

ICM Opens Nashville Office; ICM/Fair Warning Merge

BY JANE COHEN
AND BOB GROSSWEINER

ICM is taking another stab at opening a Nashville office with John Huie relocating from the West Coast to head the operation. This marks ICM's third attempt to make a presence for itself in the Nashville community. Before ATI merged with ICM in 1986, Bill Elson opened a Nashville office, which he noted in a 1987 interview with *PERFORMANCE*, "The ATI venture into Nashville was noteworthy for its short duration and lack of accomplishment. ICM's involvement in Nashville predated its acquiring of ATI, and the decision to discontinue that operation was made a substantial time before I was made head of the department." Last year ICM was in negotiations with Jim Halsey to acquire his agency.

The staff for the new branch has yet to be named. "The office will be located in a house on 15th Avenue, across the street from C.K. Spurlock of North American Tours, which we like having as real good neighbors," Fred Lawrence, who heads ICM's adult contemporary department told *PERFORMANCE*'s Los Angeles Bureau Chief Stann Findelle. "We feel the establishing of a Nashville office will impact my department very positively, because the Nashville connection will give our adult contemporary artists far more booking range. I'm not talking about artists like our Anne Murray, who already had a strong following in that market, but for the Frankie Vallis, Three Dog Nights, Wayne Newtons and Tom Joneses, who will strongly benefit from the extra booking power. John goes into that community with a strong recognition

via his clients Amy Grant, Michael W. Smith, DC Talk, etc. That value will carry for all of our clients across the board."

Fair Warning Merges With ICM's Music Division

As projected earlier, London-based Fair Warning Agency has merged with ICM. The merger went into effect Sept. 1, and the London office now answers the phone, ICM/Fair Warning. "The decision to merge with ICM," Fair Warning's John

Quote Of The Week:

"We blamed the managers and then left." — An agent attending the October NACPA meeting.

Jackson told *Bulletin*, "was born out of a mutual desire by both Bill Elson and myself to place our respective companies in the strongest possible position to best represent our clients' interests in the global market place, whilst mutually benefiting from the A&R signing skills of our respective companies. The principle of the deal was agreed with Bill in a 20-minute car ride in the spring of 1990, and was formally signed over the Aug. 30/Sept. 1, 1991 weekend." According to Jackson, artists signed to Fair Warning who are presently with American agencies other than ICM, will continue to be represented in this way until the management of the

artist or the relevant agent should choose otherwise. The same holds true for artists represented by ICM who are booked in Europe by other agencies. "It is expected that all future worldwide signings made by ICM/Fair Warning and ICM will result in a reciprocal arrangement," Jackson told *Bulletin*. "Although both Bill Elson and I are mindful of historical working relationships existing between certain managers and agents. I do not anticipate any artists represented by Fair Warning choosing to leave the agency due to this merger; our clients realize that nothing has changed for them. I received a floral tribute from Ron Laffitte and the band members of Megadeth congratulating me on this merger. Megadeth is represented in the U.S. by Andy Somers at Triad."

