

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

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AGEN --- The "Stats" on the Flaming Groovies Concert Wed. March 3rd, 1982:

274 paid customers at \$4.00 a ticket ----- \$1,096.00 7 paid customers at \$2.00 a ticket (after 12)- \$14.00

281 total paid customers ----- \$1,110.00

16 WWTC promo coplementary tickets

21 media complementary tickets

19 opening band complementary tickets

12 Flaming Groovies complementary tickets

16 club complementary tickets

365 total number of people

Stephen T. McClellan



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WILLIAM MORRIS AGENCY, INC. 1350 AVENUE OF THE AMERICAS . NEW YORK, N. Y. 10019 . (212) 586-5100

C-1 08290

2325 Crestmoor Road Nashville, Tennessee 37215 (615) 385-0310

151 El Camino Beverly Hills, California 90212 (213) 274-7451 - 272-4111

Cable Address WILLMORRIS TELEX 520165

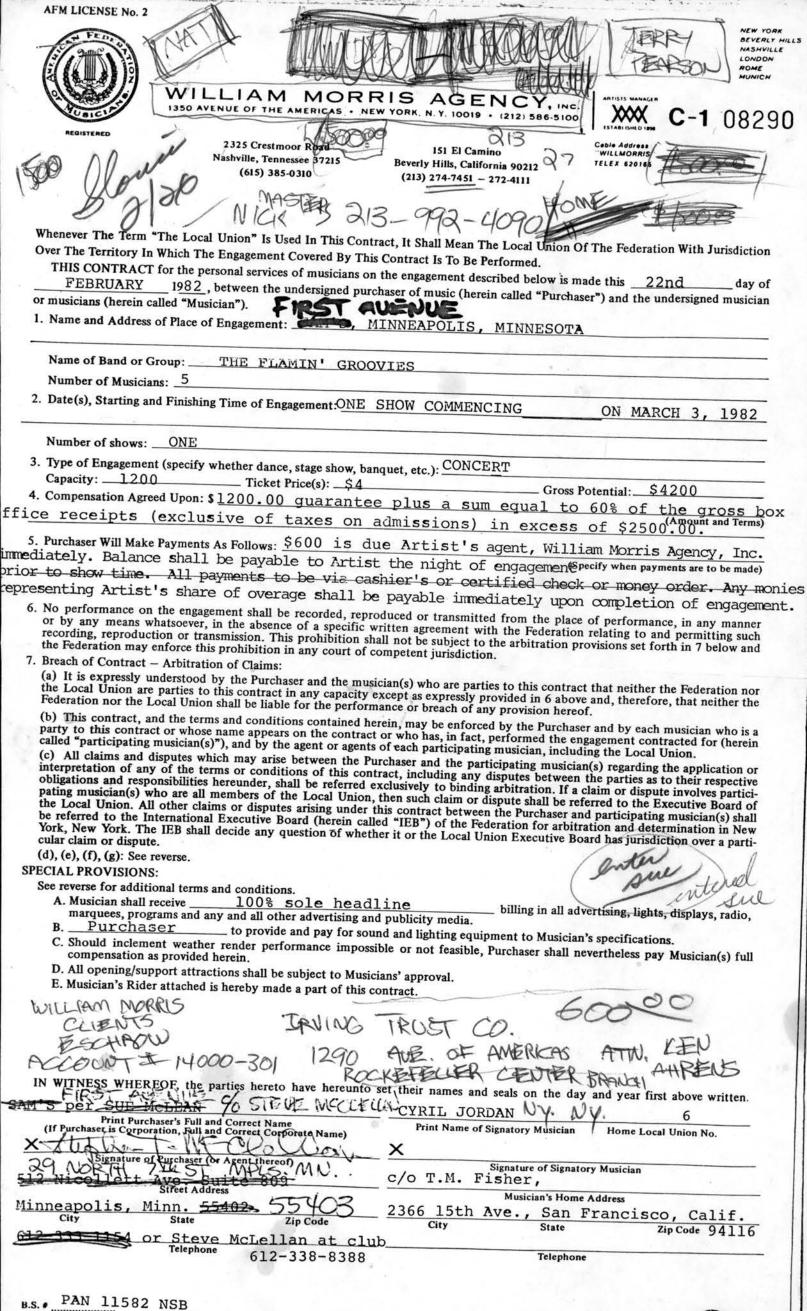
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/IES	
SHOW COMMENCING ON MARCH	3, 1982
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Gross Potential: \$420	00
plus a sum equal to 60% of the	gross bo
dmissions) in excess of \$2500 .	nount and Terms)
e Artist's agent, William Morris Ac	gency, Inc.
the night of engagement pecify when payment	ts are to be made)
injer's or certified check or money or	can luce
payable immediately upon completion	of engageme
ritten agreement with the Federation relating to and I	****
	Federation nor that neither the
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d publicity media billing in all advertising, lights, d	isplays, radio,
