throughout the concert business.

The topics discussed during CIC-3 were wide-ranging and applied to the immediate future and the long-term development of the concert business. The wide spectrum covered during the Consortium was especially appropriate considering the diversity of the companies represented.

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Metropolitan Entertainment

Carl Scott
Warner Bros. Records

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Bill Silva Presents

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Jay Smith

Wendy Snyder

Jeff Stone

Dion Watts

Judy Weigle

The Touring Triangle The Policy Makers

MODERATORS:

Jack Boyle *Cellar Door*
Tom Ross *CAA*

PANELISTS:

Fred Bohlander *Monterey Peninsula Artists*
Gary Borman *Borman Entertainment*
Peter Grosslight *William Morris Agency*
Howard Kaufman *HK Management*
Alex Kochan *Artists & Audience*
Jay Marciano *Universal Concerts*
Louis Messina *Pace Concerts*
Ron Stone *Gold Mountain Entertainment*
Donald Tarlton *Donald K. Donald / Universal*



The Touring Triangle The Front Lines

MODERATOR:

Rob Light *Creative Artists Agency*

PANELISTS:

John Branigan *William Morris Agency*
Rick Franks *Cellar Door Productions of Michigan*
Scott Gelman *Jam Productions*
Steve Jensen *Direct Management Group*
Rob Kos *Metropolitan Entertainment Group*
Jonathan Levine *Monterey Peninsula Artists*
Mike Piranian *Creative Artists Agency*
Bob Roux *Pace Music Group*



Radio Shows: Boon or Boondoggle

Moderator:

Larry Magid *Electric Factory Concerts*

Panelists:

Larry Butler *Warner Bros. Records*
Michael Ferrel *SFX Broadcasting*
Allison Hamamura *Mercury Records*
Jim Koplik *Metropolitan Entertainment Group*
Trip Reeb *KROQ-FM*
J.R. Richards *Dishwalla*
Arthur Spivak *Spivak Entertainment*
David Young *Bliss Artist Management*



Re-Engineering the Concert Booking Process

Moderator:

Gary Bongiovanni *POLLSTAR*

Panelists:

Pat Christenson *Thomas & Mack Center*

Marc Geiger *ARTISTdirect*

Mike Shalett *SoundScan*

Irv Zuckerman *Contemporary Productions*



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Amphitheatre Managers

FACILITATORS:

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Rodney Eckerman *Pace Entertainment*

Intro To The Concert Business

FACILITATORS:

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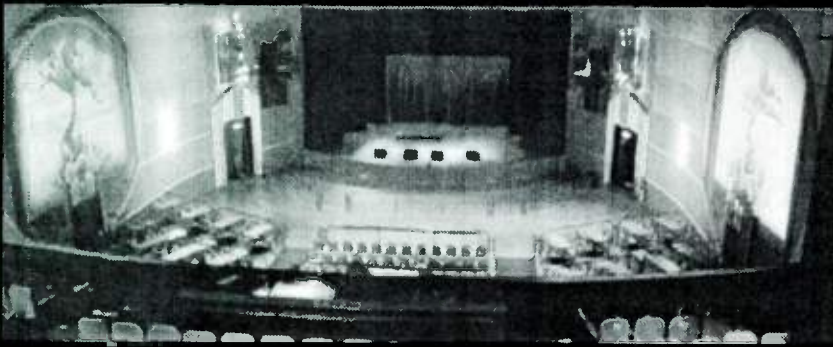
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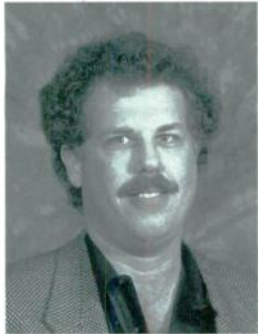
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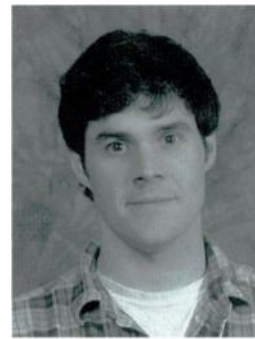
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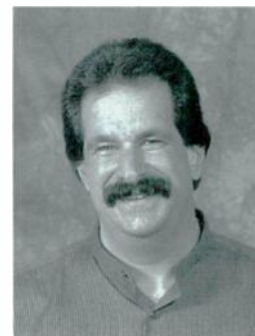
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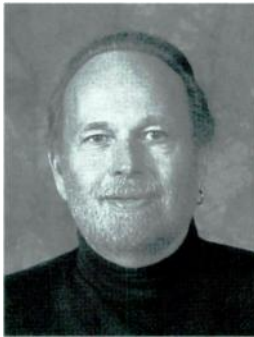
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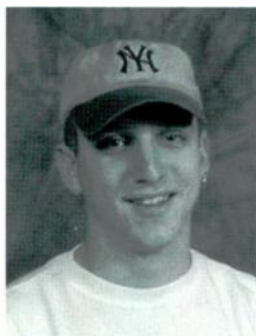
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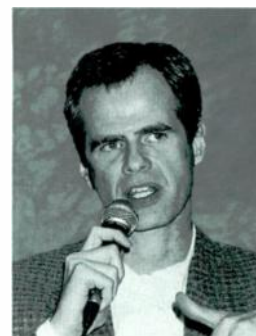
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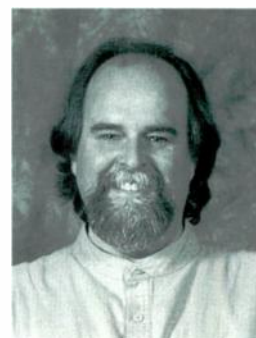
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- Opening Reception

