

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

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THE SPECS ON THE "WYNTON MARSALIS" CONCERT ON MONDAY, APRIL 5TH, 1982:

苦香

52 tickets pre-sale at	\$5.50 per ticket \$ 341.00
19 tickets "Jazz Societ	y" membership at \$4.50 per tick\$ 85.30
274 tickets at the door	at \$5.50 per ticket\$1,507.00
Total Paid Admissions -	355
Total admissions	
Complementary Tickets:	CBS Records 7
	Glub19
	Radio Staff and promo give-quaye 41
	Heid Hedia and POP (Priority One)53
	Bands (Wynton and Rio Nido) 19
Total Complementary Tick	tets
Total number of people -	

Stephen Y. McClellan





## WILLIAM MORRIS AGENCY, INC.

**XXX** 

C-1 08262

2325 Crestmoor Road 151 El Camino
Nashville, Tennessee 37215 Beverly Hills, California 90212
(615) 385-0310 (213) 274-7451 - 272-4111

Cable Address WILLMORRIS TELEX 620165

Whenever The Term "The Local Union" Is Used In This Contract, It Shall Mean The Local Union Of The Federation With Jurisdiction Over The Territory In Which The Engagement Covered By This Contract Is To Be Performed.

THIS CONTRACT for the personal services of musicians on the engagement described below is made this 19 82, between the undersigned purchaser of music (herein called "Purchaser") and the undersigned musician MARCH or musicians (herein called "Musician"). FIRST AVENUE CLUB; MINNEAPOLIS, MINNESOTA 1. Name and Address of Place of Engagement: \_\_ Name of Band or Group: WYNTON MARSALIS FIVE (5) Number of Musicians: . 2. Date(s), Starting and Finishing Time of Engagement: ONE EVENING, ONE SHOW ON APRIL 5, 1982 COMMENCING AT APPROXIMATELY 11:00PM Number of shows: ONE SHOW CONCERT ENGAGEMENT 3. Type of Engagement (specify whether dance, stage show, banquet, etc.): \_\_\_\_ 1,200 Gross Potential: \$7,200 Ticket Price(s): \$6.00 4. Compensation Agreed Upon: \$ \$2,000 GUARANTEED PLUS 60% OF THE GROSS BOX OFFICE RECEIPTS OF TAXES) IN EXCESS OF \$4,500 FOR THIS ENGAGEMENT. (Amount (EXCLUSIVE 5. Purchaser Will Make Payments As Follows: A 50% DEPOSIT (\$1,000) SHALL BE DUE & PAYABLE TO WMA VIA, CERTIFIED CHECK, MONEY ORDER OR BANK DRAFT. THE BALANCE OF COMPENSATION SHALL BE PAYABLE
TO ARTIST ON NIGHT OF ENGAGEMENT PRIOR TO PERFORMANCE VIA, CASH, CERTIFIED CHECK, MONEY ORDER OR BANK DRAFT. 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. (b) This contract, and the terms and conditions contained herein, may be enforced by the Purchaser and by each musician who is a 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. SPECIAL PROVISIONS: See reverse for additional terms and conditions, TOP STAR 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.

IN WITNESS WHEREOF, the parties hereto have hereunto set their names and seals on the day and year first above written.

FIRST AVENUE CLUB BY: STEVE McCLELLAN WINTON MARSALIS LOCAL#174-496

Print Purchaser's Full and Correct Name Print Name of Signatory Musician Home Local Union No.

Print Purchaser's Full and Correct Name (If Purchaser is Corporation, Full and Correct Corporate Name)	
* Clean Tille Com	
signature of Purchaser (or Agent thereof)	
29 NORTH SEVENTH STREET	

E. Musician's Rider attached is hereby made a part of this contract.

of Signatory Musician Home Local Union No.

ture of Purchaser (or Agent thereof)

Signature of Signatory Musician

EVENTH STREET

Musician's Home Address

Telephone

State

Street Address
MINNEAPOLIS, MINNESOTA 55403
City State Zip Code

Telephone

#612/338-8388

City

Zip Code



#### WYNTON MARSALIS

"Wynton Marsalis is the most remarkable musician to appear on the scene in quite some time. He is intelligent, witty, studious, down to earth, and an incredible player."