and and lighting equipment to Musician's specifications	
ible or not feasible, Purchaser shall nevertheless pay M	fusician(s) full
ontract.	
set their names and seals on the day and year first	above written.
	6
Print Name of Signatory Musician Home Local I	Jnion No.
×	
Signature of Signatory Musician C/O T.M. Fisher,	- v
Musician's Home Address	
2366 15th Ave., San Francisco	. Calif.
n e a ut se own i em et s ut e , till i	SHOW COMMENCING ON MARCH Gross Potential: \$420 e plus a sum equal to 60% of the admissions) in excess of \$2500 (A) ue Artist's agent, William Morris Ac t the night of engagement pecify when payment shier's or certified check or money or e payable immediately upon completion oduced or transmitted from the place of performance, written agreement with the Federation relating to and rall not be subject to the arbitration provisions set forth competent jurisdiction. Sician(s) who are parties to this contract that neither the except as expressly provided in 6 above and, therefore, the mance or breach of any provision hereof. The erein, may be enforced by the Purchaser and by each must or who has, in fact, performed the engagement contract of the participating musician, including the Local Uniurchaser and the participating musician(s) regarding the tract, including any disputes between the parties as to the exclusively to binding arbitration. If a claim or dispute scalusively to binding arbitration. If a claim or dispute tract, including any disputes hall be referred to the Execution of the participating musician of the participating musician of a participating musician of a participating musician of the participatin

