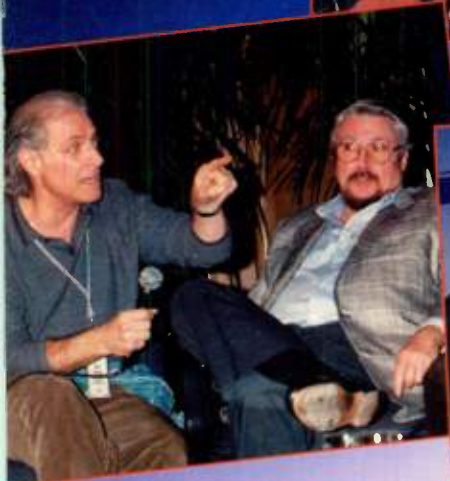


# POLYSTAR

*The Concert Hotwire*™

## CONCERT INDUSTRY CONSORTIUM™

Special Edition  
March 18 · 1996



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# POLLSTAR

## Red Hot Rodman Goes For Jam



*Red Hot Chili Peppers fan Dennis Rodman of the Chicago Bulls joined the band backstage before its sold-out March 6th concert at the United Center. Rodman supplied the band with official #91 Bulls jerseys which the Peppers wore on stage. (L-R) Helena Coram, Warner Bros.; the band's Dave Navarro, Chad Smith and Anthony Kiedis; Rodman; the United Centers Terry Savarise; Andy Cirzan of Jam Productions; Flea; Jack Haley, Chicago Bulls; Peppers' staffer Louis Mathiew; and the happy promoter, Jam's Amy Granat.*

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### Montreal Forum Gives Way To Molson Centre

The 17,101-capacity Montreal Forum hosted its last NHL hockey match March 11th when the Montreal Canadiens beat the Dallas Stars 4-1. It was an emotionally charged evening for the fans and team members past and present. In a closing ceremony, a brass torch was passed from yesterday's players to the current team, which will carry the spirit of the Forum with them to the new 21,361-seat Molson Centre which opened March 16th. The original Montreal Forum took 159 days and \$1.5 million to build in 1924 and was the first facility erected exclusively for hockey. The building was renovated and expanded in 1968 and became the power base for concert promoter Donald K. Donald which held an exclusive on the building for many years. Twenty-four Stanley Cup championship teams called the Forum home during its 72 years. The Beatles performed there and Nadia Comaneci scored her perfect tens in gymnastics at the Forum. The venue's fate remains undecided but it's possible the Montreal landmark could meet the wrecking ball. There's also talk that Molson, which owns the Canadiens and built the new arena, may buy the Forum from the Bronfman family and sell it to the city as a possible recreation center, but that deal is far from done.

### U2 Tour Consortiums

U2 may be close to deciding who will spearhead the band's 1997-98 world tour. When the group chose to abandon its traditional touring team - with Premier Talent handling the U.S. and Ian Flocks of Fair Warning - Wasted Talent dealing with the international dates - a spate of fierce industry competition was inevitable. Many industry observers initially expected the U2 tour to go to Michael Cohl's new operation, The Next Adventure, but Cohl has had a few problems of late and some powerful consortiums have made competing bids. Premier Talent teamed up with the Ogden-backed Metropolitan Entertainment Group and promoters Harvey Goldsmith and Marek Lieberberg to present one bid. CAA and Bill Graham Presents joined to present another bid which was backed by Disney. ICM, Pace and Cohl each bid separately for the tour but apparently did not fare well in the competition. A source said ICM and Pace may try to resubmit a joint bid but it's quite possible the band won't consider it at this stage. Early in March, the CAA/BGP/Disney and the Premier/Metropolitan/Ogden coalitions went to Dublin

(Continued Page 5)

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Avg. Gross	Avg. Tickets	Cities	Lw	Tw	Headline Artist	Booking Agency
\$ 499,985	14,168	(14)	1		<b>1 Rod Stewart</b>	Creative Artists Agency
\$ 372,822	12,882	(18)	2		<b>2 Bob Seger &amp; The Silver Bullet Band</b>	Creative Artists Agency
\$ 311,064	13,157	(23)	3		<b>3 AC/DC</b>	Creative Artists Agency
\$ 301,722	13,775	(19)	4		<b>4 Phish</b>	Monterey Peninsula Artists
\$ 254,074	11,828	(11)	5		<b>5 George Strait</b>	The Erv Woolsey Agency
\$ 241,352	9,846	(28)	6		<b>6 Ozzy Osbourne</b>	Creative Artists Agency
\$ 210,904	9,333	(15)	7		<b>7 Alan Jackson</b>	Chief Talent
\$ 178,430	7,612	(12) <small>NEW</small>	8		<b>8 Vince Gill</b>	William Morris Agency
\$ 171,225	10,006	(19)	8		<b>9 "Young Messiah Tour"</b>	William Morris Agency
\$ 158,374	7,027	(10)	9		<b>10 Tim McGraw</b>	Creative Artists Agency
\$ 143,972	6,544	(15)	10		<b>11 John Michael Montgomery</b>	Monterey Artists
\$ 142,595	4,724	(18)	11		<b>12 Bruce Springsteen (Acoustic Tour)</b>	Premier Talent Agency
\$ 136,117	7,110	(20)	12		<b>13 Bush</b>	William Morris Agency
\$ 119,999	3,263	(11)	13		<b>14 k.d. lang</b>	Monterey Artists
\$ 101,657	5,218	(13)	14		<b>15 White Zombie</b>	Pinnacle Entertainment
\$ 99,272	6,647	(16)	15		<b>16 Green Day</b>	Creative Artists Agency
\$ 92,741	4,194	(10)	16		<b>17 Blues Traveler</b>	Monterey Peninsula Artists
\$ 82,397	4,553	(18)	20		<b>18 Rusted Root</b>	Creative Artists Agency
\$ 79,097	4,192	(31)	17		<b>19 Alanis Morissette</b>	Creative Artists Agency
\$ 70,932	3,436	(23)	19		<b>20 Cypress Hill</b>	William Morris Agency
\$ 64,397	2,975	(13)	18		<b>21 Natalie Merchant</b>	Creative Artists Agency
\$ 57,391	2,449	(14)	21		<b>22 Roger Whittaker</b>	Tembo Productions North America
\$ 51,739	2,277	(11)	24		<b>23 Chris Isaak</b>	Monterey Peninsula Artists
\$ 40,788	2,032	(10)	23		<b>24 The Rankin Family (Canada)</b>	Monterey Artists
\$ 35,148	1,517	(11)	27		<b>25 Joan Baez</b>	Monterey Peninsula Artists
\$ 33,255	1,991	(29)	26		<b>26 Candlebox</b>	International Creative Mgmt.
\$ 28,924	1,753	(10) <small>NEW</small>	27		<b>27 Iron Maiden</b>	International Creative Mgmt.
\$ 26,753	1,335	(12)	28		<b>28 John Hiatt</b>	Creative Artists Agency
\$ 25,728	1,572	(27)	29		<b>29 Tesla</b>	QBQ Entertainment
\$ 23,378	1,456	(11)	30		<b>30 Jann Arden (Canada)</b>	William Morris Agency
\$ 23,287	1,480	(12)	32		<b>31 Marilyn Manson</b>	Artists & Audience Ent'ment
\$ 21,869	1,170	(15)	31		<b>32 Tracy Chapman</b>	William Morris Agency
\$ 19,418	1,055	(14)	36		<b>33 Ben Harper</b>	Rosebud Agency
\$ 13,796	1,450	(10)	38		<b>34 Bryan White</b>	William Morris Agency
\$ 13,515	718	(10)	37		<b>35 Boy George</b>	William Morris Agency
\$ 13,437	950	(12)	40		<b>36 Anthrax</b>	William Morris Agency
\$ 12,824	1,129	(10)	39		<b>37 Mighty Mighty Bosstones</b>	William Morris Agency
\$ 12,637	989	(10)	41		<b>38 Mr. Bungle</b>	William Morris Agency
\$ 12,323	1,400	(11)	44		<b>39 Everclear</b>	Pinnacle Entertainment
\$ 12,120	1,134	(10) <small>NEW</small>	40		<b>40 NOFX</b>	Leave Home Booking
\$ 9,939	1,106	(10)	42		<b>41 Rancid</b>	Leave Home Booking
\$ 9,307	847	(24)	45		<b>42 Edwin McCain / Jewel</b>	International Creative Mgmt.
\$ 8,870	714	(10)	46		<b>43 Aimee Mann</b>	Creative Artists Agency
\$ 8,867	690	(10)	43		<b>44 GWAR</b>	Atomic Music Group
\$ 8,554	931	(25)	47		<b>45 Seven Mary Three</b>	Pinnacle Entertainment
\$ 8,252	509	(14)	48		<b>46 Everything</b>	Progressive Global Agency
\$ 7,788	856	(11) <small>NEW</small>	47		<b>47 Son Volt</b>	Monterey Peninsula Artists
\$ 5,980	702	(13)	50		<b>48 Deep Blue Something</b>	Creative Artists Agency
\$ 5,015	717	(10) <small>NEW</small>	49		<b>49 Spacehog</b>	Artists & Audience Ent'ment
\$ 4,758	715	(10) <small>NEW</small>	50		<b>50 The Nixons</b>	Creative Artists Agency

The **Concert Pulse** ranks each artist by their average boxoffice gross per city and is based on data reported within the last three months.

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# Album Retail

LW	TW	ARTIST	TITLE	LABEL
1	1 Δ	Alanis Morissette	JAGGED LITTLE PILL	REPRISE / MAVERICK
2	2 Δ	2 Pac	ALL EYEZ ON ME	INTERSCOPE / DEATH ROW
3	3 Δ	Fugees	FUGEES	COLUMBIA / RUFF HOUSE
4	4 Δ	Oasis	(WHAT'S THE STORY) MORNING...	EPIC
5	5 Δ	Various Artists	WAITING TO EXHALE OST	ARISTA
6	6 Δ	Mariah Carey	DAYDREAM	COLUMBIA
8	7 Δ	Joan Osborne	RELISH	MERCURY
7	8	Presidents Of The U.S.A.	PRESIDENTS OF THE U.S.A.	COLUMBIA
11	9 Δ	Hootie & The Blowfish	CRACKED REAR VIEW	ATLANTIC
10	10 Δ	Smashing Pumpkins	MELLON COLLIE AND THE...	VIRGIN
9	11	Gin Blossoms	CONGRATULATIONS, I'M SORRY	A&M
13	12 Δ	D'Angelo	BROWN SUGAR	EMI
12	13	Tori Amos	BOYS FOR PELE	ATLANTIC
20	14 Δ	R. Kelly	R. KELLY	JIVE
17	15 Δ	Everclear	SPARKLE AND FADE	CAPITOL
16	16 Δ	Total	TOTAL	BAD BOY
14	17	Enya	THE MEMORY OF TREES	REPRISE
21	18 Δ	Coolio	GANGSTA'S PARADISE	TOMMY BOY
15	19	Bush	SIXTEEN STONE	INTERSCOPE / TRAUMA
19	20	Adam Sandler	WHAT THE HELL HAPPENED?	WARNER BROS.
30	21 Δ	Seal	SEAL	WARNER BROS. / SIRE
18	22	Natalie Merchant	TIGERLILY	ELEKTRA
23	23 Δ	No Doubt	TRAGIC KINGDOM	INTERSCOPE / TRAUMA
24	24 Δ	Shania Twain	THE WOMAN IN ME	MERCURY NASHVILLE
25	25 Δ	The Tony Rich Project	WORDS	ARISTA / LAFACE
27	26 Δ	La Bouche	SWEET DREAMS	RCA / LOGIC
33	27 Δ	TLC	CRAZYSEXYCOOL	ARISTA / LAFACE
26	28	LL Cool J	MR. SMITH	DEF JAM
32	29 Δ	Everything But The Girl	AMPLIPIED HEART	ATLANTIC
22	30	Wynonna	REVELATIONS	MCA NASHVILLE
28	31	Neil Diamond	TENNESSEE MOON	COLUMBIA
29	32	Eazy-E	STR8 OFF THA STREETZ	RUTHLESS
31	33	Seven Mary Three	AMERICAN STANDARD	ATLANTIC / MAMMOTH
35	34 Δ	Tha Dogg Pound	DOGG FOOD	INTERSCOPE / DEATH ROW
42	35 Δ	Red Hot Chili Peppers	ONE HOT MINUTE	WARNER BROS.
34	36	Blues Traveler	FOUR	A&M
36	37	Kris Kross	YOUNG, RICH & DANGEROUS	COLUMBIA / RUFFHOUSE
38	38 Δ	Bad Religion	THE GRAY RACE	ATLANTIC
39	39 Δ	Various Artists	'96 GRAMMY NOMINEES	COLUMBIA
50	40 Δ	Cowboy Junkies	LAY IT DOWN	GEFFEN
40	41	Various Artists	DON'T BE A MENACE... OST	ISLAND
45	42 Δ	Alan Jackson	GREATEST HITS COLLECTION	ARISTA NASHVILLE
41	43	Madonna	SOMETHING TO REMEMBER	WARNER BROS. / MAVERICK
37	44	Jackson Brown	LOOKING EAST	ELEKTRA
48	45 Δ	Quincy Jones	Q'S JOOK JOINT	WARNER BROS. / QWEST
47	46 Δ	Spacehog	RESIDENT ALIEN	WARNER BROS. / SIRE
43	47	Goo Goo Dolls	A BOY NAMED GOO	WARNER BROS. / METAL BLADE
44	48	Green Day	INSOMNIAC	REPRISE
51	49 Δ	Monica	MISS THANG	ROWDY
54	50 Δ	Tracy Chapman	NEW BEGINNING	ELEKTRA

ALBUM NETWORK researchers survey piece count data each week of album and cassette buyers representing 29,000 accounts nationwide.

