



First Avenue & 7th Street  
Entry: Band Files and  
Related Records

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~~Mayh Peransky + 3~~

Bruce Phyle + 1 ~~and~~ May Jo VIP

~~Rick Mason + 1~~ ~~Street + 1~~

~~Eso Liberman + 1~~

~~Pod Kang + 1~~

Dennis Price + 1

~~John Brann + 1~~

~~Brad LeMay + 3 - VIP~~

Doug Rockell + 1 "

~~Dave Dworkin + 1~~ "

~~Wally Walker + 1~~ "

Beau Roberts + 1 "

Scott Clane + 1 "

~~Alan Yang + 1~~ "

26

TO Dick Shapiro DATE 5/21

RECEIVED FROM ☒ BY ☐

*Mpls*



# Dayton's Ticket Office

TICKETS FOR GIARY U.S. Bonds

AT 5:45pm ON mon 7/8/81 7:30pm  
(DAY) (DATE) (TIME)

TYPE	QUANTITY			PRICE	VALUE
	RECEIVED	RETURNED	SOLD		
GEN ADM 150				3 92	→
TOTAL					

CHANGE

RECEIVED BY

Chessie Dunlop

IN

OUT

CHECKED BY

OVER

## SHORT

RIDER TO AGREEMENT DATED 5/19/81 BETWEEN APOSTOL ENTERPRISES, LTD. F/S/O GARY U.S. BONDS  
(HEREINAFTER REFERRED TO AS "ARTIST") AND J. Gary Bonds (HEREINAFTER REFERRED  
TO AS "PURCHASER").

1. The following should be deemed incorporated into and a part of the agreement to which this rider is annexed.

2. BILLING: VERY IMPORTANT

A. Billing in all advertising and publicity is to read:

GARY U.S. BONDS

B. Artist is to receive \_\_\_\_\_ billing in all advertising, lights, displays, programs, and any and all other advertising and publicity.

C. Copies of all printed advertising, advance press and reviews should be mailed to:  
APOSTOL ENTERPRISES, LTD./1290 AVENUE OF THE AMERICAS/SUITE 264/NEW YORK, N.Y. 10019

3. PROCEDURES IN PAYMENT TO ARTIST:

A. All payments by Purchaser to Artist required to be made under or pursuant to this agreement shall be made in the form of cash, certified check, cashier's check, or in the case of concerts performed at and for a University, by a check on a University account. Artist may refuse to accept a personal check as fulfillment of any portion of Purchaser's obligation hereunder. If any balance remains to be paid on the fee hereunder at the time Artist's performance is scheduled to commence, Artist's representative may demand full payment before Artist's performance commences. Checks shall be made payable to APOSTOL ENTERPRISES, LTD.

4. POWER REQUIREMENTS:

A. Purchaser shall provide at least two (2) separate 110-120 volt a.c. 60Hz electrical circuits fused at a minimum of twenty (20) amperes each (with no equipment other than the equipment of GARY U.S. BONDS to be plugged into circuits).

B. These circuits shall terminate in standard three-prong, well grounded, outlets in the upstage section of the stage, and should also be on a separate electrical service from that of the lighting equipment and sound system.

5. STAGING REQUIREMENTS:

Purchaser shall provide at his sole cost and expense the following:

A. A stage, no less than thirty-six (36') feet wide, twenty (20') feet deep, and three (3') feet high. Please note that these dimensions do not include the sound wings required for the proper placement for the sound reinforcement equipment. It is a condition of this agreement that construction of the stage be completed prior to stage call time. (See 5-C)

B. At least three (3) stage hands to assist in unloading of truck, placing equipment on stage, and in setting up, removal of equipment and loading of truck.

In situations where there is no loading dock, or where load-in and load-out are unusually difficult, due to distance from loading area to stage, or for whatever reason, two (2) additional stage hands are required.

C. Stage call shall be (8) hours prior to time scheduled for place of performance to open to the public.

D. Purchaser shall arrange for reserved parking spaces for a twenty-two (22) foot box type truck and two (2) one (1) Tour Bus in a well lighted, guarded area, in close proximity to the loading area.

E. Access to stage for Artist's equipment must be through a standard double size doorway with removable centerpiece, or larger doorway, wherever possible. Minimum width doorway through which Artist's equipment can be moved is thirty-four (34") inches.