Friday, January 30

- Major Panel 1
- Luncheon & Power Schmooze
- Major Panel 2
- Concert Industry Awards Party*

Saturday, January 31

- Major Panel 3
- Luncheon & Power Schmooze
- Major Panel 4
- Closing Reception

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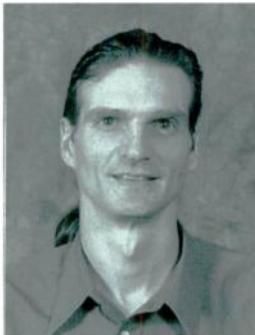
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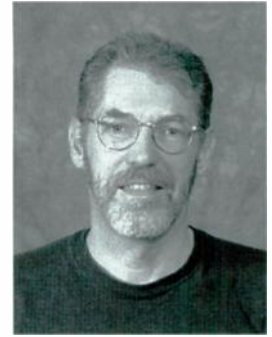
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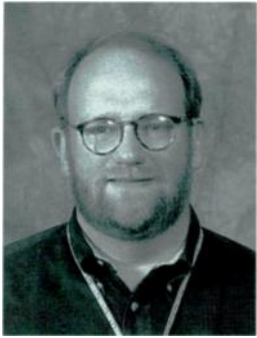
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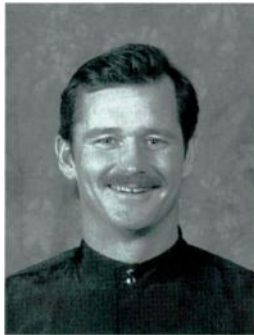
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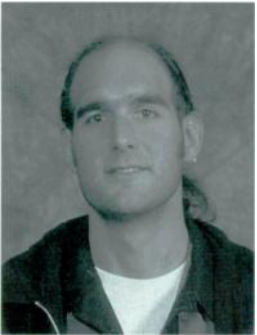
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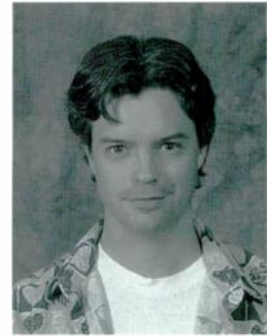
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RZO Productions
New York, NY