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to give their presentations. The band is expected to make an announcement soon. Various reports contend the group is looking for as much as \$100 million up front. Others say U2 is more reasonable than that and the pitches from the two consortiums offered around \$50 million up front with a \$700,000 figure set for each show's production costs. The out-of-pocket money is going to be big but there is plenty of room to make a profit on this tour without exorbitant ticket prices. It will be interesting to see how licensing, merchandising, potential pay-per-view, interactive media rights and sponsorships play out. Both consortiums have plenty to offer the band. Premier knows how U2 works on the road and Metropolitan-Ogden has the up-front money. Disney has the media and licensing angle well covered and BGP has experience producing national and international tours. Regardless of which consortium winds up with the tour, local promoters are expected to be involved. U2's next album is set for a fall release and the tour is projected to start in Spring '97. None of the parties involved in the tour negotiations would comment.

## The Evil Dark Side Of David Fishof



When a "Kombatant" from "Mortal Kombat - The Live Tour" is injured, who is the understudy anxiously waiting in the wings? It's none other than tour coordinator David Fishof. Since Fishof doesn't exactly hold a black belt (although we're sure he owns one), he took on the role of the evil sorcerer who rules the Outworld from his seat behind the scrim. Who'd have thunk it? Pictured at the Breslin Center in East Lansing, Mich., January 17th are (L-R) Michelle Wilson (Princess Kitana), Shao Khan aka Fishof, the venue's Scott Breckner and Eileen Welsenger (Sindel).

## Too Much Of The Real Thing

A Coca-Cola promotion for a Ramones ticket giveaway went awry sending dozens of youths on a rampage through a downtown pedestrian shopping mall in Buenos Aires last week. More than 1,000 fans lined up overnight outside the offices of the Coca-Cola company to exchange 10 bottle tops for a concert ticket to The Ramones. When company reps announced that no tickets were available, fans smashed shop windows, looted a newsstand and hurled rubble at the Coca-Cola offices. Eight people were injured and eight minors and six adults were reportedly arrested. Shortly after the rampage, a Coca-Cola spokesperson in Argentina said tickets for the concert would be made available later in the day at another site. Company officials were expected to meet with the government to discuss responsibility for damages.

## Where's Superman When You Need Him?

Johnny and Edgar Winter filed suit March 6th against DC Comics claiming they've been falsely portrayed as "vile, depraved, stupid, cowardly, subhuman individuals who engage in wanton acts of violence, murder and bestiality for pleasure." The portrayal in question stems from DC Comic's characters Johnny and Edgar Autumn who appear in a horror comic book, "Jonah Hex: Riders of the Worm and Such." The Winter brothers say the characters are too similar to them and they are seeking unspecified damages for defamation, negligence and intentional infliction of emotional distress. They are also seeking profits from the "Jonah Hex" books. DC Comics had no comment.

## MJ's Gender Discrimination Problems

The trials and tribulations of Michael Jackson continue as he faces another legal obstacle. This time, former VP and general counsel for MJJ Productions Maureen Doherty is suing MJ claiming wrongful termination due to gender discrimination. The complaint also alleges interference with contract and intentional infliction of emotional distress. The suit, filed March 6th in Los Angeles Superior Court, seeks unspecified damages from MJ and his reps. Doherty, who worked at MJJ Productions for about 16 months, was fired September 21, 1994. The complaint reportedly describes a male dominated organization in which three of Jackson's executives (John Branca, Marshall Gelfand and Steve Chabre) created a discriminatory and hostile working environment for Doherty based on her gender. The suit alleges, among other things, that Doherty was never given any support or clerical staff, unlike male executives in equivalent positions. Doherty also reportedly charged that one executive instructed her to deal specifically with male attorneys at outside law firms, even when female attorneys were assigned to specific matters. In addition, she claimed she discovered activities by the defendants that she believed were illegal and she repeatedly complained they were in conflict with her ethical responsibilities. MJJ company spokesman Bob Jones said, "Ms. Doherty worked at MJJ Productions for a single year and was let go only because her services were no longer needed." He said, "Ms. Doherty never even met Michael Jackson, and we will vigorously defend .....

(Continued Page 7)

# Rachelle ferrell



ABC

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## POP / CHR

TOP TWENTY TITLE / LABEL

- 1 TONY RICH PROJECT, Nobody Knows / Arista/LaFace
- 2 EVERYTHING BUT THE GIRL, Missing / Atlantic
- 3 ALANIS MORISSETTE, Ironic / Reprise/Maverick
- 4 LA BOUCHE, Be My Lover / RCA/Logic
- 5 GOO GOO DOLLS, Name / Warner Bros./Metal Blade
- 6 JOAN OSBORNE, One Of Us / Mercury
- 7 NATALIE MERCHANT, Wonder / Elektra
- 8 BLUES TRAVELER, Hook / A&M
- 9 OASIS, Wonderwall / Epic
- 10 COLLECTIVE SOUL, The World I Know / Atlantic
- 11 GIN BLOSSOMS, Follow You Down / A&M
- 12 HOOTIE & THE BLOWFISH, Time / Atlantic
- 13 M. CAREY w/ BOYZ II MEN, One Sweet Day / Columbia
- 14 MELISSA ETHERIDGE, I Want To Come Over / Island
- 15 BODEANS, Closer To Free / Reprise/Slash
- 16 MARIAH CAREY, Always Be My Baby / Columbia
- 17 SMASHING PUMPKINS, 1979 / Virgin
- 18 BRANDY, Sittin' Up In My Room / Arista
- 19 SOPHIE B. HAWKINS, Only Love / Columbia
- 20 ACE OF BASE, Lucky Love / Arista

**BREAKERS:**

CELINE DION, Because You Loved Me / Sony/550 Music

## URBAN

TOP TWENTY TITLE / LABEL

- 1 D'ANGELO, Lady / EMI
- 2 R. KELLY, Down Low (Nobody Has To Know) / Jive
- 3 JOE, All The Things (Your Man Won't Do) / Island
- 4 BRANDY, Sittin' Up In My Room / Arista
- 5 CHANTAY SAVAGE, I Will Survive / RCA
- 6 XSCAPE, Do You Want To / Columbia/So So Def
- 7 PURE SOUL, Stairway To Heaven / Interscope/Stepsun
- 8 2PAC f/ DR. DRE, California Love / Interscope/Death Row
- 9 DEBORAH COX, Who Do U Love / Arista
- 10 MARIAH CAREY, Always Be My Baby / Columbia
- 11 MARY J. BLIGE, Not Gon' Cry / Arista
- 12 H-TOWN, A Thin Line Between... / Warner Bros./Jac-Mac
- 13 TONY RICH PROJECT, Nobody Knows / Arista/LaFace
- 14 GROOVE THEORY, Keep Tryin' / Epic
- 15 TOTAL, No One Else / Arista/Bad Boy
- 16 W. HOUSTON & C. WINANS, Count On Me / Arista
- 17 ART N' SOUL, Ever Since You Went... / Big Beat/Atlantic
- 18 SOLO, Where Do U Want Me To Put It / A&M/Perspective
- 19 GERALD & EDDIE LEVERT, Wind Beneath... / EastWest
- 20 MONA LISA w/ LOST BOYZ, Can't Be Wasting... / Island

**BREAKERS:**

No Breakers

## COUNTRY

TOP TWENTY TITLE / LABEL

- 1 PATTY LOVELESS, You Can Feel Bad / Epic
- 2 WYNONNA, To Be Loved By You / MCA/Curb
- 3 TRACY LAWRENCE, If You Loved Me / Atlantic
- 4 DIAMOND RIO, Walkin' Away / Arista
- 5 DARYLE SINGLETARY, Too Much Fun / Giant
- 6 CLAY WALKER, Hypnotize The Moon / Giant
- 7 NEAL McCOY, You Gotta Love That / Atlantic
- 8 LONESTAR, No News / BNA
- 9 LINDA DAVIS, Some Things Arent Meant To Be / Arista
- 10 RICOCHET, What Do I Know / Columbia
- 11 MARK CHESNUTT, It Wouldn't Hurt To Have... / Decca
- 12 LEE ROY PARNELL, Heart's Desire / Decca
- 13 GARTH BROOKS, The Beaches of Cheyenne / Capitol
- 14 SHANIA TWAIN, You Win My Love / Mercury
- 15 ALABAMA, It Works / RCA
- 16 LARI WHITE, Ready, Willing And Able / RCA
- 17 PAM TILLIS, The Ride And The Highway / Arista
- 18 TRACY BYRD, Heaven In My Woman's Eyes / MCA
- 19 GEORGE STRAIT, I Know She Still Loves Me / MCA
- 20 TIM MCGRAW, All I Want Is A Life / Curb

**BREAKERS:**

JOE DIFFIE, C-O-U-N-T-R-Y / Epic  
COLLIN RAYE, I Think About You / Epic  
SHENANDOAH, All Over But The Shoutin' / Capitol

## ACTIVE ROCK

TOP TWENTY TITLE / LABEL

- 1 EVERCLEAR, Santa Monica (Watch The...) / Capitol
- 2 SPACEHOG, In The Meantime / Sire
- 3 ALICE IN CHAINS, Heaven Beside You / Columbia
- 4 NIXONS, Sister / MCA
- 5 GREEN DAY, Brain Stew / Reprise
- 6 STONE TEMPLE PILOTS, Big Bang Baby / Atlantic
- 7 SMASHING PUMPKINS, 1979 / Virgin
- 8 GOO GOO DOLLS, Naked / Warner Bros./Metal Blade
- 9 STABBING WESTWARD, What Do I Have... / Columbia
- 10 BUSH, Machinehead / Interscope/Trauma
- 11 RED HOT CHILI PEPPERS, Aeroplane / Warner Bros.
- 12 SEVEN MARY THREE, Water's Edge / Atlantic/Mammoth
- 13 GIN BLOSSOMS, Follow You Down / A&M
- 14 FOO FIGHTERS, Big Me / Capitol/Roswell
- 15 PRESIDENTS OF THE U.S.A., Peaches / Columbia
- 16 TOADIES, Away / Interscope
- 17 SON VOLT, Drown / Warner Bros.
- 18 OASIS, Wonderwall / Epic
- 19 DOG'S EYE VIEW, Everything Falls Apart / Columbia
- 20 AC/DC, Ballbreaker / EastWest

**BREAKERS:**

STONE TEMPLE PILOTS, Big Bang Baby / Atlantic  
DISHWALLA, Counting Blue Cars / A&M