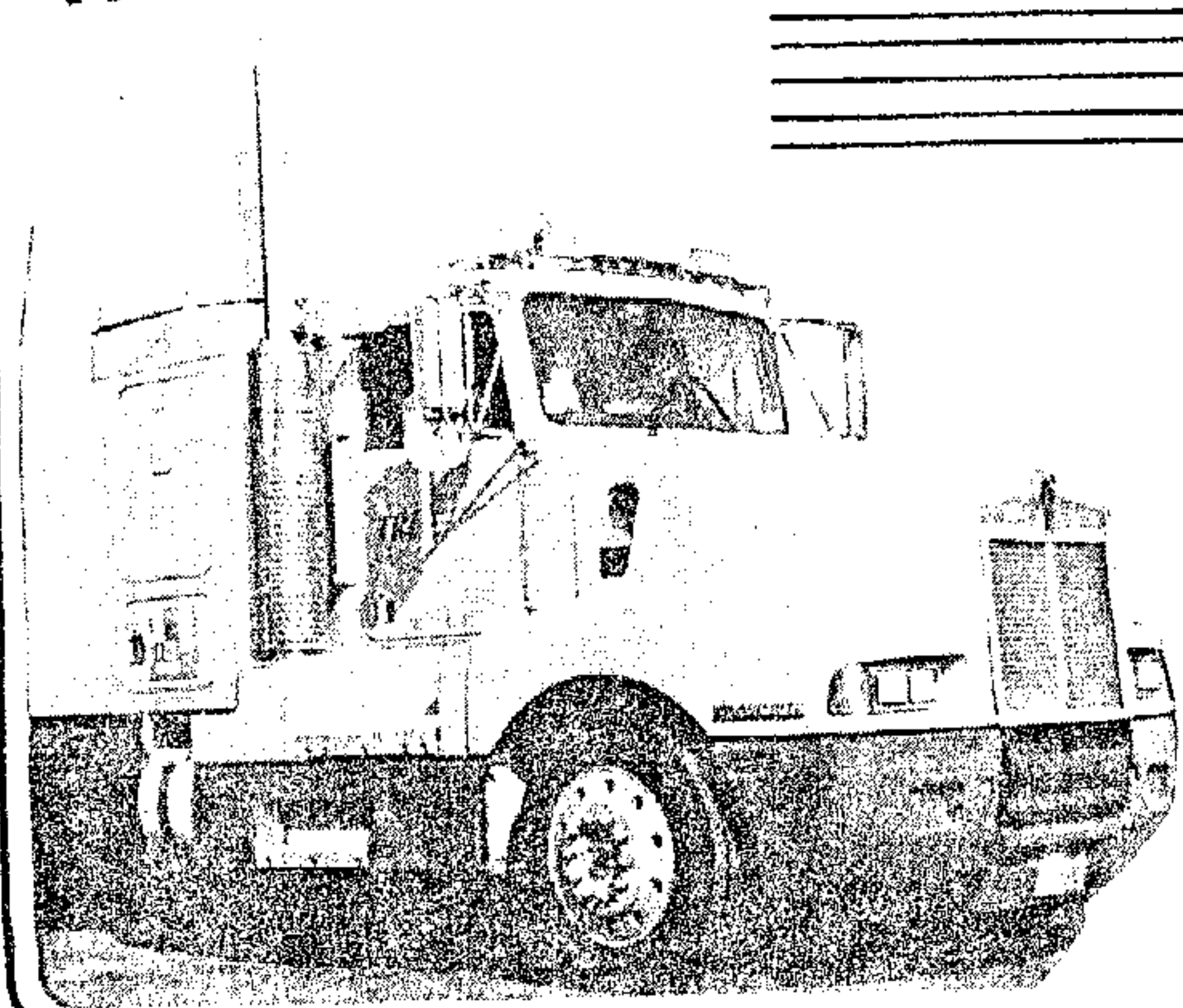
VH Tees Detained In Philly

Bulletin has learned that, due to negotiations over merchandise, as late as 5:30 p.m., merchandise for Van Halen's Oct. 15 *Spectrum* concert in Philadelphia was still on the trucks. "We had negotiations with them and held the doors 10 to 15 minutes, but it didn't affect the sales," the *Spectrum*'s Roger Dixon told *Bulletin*. According to Dixon, a normal merchandise load-in takes between two to three hours.

Concrete Foundations Forum Confab Recap

Concrete's Foundations Forum drew 3,600 participants to its conference at the Airport Marriott in Los Angeles. Whereas Concrete's Bob Chiappardi anticipated a downgrade of attendance due to the New Music Seminar and other music confer-

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ences this year, paid attendance was up 15 percent. According to Chiappardi, the exhibit room, directory sales, advertising, merchandising and record company participation was up 25 percent. Even with 1,800 room nights, the hotel's profit margin was off by 30 percent. Many of the heavy metal attendees did not eat at the hotel but went to fast food restaurants nearby. Instead of paying for drinks at a premium price at the hotel, many reportedly sneaked beer into the hotel.

The hotel has invited the conference back for another year but wants to renegotiate the contract. Chiappardi reports that damages at the hotel were down this year, with no real complaints from the property. There was heavy duty maintenance and cleanup for the carpeting and dry cleaning for the all the drapes to remove the smoke odor.

Unlike last year, there were no problems with the smashing of fire exit lights and no band stickers were reported placed around the hotel. Those stickers were outlawed from the registration kits given to attendees. Bands were advised that if their stickers were found around the hotel, they would be responsible for any damage.

Chiappardi claims that 1,200 people, or one-third of the attendees, were allowed in the main ballroom to see **Ozzy Osbourne's** performance. Like last year, monitors were set up at various parts of the hotel, but unlike last year, this was budgeted into the plan and not added as an extra cost. Chiappardi countered eventual criticism by stating in the registration form that registration did not guarantee admittance into each showcase due to fire regulations.

To ensure a fair opportunity to view Osbourne in the flesh, wristbands were given out in a somewhat unique manner. Attendees had their registration card punched and then reached into a barrel and pulled out a wristband. The ones marked below 750 gained entrance. Epic took care of the remaining 450 for radio, press reps and Osbourne's guest list.