6. SOUND AND LIGHTING REQUIREMENTS:

A. Employer shall provide at no expense to Artist a professional sound reinforcement system to include the following:

1. A Baby Grand or Grand Piano of Steinway, Baldwin or Yamaha quality, with piano bench, tuned to A440 pitch on the day of the show. Piano should be positioned downstage left, with keyboard upstage, as per attached STAGE LAYOUT diagram, and the primary tuning accomplished by or before the time set forth herein as stage call, plus one (1) Hammond B-3 organ with Leslie Amp 122.

2. Artist requires a sound and technical rehearsal with all sound and lighting and personnel present at least one (1) hour prior to performance time.

3. One (1) high quality mixing console with a total of twenty-four (24) low impedance inputs with working bass, midrange and treble controls, and reverb send controls.

4. One (1) high quality mixing console with a total of sixteen (16) low impedance inputs with working bass, midrange and treble controls, and reverb send controls acceptable in applicable situation with prior written consent from Artist (club type situation).

5. Sufficient three (3) way electronically crossed over high quality state of the art sound equipment to cover the venue with an spl of at least one hundred and fifteen (115) decibls at the mixer position, and a frequency response of plus or minus (+/-) 3 db. from 100 Hz. to 10K. Hz.

6. Separate 1/3 octave equalization for house P.A. system on each output.

NOTE 7. P.A. SYSTEMS USING SFEAKER COLUMNS (e.g. SHURE FENDER, KUSTOM) ARE NOT ACCEPTABLE. P.A. SYSTEMS SUPPLIED BY SUPPORT (e.g. OPENING LOCAL ACT) ARE NOT ACCEPTABLE UNLESS APPROVED BY THE GARY U.S. BONDS ROAD MANAGER AND SOUND ENGINEER.

8. One (1) high quality monitor mixing console with a total of twelve (12) low impedance inputs and eight (8) totally independent output mixes. Twelve (12) low impedance inputs and four (4) totally independent output mixes acceptable in applicable situations with prior written consent by Artist. This mixer must be totally independent of the house mixing console, and must be set up on stage.

9. Nine (9) individual high quality, two-way stage monitors plus two-way electronically crossed over side fill monitors.

2. Club will furnish one (1) experienced Board Operator and one (1) experienced Follow-spot operator available from Sound Check on.

7. DRESSING ROOMS AND HOSPITALITY:

A. Purchaser shall provide at least one (1) well-lit, lockable dressing room, adjacent to the performance area for the exclusive use of GARY U.S. BONDS. This room must be large enough for ten (10) people and the key must be made available to the U.S. BONDS Road Manager upon his arrival at the venue. A working 110-120 volt AC outlet must also be in this room.

B. Purchaser shall provide the following items in the dressing room:

Hot or cold meal for twelve (12) people including two (2) vegetarian complete

*Meal*  
*after sound check - 6:00*

Real fruit juices (orange, grape, apple)

2 six packs of 7-Up

2 six packs of Pepsi Cola

1 case of Heinken

1 gallon of Red Wine

1 case of Perrier water

Fresh fruit

10 terry cloth towels

50 twelve ounce (or larger) drink cups

ice

Food:

Monday/~~Turkey~~

Tuesday/Sea Food

Wednesday/Roast Beef

Thursday/Chicken

Friday/Fish

Saturday/Steak

Sunday/Italian Food

*market chicken for 12*

All meals will be accompanied with fresh green salads and dressing and two (2) vegetables; bread and butter. There must be appropriate utensels and condiments and an ample supply of coffee.

8. MISCELLANEOUS:

A. Artist reserves the right to cancel this engagement not later than forty-five (45) days prior to play date by notice in writing to Purchaser at address given on contract. It is further understood and agreed that failure by Purchaser to fulfill any of the requirements provided herein may result in the cancellation of said engagement at any time without penalty whatsoever to Artist and/or any of Artist's representatives.

B. Artist's obligations to furnish the entertainment unit referred to herein are subject to the detention or prevention of sickness inability to perform, accident, means of transportation, act of God, riots, strikes, labor difficulties, epidemics and any act or order of any public authroity or any cause similar or dissimilar, beyond Artist's control.

C. Length of performance, as stated on the face of this contract shall not be altered under any circumstances. A minimum of twenty (20) minutes is required to set stage immediately prior to Artist's performance.



D. No performance shall be recorded, reproduced, or transmitted in any manner without the prior express written approval of APOSTOL ENTERPRISES, LTD.