Ron Carter

The musicians always know first. Long before a player's reputation rises high enough to be fawned over and merchandised, there is the talk among the artists themselves. The talk often takes the tone of a folk tale, one musician testifying to the quality of another, and he is oftened questioned sarcastically. But when the younger musician's name keeps turning up, something is usually going on.

In the case of Wynton Marsalis, his reputation has been building among fellow players for two years; the praise and consternation began immediately after he joined Art Blakey and the Jazz Messengers. "Have you heard this kid from New Orleans?" they'd ask. "I don't remember his name, but he plays the hell out of the goddamn trumpet! Yeah, he can already play all of Clifford Brown's stuff, you don't believe it then wait until Blakey comes back to town. Go down there and then see what you think!" Indeed, Wynton Marsalis has inspired quite a bit of jazz talk.

But the talk is backed up on <u>WYNTON MARSALIS</u>, his debut album for Columbia Records, produced by Herbie Hancock. Hancock proved to be the final catalyst in Wynton's move up to the front lines, as proved when the trumpeter joined the Herbie Hancock Quartet, including bassist Ron Carter and drummer Tony Williams, on-tour last summer. Their performances on the West Coast, at the Newport Jazz Festival/New York, and through a series of performances in Japan cemented Wynton's reputation.

To that end, the debut album was begun at CBS/SONY Recording Studios in Tokyo with four tracks: Quartet-mate Carter contributed his composition "RJ" for the occasion; likewise Williams' "Sister Cheryl" is on the program; and Wynton's own tune "Hesitation" (sans Hancock) are all tracks with the Quartet and guest saxophonist Branford Marsalis (Wynton's brother). The final Tokyo Quartet track is the chestnut, "Who Can I Turn To."

Three tracks recorded at CBS Studios in New York round out the album, as Wynton and Branford are joined by the capable rhythm section of pianist Kenny Kirkland, bassist Clarence Seay (or Charles Fambrough), and drummer Jeff Watts. "Father Time" and "Twilight" are new compositions by Wynton; and "I'll Be There When the Time Is Right" was written by the producer, Herbie Hancock.

51 West 52nd Street, New York, New York 10019 212-975-5054

Wynton Marsalis was born on October 18, 1961. Like many significant jazzmen, he is from New Orleans, that city so American in its mulatto mix of cultures. His father is Ellis Marsalis, a widely respected jazz pianist, composer and educator whose admirers are as diverse as Dizzy Gillespie, Hale Smith, Ornette Coleman, and Ed Blackwell. In his hometown, young Wynton got a lot of quality experience in marching bands, jazz bands, funk bands, and orchestras with European repertoires. He'd been given his first trumpet by Al Hirt when he was six years old but says he didn't begin to take it seriously until he was twelve.

"At the beginning of my seventh year in school," Wynton tells, "when I was twelve, I started practicing seriously and studying the instrument. By thirteen, I had improved 200%, which was when I decided to enter the solo competition. Every year there was a solo competition and the three winners performed youth concerts with the New Orleans Philharmonic. Nobody believed I had a chance. 'Who wants to hear a trumpet player play a concerto?'

"A teacher told me that trumpet players never win solo competition in classical music, only string players, pianists, and flutists. Besides, at that time, there was only one black player in the orchestra and a lot of people thought it was a joke, that I thought they'd end up with all these white classical musicians getting put in the position of being sidemen for a black teenager. Anyway, at fourteen I played the Haydn Trumpet Concerto with them and the Brandenburg Concerto No. 2 in F Major with them at sixteen.