## ADULT CONTEMPORARY

TOP TWENTY TITLE / LABEL

- 1 CELINE DION, Because You Loved Me / Sony/550
- 2 ROD STEWART, So Far Away / Atlantic/Lava
- 3 M. CAREY w/ BOYZ II MEN, One Sweet Day / Columbia
- 4 TONY RICH PROJECT, Nobody Knows / Arista/LaFace
- 5 SEAL, Don't Cry / Warner Bros./ZTT
- 6 PHIL COLLINS, Somewhere / RCA Victor
- 7 GEORGE MICHAEL, Jesus As ... / Geffen/Dreamworks
- 8 PETER CETERA, Faithfully / River North
- 9 W. HOUSTON & C. WINANS, Count On Me / Arista
- 10 ELTON JOHN, Blessed / Island/Rocket
- 11 MARY CHAPIN CARPENTER, Grow Old... / Hollywood
- 12 MADONNA, You'll See / Warner Bros./Maverick
- 13 JIM BRICKMAN, If You Believe / Windham Hill
- 14 WHITNEY HOUSTON, Exhale (Shoop Shoop) / Arista
- 15 JANN ARDEN, Insensitive / A&M
- 16 TAKE THAT, Back For Good / Arista
- 17 AMY GRANT, The Things We Do For Love / Hollywood
- 18 LIONEL RICHIE, Don't Wanna Lose You / Mercury
- 19 SELENA, Dreaming Of You / EMI Latin
- 20 MARIAH CAREY, Always Be My Baby / Columbia

**BREAKERS:**

No Breakers

## RHYTHMIC/CHR

TOP TWENTY TITLE / LABEL

- 1 MARIAH CAREY, Always Be My Baby / Columbia
- 2 BRANDY, Sittin' Up In My Room / Arista
- 3 MARY J. BLIGE, Not Gon' Cry / Arista
- 4 TONY RICH PROJECT, Nobody Knows / Arista/LaFace
- 5 2PAC f/ DR. DRE, California Love / Interscope/Death Row
- 6 LINA SANTIAGO, Feel So Good / Universal
- 7 EVERYTHING BUT THE GIRL, Missing / Atlantic
- 8 R. KELLY, Down Low (Nobody Has To Know) / Jive
- 9 L.L. COOL J, Hey Lover / Island/Def Jam
- 10 3T, Anything / 550 Music/MJJ
- 11 D'ANGELO, Lady / EMI
- 12 MONICA, Before You Walk Out... / Arista/Rowdy
- 13 JOE, All The Things (Your Man Won't Do) / Island
- 14 LA BOUCHE, Be My Lover / RCA/Logic
- 15 GROOVE THEORY, Tell Me / Epic
- 16 M. CAREY w/ BOYZ II MEN, One Sweet Day / Columbia
- 17 FUGEES, Killing Me Softly / Columbia/Ruffhouse
- 18 DEBORAH COX, Who Do U Love / Arista
- 19 COOLIO, 1,2,3,4 (Sumpin' New) / Tommy Boy
- 20 XSCAPE, Do You Want To / Columbia/So So Def

**BREAKERS:**

FUGEES, Killing Me Softly / Columbia/Ruffhouse  
COOLIO, 1,2,3,4 (Sumpin' New) / Tommy Boy

## ADULT ALTERNATIVE

TOP TWENTY ALBUM TITLE / LABEL

- 1 GIN BLOSSOMS, Congratulations, I'm Sorry / A&M
- 2 JOAN OSBORNE, Relish / Mercury
- 3 JACKSON BROWNE, Looking East / Elektra
- 4 STING, Mercury Falling / A&M
- 5 COWBOY JUNKIES, Lay It Down / Geffen
- 6 DOG'S EYE VIEW, Happy Nowhere / Columbia
- 7 NATALIE MERCHANT, Tigerlily / Elektra
- 8 TORI AMOS, Boys For Pele / Atlantic
- 9 JARS OF CLAY, Jars Of Clay / Silvertone
- 10 TRACY CHAPMAN, New Beginning / Elektra
- 11 ALANIS MORISSETTE, Jagged... / Reprise/Maverick
- 12 MELISSA ETHERIDGE, Your Little Secret / Island
- 13 OASIS, (What's The Story) Morning Glory? / Epic
- 14 SON VOLT, Trace / Warner Bros.
- 15 SMASHING PUMPKINS, Mellon Collie... / Virgin
- 16 AIMEE MANN, I'm With Stupid / Geffen/DGC
- 17 COLLECTIVE SOUL, Collective Soul / Atlantic
- 18 TOAD THE WET SPROCKET, In Light Syrup / Columbia
- 19 SUBDUDES, Primitive Streak / High Street
- 20 BLUES TRAVELER, Four / A&M

**BREAKERS:**

No Breakers

## NAC

TOP TWENTY ALBUM TITLE / LABEL

- 1 BONEY JAMES, Seduction / Warner Bros.
- 2 SPECIAL EFX, Body Language / JVC
- 3 PAUL TAYLOR, On The Horn / Countdown/Unity
- 4 VIBRAPHONIC, Vibraphonic 2 / Hollywood
- 5 COUNT BASIC, Movin' In The Right Direction / Instinct
- 6 VARIOUS ARTISTS, Waiting To Exhale OST / Arista
- 7 NAJEE, Songs From The Key Of Life / EMI
- 8 AVENUE BLUE, Naked City / Mesa/Bluemoon
- 9 JAZZMASTERS, Jazzmasters II / JVC
- 10 VARIOUS ARTISTS, (I Got No...) Modern Jazz / GRP
- 11 BOB MAMET, Day Into Night / Atlantic
- 12 RANDY CRAWFORD, Naked And True / Bluemoon
- 13 STEVE LAURY, Vineland Dreams / CTI
- 14 OLETA ADAMS, Moving On / Mercury/Fontana
- 15 QUINCY JONES, Q's Juke Joint / Warner Bros./Quest
- 16 THOM ROTELLA, How My Heart Beats / Positive
- 17 GEORGE MICHAEL, Jesus To A... / Geffen/DreamWorks
- 18 RICK BRAUN, Beat Street / Mesa/Bluemoon
- 19 BOBBY CALDWELL, Soul Survivor / Sin-Drome
- 20 PHILLIPE SAISSE, Masques / Verve Forecast

**BREAKERS:**

No Breakers

## ALTERNATIVE

TOP TWENTY TITLE / LABEL

- 1 ALANIS MORISSETTE, Ironic / Reprise/Maverick
- 2 SPACEHOG, In The Meantime / Sire
- 3 FOO FIGHTERS, Big Me / Capitol/Roswell
- 4 GREEN DAY, Brain Stew / Reprise
- 5 STONE TEMPLE PILOTS, Big Bang Baby / Atlantic
- 6 GIN BLOSSOMS, Follow You Down / A&M
- 7 ALICE IN CHAINS, Heaven Beside You / Columbia
- 8 PRESIDENTS OF THE U.S.A., Peaches / Columbia
- 9 SMASHING PUMPKINS, 1979 / Virgin
- 10 RED HOT CHILI PEPPERS, Aeroplane / Warner Bros.
- 11 EVERCLEAR, Santa Monica (Watch The...) / Capitol
- 12 OASIS, Champagne Supernova / Epic
- 13 GARBAGE, Only Happy When It Rains / Geffen/Almo Sounds
- 14 GOO GOO DOLLS, Naked / Warner Bros./Metal Blade
- 15 TORI AMOS, Caught A Lite Sneeze / Atlantic
- 16 JARS OF CLAY, Flood / Silvertone
- 17 STABBING WESTWARD, What Do I Have... / Columbia
- 18 BUSH, Machinehead / Interscope/Trauma
- 19 OASIS, Wonderwall / Epic
- 20 NO DOUBT, Just A Girl / Interscope/Trauma

**BREAKERS:**

STONE TEMPLE PILOTS, Big Bang Baby / Atlantic  
GRAVITY KILLS, Guilty / TVT  
NIXONS, Sister / MCA



ourselves in court." In a statement, Doherty said, "I had wanted to continue my career with Mr. Jackson and MJJ Enterprises but, unfortunately, sexism is still rampant in the entertainment industry. Hopefully, this lawsuit will help open opportunities for other women in the future." Doherty's lawyer Dan Stormer said he believes a jury will award his client millions.

**The Partnership Finds A Quarterback**



Cellar Door chief Jack Boyle (L) and Pace exec Tom Rooney (R) flank Dolphins quarterback Dan Marino, who came out to West Palm Beach to help drum up excitement for the initial show lineup at the under-construction Sony Music/Blockbuster Coral Sky Amphitheatre. The new 20,000-capacity shed at the South Florida Fairgrounds is scheduled to open in April.

**Stampede At The Taj**

A 79 year-old woman was given the go-ahead by a state appeals court to sue Donald Trump's Taj Mahal casino in Atlantic City for injuries suffered when a crowd surged forward to see Michael Jackson. At the grand opening of the Taj Mahal in 1990, Trump apparently thought it would be a good idea to surprise gamblers with an appearance by MJ. Just as Angela Fante of Philadelphia was trying to make her way over to the video poker machines, Trump and MJ came out of an elevator, sending thousands of fans into a frenzy. Fante was knocked to the ground and suffered a concussion. She filed an injury lawsuit, claiming she continues to suffer from headaches, neck sprains and anxiety. However, in 1994, a judge cut short her jury trial and dismissed the charges saying her lawyer had not proven that casino security had mishandled the situation. But an appeals court ruled March 8th that the trial judge had erred, and ordered that Fante can proceed with the suit. "We are going to have a second trial on the issues of security and lack of security, and the failure of the Trump organization to warn its patrons of a hazardous condition,"

Fante's attorney, John Borbi, said. Borbi did lose his request to force Trump to take the stand, which he called a setback. "He is the only one who made the decisions," Borbi said. "He controlled the entire situation." But rather than appeal that issue, Borbi said he will proceed to a new trial without Trump on the stand. Fante is seeking unspecified compensation for her medical care, pain and suffering but not punitive damages.

**Juno Awards**

The Canadian music industry continued the pattern of female dominated awards ceremonies when Alanis Morissette walked away with an armful of trophies at the 25th anniversary Juno Awards March 10th at Copps Coliseum in Hamilton, Ontario. Ottawa-born Morissette was honored for single, album, female vocalist, songwriter (with Glen Ballard) and rock album. Ontario native Shania Twain was named country female vocalist of the year and also took the entertainer of the year honor, which is voted on by fans. Other winners included Celine Dion for best selling Francophone album, the Cranberries for best selling album foreign or domestic, Colin James as male vocalist, Blue Rodeo for group, Charlie Major as country male vocalist and Prairie Oyster as country group or duo.