According to Chiappardi, one of the criticisms in previous years, was that Concrete's conference was not industry-oriented enough. To combat that this year, he established the first annual Concrete Foundations Awards in one of the hotel's ballrooms. Tickets were priced between \$150 and \$200, with some of the proceeds donated to the **T.J. Martell Foundation**. Some executives thought that this was a hidden cost and were teed off. Some

attendees were able to buy tickets in the rear of the ballroom on the night of the show for \$75. Seven hundred fifty people attended the awards show with a good deal of comps given to presenters, nominees and their guests. Looking back, Chiappardi is not sure if the whole concept of charging for the awards show was right or wrong, but feels the awards show was worthwhile.

Pearl Jam was supposed to perform after the awards show but canceled by mutual agreement with Concrete when the show was running one hour to one and a half hours late. The band had a video commitment early the next morning and wanted to reschedule the time of its performance, but Concrete was unable to make that change.

All bands that showcased at the conference performed at the hotel and were charged a \$5,000 fee. "Right or wrong," Chiappardi told *Bulletin* about the showcase charge, "I bring in amazing top line audio/video equipment and provide a great production. We have only one band perform at a time and whereas at others 20 or more bands perform at the same time. At Foundations Forum everyone is focused on one band at a time. We guarantee exclusivity of performance. The bands get the production, backline equipment, security, registration and hospitality. Fourteen bands performed. Record companies can spend the same kind of money for a showcase anywhere and not get anywhere near the number of radio programmers, retailers, press and key industry people."

Last Minute Takeover

The Oct. 11 **Jean-Luc Ponty** concert at New York's **The Paramount** was to be promoted by **Metropolitan Entertainment**, but at the last minute **New Audiences**, in association with **MSG Enterprises**, took over the show. Metropolitan's advance ticket count after a few weeks was a soft 700. When **New Audiences** took it over, ticket sales doubled in three days. The show eventually sold 1,700 tickets. **New Audiences** has landed an exclusive contract for the 1,500-seat **Paramount** in Asbury Park, N.J. The first shows are **Chick Corea**, Oct. 26; **Psychedelic Furs**, Nov. 13; and **Crowded House/School of Fish**, Dec. 27

A Week Of Mishaps

The last date of the **Big Audio Dynamite/The Farm's** 25-city tour in San Diego was canceled due to the mugging of Farm guitarist **Keith Mullin** and a car accident involving **BAD's Mick Jones**.

After a **Warfield Theatre** show in San Francisco, Mullin got separated from the band at the **DNA Club**. While leaving the club he was mugged by two men on the street. Mullin broke his left hand and received 27 stitches to his head. The band canceled its show with **BAD** at the **Warfield** the next day, but **Jones** filled in for Mullin on their **Long Beach Convention Center** show two days later. **Jones** planned to perform with them on the last tour date in San Diego, but got into a car accident while driving back to the hotel. Subsequently, the San Diego show was canceled.

The High Cost Of Touring

Due to lack of label support, **Squeeze's** opening acts **Kirsty MacColl** and **The Katydids** never made it on the tour although they were advertised as the opening acts up to one week before some of its dates. "For a third billing, the cost to bring the Katydids over was too much from our point of view and the labels," a Katydids management rep told *Bulletin*. The group is still looking to tour the states in the near future.

NARAS/LA Sets Personal Management Symposium

The Los Angeles chapter of the **National Academy of Recording Arts and Sciences** will present a free symposium Nov. 18 on the **Chaplin Stage** at **A&M Records** on personal management: "Necessity or Extravance." **Bill Traut** of **Open Door Management** will moderate a panel consisting of managers **Mike Gormley**, **Steve Jensen** and **Martin Kirkup**, **Barry Krost**, **Dennis Turner**, **Harriet Wasserman** and **Ruthless Records' Jerry Heller**.

Bulletin Bits

Richie Sambora, who initially said he would not tour in support of his solo debut album, kicks off a two-month club tour Nov. 11 in Seattle.

John Mellencamp will receive the **Silver Clef** award Nov. 14 at **Roseland Ballroom** in New York during **Nordoff-Robbins Music Therapy Foundation's** fourth annual **Silver Clef Award Dinner and Auction**. Mellencamp becomes the second American performer to receive the award; **Bon Jovi** was honored last year.

Veteran production manager/site coordinator **Joe Baptista**, 57, died Oct. 11 from complications from pneumonia.

Paul McCartney is expected to attend the Nov. 18 North American premiere of his "Liverpool Oratorio" at **Carnegie Hall**. It is also expected to debut in Northern Ireland and Rome. ♡