"I studied classical music," he goes on, "because so many black musicians were scared of this big monster on the other side of the mountain called classical music. I wanted to know what it was that scared everybody so bad. I went into it and found out it wasn't anything but some more music. After you sit up there and play all those scores, you find out that classical musicians are just like all other musicians - most of them are mediocre and a handful are excellent. You learn the composers' tricks - the ideas they use over and over, and the difference between an inspired piece of writing and just some notes that are there to get you from one place to the next.

"But as far as both musical idioms are concerned, I think - I know - it's harder to be a good jazz musician at an early age than a classical one. In jazz, to be a good performer means to be an individual, which you don't have to be in classical music. But because I've played with orchestras and all that, some people think I'm a classical musician who plays jazz. They have it backwards! I'm a jazz musician who can play classical music."

Throughout high school, Wynton played first trumpet in the New Orleans Civic Orchestra and his prowess got him into the Berkshire Music Center at Tanglewood when he was seventeen. One normally had to be eighteen to enter the summer program, but young Wynton so impressed the staff that he was allowed in and received a citation at the climax - the Harvey Shapiro Award for Outstanding Brass Player.

"It was funny being up there," he says now, "because I could always tell how shocked they were that a black kid my age could play their music so well. In fact, because I was a kid and they didn't know until things progressed how good I was, I had to sit there on many a night listening to these other guys messing up parts I could have played correctly. But I remember how much I shocked Gunther Schuller, who was on the staff, when he found out I could play jazz. You see, I knew they couldn't believe that a seventeen year old who could play the hell out of classical music, also knew a lot about jazz."

At eighteen, Wynton began attending Juilliard, where he was soon recognized as the most impressive young trumpeter at the institution. He also performed as a pit musician in Sweeney Todd, and played with the Brooklyn Philharmonia. That summer, he joined Art Blakey and the Jazz Messengers. Not much later, he was signed to CBS Records. But the contract was very unusual because it allowed him to do a jazz reocrding first, and a classical record next. In the summer '81, he took a leave of absence from Blakey to go on the road with the Herbie Hancock Quartet, a move which resulted in considerable praise from the jazz press here and abroad.

"Being on a bandstand night after night with great musicians," he observes, always makes you realize how important this music is and how great the tradition is. With Art Blakey, you have a man with so much talent it sometimes seems unbelievable. He's a real soldier for the music too. He's an iron man with a whole lot of heart. With Herbie, Ron and Tony, you get the same kind of power but in younger guys. But all of them have the same ability to be individuals every second that they're playing. Every second. All of my biggest influences had that in some way - Clifford Brown, Louis Armstrong, Don Cherry, Miles Davis, Freddie Hubbard, Woody Shaw, Fats Navarro. Some set standards in technique and conception, and some set standards in sound and conception instead of virtuoso technique. But the great thing about it all is that it provided for so much quality."

In fact, one could say that quality is an obsession with Wynton Marsalis. He is extremely self-critical and is not one to bite his tongue when he sees other talented musicians selling themselves short. With the release of his first album on Columbia Records he finds himself in the position of standard-bearer for young players. Many look to him for examples and directions. Because of that, he is committed to uncompromising artistry. "After I've discouraged so many guys from going commercial," he confesses, "if I put out a record I didn't believe in, I would lose respect and might even mislead people, which I definitely don't want to do. There are enough people misled already because of all the clowning and skinning and grinning musicians had to do to get work. If not that, funny costumes. When you see me on the bandstand, I'm always going to look sharp. How can you get respect from an audience when you come on the bandstand looking like a bum? You're in the wrong before you play a note.

"You see," he sums up, "I am the result of a great tradition and I'm trying to live up to the standards of that tradition. I have a long way to go but I'm going to do everything in my power to get the public to understand the real significance and beauty of the music, not by watering it down but by getting to such a place in my art that it will be obvious to all who listen that I'm coming from a great tradition."



