



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

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PRESTIGE CORPORATION

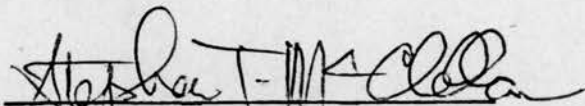
21 WEST ELM, CHICAGO, ILL. 60610
312/822-9140

DEFUNKT PERFORMANCE RIDER MIDWEST TOUR/SPRING 1982

- DRESSING ROOM - Must accomodate 10 people, and come with seating and mirror(s).
- REFRESHMENTS - 2 Cases beer, 1 gallon orange juice, 1 case assorted soda, 1 gallon spring water, 1/5 Myers Rum, 1/5 JB Scotch. This is for dressing room (Mandatory)
1 Hot meal for seven after sound check.(Optional)
- EQUIPMENT - 11 to 12 Microphones including 3 vocal (Shure, SM58 or similar).
2 Guitar and 1 bass amp - Fender Twin or similar
1 Drum kit (Basic)

Changes Should be cleared through:

PRESTIGE ARTISTS
21 West Elm Street
Chicago, IL 60610
Peter Katsis or
Ron Kaplan


(Buyer)

(Artist)



21 WEST ELM, CHICAGO, ILL. 60610
312/822-9140

ARTIST ENGAGEMENT AGREEMENT

DEPOSIT RECEIVED

Date:

Amount:

THIS AGREEMENT for the personal services of musicians on the engagement described below, made this 24th day of February 1982, between Steve McClellan (herein referred to as Purchaser) and Terry Pearson (herein referred to as Artist)

1. NAME AND ADDRESS OF PLACE OF ENGAGEMENT: Sam's
NAME OF BAND OR GROUP: DEFUNKT

2. DATES OF ENGAGEMENT: daily or weekly schedule and daily hours: March 8, 1982, 2/50's from 10PM to 12:30AM,
Load in TBA, Sound check TBA

3. JOB DESCRIPTION OR PURCHASER'S REQUIREMENTS: Club
Artist shall use his best efforts to conform to rules and policies of the establishment.

4. ARTIST/INDEPENDENT CONTRACTOR: Terry Pearson
(leader)

shall at all times have complete supervision, direction and control over the services of his personnel on this engagement and expressly reserves the right to control the manner, means and details of the performance of services to fulfill the entertainment requirements.

a. Leader represents that the performers listed are available to perform the engagement. If a performer should be unavailable, Leader shall arrange for a replacement.

b. The Artist executes this agreement as an independent contractor, not as an employee of the Purchaser. Responsibility for appropriate payments of payroll taxes and charges under applicable federal and local law will be assumed by the Artist.

Wire Xfer

5. CONTRACT PRICE: \$1250 plus 75% after \$3000 @\$4.00 (\$625 Deposit to Prestige IMMEDIATELY)

a. Contract price shall be paid as follows: In cash or certified check at end of engagement

6. AGENT PROVISIONS:

a. The undersigned agent is acknowledged to have fully performed upon the commencement of this engagement. He shall not be liable for the default of a Purchaser or the non-performance of the Artist. No changes in the contract affecting agent's commission shall be made without the written approval of the agent.

b. The percentage of commission is included in the gross price of this engagement and shall be held in trust by leader as fiduciary and forwarded to agent within 10 (ten) days of receipt. Delinquent commission shall accrue interest at 1% (one percent) per month, and if litigation is necessary for collection, attorney's fees shall be paid by debtor.

c. If leader or key personnel of this musical group is rebooked into this or any establishment owned or controlled by the Purchaser (including chain buyers of music) within 365 (three hundred sixty-five) days from the termination of this agreement, Purchaser and Leader shall be jointly and severally liable for payment to PRESTIGE CORPORATION of commission at the rate due and owing or paid for previous engagement.

7. SPECIAL PROVISIONS: Please provide rider requirements.

8. The recording, reproduction, or transmission of Artist's performance is prohibited absent written consent of Artist.

9. We acknowledge and confirm that we have read and approved the terms and conditions set forth in this contract.

10. UNION PROVISIONS: Members of unions or guilds, which may include the leader and members of this unit, agree to accept sole responsibility for complying with the rules and regulations of said unions or guilds of which they may be members. Agent does not represent that artist is in any way affiliated with any musicians union.

