



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

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FIRST AVENUE & 7th St. entry

a Downtown Danceteria

The "Specs" on the Walker Art Center Kitchen Tour Part I, Wed. June 9th, 1982:

Pre-sale tickets:

First Avenue --- 13 tickets at \$5.00-----	\$65.00
First Avenue---- 1 ticket at \$4.00-----	\$ 4.00
March 4th----- 7 tickets at \$5.00-----	\$35.00
Oarfolkjokepus-- 16 tickets at \$5.00-----	\$80.00
Hot Licks----- 38 tickets at \$5.00-----	\$190.00
Total:-----	\$374.00

75 pre-sale outside of the Walker pre-sale

Walker pre-sale 301 tickets at \$4.00 and \$5.00 ---- Range \$1,204.00 to \$1,505.00

376 total number of pre-sale.

Door admissions:

1 Mat Voucher at \$4.00 -----	\$ 4.00
5 WAC Individual Tickets at \$4.00-----	\$ 20.00
33 WAC Family Tickets at \$4.00 -----	\$ 132.00
531 tickets at the door at \$5.00 -----	\$2,655.00
1 ticket at \$2.00 (after 12:30AM) -----	\$ 2.00

571 total paid at the door ----- \$2,813.00

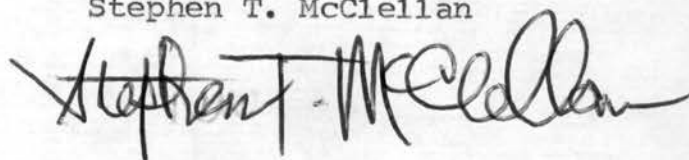
Complementary tickets:

39 club complementary tickets
 18 band(s) complementary tickets
 49 Walker Art Center complementary tickets
 37 media complementary tickets
 63 promotional give-aways radio/retail record/ and in-club

206 total complementary tickets

1,153 total number of people.....

Stephen T. McClellan



BY RICK HAMMER

TWIN CITIES READER

THURSDAY, JUNE 3, 1982



The Kitchen Tour: (top) Jump Up, (bottom) Julia Heyward, (far right) David van Tiegham

Live From New York

THE THRILLS AND CHILLS AND THE greatest show on earth didn't start with P.T. Barnum. Taking the show on the road has been a way of life for thousands of years. The tradition is rich in

Talking Heads, and Minneapolis composer Steven Kramer. This summer the Kitchen is exporting a group of New York artists to the Midwest.

"Call it missionary work," says Tim Carr, the



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FIRST AVENUE

DOOR SALES

ARTIST

The Kitchen Tour

DATE

6-09-82

TICKET PRICE

5.00

TICKET #

NO. SOLD

TOTAL

163-072 1000079-100312-350 ✓389-400 ✓401-500 ✓508-600 ✓615-700 ✓717-800 ✓802-900 ✓901-10001001-11001103-1142102249121009386849910010040328193193286372456555655755795

50

FIRST AVENUE

ARTIST The Kitchen Tour

PRE SALE

DATE 6-09-82

TICKET PRICE 5.18

SOURCE	TICKET #	SOLD	RETURN	\$
<u>Club</u>	<u>601-700</u>	<u>13</u>	<u>86</u>	<u>65.00</u>
<u>"</u>	<u>WAC member</u>	<u>1</u>	<u>—</u>	<u>4.00</u>
<u>March 4th</u>	<u>501-600</u>	<u>2</u>	<u>92</u>	<u>35.00</u>
<u>Dorfolk</u>	<u>701-800</u>	<u>16</u>	<u>84</u>	<u>80.00</u>
<u>Hot Licks</u>	<u>350-400</u>	<u>38</u>	<u>12</u>	<u>190.00</u>
	<u>401-500</u>	<u>—</u>	<u>100</u>	<u>+</u>

TOTAL 75 375 374.00



CERTIFIED STATEMENT
OF TICKETS PRINTED
FOR



FIRST AVENUE
P.O. BOX 3191
TRAFFIC STATION
MINNEAPOLIS

MN 55403

THE KITCHEN TOUR PART 1
FIRST AVENUE
MINNEAPOLIS

MN

CUSTOMER NO. 001756

DATE JUNE 3, 1982

OUR JOB NO. 01984

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

WEDNESDAY

JUNE 9, 1982

DOORS OPEN 8:00 PM

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

1-1200 GENERAL ADM. \$5.00

WARM RED

1,200 TOTAL TICKETS 1 SET

1,200 TOTAL TICKETS ALL SETS

NOTE:

SIX COPIES OF 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

COPY No. 4-Mailed
separately to: FIRST AVENUE
MINNEAPOLIS MN

COPY No. 5-QUICK TICK Manifest File 016GA

COPY No. 6-QUICK TICK Job File 01984

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

By: _____



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OF TICKETS PRINTED
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QUICK TICK INTERNATIONAL, INC.
2530 DUNSTAN
HOUSTON, TEXAS 77005
PHONE 713-526-7174
1-800-231-6144

By: _____

WALKER ART CENTER

7 April 1982

Steve McClellan
c/o First Avenue
29 North 7th Street
Minneapolis, MN 55403

FROM
"KITCHEN" IN,
N.Y.-
ON THE CUTTING EDGE

Dear Steve:

Here's the press guff on Julia Heyward, Fab Five Freddy (who was immortalized in the lyrics of Blondie's "Rapture") & Friends, Oliver Lake & Jump-Up, and a whole slew on Glenn Branca. The videos haven't arrived yet, but I'll set something up with you as soon as they do.

As of this minute, the dates we've already discussed (June 10, 11) seem pretty well fixed, but there might be a possibility of reshuffling, though Tim Carr doesn't seem too keen on the idea.