## CERTIFIED STATEMENT

OF TICKETS PRINTED FOR



FIRST AVENUE P.O. BOX 3191 TRAFFIC STATION MINNEAPOLIS

MN 55403

WYNTON MARSALIS FIRST AVENUE MINNEAPOLIS

MN

CUSTOMER NO.

001756

DATE

MAR 30, 1982

OUR JOB NO.

79542

1 SET(S) OF GENERAL ADMISSION TICKETS PRINTED FOR:

MONDAY

APRIL 5, 1982

8:00 PM

EACH SET FOR THE ABOVE PERFORMANCE(S) IS DIVIDED AS FOLLOWS:

1-1200 GENERAL ADM. \$5.50

PURPLE

1,200 TOTAL TICKETS 1 SET

1,200 TOTAL TICKETS ALL SET

NOTE:	
SIX COPIES O	F THIS CERTIFIED STATEMENT ARE PREPARED:
COPY No. 1-Shipped with tickets to Agent _	FIRST AVENUE
COPY No. 2-Shipped with tickets to Agent _	FIRST AVENUE
COPY No. 3-Mailed separately to:	CUSTOMER WITH INVOICE

FIRST AVENUE

2530 DUNSTAN HOUSTON, TEXAS 77005 PHONE 713-526-7174

The above is a true account of tickets printed by us for the

QUICK TICK INTERNATIONAL, INC.

customer designated under their order.

By: BERNARD S. BEAMAN, JR Notary Public in and for Harris County, Texas My Commission Expires May 10, 1984

COPY No. 5-QUICK TICK Manifest File

036GA

COPY No. 6-QUICK TICK Job File

COPY No. 4-Mailed

separately to: \_

79542



### CERTIFIED STATEMENT

OF TICKETS PRINTED FOR



FIRST AVENUE P.O. BOX 3191 TRAFFIC STATION MINNEAPCLIS

MN 55403

WYNTON MARSALIS FIRST AVENUE MINNEAPOLIS

MN

CUSTOMER NO.

001756

DATE .

MAR 30, 1982

OUR JOB NO.

79542

1 SET(S) OF CENERAL ADMISSION TICKETS PRINTED FOR:

MONDAY

APRIL 5. 1982

8:00 PM

EACH SET FOR THE ABOVE PERFORMANCE(S) IS DIVIDED AS FOLLOWS:

1-1200 GENERAL ADM. \$5.50 PURPLE

1,200 TOTAL TICKETS 1 SET

1,200 TOTAL TICKETS ALL SET

NOTE:	
SIX COPIES O COPY No. 1-Shipped	F THIS CERTIFIED STATEMENT ARE PREPARED:
	FIRST AVENUE
COPY No. 2-Shipped with tickets to Agent _	FIRST AVENUE
COPY No. 3-Mailed separately to:	CUSTOMER WITH INVOICE
COPY No. 4-Mailed separately to:	FIRST AVENUE
COPY No. 5-QUICK TIC	CK Manifest File 036GA
COPY No. 6-QUICK TIC	CK Job File 79542

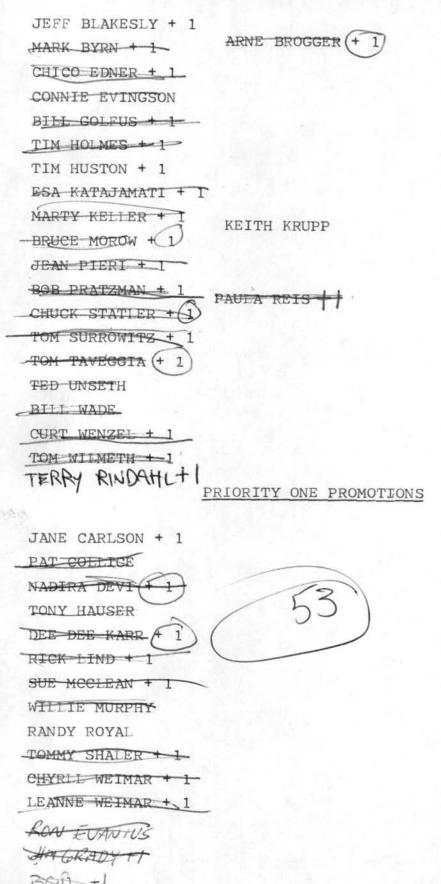
The above is a true account of tickets printed by us for the customer designated under their order.