X

or Steve McLellan at club

612-338-8388

Telephone



NEW YORK BEVERLY HILLS NASHVILLE LONDON ROME MUNICH

WILLIAM MORRIS AGENCY, INC. 1350 AVENUE OF THE AMERICAS - NEW YORK, N. Y. 10019 - (212) 586-5100



"WILLMORRIS"
TELEX 020105

March 19, 1982

Mr. Steve McClellan (for: First Avenue) 29 North 7th Street Minneapolis, Minnesota 55403

RE: THE FLAMIN'GROOVIES - FIRST AVENUE; MINNEAPOLIS, MN-3/3/82

Dear Steve:

Enclosed please find the fully executed contract for the above-mentioned engagement. Please retain this copy for your files and future reference.

Thank you, and kindest regards.

Sincerely,

WILLIAM MORRIS AGENCY, INC.

Nathaniel S. Burgess

M.W.

enclosure

cc: David Guinn

/mw



WILLIAM MORRIS AGENCY, INC. 1350 AVENUE OF THE AMERICAS . NEW YORK, N. Y. 10019 . (212) 586-5100

2325 Crestmoor Road Nashville, Tennessee 37215 (615) 385-0310

151 El Camino Beverly Hills, California 90212 (213) 274-7451 - 272-4111 DEPOSIT RECEIVED \$600.00
DATE: 3/1/81 M. WEben

	THIS CONTRACT for the personal services of musicians on the engagement described below is made this 22nd day of
-	FEBRUARY 1982, between the undersigned purchaser of music (herein called "Purchaser") and the undersigned musician musicians (herein called "Musician").
	Name and Address of Place of Engagement: MINNEAPOLIS, MINNESOTA
1.	Name and Address of Flace of Engagement.
ile	Name of Band or Group: THE FLAMIN' GROOVIES
	Number of Musicians: 5
2.	Date(s), Starting and Finishing Time of Engagement: ONE SHOW COMMENCING ON MARCH 3, 1982
	N. J. C.Y. ONE
	Number of shows: ONE CONCERT
3.	Type of Engagement (specify whether dance, stage show, banquet, etc.): CONCERT Capacity: 1200 Ticket Price(s): \$4 Gross Potential: \$4200
4.	Compensation Agreed Upon: \$1200.00 guarantee plus a sum equal to 60% of the gross bo
LC	e receipts (exclusive of taxes on admissions) in excess of \$2500.00.
5.	Purchaser Will Make Payments As Follows: \$600 is due Artist's agent, William Morris Agency, Inc.
ed:	iately. Balance shall be payable to Artist the night of engagemen (Specify when payments are to be made)
	to show time. All payments to be via cashier's or certified check or money order. Any mo
	senting Artist's share of overage shall be payable immediately upon completion of engageme
6.	No performance on the engagement shall be recorded, reproduced or transmitted from the place of performance, in any manner or by any means whatsoever, in the absence of a specific written agreement with the Federation relating to and permitting such recording, reproduction or transmission. This prohibition shall not be subject to the arbitration provisions set forth in 7 below and the Federation may enforce this prohibition in any court of competent jurisdiction.
7.	Breach of Contract – Arbitration of Claims:
	(a) It is expressly understood by the Purchaser and the musician(s) who are parties to this contract that neither the Federation nor the Local Union are parties to this contract in any capacity except as expressly provided in 6 above and, therefore, that neither the Federation nor the Local Union shall be liable for the performance or breach of any provision hereof.
	party to this contract or whose name appears on the contract or who has, in fact, performed the engagement contracted for (herein called "participating musician(s)"), and by the agent or agents of each participating musician, including the Local Union. (c) All claims and disputes which may arise between the Purchaser and the participating musician(s) regarding the application or interpretation of any of the terms or conditions of this contract, including any disputes between the parties as to their respective obligations and responsibilities hereunder, shall be referred exclusively to binding arbitration. If a claim or dispute involves participating musician(s) who are all members of the Local Union, then such claim or dispute shall be referred to the Executive Board of the Local Union. All other claims or disputes arising under this contract between the Purchaser and participating musician(s) shall be referred to the International Executive Board (herein called "IEB") of the Federation for arbitration and determination in New York, New York. The IEB shall decide any question of whether it or the Local Union Executive Board has jurisdiction over a particular claim or dispute.
	(d), (e), (f), (g): See reverse.
SP	ECIAL PROVISIONS:
	See reverse for additional terms and conditions. A. Musician shall receive 100% sole headline billing in all advertising, lights, displays, radio,
	marquees, programs and any and all other advertising and publicity media.
	B. Purchaser to provide and pay for sound and lighting equipment to Musician's specifications.
	C. Should inclement weather render performance impossible or not feasible, Purchaser shall nevertheless pay Musician(s) full compensation as provided herein.
	D. All opening/support attractions shall be subject to Musicians' approval.
	E. Musician's Rider attached is hereby made a part of this contract.
	IN WITNESS WHEREOF, the parties hereto have hereunto set their names and seals on the day and year first above written.
	Per SUL MELEAN 90 STEVE MCCCEUM CYRIL JORDAN 6
(2.7 <u>1</u>	Print Purchaser's Full and Correct Name Print Name of Signatory Musician Home Local Union No. (If Purchaser is Corporation, Full and Correct Corporate Name)
(2 XI	
21	X to han to Wellow X (und order
2	Signature of Eurchaser (or Agent thereof) AAAA Signature of Signature Of Signature
2	Signature of Eurchaser (or Agent thereof) MN. c/o T.M. Fisher,
5 M	Signature of Eurchaser (or Agent thereof) AAAA Signature of Signature of Signature