**Deals, Moves & Changes**

The Paramount at Madison Square Garden has changed its name to **The Theatre At Madison Square Garden**. Tori Amos will be the first major act to play the renamed 5,600-capacity theatre May 13th. The venue's name was just fine when Paramount Communications owned the Garden complex, but new owner ITT obviously feels differently..... **Denise Stiff**, who has worked with Keith Case and Associates for the past 10 years, has left the agency business to open **DS Management** where she'll represent Alison Krauss and Gillian Welch. Stiff has been associated with Krauss since 1988, first as her booking agent, then becoming her manager in 1991. Both Krauss and Welch will continue to be booked by Keith Case. Joining Stiff at her Nashville-based management firm are Norm Parenteau and Lori Condon..... L.A.-based **Borman Entertainment** — whose client roster includes Mary Chapin Carpenter, Faith Hill and Dwight Yoakam — opened an office in Nashville March 1st. Borman VP Joni Foraker and associate manager Sandra Westerman have relocated to Nashville..... **Al Teller** may be back in action soon with his own record label. The *Los Angeles Times* reported that BMG will back Teller in a new West Coast-based venture. BMG  
..... (Continued Page 8)

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# CONCERT INDUSTRY CONSORTIUM<sup>II</sup>

## CIC MANAGING DIRECTORS

Gary Bongiovanni

Gary Smith

Ben Liss

Cynthia Wallace

## CIC PARTNERS

Irving Azoff ..... Giant Records  
Jules Belkin ..... Belkin Productions  
John Blaisdell ..... Leisure Management International  
Fred Bohlander ..... Monterey Peninsula Artists  
Jack Boyle ..... Cellar Door  
Tim Collins ..... Collins Management  
Peter Conlon ..... Southern Promotions  
Alex Cooley ..... Concert Promotions  
Bill Elson ..... International Creative Management  
Michael Evans ..... Musicentre Productions  
Barry Fey ..... Fey Concert Company  
Rick Franks ..... Cellar Door Of Michigan  
Paul Goldman ..... Monterey Peninsula Artists  
Harvey Goldsmith ..... Harvey Goldsmith Entertainments  
Army Granat ..... Jam Productions  
Peter Grosslight ..... William Morris Agency  
John Ingrassia ..... Columbia Records / Sony Music  
Bob Kelley ..... Mid-South Concerts  
Jim Koplik ..... Metropolitan Entertainment  
Don Law ..... Don Law Company  
David Leiken ..... Double Tee Promotions

Dave Lucas ..... Sunshine Promotions  
Larry Magid ..... Electric Factory Concerts  
Jim McNeil ..... United Concerts  
Jerry Mickelson ..... Jam Productions  
Ed Micone ..... Radio City Music Hall Productions  
Bruce Moran ..... OCESA Presents  
Brian Murphy ..... Avalon Attractions  
Gregg Perloff ..... Bill Graham Enterprises  
Tom Ross ..... Creative Artists Agency  
John Scher ..... Metropolitan Entertainment  
Carl Scott ..... Warner Bros. Records  
Barry Silberman ..... Centre Management  
Bill Silva ..... Bill Silva Presents  
Jon Stoll ..... Fantasma Productions  
Neil Sulkes ..... Spectacor Management Group  
Donald Tarlton ..... Donald K. Donald Productions  
Dan Weiner ..... Monterey Peninsula Artists  
David Williams ..... Cellar Door Concerts  
Daniel Zausner ..... Ogden Entertainment Services  
Dan Zelisko ..... Evening Star Productions

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Jeff Apregan ..... Production Director  
Shari Rice ..... Registration Manager  
Lisa Walzem ..... Art Director

Shelli Andranigian · Roggie Lynn Baer · Elizabeth Breen · Rebecca Caraveo · Michael Cearley · Stephanie Ciula · Jon Hanks · Suzanne Kayian · Kym Kilgore · Jerry Lima · Ivan Luk · Andi Mardesich · Eric Mecum · Brenda Mitchell · Orlando Peoples · Camilla Phelps · Charles Presburg · Brad Rogers · Jay Smith · Brad Snavelly · Wendy Snyder · Jeff Stone · Brad Van Bebber · Dion Watts · Stacy Welk

**T**HE second annual Concert Industry Consortium's first event, the Bobby Brooks Open Golf Tournament at Malibu Country Club scheduled for Wednesday, January 31st, was rained out but that definitely did not set the tone for the entire weekend. Everything else came off as planned and attendees as well as organizers found the entire weekend both productive and entertaining.

Thursday's activities got underway at the Century Plaza Hotel in Los Angeles with a series of special focus sessions intended to help sharpen the discussions for the major panel sessions to follow. The first focus session was the Facilities Managers Forum moderated by Pat Christenson of Thomas & Mack Center in Las Vegas and Bob Machen of America West Arena in Phoenix. The session was standing-room-only with managers representing a wide variety of facilities. Numerous issues were discussed and the consensus was that the outcome was productive. However, the wide diversification in the size of facilities represented occasionally made it difficult to

explore an issue in depth if it didn't apply to most everyone in the room.

A similar concern was expressed about the Record Company Tour Marketing focus session facilitated by Larry Weintraub from A&M Records. Weintraub told POLLSTAR there were so many CIC delegates attending the session that focusing on issues pertaining to the core group of tour marketing execs would have excluded some from the conversation.

Weintraub had gathered about 25 key execs from most of the major record labels who discussed their internal issues and ideas. The session was then opened to the floor at which time the arguments started between promoters, agents and the record execs, each looking at the picture from their own individual point of view.

The semi-closed discussion was productive in that the execs could compare notes about how they run their departments. But Weintraub said being able to open the discussion to those with concerns from other perspectives was also extremely

valuable. The most productive thing to come out of this session was that the execs Weintraub gathered together realized this type of meeting is very beneficial and they planned to continue the peer communication that started at the CIC.

The third and fourth sessions were unique in that the Artist Managers gathering was open only to artist managers, and the Introduction To The Concert Business was designed to provide a general overview for those who aren't established veterans.

The Artist Managers session was attended by some of the top managers in the business who talked about their mutual concerns behind closed doors. The content of the meeting was kept confidential but one of the real hot topics was the growing trend of radio station festival concerts and the problems they can sometimes represent.

Barbara Hubbard of New Mexico State University hosted the Introduction To The Concert Business focus session along with ICM agents Karen Veitch and Brian Greenbaum. They were the right team to lead the forum since most of the participants had the same burning question: What do you have to do to get agents to return your calls? "Once you decide you want to do a concert, and you have the money and the time lined up, that can be a real frustrating problem," Hubbard said. Veitch and Greenbaum encouraged promoters who are trying to get established to use technology. "It's better to e-mail or fax over first inquiries with a proposal so the agent has something in black and white to look at," said Hubbard. "That's more likely to warrant a call back.

Asked if she thought an industry introduction session was useful at the CIC, Hubbard said, "There were so many people in the room, you couldn't get in the door. That told us something."

The main CIC panel sessions began February 2nd and were SRO even though this year's room had a 50 percent greater capacity than the first CIC. Ben Liss welcomed the delegates, encouraging communication that will help build and nourish the personal appearance industry.

Liss introduced opening commentator Dan Weiner of Monterey Peninsula Artists with a quote from Yogi Berra: "If you don't know where you're going, you just might end up somewhere else." As Liss said, "Weiner is someone who's always known where he is going and his distinguished career offers a roadmap for success in the concert business."

Weiner told the delegates he initially declined the opportunity to deliver the CIC's opening comments because he felt that there are much better storytellers in the business. But the theme of the CIC weekend was where the business has been and what the future holds, and, with that in mind, Weiner reconsidered because he does feel qualified to speak of change.

Looking back at the history of the concert industry, Weiner said he had to acknowledge two men who not only had truly pioneering visions for the concert business but acted on them — Bill Graham and Frank Barsalona. Both Bill and Frank



Dan Weiner

initiated changes in the business that have helped mold and build the concert business into what it is today. Their foresight and ability to be ahead of the game has distinguished them as part of the foundation of the modern live event industry.

Moving on, Weiner pointed out that everything has changed in the last 10 years. The changes include tour accountants and their sophisticated show settlements; production managers and their gaggle of assistants; venues named after major airlines, department stores and insurance companies; huge light and sound productions; extensive catering riders; the proliferation of amphitheatres; sponsorship by everyone from shampoo manufacturers to snack companies; and the growth of merchandising as a key financial component.

Weiner said the growth in the 80s was exciting, but getting bigger and more professional has had its price. Players find themselves becoming accountants, landlords and bankers as priorities change.

With change, some of the traditional roles of agents, managers and promoters are being threatened. Weiner said the industry must, at this time, re-examine the way it is doing business in order to add to the attractiveness of live music.

A look at the business and where it is going would be incomplete without taking time to look at the artists - the established headliners and the new generation of young bands, which Weiner pointed out, are making new rules and breaking the old ones in the way they insist on doing business.

Weiner concluded with one concern about the future. He said people involved in the industry tend to focus on their differences. Instead, music business veterans and CIC attendees need to examine their commonalities and their common enemies - apathy, censorship, an uncertain economy and other forms of entertainment - in order to look for creative solutions for their common future.

And with Dan Weiner's opening comments having set the tone, the CIC was ready to launch into its first panels.

# CONCERT INDUSTRY II CONSORTIUM.



AC/DC manager **Stewart Young** of Part Rock Management, **Harvey Goldsmith** of Harvey Goldsmith Entertainments, **Ivy Bauer** of Ivy Presents, **Frank Barsalona** of Premier Talent and **Marcel Avram** of Mama Concerts add international flair to the CIC's opening festivities.



CAA's **Mitch Rose** keeps his cool even though he's seriously outnumbered by promoters. (L-R) **Jim Green** of Mid-South Concerts, **Rose**, **Bob Kelley** of Mid-South Concerts, **Larry Magid** of Electric Factory and **Geoff Gordon** of Cellar Door Concerts.



**Bill Silva** of Bill Silva Presents and **Tim Parsons** of MCP Promotions enjoy the spread at the SMG and Near North Insurance sponsored reception.



**Brigette Barr** of Peter Asher Management and **John Branigan** of William Morris work on improving the state of agent/manager communications.



With Metallica on the Lollapalooza tour and the return of Andrew "Dice" Clay, QBQ's **Adam Kornfeld** has a lot to tell **Bill Fitzgerald** about.



It's an impromptu reunion of the old Detroit-based DMA agent team with **Trip Brown** of ICM, **Troy Blakely** of APA, **Mark Hyman** of Ashley Street Talent and **Nick Carls** of William Morris commiserating about the good old days in the Motor City.



**Ossy Hoppe** of Marek Lieberberg Konzertagentur (R) and Metropolitan Entertainment's **John Scher** (L) get the scoop on Aerosmith tour plans from **Wendy Laister** and **Tim Collins** of Collins Management.

Photos by Jeff Mayer

# CONCERT INDUSTRY II CONSORTIUM™



POLLSTAR's Kym Kilgore, Melissa Miller of MCA Concerts; Rubin Fogel of Fogel-Sabourin Prod., Ian Copeland of FBI; Suzanne Kayian of POLLSTAR, Fey Concert Company chief Barry Fey; Rebecca Caraveo of POLLSTAR, and Alex Hodges of MCA Concerts.



The mosh pit experts: Sal Nociforo of Reliance National, Henry LoConti of Entertainment Insurance Agency, Kevin Topper of Reliance National, Orlando Peoples of POLLSTAR, Ann Leiderman of Haas & Wilkerson Insurance and Walter Howell of Entertainment Insurance Agency.



Steve Ferguson of ICM, Jeff Osborne of ITG and Tracy Buie of Bill Silva Presents have perfected the art of simultaneous noshing and schmoozing.



Stu Green of Magic City Prod., Glenn Donnelly of Glenn Donnelly Presents and John Parkhurst of Finger Lakes Performing Arts Center discuss biz in upstate New York.



Hey, come back with that sushi tray! L-R: Jim Koplik of Metropolitan Entertainment, Andrew Rasiej of Irving Plaza and Irv Zuckerman of Contemporary Productions.



Past and present MSG execs compare notes. Joel Peresman of Madison Square Garden, Bruce Moran of OCESA Presents, Susan Denison of Madison Square Garden and Wayne Sharp of Wilkins Management.



Marc Friedenberg of Hollywood Records, Peter Conlon of Concert/Southern Promotions, and Michele and Michael Belkin of Belkin Productions talk about Jules' African safari.

Photos by Jeff Mayer

# CONCERT INDUSTRY CONSORTIUM II



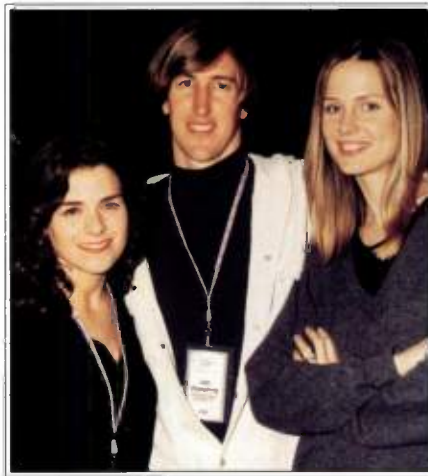
Cellar Door's **Jack Boyle** is always surrounded by competitors. In this case, it's Florida neighbors **Margorie Sexton** of Silver Star/Gulf Artists and **Deborah Soodhalter** from Leas Campbell Presents.



Having a grand time at the CIC opening reception February 1st are Fey Concerts' **Pam Moore**, William Morris' **Nick Caris**, Cellar Door's **David Williams** and U2 tour guru **Dennis Sheehan**.



Upfront Productions' **Don Wehner** (R) asks Red Light Management's **Coran Capshaw** what this summer has in store for the Dave Matthews Band.



**Jon Humphrey** of Bill Silva Presents looks like the luckiest guy in the room as he is flanked by **Ali Harnell** of Pace Concerts Southeast and his lovely wife, **Sandy Humphrey**.



**Jam Productions' Army Granat** (L) thanks **Troy Collins** of SMG and **Eve Stilts** of Near North Insurance for their sponsorship of the CIC's opening reception.