11. ARBITRATION OF CONTROVERSIES: Any controversy or claim arising out of or relating to this contract, or the breach thereof, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association, or its Canadian equivalent.

12. I agree to pay commission within 10 (ten) days after completion of each week's engagement or present or future employer can withhold commission due PRESTIGE CORPORATION

13. Commencement of engagement is deemed to be an acceptance of all terms stated herein by Purchaser and Artist.

14. If any of the provisions hereof are determined to be void by a court of competent jurisdiction, the remaining provisions hereof shall remain in full force.

Sam's C/O Steve McClellan

Print Purchaser's Name

X [Signature]
Purchaser's Signature

29 North 7th St.

Street Address

Minneapolis, MN 55403

City

612/338-8388

State

Zip

Telephone

C/O Terry Pearson

Print Leader's Name

X [Signature]
Leader's Signature

C/O Prestige

Street Address

City
PK

State

11205

Zip

Booking Agent

COMMENCEMENT OF ENGAGEMENT TOGETHER WITH PHYSICAL DELIVERY OF THIS CONTRACT IS DEEMED TO BE AN ACCEPTANCE OF ALL TERMS BY THE PURCHASER.

PRESTIGE ARTISTS, PK
21 W ELM ST
CHICAGO IL 60610

western union

Mailgram®



4-061182S054 02/23/82 ICS IPMBNGZ CSP MPSB
3128229140 MGM TDBN CHICAGO IL 68 02-23 1006P EST

SAM'S CARE STEVE MCCLELLAN
PO BOX 3191
MINNEAPOLIS MN 55403

TERRY PEARSON FOR JOE BOWIE AND DEFUNKT AGREES TO PERFORM 2 50 MINUTE
SHOWS AT SAM'S ON MARCH 8, 1982. DEFUNKT IS TO RECEIVE \$1,250 PLUS 70
PERCENT OF GATE RECEIPTS AFTER \$3,000. THIS IS CONTINGENT UPON
RECEIPT OF DEPOSIT IN THE AMOUNT OF 50 PERCENT DUE IMMEDIATELY.
CONTRACTS TO FOLLOW.

TERRY PEARSON, DEFUNKT, PETER KATSI, PRESTIGE ARTISTS

22:06 EST

MGMCOMP



FIRST AVENUE & 7th St. entry

a Downtown Danceteria

The Committee, Inc., 701 1st Ave. No., Minneapolis, MN 55403
OFFICE 338-8388 • Information 332-1775 • Mailing Address: P.O. Box 3191 Traffic Station

Defunkt Guest list for Monday, March 8th, 1982:

~~Janis Baker plus 1~~

John Grady plus 1

~~Tim Huston plus 1~~

~~Chuck Wiesner plus 1~~ ②

~~Bill and Stephanie Kenny~~

TOUR PASS LIST

TNL

DEFUNKT
T ②8

SUE ANN LIST

JONIA

~~MARIDI HOLMES~~

GRUM

J.P.

ENIE & SNAKE

STACY

PRESTIGE CORPORATION

21 WEST ELM, CHICAGO, ILL. 60610
312/822-9140

Dear Steve,

here's some promotional things
on Defunkt. Glossy's $\frac{1}{2}$ contracts to
follow in a couple of days. Talk
to you soon.

Thanks,

Pete

Karen McAvoy
201- 753-6100
Ben Keimer

Hannibal
212-420-1780



FIRST AVENUE - MARCH 3rd

TIX - \$4.00 - OPENING BAND -

"PHANTASY BAND"

DEFUNKT

"A lot of jazz musicians", says Defunkt's vocalist/trombonist Joe Bowie, "won't play dance music because they're worried about their reputations. But I'm a gambler. And I love to dance. Getting a roomful of people up and dancing is an art, too; more than that, it's magic."