612-338-8388



(d) This contract, and all arbitration proceedings conducted hereunder, shall be governed by and enforced under the laws of the State of New York notwithstanding the forum or jurisdiction in which an action concerning this contract may be brought. All arbitration proceedings conducted hereunder by the IEB shall be conducted according to the Rules of Practice and Procedure of the IEB which may from time to time be in effect. All arbitration proceedings conducted by the Local Union shall be conducted according to Rules adopted by the Local Union. A copy of the IEB Rules of Practice and Procedure may be obtained from the Secretary-Treasurer of the Federation in New York City, New York. A copy of the Rules of the Local Union may be obtained from the Secretary of the Local Union. All rulings and awards made by the IEB in arbitration hereunder shall be final and binding upon the Purchaser and participating musician(s).

(e) Except awards of the IEB made on appeal as provided in (f) below, a Purchaser or participating musician, or the agent of any participating musician, may bring an action to confirm or to reduce to judgment an arbitration award of the IEB only in the courts of the State of New York; and the Purchaser and participating musician(s) agree to submit to the jurisdiction of the appropriate courts of the State of New York for that purpose. Should a court of competent jurisdiction in New York confirm or enter judgment upon an award of the IEB, the Purchaser and participating musician(s) expressly agree that the prevailing party in the arbitration award shall be additionally entitled to judgment for reasonable attorneys' fees incurred in enforcing the award in the amount of ten percent (10%) of the award plus court costs therefor. A judgment confirming an IEB arbitration award, for attorneys' fees, and for costs may be enforced in the courts of any jurisdiction in which a party to this contract either resides or maintains an office or place of business.

(f) All rulings and awards made by the Local Union in arbitration hereunder may be appealed to the IEB by any party who was a participant therein. Appeals from such proceedings shall be perfected in the prepare provided in the Rules of Practice and Procedure of the IEB. All rulings and awards made by the Local Union in a treation which are not appealed to the IEB shall be final and binding upon the Purchaser and participating musician(s). Any party total arbitration proceeding before the Local Union or to an arbitration appeal to the IEB may bring an action to confirm or enforce a final determination and award of the Local Union or, if appealed, of the IEB in the courts of the jurisdiction in which the office of the Local Union is located; and the Purchaser and participating musician(s) agree to submit to the jurisdiction of such court or courts for that purpose. Should a court of competent jurisdiction of the jurisdiction in which the office of the Local Union is located confirm or enter judgment upon an award of the Local Union, or of the IEB made on appeal, the Purchaser and participating musician(s) expressly agree that the prevailing party in the arbitration award shall be additionally entitled to judgment for reasonable attorneys' fees incurred in enforcing the award in the amount of ten percent (10%) of the award plus court costs therefor.

(g) Notices, materials, papers or process which may be required to notify a Purchaser or participating musician(s) of the pendency of a claim or dispute or to initiate a court action to confirm, enter judgment upon, or enforce an arbitration award rendered by the IEB or the Local Union Executive Board, shall be served on the Purchaser and/or participating musician(s) by certified mail, return receipt requested, without necessity of personal service or other form of notice. All other notices, materials, papers or process which may be required to conduct arbitration proceedings under this contract may be served by regular first class mail.