Andrew Rasiej
Irving Plaza
New York, NY



Debra Rathwell
Metropolitan Entertainment
Montclair, NJ



Trip Reeb
KROQ-FM
Burbank, CA



Bill Reid
Cellar Door Productions
Virginia Beach, VA



Michelle Renaud
Rope Belt Productions
Detroit, MI



Mike Renaut
E.S.P. Management
West Hollywood, CA



Jean Renfroe
New Mexico State University
Las Cruces, NM



Phil Reynolds
National Artists Corp.
Las Vegas, NV



Anthony Rhodes
Monqui Presents
Portland, OR



Terry Rhodes
ICM
New York, NY



Shari Rice
POLLSTAR
Fresno, CA



J.R. Richards
Dishwalla
Los Angeles, CA



Susie Richards
Deighton Flowe
London, United Kingdom



Xen Riggs
Univ. of Illinois Assembly Hall
Champaign, IL



Frank Riley
Monterey Peninsula Artists
Monterey, CA



Jody Ringel
Perri Ent'ment Services
Reno, NV



Frank Roach
TourVen Inc.
Burbank, CA



Justine Robertson
The Webster
Hartford, CT



Lewis Robertson
The Webster
Hartford, CT



Willie Robertson
Robertson Taylor Insurance
London, United Kingdom



Danny Robinson
APA
West Hollywood, CA



Akiko Rogers
APA
West Hollywood, CA



Bill Rogers
New Park Entertainment
Media, PA



Brad Rogers
POLLSTAR
Fresno, CA



Sharon Rone
Ohio State University
Columbus, OH



Tom Rooney
Pace Concerts
Houston, TX



Barbara Rose
Concrete Management
West Hollywood, CA



Abby Rosen Holmes
Production Resource Group
New Windsor, NY



Susan Rosenbluth
Nederlander Of California
Los Angeles, CA



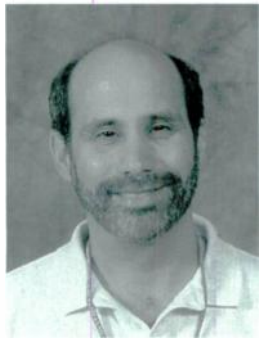
Rick Roskin
CAA
Beverly Hills, CA



Brian Ross
Pace Touring
Santa Monica, CA



David Ross
Show Me Center
Cape Girardeau, MO



Stuart Ross
Lollapalooza Festival
Beverly Hills, CA



Tom Ross
CAA
Beverly Hills, CA



Robert Roth
Lighting Technologies
Norcross, GA



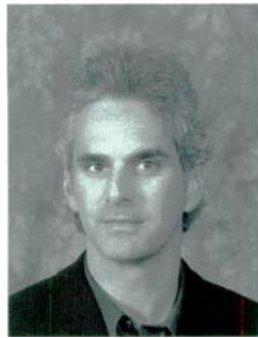
Claire Rothman
Ticketmaster
Los Angeles, CA