He should know. He and his cohorts in Defunkt, all of whom have extensive jazz backgrounds, have been getting people dancing in a funk frenzy for sometime now, from small New York City rock discos to a capacity throng at a soccer stadium in Rome that wouldn't let the band offstage. With the release of their first album 'Defunkt' those unfortunate enough to have missed the band's sizzling live sets can now experience Defunkt for themselves. If you have ants in your pants and you need to dance, this is the record to make you break out in a cold sweat.

Listening to this record, one could be forgiven for not realising that all the members of Defunkt have a long history of associations with the most respected names in avant-garde jazz. Joe Bowie himself is the kid brother of famed trumpeter Lester Bowie of the Art Ensemble of Chicago, and has also played with Cecil Taylor, Leroy Jenkins, Oliver Lake and Julius Hemphill, as well as co-leading his own jazz bands like the St. Louis Creative Ensemble (with the saxophonist Luther Thomas) and the Human Arts Ensemble (with drummer Charles Bobo Shaw).

But the 27 year old Bowie got his start in music - at the tender age of 15 - playing trombone behind such blues greats as Albert King and Little Milton in his hometown of St. Louis. Since that time he, like the rest of Defunkt, has matured along the two paths of creative jazz and gut-punching funk. So he knows what he's talking

/.....

about when he says, "Funk is something that's in me, I grew up in it. It's in everyone - funk is one of the purest forms of natural energy there is. It's the ultimate dance rhythm."

Defunkt itself was formed when Joe's old acquaintance James Siegfried - better known by that time as James Chance, notorious lead of New York's revolutionary punk/funk outfit 'The Contortions' - asked Joe to find him some horn players for his band. Joe ended up finding himself an entire new band and they were soon overshadowing Chance, who eventually let Defunkt open his shows; it was only a matter of time before they went out on their own. Defunkt gained immediate critical acclaim and the word on the rock club scene soon spread throughout New York - if you wanted to have a funky good time, this was the band to see.

Defunkt's first appearances' in the U.K. came in June 1981 - to coincide with the release of their album; wherein they swept into London and played a sold-out concert at The Venue. Back in New York they record two tracks for a 12" single titled "The Razor's Edge" b/w "Strangling Me With Your Love (Re-Visited)". The single is due for release on Hannibal Records on the 23rd October, as Defunkt kick-off on an extensive European tour. The tour opens in London where they play two nights at The Venue on the 29th and 30th October, and includes Defunkt making an appeance at the Berlin Jazz Festival.

Defunkt are Joe Bowie on vocals/trombone, John Kevin Mulkerin on trumpet, Kim Clarke on bass, Kelvyn Bell and Richard Martin on guitars and Kenneth Martin on drums.

Listen to Joe Bowie's trombone licks, often sounding like nothing we've ever heard since Jimi Hendrix went back to where he came from. Listen to the dazzling guitar interplay of Bell and Martin and the bass lines of Kim Clarke that would make any giant of the instrument take notice. And then listen to that rhythm. Feel that rhythm. If you're not dancing to it, check your pulse - there must be something seriously wrong with you.

For further information:



The New York Times

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NEW YORK, FRIDAY, FEBRUARY 5, 1982

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Joe Bowie and His Defunkt

By ROBERT PALMER

JOE BOWIE has been around and back again, playing his trombone behind blues musicians in his native St. Louis, blowing avant-garde jazz in Europe, working as musical director for a popular Chicago soul singer, then plunging into the distinct but sometimes overlapping punk and funk scenes in downtown Manhattan. His band, Defunkt, reflects the diversity of its leader's background and the varied stops he has made along the way. It's as funky as James Brown, and as creatively fractured and extreme as the music of Mr. Bowie's former employer, James Chance, the leader of the Contortions.



fried, who sometimes stayed to jam with Mr. Bowie and Mr. Shaw.

During the next few years, while Joe Bowie kept busy playing the trombone with the Human Arts Ensemble and a number of other jazz bands, Mr. Seigfried veered from free-form improvising to leading a crazed, intense noise-funk band called the Contortions, which did its own versions of a number of James Brown funk hits as well as songs that Mr. Seigfried had written, with such titles as "Contort Yourself" and "Almost Black." The Contortions, with Mr. Seigfried performing either as James Chance or James White, became one of the most controversial and talked-about bands on the down-



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