Additional Terms and Conditions:

- 1. Musician's name or likeness may not be used as an endorsement of any product or service nor in connection with any commercial tie-up without Musician's prior written consent.
- 2. In the event of sickness or of accident to Musician, or if a performance is prevented, rendered impossible or infeasible by any act or regulation of any public authority or bureau, civil tumult, strike, epidemic, interruption in or delay of transportation services, war conditions or emergencies or any cause beyond the control of Musician, it is understood and agreed that there shall be no claim for damages by either party to this contract and Musician's obligation as to such performances shall be deemed waived. In the event of such non-performance for any of the reasons stated in this paragraph, the monies (if any) advanced to Musician hereunder, shall be returned on a pro-rata basis. Inclement weather rendering performance impossible or infeasible shall not be deemed an emergency and payment of the agreed upon compensation shall be made notwithstanding; provided, however, Musician is ready, willing and able to perform pursuant to the terms hereof.
- 3. If, on or before the date of any scheduled performance, Purchaser has failed, neglected or refused to perform any contract with any other performer for any earlier engagement, or if the financial standing or credit of Purchaser has been impaired or is unsatisfactory, Musician shall have the right to demand the payment of the guaranteed compensation forthwith. If Purchaser fails or refuses to make such payment forthwith, Musician shall have the right to cancel this engagement by notice to Purchaser to that effect, and in such event, Musician shall retain any amounts theretofore paid to Musician by Purchaser.
- 4. Musician shall have the right to sell souvenir programs, books, photographs and records on the premises of the place(s) of engagement without any participation in the proceeds by Purchaser subject, however, to concessionaire's requirements, if any.
- 5. It is agreed that Musician signs this contract as an independent contractor and not as an employee. Musician shall have exclusive control over the means and methods employed in fulfilling each obligation of Musician hereunder, in all respects and in all details. This contract shall not, in any way, be construed so as to create a partnership, or any kind of joint undertaking or venture between the parties hereto.
- To the extent permitted by applicable law, nothing in this contract shall ever be construed so as to interfere with any duty owing
 by any musician performing hereunder to the American Federation of Musicians pursuant to its Constitution, By-Laws, Rules,
 Regulations and Orders.
- Purchaser shall pay all costs of any additional musicians as may be required by any jurisdictional authority, other than those musicians furnished as part of Musician's regular group.
- 8. IT IS EXPRESSLY AGREED THAT WILLIAM MORRIS AGENCY, INC. ACTS HEREIN AS AGENT FOR MUSICIAN AND IS NOT RESPONSIBLE FOR ANY ACT OF COMMISSION OR OMISSION ON THE PART OF EITHER MUSICIAN OR PURCHASER. IN FURTHERANCE THEREOF AND FOR THE BENEFIT OF WILLIAM MORRIS AGENCY, IT IS AGREED THAT NEITHER PURCHASER NOR MUSICIAN WILL NAME OR JOIN WILLIAM MORRIS AGENCY AS A PARTY IN ANY CIVIL ACTION OR SUIT ARISING OUT OF, IN CONNECTION WITH OR RELATED TO ANY ACTS OF COMMISSION OR OMISSION PURSUANT TO THIS AGREEMENT BY EITHER PURCHASER OR MUSICIAN.
- 9. This contract cannot be assigned or transferred without the written consent of Musician. It contains the complete understanding of the parties hereto and may not be amended, supplemented, varied or discharged, except by an instrument in writing. The validity, construction and effect of this contract shall be governed by the laws of the State of New York, regardless of the place of performance. This contract is not binding upon the parties until executed and delivered by Musician or his designee to Purchaser. The terms "Musician" and "Purchaser" as used herein shall include and apply to the singular and the plural and to all genders.

Names of Musicians	A.F.M. Local and U.S. Social Security Numbers (if any)	Direct Pay; and Pension Fund Contributions (where applicable)		
Leader		s		
	- 14 41 /3 Yell, 1975	Western age - mensel		
The second secon	DC			
	A 10 A	TO AVE STORM DI		
	North Alberta			
		THE RESERVE OF THE PERSON NAMED IN		

FLAMIN' GROOVIES

CONTRACT RIDER NORTH AMERICAN TOUR 1982

Hi, the FLAMIN' GROOVIES tour is about to come to your house. We've taken a great deal of time to make our needs apparent in a straightforward and concise contract rider.