Electric Factory's **Larry Magid** and CoreStates Spectrum's **Peter Luukko** feel quite secure in the presence of security wiz **Anthony Davis** of Anthony Davis & Assoc., as do Leas Campbell of Leas Campbell Presents and U.K. promoter **Harvey Goldsmith**.



**POLLSTAR's Brad Snavely** gets grilled about getting bigger volume ad discounts. (L-R) Palace of Auburn Hills' **Hugh Lombardi**, Primadonna Resorts' **Daren Libonati**, Stiletto Ent.'s **Keith Dean**, Snavely, MGM Grand Garden's **Mark Prows** and Ogden Entertainment's **Roger Swanson**.

Photos by Jeff Mayer

# CONCERT INDUSTRY CONSORTIUM II



Manager **Jake Gold** of Management Trust and agent **Wayne Forte** of Entourage Talent discuss the next big move for their Canadian superstar client, The Tragically Hip.



ICM's **Bill Elson** introduces agency associate **Shelley Shaw** to one of his real industry mentors, **Frank Barsalona** from Premier Talent Agency.



The photographer catches **William Morris** agent **Marsha Vlasic** and **MCA Concerts Canada's Elliot Lefko** as they work the room.



Oh, the deals that could be made when such an influential bunch gets together for a pre-CIC chat. Pictured (L-R) are **Donald Tarlton** from Donald K. Donald Productions, **John Scher** of Metropolitan Entertainment Group and **CAA's Rob Light** and **Mike Piranian**.



APA agents representing both the East and West coasts, **Troy Blakely**, **Brett Steinberg**, **Jim Gosnell** and **Nat Burgess**, get a chance to catch up with their counterparts and say hi to **RAZ Management's Ron Zeelens** and agent **Mitch Karduna** from TCI.



**Margorie Sexton** from Silver Star/Gulf Artists toasts the CIC with a little help from **Mike McGee** of Leisure Management Int'l, and the **Miami Arena's Robert Franklin**.



The CIC's opening social gathering gives **Michael Quinn** from Monqui Presents a chance to pal around with **Laurie Jacoby** of Wolf Trap's Filene Center.  
Photos by Jeff Mayer



Comparing eye-glass prescriptions are **Amy Grant** tour manager **Jimmy Johnson**, Contemporary Prod.'s **Kevin Dochtermann** and **Obie Co.'s Dave Oberman**.



L -R: Ron Stone, Jack Boyle, John Paluska, Larry Magid, Chip Hooper, Jim Guerinot, Peter Mensch, Gregg Perloff, Dave Marsden, Melissa Miller and Tim Collins

## WHO'S RUNNING THE SHOW?

### Moderator:

Chip Hooper, Monterey Peninsula Artists

### Panelists:

Jack Boyle, Cellar Door

Peter Mensch, Q Prime

Larry Magid, Electric Factory

Ron Stone, Gold Mountain

Gregg Perloff, BGP

Dave Marsden, Don Law

Jim Guerinot, Rebel Waltz Management

Tim Collins, Collins Management

Melissa Miller, MCA Concerts

John Paluska, Dionysian Productions

Have promoters lost all control of their shows to the headlining artists? Is the concert industry providing a nurturing environment for new talent? How can we get and maintain support from radio and record companies? Moderator Chip Hooper had an ambitious agenda for his panelists. Basically, the topic was power; not as in who has power over whom, but how can we use our power to help the concert industry grow. During the course of the panel, one thing became obvious: all of the participants are extremely passionate about their work. While they are usually depicted as deal making, number crunching business

people, they are deeply concerned with the creative growth of the concert industry and the artists that drive it.

Of course, that doesn't mean everyone agreed on everything. Not by a long shot. Hooper had barely introduced the panelists when Gregg Perloff launched the promoter vision vs artist vision debate, which quickly evolved into a promoters vs managers debate. Promoters have a responsibility not only to the artist, but to the community. Perloff made the point that the artists aren't around to hear the complaints that come after the show. Promoters put a huge amount of effort and money into the shows, and then the artist comes in and wants things their way. The managers, on the other hand, have the responsibility of maintaining the big picture of the artist's career. Ron Stone said, yes, artists do come in with their own ideas, but that's largely because they need consistency — the same environment, night after night — in order to survive. "The manager and the artist try to listen to what's unique and special about that particular market, but that's just one of 60 or 70 or 80 markets that we might be dealing with in that year. We want some level of conformity and some level of uniformity in our presentation to the marketplace."

Perloff said promoters are in the same situation, only different. "We might be dealing with a community that wants to be consistent in what they can expect when they go to a show. I think that a lot of times, one particular artist doesn't realize that there's a bigger picture to that concert community that they are going to leave the next day." Virtually everyone on the panel was immediately



involved in a sometimes heated discussion and it was largely agreed that creative input from both sides is essential in putting together a successful show.

Then Peter Mensch dropped a bomb. He said he'd love to get some creative input but he hadn't heard an original idea from a promoter in years. Besides, the primary function of the promoter should be to sell tickets. That made Perloff just a wee bit incredulous.

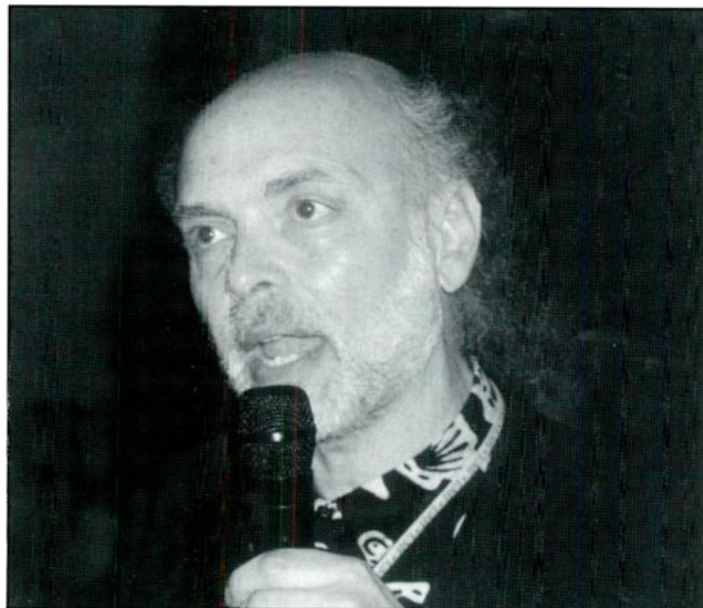
Once things settled down a bit, the discussion turned to radio. The importance of the local promoter's relationship with radio stations is increasing with the popularity of radio stations "presenting" shows. What can be done to keep a radio station from dropping a record if a competing station gets the "presents" and who's responsibility is it to keep that from happening? There was a lively and enlightening discussion over what managers are more concerned about — selling records or selling tickets. No manager is going to discount the value of record sales but Stone said records are basically a tool the artist needs to get out on the road and make money. "If you think about it, how much is an album and how much is a concert ticket and what percentage of each [does the artist] keep?" he said.

Jim Guerinot and John Paluska stressed the importance of ongoing relationships and communication between managers and promoters in order to avoid petty squabbling. Larry Magid made the point that promoters are not going to get the control they want and said the issue shouldn't be who's in control but how to get to the next step.

With that, the conversation turned to artist development. It became apparent that this group of people isn't willing to let record companies dictate how artists' careers are

developed. Melissa Miller said many record labels have the attitude that if an act doesn't break immediately, then it's not going to happen. Paluska added that newer artists are more open to being involved with the promoting process. That's important because, as Guerinot noted, it's touring that provides the opportunity for development. By this point, a recurring theme had emerged. The answer to many of the questions and

the solution to the most common arguments hinge on two things: strong managers who can deal effectively with their



Ron Paskin

artists and respect for the local promoter's expertise.

An unanticipated question from the audience changed the course of the panel. What is the industry doing to ensure the literal survival of artists? The issue was so topical, the group chose to address it even though it wasn't on the agenda. It was a strange coincidence that a number of the panelists had first-hand experience with artists who have had life-threatening drug problems. Guerinot immediately acknowledged that it is a "super complicated issue" and the ensuing conversations made it obvious that there are no sure-fire methods to successfully deal with the problem. The big question was — when do managers need to step in and to what extent? Some people advocated delivering ultimatums; clean up or get out. Tim Collins said managers have a responsibility to care for their artists. "At a certain point, you do cross a line, and you are responsible and accountable. People are more important than money." While that is certainly true, Guerinot and Stone both added that, as a manager, there is only so much you can do. Magid offered that the entire industry has to ask itself, "Are we making this a healthier environment?"

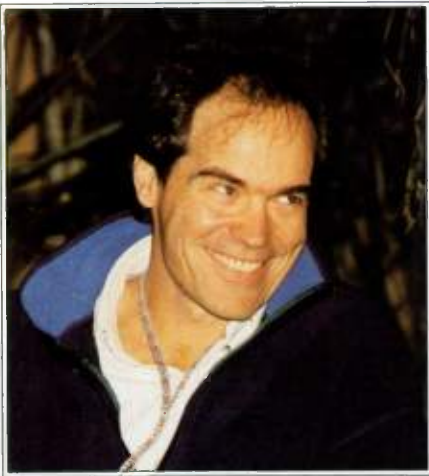
As the panel wrapped up, the audience insisted the topic return to the bottom line. The panelists responded with some novel soundbites. Deals get tighter, guarantees get higher, and the promoter is always asked to make less. Promoters have to learn to say no and pass on a show. A comfort zone has to be created for the artist.

It was interesting to note that even though some of the age-old arguments remain on the table, there is a new emphasis on nurturing the artist which is growing in all sides of the business.



Jon Stoll

# CONCERT INDUSTRY II CONSORTIUM™



Sitting on "The New Frontier" panel **Steve Rennie** of Epic Records can hardly contain his enthusiasm for the Net and POLLSTAR's World Wide Web site.



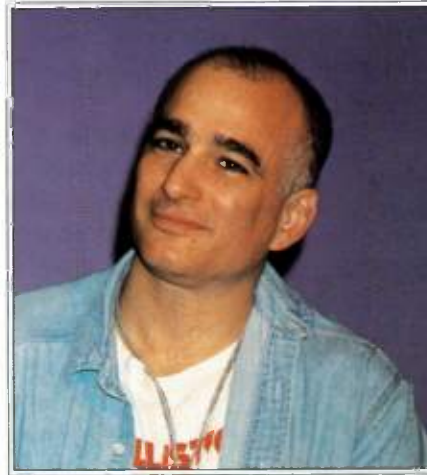
Phish manager **John Paluska** waits for Gregg Perloff to respond after Peter Mensch says a promoter's primary function is to just sell tickets.



**Chip Hooper** of Monterey Peninsula Artists didn't realize his panel participants were going to be so entertaining.



Leave Home Booking boss **Stormy Shepherd** says the best way to break a band is "tour and tour and tour."



**Peter Mensch** of Q-Prime summed up one of the concert business' biggest frustrations, saying "High guarantees suck."



**Dave Marsden** of the Don Law Co. manages to get a few words in on behalf of local promoters during the "Who's Running The Show?" panel.



**Louis Messina** of Pace Concerts couldn't help himself even though he had planned to avoid jumping into the panel discussions.



American Recordings' **Marc Geiger** urges everyone to get on the Internet this year with the ominous warning, "Next year is too late."



Taking a break from ribbing fellow panelists, **Neil Sulkes** offers some insight into the direction of SMG's new business ventures.

Photos by Jeff Mayer

# CONCERT INDUSTRY CONSORTIUM II



Ticketmaster's **Fred Rosen** and Gold Mountain's **Ron Stone** get some business during a break between panels.



No tour support needed for these guys. **Larry Stessel** from EMI and **Larry Butler** from Warner Bros. share record company perspectives.



Happy compadres **Gregg Perloff** of BGP and **Donald Tarlton** of DKD/CPI were among those working on big deals during the CIC.



**Rodney Lyles** of Rope Belt Productions in Detroit and **Barbara Bryant** of the Seattle Center discuss the state of the concert business in the Motor City.



Planning their strategy for the night are **Dan Zelisko** of Evening Star Productions, **Robert Howard** of the Bryce Jordan Center and **Rich Engler** of DiCesare-Engler Productions.