E. In all engagements in which GARY U.S. BONDS is the headline attraction, support acts shall be advised that GARY U.S. BONDS shall have precedence in the placement of their equipment, and said equipment shall not be moved from position unless otherwise pre-arranged with APOSTOL ENTERPRISES, LTD.

F. Purchaser shall provide a map and directions to the performance site.

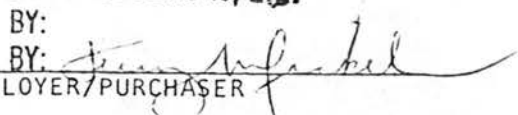
G. Due to the existing fuel crisis, employer will make arrangements for the purchase of 100 U.S. gals. diesel fuel and 60 U.S. gals. regular gasoline, payed by Artist to insure arrival at the next venue.

NOTE: THESE ARE, NEARLY AS IT HAS BEEN POSSIBLE TO DETERMINE, OUR EXACT REQUIREMENTS FOR PREPAIRING AND PRESENTING A SMOOTHLY OPERATING AND ENTERTAINING CONCERT. IF ANY POINTS SEEM UNCLEAR IF YOU HAVE ANY DIFFICULTIES IN FULFILLING A PARTICULAR REQUIREMENT, OR IF ANY AMENDMENTS SEEM NECESSARY TO THIS RIDER IN YOUR SPECIFIC APPLICATION, PLEASE CONTACT:

APOSTOL ENTERPRISES, LTD.  
1290 AVENUE OF THE AMERICAS  
SUITE 264  
NEW YORK, NEW YORK 10019  
(212) 399-0090

TOUR MANAGEMENT  
GREG HANLEY TOURS  
43-40 171ST STREET  
FLUSHING, NEW YORK 11358  
(212) 463-7025

ACCEPTED AND AGREED TO:  
JAM PRODUCTIONS, LTD.

SIGN HERE BY:   
EMPLOYER/PURCHASER

DATE: \_\_\_\_\_

ACCEPTED AND AGREED TO:

BY: \_\_\_\_\_  
ARTIST

DATE: \_\_\_\_\_

## KQ WINNERS LIST

BRUCE VALEN

24

Fastfooden ~~Marey~~

King Helgeson & Capital

May 22





# Boups Guest List

Debra Weros

Ron Pfeil

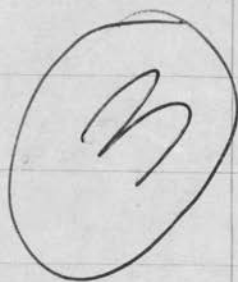
Cindy Davies

~~Address~~

Dale Cooper +1

Gretchen Tuck

+1



2. ~~Club will furnish one (1) experienced Board Operator and one (1) experienced Follow-spot operator available from Sound Check on.~~

7. DRESSING ROOMS AND HOSPITALITY:

Gary U.S. Bonds  
6/8/81

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B. Purchaser shall provide the following items in the dressing room:

Meal

Hot or cold meal for twelve (12) people including two (2) vegetarian complete

Real fruit juices (orange, grape, apple)

2 six packs of 7-Up

2 six packs of Pepsi Cola

1 case of Heinken

1 gallon of Red Wine

1 case of Perrier water

Fresh fruit

10 terry cloth towels

50 twelve ounce (or larger) drink cups

ice

Food:

Monday/Turkey

Tuesday/Sea Food

Wednesday/Roast Beef

Thursday/Chicken

Friday/Fish

Saturday/Steak

Sunday/Italian Food

All meals will be accompanied with fresh green salads and dressing and two (2) vegetables; bread and butter. There must be appropriate utensels and condiments and an ample supply of coffee.

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REGENCY ARTISTS, LTD.

TALENT AGENCY • 9200 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 • (213) 273-7103

FAST FONTAINE  
Information Sheet

6/8/81

Gary W. B. B.

This is to confirm our mutual understanding that you will be using FAST FONTAINE as the opening act for the GARY U.S. BONDS show you are promoting.

In order to insure a smooth running show, a few pointers are included here.

1. Artist has been informed that they will be entitled to a 30 minute sound check, and admission will not be granted before the artist has finished sound check.
2. Any and all advertising for the GARY U.S. BONDS show will include FAST FONTAINE. Billing should be 100% underneath GARY U.S. BONDS.
3. If a marquee exists and is used, FAST FONTAINE shall be place in as prominent a position as possible.
4. Artist shall be supplied with a dressing room which should be available during sound check. The dressing room should have a/c power and be able to be locked. Washroom facilities should be in dressing room or adjacent.