Mike Matza, the Groovies' Production Manager, will be advancing all shows. We hope to clear up any areas of concern or questions well in advance of the show.

Anyway, we hope that everything is clear. If there are any problems please contact:

Mike Matza T.M. Fisher (415-654-6637) or (415-661-0374)

Thank you for you time in reviewing the rider. We'll see ya down the road!

Mike Matza

Production Manager

INDEX

1)	Pérsonnel	page	1
2)	Front of House Operations	page	2
	A) Billing	page	2
	B) Advertising	page	2
3)	Box Office	page	3
	1) Recording	page	3
	2) Tickets	page	3
	3) Deadwood/Stubs	page	3 .
	4) Contingencies	page	4
4)	Parking	page	5
5)	Phone	page	5
6)	Security	page	5
7)	Passes	page	5
8)	Dressing Room Allocations	page	5
9)	House Personnel	page	5
10)	Power Requirements	page	6
11)	Catering	page	7
L2)	Sound Requirements	page	8 & .9
13)	Light Requirements	nage	1.0

PERSONNEL

Cyril Jordan	Band
George Alexander	Band
Mark Dunwoody	Band
Mike Wilhelm	Band
Danny Mihm	Band
T.M. Fisher	Manager
Mike Matza	Prod. Manger/Lighting Dir.
Tim O'Connor	Audio Engineer

FRONT OF HOUSE OPERATIONS

	1	he	Flamin	Groo	vies	her	einaf	ter	referi	red t	o as	the
pro	oduc	er,	reques	ts tl	nat	the	promo	ter,	herei	naft	er re	eferred
to	as	the	purcha	ser,	pro	vide	the	foll	owing	at t	he er	ngagement
аt						_ on	the	day	of			

A. Billing:

Producer shall have 100% sole star billing and right of approval over any and all other acts on the day of the show.

B. Advertising:

When headlining, the name The Flamin' Groovies shall appear in large type in all advertising, publicity, and on all marquees and displays of the venue of the engagement. Support acts, if listed, must appear in smaller agreed upon print size.

BOX OFFICE

A representative of the Groovies shall have the right to be in the box office or at the doors on the date of their performance. Percentage payment provided for hereunder shall be accompanied by written signed statements from the purchaser together with a certified invoice for each expense incurred during the production period of the concert.

All expenses unverified and/or not approved by the Groovies will not be included in the expenses attributable to the engagement and will be, therefore, the purchasers responsibility.

1) Recording:

The purchaser agrees that no recording or broadcast may be made at any time during the day of the above engagement without the express written consent of the Road Manager of Production Manager of the Groovies.

2) Tickets:

The producer will turn in guest list two hours prior to doors opening...

3) Deadwood / stubs:

All ticket stubs will be collected and turned over to Groovies' representatives during settlement. All deadwood stubs (unsold tickets) shall be retained for a period of ninety(90) days from the date of performance during which time a representative of the Groovies shall have the right to inspect the books and records of the purchaser with respect to percentage payment.

4) Contingencies:

No contingency shall be held from any payment due to the Groovies without prior approval of the Groovies or their authorized representatives.

PARKING: Reserved parking for one (1) truck 24' X 10' and two (2) cars.

PHONE: One (1) telephone which may be used by producers

Production Manager or Road Manager.

SECURITY: One (1) guard on duty at tuning room door from 3:00 P.M.

One (1) guard on duty at dressing room door 30 minutes prior to show until 30 minutes after the show.

PASSES: All passes to authorized by producers, Production Manager, or Road Manager.

- Thirty (30) passes will be supplied by purchaser.

DRESSING ROOM ALLOCATION

- 1) One (1) large room for The Groovies band.
- 2) Dressing room with full length mirror.
- 3) One (1) large room for tuning; 110 volts AC/20 amp. (can be smaller)
- 4) One (1) large room for Groovies guests (hospitality room)

 *** All rooms must be lockable with keys (Production

 Manager or Road Manager to have keys will be

 returned after the show).