Is it business or pleasure that brings **Mark Norman** from Perryscope Concert Productions and **Fran Macferran** of Desert Sky Pavilion to the CIC?



**Debra "Fergie" Ferguson** of TourDesign gets the Lollapalooza scoop from the fest's traveling ringleader **Stuart Ross**.



**Ron Rainey** of Ron Rainey Management and **Rod Essig** of CAA are welcomed to the CIC by **Gary Smith** of POLLSTAR.



The Shrine Auditorium's **Doug Worthington** and **Anthony Davis** of Anthony Davis & Associates enjoy the cocktail reception.

Photos by Jeff Mayer



L-R: Peter Grosslight, John Scher, Frank Roach, Stormy Shepherd, Loris Smith, Neil Sulkes and Dave Lucas

## I WAS IN THE RIGHT PLACE BUT IT MUST HAVE BEEN THE WRONG TIME

### Moderators:

John Scher, Metropolitan and Frank Roach, MCA

### Panelists:

Peter Grosslight, William Morris

Neil Sulkes, SMG

Loris Smith, Ogden

Dave Lucas, Sunshine Promotions

Stormy Shepherd, Leave Home Booking

This panel allowed the various factions of the concert industry to focus on innovative ways to get new kinds of talent into buildings. Rather than getting bogged down in how deals are made or a big debate over Ticketmaster, the panel sought to provide an exchange of ideas.

John Scher kicked things off by inviting Stormy Shepherd to give her philosophy on breaking bands. Shepherd said she's not a strong believer in MTV or radio. Instead, her acts prefer to "tour and tour and tour." She said working

from street-level has proven to be an effective growth strategy because the fans are loyal while MTV and radio are not. Shepherd was then asked what her acts want from a building and her reply set the conversation on an interesting course. "Bands don't want the fans to have to pay a restoration fee or a parking fee or anything added on top of their ticket price," she said. "They want the fans to see the show they paid for and not pay a bunch of service charges."

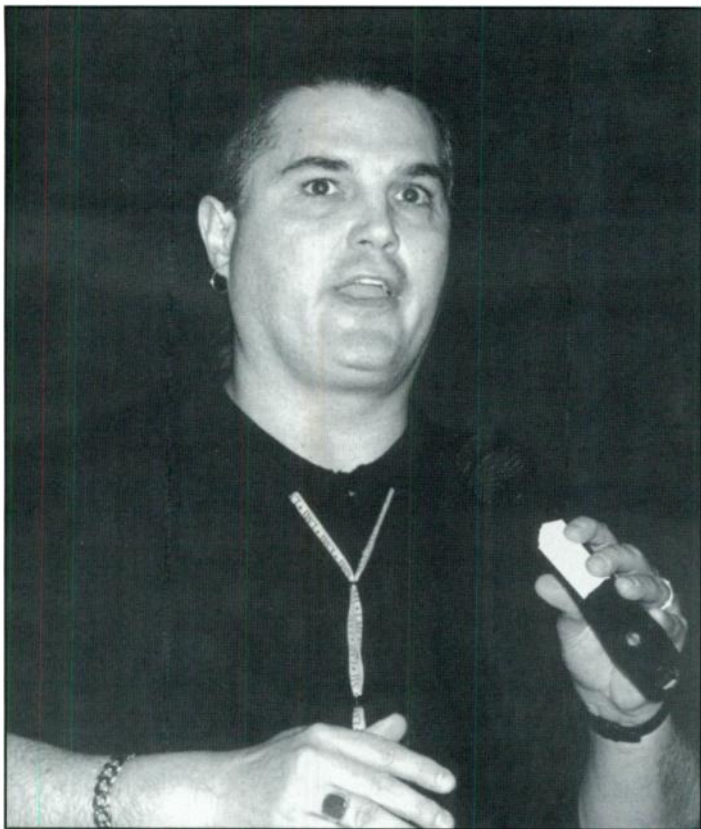
The mention of restoration charges hit a nerve and sparked comments from promoters, building managers and agents. Members of the audience remarked that it's impossible to meet a band's demand for a low ticket price, and pay rent and restoration charges to the venue without passing that cost on to the consumer. Facility execs said if they didn't charge restoration fees, there wouldn't be buildings for promoters or artists to work in. The fees are not going to go away.

"That's not how or why the charges on top of the ticket price came to be," said Peter Grosslight. "It's because of what the concert deals came to be. If the nature of the deal with the promoter was such that the promoter's share was higher, you wouldn't need to put [the fee] on top. We are all participating in the creation of the facility charges and restoration charges." The panelists agreed it doesn't matter

# CONCERT INDUSTRY CONSORTIUM™

what you call it; the money is coming out of the consumer's pocket.

Scher said the trend of squeezing the promoter has caused promoters to need their own facilities and subsequently find ways to pay for those facilities. That need has forced the industry to become more creative in developing a marketable product. Lollapalooza and the Warped Tour were given as examples, but it was clear the innovations can't stop with creative tour packages. Frank Roach said MCA fulfilled some of its own needs by creating the "Mighty Morphin Power Rangers" show. He also noted that last summer's Power Rangers shed tour caused MCA to relearn a hard lesson. "A family show in a shed in the summer doesn't work," he said. That opened the door for Neil Sulkes to jump in with some family show advice: full service buildings are much better at promoting family shows than promoters are, according to Sulkes. "There's a lot to it. Relationships with radio, newspapers and more than that," he said. "There's relationships with grocery store



Charlie Brusco

chains and every small sponsor in your marketplace. It's so much more in-depth grassroots even than rock 'n' roll."

Scher brought the discussion back to the creation of new product by talking about Metropolitan's new joint venture

with Ogden. The new division is working on several projects that involve more aspects of the business than a traditional touring act would.

"We're trying to create product that will hopefully feed the system of agents, promoters, venues, TV and record companies," he said. Then Scher and Roach asked what kind of obstacles people are wary of when developing new

talent. From the audience, Bill Bass of Small Axe Concerts told them that once again, the big problem was service charges. By the time fees and charges are added to the cost of putting together a new concept, the tickets are too expensive. Why won't facilities work with someone who's trying to be creative and make this kind of endeavor possible? Sulkes said he thought facility managers would be out of their minds not to work with someone with a good idea.

It was inevitable that Ticketmaster would come up since service charges were such a hot topic. However, the panelists agreed that Ticketmaster is pretty flexible when it comes to working with buildings or bands. "I go to the local Ticketmaster rep and say, 'Listen, we need to work something out, we need to make room, we need to lower the price.' I don't think I have ever once run into a roadblock from Ticketmaster saying, 'We're not going to do that, screw the act,'" Sulkes said. Shepherd said Ticketmaster has been good about working with Offspring and Rancid in keeping their ticket price down. She hinted that it is also up to the act to keep its costs down but that angle didn't develop further.

In closing, Scher returned to the product development theme. The deals are not going to get better, he said. It behooves people in the business to come up with new ideas. "If you can brand it and own it [a new entertainment product], a lot of people are going to make money," he said, emphasizing that larger organizations will financially back good new ideas.



Bill Bass

# CONCERT INDUSTRY **II** CONSORTIUM.



David Ross of the Show Me Center, Lionel Dubay of Stephen O'Connell Center, Connie Campanaro of SUNY/Buffalo and John Mazzola from the USF Sun Dome talk about their mutual concerns.



Part of the contingent from the Great White North are Libby Raines and Jay Green from the Canadian Airlines Saddledome in Calgary with comrades Peter Jackson of Ticketmaster Canada and Karen Orava from General Motors Place in Vancouver.



Jennifer Perry of Jennifer Perry Presents shares the high-tech details of Ozzy Osbourne's tour with Tim Ryan and John Nicoletti of Arrowhead Pond of Anaheim.



Tom LePenna from Evening Star Productions had non-stop fun at the CIC, especially chatting with Barbara "Mother" Hubbard from New Mexico State University.



Frank Erwin Center's John Graham toasts the upcoming concert season and NCAA basketball tournament action with Michelle Suarez and Gary Drake from SIU Arena.



John Boyle from Revolution Records, Philip Blain of Kingfish Entertainment, Melissa Matuzak from Cellar Door of Michigan, Vince Bannon of Sony Music, and Ritual's Amir Daiza and Perry La Voisne.



Bryan Miller and Sue McLean of Triad Entertainment in Minneapolis catch up with West Coast friends Sheri Sternberg and Anne O'Toole of Great American Music Hall, and Brett Steinberg of APA.

Photos by Jeff Mayer

*Whether you heard it in person or just heard about it...*

# CONCERT INDUSTRY CONSORTIUM™ II

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○ **“The Year In Review • How Did We Get Here?”**

**Moderator:** Harvey Goldsmith (Harvey Goldsmith Entertainments)

Panelists: Frank Barsalona (Premier Talent), David Williams (Cellar Door), Larry Butler (Warner Bros.), Rob Light (CAA), Sal Nociforo (Reliance National), Arthur Spivak (Spivak Entertainment)

○ **“The New Frontier • Digital Technology And Promoting”**

**Moderator:** Bill Elson (ICM)

Panelists: Todd Rundgren (artist), Marc Geiger (American Recordings), Scott Matalon (Stumpworld), Steve Rennie (Epic Records)

○ **“Who’s Running The Show?”**

**Moderator:** Chip Hooper (Monterey Peninsula Artists)

Panelists: Jack Boyle (Cellar Door), Peter Mensch (Q Prime), Larry Magid (Electric Factory), Ron Stone (Gold Mountain), Gregg Perloff (BGP), Dave Marsden (Don Law Co.), Jim Guerinet (Rebel Waltz), Tim Collins (Collins Management), Melissa Miller (MCA Concerts), John Paluska (Phish)

○ **“I Was In The Right Place But It Must Have Been The Wrong Time”**

**Moderators:** John Scher (Metropolitan Entertainment) and Frank Roach (MCA Concerts)

Panelists: Peter Grosslight (William Morris), Neil Sulkes (SMG), Loris Smith (Ogden Entertainment), Dave Lucas (Sunshine Promotions), Stormy Shepherd (Leave Home Booking)

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What's a party without **Jesse Morreale** from Gess Presents, **Jeff Osborne** of International Talent Group, **Adam Kornfeld** of QBQ Entertainment, **Mark Hyman** from Ashley Street Talent and **Ed Micone** from Radio City Music Hall Productions?



POLLSTAR's **Gary Bongiovanni** jokes around with **Nat Burgess** from APA as **John Hartmann** from Hartmann & McIntyre mugs in the background.



Representing the Toronto Concert Hall are **Sam Boyd** and **Francesca Milan**.



**Ben Liss** tells **Bob Koch** of U2/Not Us Ltd. about plans for his newest ventures.



The House of Blues was out in full force, represented by two of its essential team mates, **Sonny Schneidau** and **Kevin Morrow**.



**Corey Humpage** of TBA Media asks "Are you competitors or compatriots?" of **Nick Masters** from Avalon, **Michele Bernstein** of Bill Silva Presents, **David Swift** of Avalon and **Allison McGregor** from BSP.



MCA Concert's **Larry Vallon** and **Jim Guerinot** of Rebel Waltz Management reminisce about the days when Guerinot worked for MCA and booked shows at the Universal Amphitheatre.

Photos by Jeff Mayer



# CONCERT INDUSTRY CONSORTIUM



SMG's Neil Sulkes and Peter Grosslight from William Morris get serious while Dave Lucas from Sunshine Promotions and Cindy Wallace of the North American Concert Promoters Assoc., schmooze in the background.



Northwest Airlines' Charlie Pacunas (L) and Chris Goldsmith (R) from the Rosebud Agency socialize with Laura Loughlin and Joe Killian from Festival Marketing.



"We're always doing business," says Jeff Trisler of MCA Concerts Northwest as he visits with buddies Paul Mercs of Paul Mercs Concerts and Kevin Twohig from the Spokane Arena.



Gene Hollister of Rose Presents and Don Strasburg of Boulder's Fox Theatre & Cafe ask Coran Capshaw of Red Light Management the secret to his success with the Dave Matthews Band.



Fred Bohlander of Monterey Peninsula Artists, Steve Litman of Steve Litman Productions and Dave Leiken of Double Tee Promotions chat about possible summer concert bookings.