Dressing room should be supplied with the following:

- 8:00
- a) ~~one dozen clean towels~~
  - b) one case of beer on ice; one case of assorted soft drinks, drinking water and ice
  - c) deli tray for ten including, but not limited to, cold cuts (roast beef, ham turkey, corned beef); cheeses (swiss, cheddar, and other - no processed cheeses, please); white, rye and whole wheat bread; condiments (catsup, mustard, mayonnaise)
  - d) paper plates, plastic cups, plastic utensils, napkins
  - e) hot coffee, cream and sugar

Artists' names:

- FONTAINE BROWN, lead vocal and guitar
- ERIK DALTON, drums
- DOUG MATTHEWS, lead guitar
- GARY JOHNSON, keyboards
- KRIS FARRIS, saxophone
- DAN ROTHCHILD, bass

## GARY U.S. BONDS

The story of Gary U.S. Bonds is as improbable as any script ever written in Hollywood. It's peopled with Mickey Spillane like characters, abrupt changes of fortune, and, of course, a very happy ending. The ending, however, is actually a new beginning that takes the form of Gary U.S. Bonds' first album for EMI America, Dedication.

Dedication is a very special album for a number of reasons. Not only does it mark the return to prominence of one of the great rock vocalists of the late 50's and early 60's, it also represents an unusual and striking marriage of Gary U.S. Bonds' talent to the rock 'n' roll machine of Bruce Springsteen, "Miami" Steve Van Zandt and the whole E Street Band.

To appreciate this story fully one has to go back some twenty years when young Gary Anderson was singing on the street corners of Norfolk, Virginia with a group called the Turks. It was there he met an ex GI named Frank Guida who had always wanted to be part of the music business and when he and Joe Royster wrote "New Orleans" and (at the last minute) substituted Anderson as the vocalist on the track, the three men unknowingly etched their names in rock's hall of fame. With one small change. To ensure the success of "New Orleans", Guida sent promo copies to radio stations in a sleeve bearing the inscription Buy U.S. Bonds, Anderson didn't find out that the labels of the Legrand (Guida had established his own company) singles bore the name Gary U.S. Bonds till the release of the record (locally in 1959, nationally in October, 1960). Like it or not (Gary says he had grave misgivings about "New Orleans"), the record was a smash and Gary Anderson became Gary U.S. Bonds.

"Quarter To Three" followed and the sessions for that rock classic brought together the Church Street Five, (including Nabs Shields on drums, Willie Burnell on piano, Ron "Junior" Fairley on bass and Earl Swanson on tenor sax) and Gene "Daddy G" Barge (whose sax work had been featured on Chuck Willis' "C.C. Rider" and others). Again, Bonds thought "Quarter To Three" was awful: ".....I actually cried and begged and pleaded that they wouldn't release that thing. I hated it."

It was, however, to be Bonds biggest single and led to a string of high charting singles in the early sixties which included "School Is Out", "Dear Lady Twist", "Seven Day Weekend" and "Twist Twist Senora". Gary's hot streak with Le Grand lasted about two years when the country's



Attention turned to focus on four young Englishmen from Liverpool. "It's ironic," Bonds recalls, "that the Beatles sound came to prominence when it did. Just 2½ years before they made it here, they backed Roy Orbison and me up on a tour of Europe. Pete Best was in the group then and John Lennon gave me a tape they had made, asking if I could get any interest from an American label. I still have that tape in my garage somewhere. I remember thinking how bad it was, but they were such nice guys, I took it anyway."

Gary stayed with Legrand Records through the late 60's, but the material that had been such a big part of his initial success just wasn't there anymore. He went from headlining major clubs to appearances on Oldies Shows and finally (to support his wife and daughter) began working the lounge and disco circuit in the early and mid 1970's. While this period of his life may not have been the most artistically satisfying, it did enable him to buy a home on Long Island and send his daughter to college.

It was at one of the roadside discos along the New Jersey Turnpike three years ago that Gary U.S. Bonds good fortune caught up with him again. When Bonds first found out Bruce Springsteen had come to the little club, he was puzzled. "Who is this guy?" he asked several incredulous bystanders. When he was assured that Bruce was indeed bigtime, he invited him up to play and the audience went berserk.