Jean Rousseau
Brave New World Management
New York, NY



Bob Roux
Pace Concerts
Houston, TX



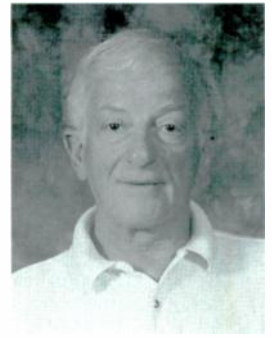
Jack Rovner
RCA Records
New York, NY



H.C. Rowe
Aladdin Hotel & Casino
Las Vegas, NV



Ed Rubin
Nederlander Organization
New York, NY



Tony Ruffino
New Era Promotions
Birmingham, AL



Richard Rumer
Temple University
Philadelphia, PA



Frank Russo
Foxwoods Casino
Ledyard, CT



Tim Ryan
Arrowhead Pond of Anaheim
Anaheim, CA



Armand Sadlier
Vision International
Highland, MD



Neo Sala
Doctor Music
Barcelona, Spain



Madina Salaty
Leavey Home Booking
Los Angeles, CA



Steve Salyer
911 Entertainment
Fremont, CA



Craig Samborski
Duluth Ent. & Conv. Ctr.
Duluth, MN



Benjamin Samrick
Univ. of Oregon Cultural Forum
Eugene, OR



Harry Sandler
Left Bank Management
Los Angeles, CA



Evan Saxon
Evan Saxon Productions
Los Angeles, CA



Stefani Scamardo
Hard Head
Productions Management
New York, NY



Scott Schaeffer
Miami University Concert Board
Oxford, OH



Steve Schenck
The Agency Group
New York, NY



Ken Scher
Nederlander Of California
Los Angeles, CA



Rudi Schlegel
Chastain Park Amphitheatre
Atlanta, GA



Lisa Schmidt
Crisis Management
Teaneck, NJ



Sonny Schneidau
House Of Blues
New Orleans, LA



Sally Schomp
POLLSTAR
Fresno, CA



John Schreiber
John Schreiber Group
New York, NY



Murray Schwartz
RPMC
Calabasas, CA



Richard Schwartz
Cimarron Entertainment
El Paso, TX



Alex Scott
V2
Sherman Oaks, CA



Laurie Scott
Central Coast Productions
Santa Ynez, CA



Daniel Segal
Universal Concerts
Universal City, CA



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KROQ-FM
Burbank, CA



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Kettering, OH



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Shelley Shaw
ICM
Beverly Hills, CA



Amy Sheaber
Spring Communications
Encino, CA



Peter Sheils
American Artists Corp.
Beverly Hills, CA



Randy Shelton
Stardate Concerts
Dallas, TX



Paul Shenker
Future Star Entertainment
Beverly Hills, CA



Bill Siddons
Siddons & Associates
Los Angeles, CA



Greg Siegel
Alligator Lounge
North Hollywood, CA



Amy Sigal
Concert / Southern Promotions
Atlanta, GA



Bill Silva
Bill Silva Presents
San Diego, CA



Howard Silverman
Paradise Artists
Ojai, CA



Ted Simmons
APA
West Hollywood, CA



Emily Simonitsch
Universal Concerts
Universal City, CA



Don Simpson
Universal Concerts Canada
Toronto, ONT



Jyo Singh
KeyArena
Seattle, WA



Linda Skitzki
Priority Records
Los Angeles, CA



Dan Smalls
Great Northeast Productions
Boston, MA



Darwin Smith
Mister Dee's Ent'ment Co.
Muskegon, MI



Gary Smith
POLLSTAR
Fresno, CA



Jay Smith
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Lee Smith
Bill Graham Presents
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Artist Contact Database

CONTACT INFORMATION

Fleetwood Mac
Record Company: Reprise Records
Phone: (818) 555-9090 Fax: (818) 555-3211
Agents: Agency For The Perf. Arts
Phone: (310) 555-0744 Fax: (310) 555-4242

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Insider News Briefs
Behind-the-scenes stories about what's happening from the business perspective.

Insider News Briefs

Behind-the-scenes stories about what's happening from the business perspective.

Garth Takes Manhattan



Hundreds of thousands of fans packed New York's Central Park August 7th for Garth Brooks' free concert. How many

hundreds of thousands you ask? Well, an enthusiastic announcer put the number at 750,000 and Brooks told the crowd they had 900,000. But police estimated the size at more like 250,000. Hundreds camped out overnight to be the first through the gates when the concert area opened at 10 a.m. With all that, there were still enough Garth fans left at home in front of their TV sets to make the HBO concert special the highest rated original program on the cable network this year. At the singer's request, HBO will rebroadcast the concert September 13th to all who have basic cable.

Brooks and his big black cowboy hat wooed fans from a monstrous 360-foot-wide, six-story-high stage. Special guest Billy Joel showed up to sing one of Brooks' songs and crooned his own "New York State of Mind." And Don McLean joined the country star for an almost 10-minute-long rendition of McLean's rock classic "American Pie." For an event of its size, "Garth Live From Central Park," came off with only a few minor problems. Crew members had to douse a stage light that caught on fire as the singer left the stage before the encore. Police reported just five arrests, one for assault on an officer and four for disorderly conduct, and there were reportedly 25 injuries, six of which required hospitalization.



(AP Photo)

Attention crowd counters: Judging from this photo, the number of fans that crowded into New York's Central Park for Garth Brooks' free concert August 7th equals, well, a lot. Estimates ranged from 150,000 to around 1 million.

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Tour History Database

TOUR HISTORY REPORT

The Rolling Stones
Headline shows reported from 01/01/92 through 12/31/99.