HOUSE PERSONNEL

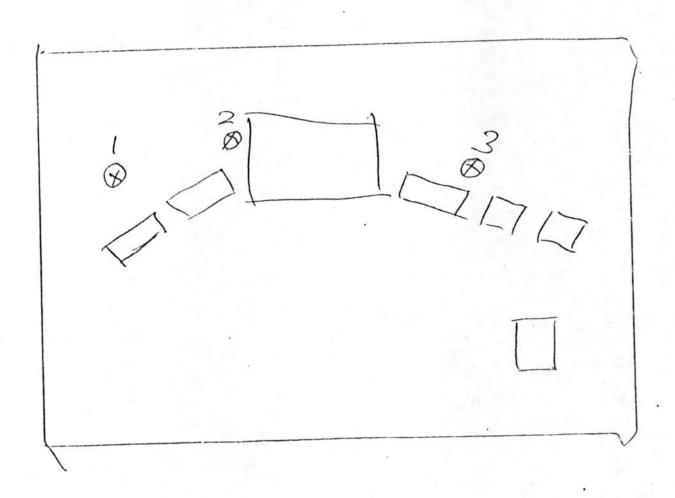
- 1) Two (2) loaders
- 2) Two (2) stage hands
- 3) Two (2) follow spot operators
- * Stage hands not needed during the show

POWER REQUIREMENTS

1) One (1) quadbox 110 volts 20 amps. upstage right

2)One (1) quadbox 110 volts 20 amps. upstagecenter right

3) One (1) quadbox 110 volts 20 amps. upstage left



CATERING

- 1 quart Jack Daniels or Johnnie Walker
- 1 quart of Remy Martin Cognac
- 1 case Budweiser, Heineken
- 2 gallons of spring water
- 1 gallon of orange (fresh squeezed if possible)
- 1 quart of apple juice
- 1 hot water maker
- 1 box of tea
- 1 pound of coffee
- 1 dozen red cloth towels (bath size)
- 1 deli tray (roast beef)
- 2 cases soft drinks (Coke, Dr. Pepper, 7up)
- 1 styrofoam container with ice for drinking
- 1 35 gallon container with ice and liner to stay cold
- 1 large trash can
- 1 vegetable tray
- 1 fruit bowl
- 1 deli tray (french bread, wheat bread, snack foods, etc.
- plastic utensils (knives, forks, and spoons)

Napkins

Condiments: salt, pepper, mustard, mayonaise, sugar, honey When possible dinner for 8

P.A. RIDER

The P.A. provided should be a pro-quality system capable of providing a high-level, high fidelity sound to all areas of the hall.

The system is broken down in this rider into its various components so that minimum requirements may be directed to the sound engineer.

A. MIXING CONSOLE: 16 input channels minimum mono output preferred, stereo o.k. Since consoles are made in such a wide variety of configurations, preferred models are given so they may be used as examples.

Preferred: Yamaha PM-1000, Tangent 16-2, Kelsey pro-stage 16, Soundcraftsman 16, or equivalent.

B. MAIN SPEAKER/AMP SYSTEM: A bi-amp, tri-amp or greater system with an absolute minimum total amp power of 1,500 watt per speaker stack.

Preferred components are: J.B.L., Gauss, Community Harbinger or equivalent.

C. MONITOR SPEAKER/AMP SYSTEM: Six wedge type floor monitors with a minimal total amp power of 150 watts per speaker cabinet. When possible an on-stage monitor mixing system should be used. Floor monitors should be run through a 1/3 octave equaliser for feedback prevention.

D. MICROPHONES AND STANDS:

- 1. 16 assorted pro-quality low impedance microphones in good condition. Preferred: Shure SM-57/58, E.V. RE-15, E.V. RE-16 RE-20, Sennheiser MD-421 U, or equivalent.
- 2. A mic snake (multicore extension assembly) of sufficient length to place the mixing console in a location in the audience.
- 3. Enough stands to mount each mic., included should be 4 short (12"-24") stands, 10 stands with boom arms attached, and 2 straight stands.