Gary recalls that meeting: "He looked like he was happy to see me. He said, 'Can I do a number with ya?' I said, 'Sure, what do you want to do?' He said, 'How 'bout "Quarter To Three"?' I said, 'Yeah, I think I know that one,' He asked my guitar player if he could use his guitar, and then he kicked ass. He was great, man."

They jammed for over an hour and then sat down and rapped for another four hours. The friendship was solidified and the two stayed in touch. Bruce, "Miami" Steve Van Zandt and all the E Streeters had grown-up on Bonds' music and he was knocked out to discover that they actually did "Quarter To Three" in their stage show.

Gary had been planning to ask Bruce to collaborate with him, but Springsteen surprised him one evening by suggesting the joint venture first. Having finished The River and the first leg of an enormous tour, Springsteen and "Miami" Steve (who was as anxious as Bruce to work with Bonds) got some time off and together with the rest of the E Street Band and Gary's own band, (which includes former Asbury Jukes sax player Joey Stann) booked time in New York's Power Station for the ostensible

purpose of cutting an EP of three new songs Bruce had written for Gary: "This Little Girl" (the first single from Dedication), "Your Love" and "Dedication". As "Miami" Steve and Springsteen became more involved with the recording of the EP, it became apparent that an LP was about to be born. A scant two weeks after the first three tunes were in the can, Dedication was complete.

The tireless efforts of Van Zandt, Springsteen, Bonds, and the two bands are what gives Dedication an energy and emotional sincerity very much akin to the earliest rock 'n' roll of the 1950's. Dedication is not an attempt to go back in time so much as it is the creation of a thread that ties the best of rock together from its bar room beginnings to its technologically advanced future.

Dedication is ten songs, nine of which were produced and arranged by Miami Steve. Springsteen co-produced the three tunes he wrote as well as "Jole' Blon", a cajun stomper on which he also sings co-lead with Gary. Bonds own composition, "Way Back When", is a Gary Bonds, Lanny Lambert, Rob Parissi production. E Street bass player, Gary W. Tallent is associate producer of Dedication.

Miami Steve, besides producing, arranging and playing on Dedication, also contributes the mighty R&B ballad, "Daddy's Come Home" on which Bonds hits some of his most powerful notes, evocative of Jackie Wilson, Otis Redding and Sam Cooke simultaneously. In fact, all of Dedication is tailored to Gary's distinctive vocals and reveals Bonds as one of the classic rock stylists not just of the past, but the present as well.

Also included on Dedication is the gospel flavored ballad, "Just Like A Child", authored by Bonds' daughter Laurie, bass player John Clemente, and guitarist Louie Conte. For flavor and for fun, Gary has covered Lennon/McCartney's seminal "It's Only Love", Jackson Browne's "The Pretender" and Dylan's "From A Buick 6". Miami Steve arranged these three songs with pure rock 'n' roll on his mind and Bonds' interpretations give these well known songs a fresh, compelling sound.

Listening to Dedication is somewhat like catching a glimpse of rock 'n' roll, past, present and future. It is impressive because it is pure, undistilled music. It is touching because it allows Bruce and "Miami" Steve to pay tribute to one of their heroes. And it is an important album because it is great, every performance crackling with spontaneous energy and sincerity. No Hollywood script writer could have conceived of a more fitting, "happy ending" than the creation of Dedication.



But, as we said, this ending is merely a new beginning for Gary U.S. Bonds.

The Musicians:

Accordion	-	Danny Federici
Bass	-	John Clemente, Gary Tallent
Drums	-	Mike Micara, Max Weinberg
Fuzz Bass & Bongos	-	Miami Steve Van Zandt
Guitars	-	Louie Conte, Rob Parissi, Bruce Springsteen, Miami Steve
Keyboards	-	Roy Bittan, Rusty Cloud, Danny Federici
Baritone Sax	-	Joey Stann
Tenor Sax	-	Clarence Clemons (all solos), Ed Manion
Trombone	-	LaBamba
Trumpet	-	Rick Gazda, Michael Spengler

Vocals:

Ben E. King & Chuck Jackson on "Your Love"

Background Vocals:

Ellie Greenwich, Mikie Harris, Ula Hedwig, Brenda Hilliard (solo on "The Pretender"), Carol Sylvan, Carol Williams, Bruce Springsteen (solo on "Jole' Blon" and "This Little Girl"), Miami Steve, Clarence Clemons