QUICK TICK INTERNATIONAL, INC. 2530 DUNSTAN HOUSTON, TEXAS 77005

PHONE 713-526-7174 1-800-231-6144

BERNARD'S BEAMAN, JR.

Notary Public in and for Harris County, Texas My Commission Expires May 10, 1984



#### KFAI RADIO

MELINDA CARTER + 1

STEVE CHAMPAGNE + 1

LARRY DESANTIS + 1)

ALLEN MALKUS + 1

DEBORAH OWEN + 1

DATE SCHATZLEIN + (1)

MARTIN SCHIECKEL + 1

mike TRONNES + 1

GREG WATERMAN (+ 1

MIREAM WEBBER +

STAFF

EDDIE BERGER +

BILL BODER

EVERETT FORTE

CAROL OVERLAND

BILL SIEBERT

#### KTWN RADIO

DIANNE BROWN + 1

JEFFREY DENNY + 1 EUZADETH ZACHONY

TRENT FOLKERS + 1

LIZ GRABEL + 1

HARVEY TIEDEMANN + 1

DONNA WILLIS + 1

STAFF

CARL BERNARDS + 1

#### KMOJ RADIO

JAMES BENIMON + I

ROBERT DILLMAN + 1

MICHAEL EDWARDS + 1

HERBERT LEE HENDRY + 1

C.W. SHART + 1

FRANCIS THOMPSON +1

#### STAFF

-DAVID ADAMS

BRIAN ALLEN + 1- 100

DAVID BROWN



CBS RECORDS

BOB EWALD

MIKE GREEN

RON KROESE + 1

JANIS LEONARD

RANDY PREUSS

JACK ROUNER

DAVE SCHMEISER

CAROL SLOVAK



Nynton Mai salis

4-05-82

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JIM NANCE IN		
GORDY KNUDSEN		
MILES WILKINSON	$ \langle 2 \rangle$	
Marian Moore + /1		
Dee Dee Carr		•
Richard Olson (+) &		<u> </u>
Melanie Rosales + 1		\$.
Julio Hiebert		
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DOOR SHEET

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ne 1007,50 2 July grobing WYNTON MARSALIS CONTRACT
\$1,000.00 IRVING TRUST CO. WILLIAM MORRIS AGENCY CLIEDTS ACCOUNT 1290 AUE. OF AMERICAS ROCKEFFELLAR CENTER ACCOUNT # N.Y. 14-000-301 STUDENRAUCH ATTN. JIM

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

**XXX** 

"WILL MORRIS"
TELEX 620165

March 10, 1982

Mr. Steve McClellan (for: FIRST AVENUE) 29 North Seventh Street Minneapolis, Minnesota 55403

RE: WYNTON MARSALIS - FIRST AVENUE; MINNEAPOLIS, MINNESOTA - APRIL 5, 1982

Dear Steve:

Enclosed please find the contract for the above referenced engagement.

Please sign all copies where indicated and return them to me within IMMED days for counter signature. Upon completion, a fully executed copy will be returned to you for your files.

A deposit in the amount of \$\frac{50\%(\sigma(\sigma1.000)}{50\%(\sigma(\sigma1.000)}\$ is required for this engagement. Please forward same to me in the form of a CERTIFIED CHECK, BANK DRAFT OR MONEY ORDER MADE PAYABLE TO THE WILLIAM MORRIS AGENCY, INC.

Thank you.

Sincerely,

WILLIAM MORRIS AGENCY, INC.

Nathaniel S. Burgess

Encl. cc:B. Wandner

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