Tom Cornwall of Edmonton Coliseum with the brewsky bunch: Karen Orava and Sue Griffin of General Motors Place, guest Sharon Mey, General Motors Place's Tom Anselmi and Mark Norman of Perryscope.

Photos by Jeff Mayer











## John Cafferty & The Beaver Brown Band

BA: Skyline Music  
PM: John Cafferty's Management

Mar. 23 Frederick MD TBA  
Apr. 13 Springfield MA Mikara's  
May 17 New Bedford MA Joker's  
July 3 Buffalo NY Thursday At The Square

## John Hammond

BA: Rosebud Agency  
PM: Rosebud Agency  
RC: Point Blank / Virgin

Mar. 19 Lexington KY Lynagh's  
20 Nashville TN King of Clubs  
21 Memphis TN B.B. King's Blues Club  
22 St. Louis MO Link's Club  
23 Kansas City MO Grand Emporium  
29 Indiana PA Indiana University  
30 Pittsburgh PA Graffiti Showcase  
31 Boulder CO E-Town  
Apr. 2 Salt Lake City UT Zephyr Club  
3 Boise ID Blues Bouquet  
4 La Grande OR Highway 30 Coffee Co.  
5 Seattle WA Backstage  
6 Eugene OR Wild Duck  
9 Santa Rosa CA Luther Burbank Center  
11 San Francisco CA Great Amer. Music Hall  
13 Long Beach CA California St. University  
14 S.J. Capistrano CA Coach House  
May 1 Louvain BEL BoogieTown Festival  
5 Memphis TN Beale St. Music Festival  
6 Coutances FRA Jazz Sous Les Pommiers  
29-30 Sao Paulo BRA Blues Festival  
June 1 Hagerstown MD Maryland Theatre  
15 Birmingham AL City Stage  
23 Hyannis MA Cape Cod Melody Tent  
28 Sherbrooke QUE Blues Festival  
July 1 Ann Arbor MI Summer Festival  
Sept. 2 Salem OR Oregon State Fair  
Nov. 16 Lucerne SWI Blues Festival  
30 North York ONT Ford Centre

## John Lee Hooker

BA: Rosebud Agency  
PM: Rosebud Agency  
RC: Point Blank / Virgin

Apr. 9 Santa Rosa CA Luther Burbank Center  
May 26 Santa Cruz CA Blues Festival  
Sept. 2 Seattle WA Bumbershoot Festival

## John Pizzarelli

BA: Bennett Morgan & Assoc.  
PM: Morra, Brazner, Steinberg & Tanenbau  
RC: Novus / RCA

Mar. 21 Hiversum NET Nick Vollenbregt's  
23 Rotterdam NET Rotterdam Hall  
30 Dallas TX Museum Of Arts  
Apr. 1 Dallas TX Claridge Lounge  
2-4 St. Paul MN Dakota Bar & Grill  
5-6 Kansas City MO Drum Room  
9-12 St. Louis MO Jazz At The Bistro  
13 Baltimore MD Center Stage  
15-16 New York NY Algonquin Hotel  
20 Poughkeepsie NY Bardavon Opera House  
26-27 Atlantic City NJ Claridge Casino & Hotel  
May 10 Hollywood CA Hollywood Palladium  
26 Columbia SC Concert At The Epicurian  
June 7 Atlanta GA Chastant Park Amph.  
28-29 Boston MA Sculler's  
July 6 Montreal QUE Jazz Festival  
16-20 Victoria SPA Victoria Jazz Festival  
28 Stamford CT Cove Island Park  
30 New York NY Iridium Jazz Club  
Aug. -4 New York NY Iridium Jazz Club  
Sept. 1 Stratton VT Stratton Mountain Pav.  
11 New York NY Laura Belle  
Oct. 4 Buffalo NY Calumet Cafe  
-5 Buffalo NY Calumet Cafe

## John Scofield

BA: Ted Kurland Associates  
RC: Verve

Mar. 19 Chicago IL Jazz Showcase  
-24 Chicago IL Jazz Showcase  
28 Pontiac MI 7th House  
27 Ann Arbor MI Bird Of Paradise  
28 Indianapolis IN Jazz Kitchen  
29 Kalamazoo MI Dalton Center  
Apr. 18 Boston MA Berkshire College Of Music  
June 29 Vancouver BC Vogue Theatre  
July 30 New Milford CT Canterbury School  
-31 New Milford CT Canterbury School

## John Sebastian

BA: Skyline Music  
PM: Firstars  
RC: Shanachie Entertainment

Mar. 21 Santa Cruz CA Palookaville  
22 Walnut Creek CA Musician's Coffeehouse  
23 San Francisco CA Noe Valley Ministry  
26 Santa Fe NM Old Santa Fe Music Hall  
May 4 Foxboro MA Foxboro Perf. Arts Center  
June 13 Guildford VT Sutherland P.A.C.  
15 Columbia PA Folk Festival  
Aug. 4 Burlington VT Champlain Valley Fest.  
Sept. 28 Chicago IL Old Town School

## Johnnie Johnson

BA: Talent Consultants Int'l  
PM: Margo Lewis  
RC: Music Masters / BMG

Apr. 5 Byron Bay AUS Blues Festival  
6 Cairns AUS John's Blues Bar  
7 Byron Bay AUS Blues Festival  
11 Saucucus NJ Private Function  
12 Maynard MA Sit 'n Bull Pub  
13 Providence RI The Call  
20 Delray Beach FL The Backroom  
22 Orlando FL Private Function  
25 San Diego CA Croce's Top Hat  
27 Universal City CA B.B. King's Blues Club  
May 4 Tulsa OK Blues Festival  
31 Sao Paulo BRA Blues Festival  
June 1 Rio de Janeiro BRA Blues Festival  
2 Rosemont IL Private Function  
Oct. 12 Steelville MO Wildwood Resort

## Johnny Paycheck

BA: Marty Martel  
PM: Midnight Special Prod.  
RC: Giant (Nashville)

Mar. 21 Lake City SC TBA  
22 Goldboro NC TBA  
23 Charlotte NC Private Function  
Apr. 12 Fayetteville WV TBA  
13 Fairfax VA Patriot Center  
14 Baltimore MD Baltimore Arena  
15 Charlotte NC Independence Arena  
18 Cuyahoga Falls OH Boot Scoot'n Saloon  
19 Dyersburg TN TBA  
20 Walnut Ridge AR TBA  
25 Beaumont TX Rocky Octane  
May 3 Atlanta GA Music Midtown Festival  
4 Deerfield IL TBA  
9 Shelton WA TBA  
12 Pomona CA StarFest  
13 Showler AZ TBA  
18 Creatview Hills KY TBA  
June 22 Kempton PA Kempton Country Fair  
29 Hebron OH TBA  
30 Chatham ONT TBA  
July 5 Xenia OH WB21 Fan Appreciation  
12 Ft. Loraine OH Hickory Hill Lakes  
13 Rhinelander WI Hodge Country Festival  
15 Rockville IN TBA  
Aug. 10 Havelock DN Country Jamboree  
11-12 Columbus OH Ohio State Fair  
18 Hinkley MN Grand Casino Amph.  
24 Renoir Valley KY TBA  
31 Bowler WI TBA  
Sept. 1 Farwell MI TBA  
Oct. 19 Spokane WA TBA  
20 Tacoma WA TBA  
21 Portland OR TBA  
22 Boise ID TBA  
27 Davenport IA TBA

NOTE: Supporting MERLE HAGGARD April 13 - 15, and August 18. Supporting WAYLON JENNINGS March 18.

## Junior Brown

BA: Monterey Artists  
PM: Frank Callari Corporation / FCC Mgmt  
RC: MCG / Curb  
PR: Force

Mar. 21 Carrboro NC Cat's Cradle  
22 Winston-Salem NC Ziggy's  
23 Wilmington NC Country Music USA  
24 Lynchburg VA Cattle Annie's  
Apr. 4 Kalamazoo MI State Theatre  
5 Cincinnati OH Telt Theatre  
6 Nashville TN Ryman Auditorium  
9 Duluth MN Duluth Ent. & Conv. Ctr.  
10 Grand Forks ND Univ. Of North Dakota  
12 Minneapolis MN Orpheum Theatre  
13 Clearlake IA Surf Ballroom  
14 Kansas City KS Memorial Hall  
18 College Station TX Wolf Pen Creek Amph  
19 Ft. Worth TX Billy Bob's  
20 Houston TX Jones Hall For Perf. Arts  
21 San Antonio TX Floore's Country Store  
May 3 Ledyard CT Foxwoods Casino  
-4 Ledyard CT Foxwoods Casino  
7 Northampton MA John M. Green Hall  
8 Philadelphia PA Electric Factory  
9 Portland ME State Theatre  
11 Concord NH Capitol Theatre  
26 Las Vegas NV Aladdin Hotel & Casino  
30 San Diego CA Humphrey's  
31 Los Angeles CA Greek Theatre  
June 1 Bakersfield CA Fox Theatre  
2 Hanford CA Fox Theatre  
4 Redding CA Redding Convention Ctr.  
5 Kelseyville CA Conocit Harbor Resort  
6 San Francisco CA The Warfield  
14 Columbus OH Columbus Zoo Amph.  
15 Berea OH Country Music Fest  
18 Interlochen MI Kresge Auditorium  
19 New Berlin IL Sangamon County Fair  
22 Monroe NC Old Monroe Fairgrounds  
26 Ann Arbor MI Power Center  
28 Eau Claire WI Country Festival  
July 4 Phoenix AZ Westin Boon Plaza  
5 Santa Maria CA Santa Barbara Co. Fair  
10-11 Chicago IL Navy Pier  
13 Hopkinsville KY Fryar Stadium  
20 Norfolk VA Naval Base  
21 Vienna VA Wolf Trap Filene Ctr.  
27 Foxboro MA Foxboro Stadium  
28 Watlingford CT Oakdale Theatre  
Aug. 12 Saratoga CA Villa Montalvo Arts Ctr.  
19 Boise ID Western Idaho Fair  
23 Pueblo CO Colorado State Fair  
Sept. 11 Vancouver BC TBA  
-12 Vancouver BC TBA  
12 Calgary ALB TBA  
16 Edmonton ALB TBA  
17 Saskatoon SAS TBA  
18 Regina SAS TBA  
20-21 Winnipeg MAN TBA

23-24 Thunder Bay ONT TBA  
26 Sudbury ONT TBA  
27 London ONT TBA  
28 Toronto ONT TBA  
30 Ottawa ONT TBA

NOTE: Supporting THE MAVERICKS April 4 - Sept. 30.

## Kate Campbell

BA: Concerted Efforts  
PM: Concerted Efforts  
RC: Compass

Mar. 26 Ferndale AR 4-H Center  
Apr. 25 Carrboro NC The ArtCenter  
26 Vienna VA Barns Of Wolf Trap  
27 Greenville SC The Handlebar  
May 5 New Orleans LA Dream Palace  
June 8 Denver CO Bluebird Theater  
11 New Orleans LA Private Function  
Aug. 13 Blue Hill ME Left Bank Cafe

## Katie's Dimples

BA: Presence Productions  
PM: Vis-A-Vis  
RC: WILL

Mar. 20 Denver CO Bluebird Theater  
21 Fort Collins CO Mountain Tap  
23 Tampa AZ Nita's Hideaway  
24 Tucson AZ Empire Cafe  
25-26 San Diego CA Brick By Brick  
27 W. Hollywood CA LunaPark  
28 Anaheim CA Doll Hut  
29 Santa Cruz CA The Catalyst  
30 San Francisco CA Transmission Theatre  
Apr. 3 Seattle WA Shaka Java  
13 Orefield NE Jones Street Brewery  
16 Seattle WA Crocodile Cafe

## Kenny Garrett

BA: Ted Kurland Associates  
PM: Burgess Management  
RC: Warner Bros.