Start Date	Headline Artist/Band/Event	Supporting Act	Tickets Sold	US\$ Gross
08/01/94	The Rolling Stones RFK Stadium / January Washington, DC	Counting Crows	100,000 54,488 100%	3,990,960
08/06/94	The Rolling Stones Legion Field Stadium Birmingham, AL		22,600 50,000 65%	1,897,686
08/18/94	The Rolling Stones Civic Arena Indianapolis, IN		28,000 50,000 50%	1,300,000
08/12/94	The Rolling Stones East Rutherford, NJ		203,647 30,286 100%	9,031,314
08/19/94	The Rolling Stones CNE Stadium Toronto, ONT, CANADA	Steve Temp's Pilots	97,297 48,590 100%	3,256,100
08/23/94	The Rolling Stones Wendell Wilder Stadium Winnipeg, MAN, CANADA	Colin James	60,397 50,397 100%	1,722,664
08/26/94	The Rolling Stones Coxsack Municipal Stadium Cleveland, OH	Levy Krewitz	61,203 51,201 100%	2,430,404
08/28/94	The Rolling Stones Cleveland Municipal Stadium Cleveland, OH		30,000 50,000 60%	1,320,000
08/30/94	The Rolling Stones Riverfront Stadium Cincinnati, OH		33,000 44,000 70%	1,364,000
08/04/94	The Rolling Stones Foxboro Stadium Foxboro, MA	Levy Krewitz	97,923 48,961 100%	4,683,908
08/07/94	The Rolling Stones Cater Field Stadium Raleigh, NC	Levy Krewitz	30,730 38,730 100%	1,977,003
08/07/94	The Rolling Stones Cleveland Municipal Stadium Cleveland, OH		30,000 50,000 60%	1,320,000
08/09/94	The Rolling Stones Spartan Stadium East Lansing, MI	Levy Krewitz	47,797 47,797 100%	2,120,314
08/17/93	The Rolling Stones Olympic Stadium Berlin, GERMANY	Big Country	76,000 76,000 100%	3,660,646
08/19/93	The Rolling Stones The Ring Hochheim, GERMANY	Big Country	90,871 90,871 100%	4,261,618
08/22/93	The Rolling Stones Merkenspark, GERMANY	Big Country	70,034 70,034 100%	3,671,969
08/25/93	The Rolling Stones VVO Festival Site Wolfsburg, GERMANY	Big Country	90,000 90,000 100%	4,210,760
08/27/93	The Rolling Stones Stadion Luxembourg, LUXEMBOURG	Big Country	88,634 58,634 100%	2,904,144
08/28/93	The Rolling Stones Stadion Feyenoord De Kuip Rotterdam, NETHERLANDS	Big Country	80,989 46,979 100%	4,972,614
08/30/93	The Rolling Stones Stadion Feyenoord De Kuip Rotterdam, NETHERLANDS	Big Country	80,989 46,979 100%	4,972,614

NEW SEARCH BY

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Total Headline Reports: 87
Total Headline Shows in Database: 87
Total Headline Tickets Sold: 6,559,127
Percentage Sold: 97%
Total Headline Gross (in US\$): \$324,536,595
Average Tickets Sold: 75,392
Average Gross (in US\$): 3,730,305

IT'S TIME TO ROLL THE CREDITS.

*Cher**
*Sheryl Crow**
*Sheila E**
Gloria Estefan and
*Miami Sound Machine**
*Debbie Gibson**
*Whitney Houston**
*Chaka Khan**
*Lorrie Morgan**
*Linda Ronstadt**
*Raquel Welch**

*Kevin Bacon**
*Commodores**
The Doobie Brothers
*Emerson Lake & Palmer**
*Peter Frampton**
Hall & Oates
Barry Manilow
*Roy Orbison**
*Todd Rundgren**
Frank Sinatra
*Joe Walsh**

*Drew Carey**
George Carlin
Bill Cosby
*Billy Crystal**
*Jeff Foxworthy**
Jay Leno
*Dennis Miller**
*Eddie Murphy**
*Robin Williams**
*Roseanne**
Jerry Seinfeld

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