E. OUTBOARD EQUIPMENT AND PERIPHERALS:

- A 1/3 octave equaliser should be used for the main system.
- 2. A digital delay unit should be available.

 Preferred: Eventide H-910 HARMONIZER, acousticomputer DL-2, DL-4

 MXR digital delay line.
- F. A.C. POWER: For current/voltage requirements see POWER REQUIREMENT PAGE.
- A.C. for stage and sound should be on separate legs for the A.C. mains to prevent dangerous ground loops.

All circuits must meet the Standard Electrical Code.

LIGHTING REQUIREMENTS MIN.

WASHES (upstage)

- 1) Red, blue, white, amber 1 bank ea. (2 instruments sides min. ea.)
- 2) Red, blue, white, amber l bank ea. (2 instruments ea. per side
- Red, blue, white, amber l bank ea. (2 instruments ea. above all 1,000 watt par cans Total 24 inst.
- 4) Front 4 Leko 500 watt white specials 2 stage left front 1 stage right front 1 upstage center

 Total 4 inst.
- 5) 1 professional lighting console (no homemade boards) capable to handle above with at least 2 pre-set minimum 16 channel lighting control console
- 6) One (1) 110 volt 20 amp circuit upstage center must be separate from stage power (band gear) for specials supplied by producers
- 7) One (1) follow spot with operator and headsets between lighting console and follow spot location prefer 2 follow spots

BAND: WHOLE LOTTA LOVES	BAND: HVDSTZ	BAND: GROOVIES
NANCY BATSON	KATHY GAY	STEUE MADORE
ENVINE FORD	LANNY WOLF + 1	MIKE MEKERU
CALLY WARD	Mike Severson	ENN METTICO
KENDET RUSSELL	MARK SPARTZ	TOM AND THE
Chris Browning	BOD ISPACL	FOM MCKANE
EMILY SMEGARD	Mathew Zimmerman	T DEBBE O'NECLT!
MARK TREBIOSKIE	Debra BROWN	GHON TOTAL
SHAWD PIKE	JULIE PUNETI;	terry colbert
	BUTT MASON	110 Grevert
-19	Nick Buttedge	Sue Smith
	MELANIE MURPHy	- Jan Sapp
V0	DIDY ROOM	Phony Monke
		man clarke
	100	Marsha leir + 1
	-(1)	alle manley
		Scott
		Brenda
		(2)
		119

SHELDON AUTTING

RON BARSTOW

JOHN BEESON

RALPH BENECK

VIVIAN BLATO

TERRI BOHMER

RANDY BUSH

SANDY CHARLES

DENNIS CRONIN

GREG DAVIS

LINDA DICKENSON

CRYSTAL GRINARD

WILLIAM HANK

MARK HENDRIKSON

MARY HOLST

STEVE HOUGH

ROB HOWELL

MARILYN JACOBS

MARK MOG JOHNSON

SCOTT JOHNSON

ELOISE JONES

STEVE KEEIMS

JOHN KLEMEN

SUE KLUGMAN

ED KOCOUREK

BOD LEWIS

JEFF IMWISON

BRIAN LICKNESS

BILL MANNIS

-KATHLEEN MCGILTON

AUDREY MOEN

BOB MUSH

BLAINE PAIN

JEFF PARSON

DENNIS PELKE

MARY PETERSON

MADILINE SAMSUNDY

PAUL SCHUSTER

DEBBIE SEICORD

JIM SOCCET

DEAN SULLIVAN

LAURIE SWIFT

LIZ TAFT

KIPLING THATCHER

JIM WADERSKI

SIBIL WERENESS

ROBERT WHEELER

JOYSE WIGGIN

DAVID WOOD