May 25 Atlanta GA Grant Park  
30 Boston MA Sculler's  
31 Northampton MA Iron Horse Music Hall

## Kenny Wayne Shepard

BA: International Talent Group  
PM: Ken Shepherd Management  
RC: Giant

Mar. 29 Ft. Worth TX Caravan Of Dreams  
21 Little Rock AR Midnight Rodeo  
22 Fayetteville AR Doc Murdock's  
23 Springfield MO Juke Joint  
24 Kansas City MO Grand Emporium  
26 Peoria IL Madison Theatre  
27 Chicago IL Metro  
28 Indianapolis IN World Mardi Gras  
30 Ft. Wayne IN Piere's  
31 Pontiac MI 7th House  
Apr. 2 Cleveland OH Odeon Concert Club  
3 Pittsburgh PA Metropoli  
4 Reading PA The Silo  
5 New York NY Irving Plaza  
6 Philadelphia PA Theatre Of Living Arts  
8 Pittsburgh PA Graffiti Showcase  
9 Washington DC The Bayou  
10 Columbus OH Newport Music Hall  
11 Cincinnati OH Bogart's  
12 Louisville KY Phoenix Hill Tavern  
13 St. Louis MO The Galaxy  
14 Wichita KS The Collyon  
16 Albuquerque NM The Zone  
17 Tucson AZ The Rock  
18 Tempe AZ Electric Ballroom  
19 San Diego CA 4th & B

20 W. Hollywood CA House Of Blues  
22 Palo Alto CA The Edge  
23 San Francisco CA The Fillmore  
24 Sacramento CA Crest Theatre  
25 Portland OR Rosland Theater  
27 Seattle WA Moore Theatre  
May 4 Atlanta GA Music Midtown Festival  
5 Memphis TN Beale St. Music Festival  
9 Houston TX Satellite Lounge  
10 Lake Charles LA Contraband Days  
11 Pensacola FL Spring Fest

## Kevin Eubanks

BA: Ted Kurland Associates  
RC: Blue Note

Apr. 28 Wichita KS Jazz Festival  
June 16 Hollywood CA Hollywood Bowl  
29 New York NY Carnegie Hall  
30 Saratoga Spg. NY Saratoga Perf. Arts Ctr.  
July 28 San Diego CA Humphrey's  
Feb. 10 Chicago IL Chicago Sinfonietta

## Killdozer

BA: Atomic Music Group  
BA: International Booking Department (Germany)  
RC: Touch And Go

May 4 Enger GER Forum Enger  
5 Bochum GER Planet  
7 Cologne GER Underground  
8 Bremen GER Spunk  
9 Reutlingen GER Farberel 4  
10 Dresden GER Starclub  
11 Berlin GER Huxley's  
12 Ulm GER Buchsenstadt

## Knocked Down Smilin'

BA: Grog Productions  
RC: Dr. Lime

Mar. 29 Highpoint NC Triangle Billiards  
Apr. 5 Greensboro NC Blind Tiger  
6 Charlotte NC Jack Straws  
11 Knoxville TN Knoxville Library  
12 Asheville NC Alternative Pub  
13 Winston-Salem NC Private Function  
16 Chapel Hill NC Private Function  
18 Greenville NC East Carolina University  
19 Durham NC Captured Live  
20 Greenville NC Pasant's  
25 Spartanburg SC Magnolia Street Pub  
26 Raleigh NC The Brewery  
27 Washington DC The Bayou  
May 3 Atlanta GA Music Midtown Festival  
10 Charleston SC Cumberland's  
24 Wilmington NC Skylight Cinema

## Larry Coryell

BA: Ted Kurland Associates  
RC: CTI

June 2 Long Beach NY High School  
11-16 Chicago IL Jazz Showcase  
Aug. 5 Freiburg GER Jazz & Rock Schule  
-7 Freiburg GER Jazz & Rock Schule

## Leftover Salmon

BA: Vision International  
PM: Bert, Inc.

Mar. 19 Tahoe City CA Humpty's  
20 Tahoe City CA Humpty's  
21 Boise ID Bogie's  
22-23 Salt Lake City UT Zephyr Club  
30-31 Boulder CO Fox Theatre

continued next page

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Date	Artist Facility / Promoter	Support	Tickets Sold Capacity	Gross	Date	Artist Facility / Promoter	Support	Tickets Sold Capacity	Gross
03/02/96	<b>Jeff Dunham</b> Palace Theatre Cleveland, OH Contemporary Productions	Pat Sullivan	2,336 2,336 100% 17.50	39,848	03/02/96	<b>Ben Harper</b> Le Moulin Marseille, FRANCE Corda		1,143 1,143 100% 120.00	27,628 Franc (138,140)
03/06/96	<b>Willie Nelson</b> The Backyard Austin, TX Direc. Events / Tim Conner		2,188 2,188 100% 18.00	39,384	03/02/96	<b>Collin Raye</b> Marina Civic Center Panama City, FL Show Productions	Andy Childs	1,222 2,500 49% 22.50	27,495
02/27/96	<b>Sawyer Brown</b> McCook Park Municipal Coliseum Farmington, NM Promotions / Jeff Thomas		2,310 4,000 58% 17.00-20.00	37,210	02/21/96	<b>"Mortal Kombat - The Live Tour"</b> Knoxville Civic Coliseum Knoxville, TN Show Productions		1,421 3,500 41% 12.00-22.50	25,464
03/08/96 03/09/96 4 Shows	<b>"Evening Of Guitars, Saxes &amp; More"</b> Caravan O' Dreams Ft. Worth, TX Promoter Life	Marc Antoine Rick Braun / Kirk Whalum Peter White	1,360 480 71% 27.00	36,666	03/10/96	<b>Diamond Rio</b> Bayfront Auditorium Pensacola, FL Show Productions	Bryan White	1,233 2,100 59% 19.75	24,352
03/02/96	<b>Gin Blossoms</b> ASL Event Center San Luis Obispo, CA ASL Concerts / Flash Group Concerts	The Refreshments	2,492 3,400 73% 13.00-17.00	35,202	03/07/96	<b>Ben Harper</b> Krkota Bordeaux, FRANCE Corda		1,001 1,001 100% 120.00	24,022 Franc (120,110)
03/09/96	<b>Collective Soul</b> Grady Cole Center Charlotte, NC Ark Management	Rust	2,432 2,500 97% 12.50-15.00	31,513	03/06/96	<b>Collective Soul</b> The Edge Orlando, FL Cellar Door Concerts	Rust	1,600 1,600 100% 15.00	24,000
03/05/96	<b>Neal McCoy</b> Sioux City Auditorium Sioux City, IA Advent Consulting	Ty Herndon Rhett Akins Danyle Singletary	1,578 4,645 34% 18.50-22.50	31,285	03/01/96	<b>Collective Soul</b> The Edge Ft. Lauderdale, FL Cellar Door Concerts	Rust	1,500 1,500 100% 15.00	22,500
03/09/96	<b>The Rippingtons featuring Russ Freeman</b> Variety Playhouse Atlanta, GA Windstorm Productions		1,360 697 98% 22.50-25.00	30,860	02/27/96	<b>Gin Blossoms</b> Corbett Center Ballroom Las Cruces, NM Evening Star Productions	Dead Hot Workshop The Refreshments	1,200 1,200 100% 18.00	21,600
03/02/96	<b>Diamond Rio</b> Cumberland County Civic Arena Fayetteville, NC Show Productions	Bryan White	1,551 3,000 52% 19.50	30,245	02/23/96	<b>Candlebox</b> Grady Cole Center Charlotte, NC Ark Management	Seaweed	1,500 2,000 75% 12.50-15.00	19,680
03/02/96	<b>John Prine</b> Celebrity Theatre Phoenix, AZ Evening Star Productions	Heather Eatman	1,244 1,700 73% 23.55-25.75	29,717	02/23/96	<b>Iron Maiden</b> Metropol Pittsburgh, PA Elko Concerts	Fear Factory	1,174 1,200 98% 16.00-18.00	19,274
03/03/96	<b>Diamond Rio</b> Charleston Municipal Auditorium Charleston, WV Show Productions	Bryan White	1,523 3,400 45% 19.50	29,699	12/31/95	<b>Leftover Salmon</b> Boulder Theater Boulder, CO (In-House Promotion) / Jim Hanrahan		950 950 100% 20.00	19,000
03/12/96	<b>Collective Soul</b> Piere's Entertainment Center Ft. Wayne, IN (In-House Promotion) / Sunshine Promotions	Rust	2,336 2,336 100% 12.50	28,575	03/09/96	<b>Warren Zevon</b> Park West Chicago, IL Jam Productions		1,000 1,000 100% 18.50	18,500
03/01/96	<b>Diamond Rio</b> Spartanburg Memorial Auditorium Spartanburg, SC Show Productions	Bryan White	1,452 2,164 67% 19.50	28,314	02/23/96	<b>Jerry Jeff Walker</b> Great American Music Hall San Francisco, CA 2 Shows (In-House Promotion)		851 425 100% 20.00	17,446
03/02/96	<b>Oasis</b> Lakewood Civic Auditorium Cleveland, OH Belkin Productions		1,688 1,688 100% 16.50	27,852	02/17/96	<b>David Allan Coe</b> Rodeo's Jackson, MS Rich Promotions	John Mahead Cathy Morgan	1,200 1,200 100% 13.50-15.00	16,950



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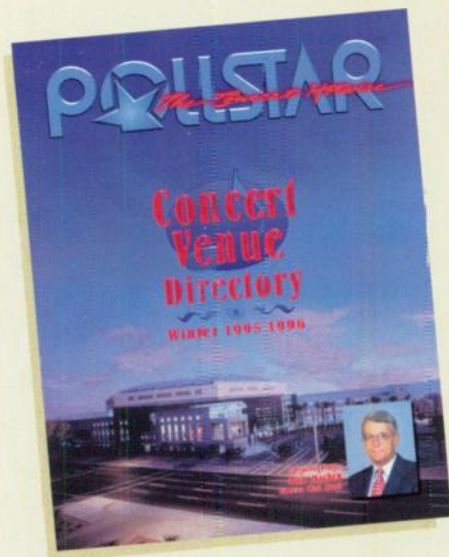
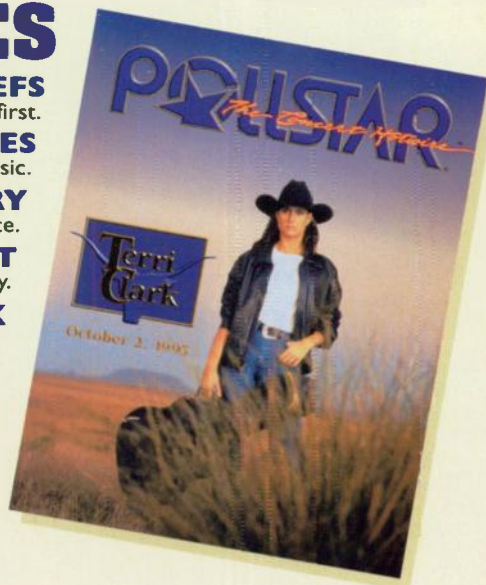
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- 1 Grand Rapids, MI—Heartfelt Promotions, 2300★
- 2 Peoria, IL—Premier Productions, 3800
- 7 Notre Dame University, IN—WFRN Radio, 9800★
- 8 Anderson, IN—New Covenant Productions, 1500
- 9 Port Huron, MI—WNFA/WNFR Radio, 3200★
- 10 Akron, OH—Premier Productions, 5000★
- 11 Clearfield, PA—WDBA Radio, 2200★
- 12 Woodbridge, VA—WAVA Radio, 2500
- 13 Virginia Beach, VA—Premier Productions, 2300★
- 15 Charleston, SC—Baptist College, 1400★
- 16 Marietta, GA—Premier Productions, 3200★
- 17 Charlotte, NC—Premier Productions, 5000★
- 22 Wichita, KS—Premier Productions, 5200★
- 23 Tulsa, OK—Premier Productions, 6800★
- 24 Dodge City—Premier Productions, 2800★
- 26 Springfield, MO—Premier Productions, 2100★
- 27 Topeka, KS—Jeff Roberts, 1800
- 29 Kankakee, IL—Premier Productions, 3000★

### MARCH

- 1 Detroit, MI—Heartfelt Productions, 3400★
- 2 Traverse City, MI—WLJN, 2300★

★ Represents Sold Out Shows



**16**  
**SOLD OUT**  
**SHOWS**

The "Remotely Controlled" Tour features Mark Lowry, Kathy Troccoli and Beyond The Blue. Watch for future tour dates in March and April, 1996.



Mark Lowry  
Beyond The Blue



Kathy Troccoli



Tour Affiliation



Management



Booking

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