I'll get in touch with you on Friday, you should have received all this by then.

Best,



Tim Holmes
Performing Arts



GLENN BRANCA

THE KITCHEN TOURING

GLENN BRANCA was a founding member of the influential experimental rock band the Theoretical Girls, before he began writing extended instrumental music as the leader of The Static and The Glenn Branca Group. His extended instrumentals (with premiere locations and dates) include "Inspirez/Expirez" (The Franklin Furnace, 10/78); "(Instrumental) for Six Guitars" (Max's Easter Festival, 4/79); "Shivering Air" (The Static with dancers Eiko and Koma at The Performing Garage, 8/79); "Dissonance" (The Kitchen, 11/79); "Lesson No. 1 for Electric Guitar" (TR3, 12/79); "Lesson No. 2" (The Kitchen, 1/80); "The Ascension" (TR3, 7/80); "Lesson No. 3" (Danceteria, 120/80); "The Spectacular Commodity" (Walker Art Center, Minneapolis, 12/80); "Lesson No. 4" (Alabama Hall, Munich 3/81); "Mambo Diabolique" (Hall Walls, Hartford, 5/81); "Symphony No. 1 (Tonal Plexus)" (Performing Garage, 7/81).

During the past year, Branca and his group (Lee Renaldo, Ned Sublette, David Rosenbloom, Jeffrey Glenn and Stephan Wischerth) toured extensively throughout the United States and Europe, performing in art spaces, rock clubs and concert halls in more than 25 cities. Branca has also completed two records for 99 Records, "Lesson No. 1" and "The Ascension".

"Once you become absorbed in the strange, sometimes frightening world of his music, you begin to hear sounds within sounds. Because of the intense dynamic level and wide range of pitch, the acoustic interaction of the various melodic lines create their own weird melodies, sometimes sounding like eerie voices or even cries of pain."

—James Chute, *Cincinnati Post*

"Branca is now frighteningly good, one of the best composers alive; the exuberance, intelligence, and newness of his music can make everything else around sound stale and tame. Rock and roll shocked and transformed the pop music world when it emerged; when Branca's work surfaces, the new music community is in for an equivalent surprise."

—Gregory Sandow, *Village Voice*

"Glenn Branca has emerged as the most prominent composer working in the increasingly active field of rock avant garde experimentation. His largest work to date, ambitiously entitled Symphony No. 1 is the acme of what recent New York art rockers have yet accomplished."

—John Rockwell, *The New York Times*



PHOTO: DEBORAH FEINGOLD

FAB FIVE FREDDY

THE KITCHEN TOURING

Brooklyn native Frederic Brathwaite—who gained the tag Fab Five Freddy as a founding member of the now disbanded graffiti squad, the Fabulous Five—began a career as a visual artist, before expanding his endeavors to include music and film. As a graffiti-based artist he has exhibited his work in Rome and Milan, and in New York, at the Times Square Show, Diego Cortez' PS I "New York, New Wave," the Kitchen, several shows at Club 57, The Fun Gallery and at the Mudd Club's "Beyond Words," which he curated.

While acting as a cameraman and collaborating with Glenn O'Brien on TV Party, Freddy met and became "artistic comrades" with Debby Harry and Chris Stein of Blondie, with whom he commenced an informal "cultural exchange program," which brought a new pop consciousness to the fledgling graffiti and rap scenes and, in the pop scene, resulted in breakthrough rap songs, including "Rapture" and "Military Rap." He has also influenced recent rap crossovers by the Clash and Chic, among others. As a rapper he has recently performed with members of Chic and Blondie, and the Contortions at the Anya Phillips Benefit at Bonds and with DJ Lenny Ferrari and actress Patty Astor during the Kitchen's Aluminum Night's celebration.

He is currently associate director and musical supervisor for Charlie Ahearn's film "Wild Style," which is being funded by German television.

"Fred, a 23-year-old black born in Bedford Stuyvesant, a founder of the Soul Artists, a multi-ethnic group of graffiti writers now underground (. . . and) a former member of the Fabulous Five, cited Richard Wright's idea in *The Art Game*, 'that art has always been a force of revolution, in the sense of causing a radical change.'

"Fred originally described graffiti as 'the purest art form,' because it's the purest, most spontaneous pictorial expression of his generation. Fred, who's mentioned in Blondie's song 'Rapture' with 'Fab Five Freddie told me everybody's fly (cool)' wears a yellow sweatshirt marked with graffiti, darkened sunglasses and hushpuppies.

"Fred sees graffiti as a New York phenomenon: 'New York is a melting pot, not paved with gold but spray paint.'"

—Marilyn Mizrahi, *Artworker's News*

"Fab Five Freddy Love, a graffiti-based artist and rapper from Bed-Stuy, remembers that breaking (new funk street dance) began around the same time as rapping, as a physical analogue for a musical impulse. 'Everybody would be at a party in the park in the summer, jamming. Guys would get together and dance with each other, sort of macho thing where they would show each other who could do the best moves. They started going wild when the music got real funky.' As the beat of the drummer came to the fore, the music let you know it was time to break down, to free-style. The cadenced, rhyming, fast-talking epic mode of rapping, with its smooth surface of sexual braggadocio, provides a perfect base for a dance style that is cool, swift, and intricate."

—Sally Banes, *Village Voice*



PHOTO: MARCIA RESNICK

JULIA HEYWARD

THE KITCHEN TOURING

"Heyward was born in North Carolina, one of five children of a minister and a sculptor. She was influenced by her preacher father, she says, because, 'He is a monologist. He gets up there and talks.' She went to art school at Washington University in St. Louis, where she picked up the nickname 'Duka Delight,' then graduated as a painter and moved to New York City.

Heyward's performances and video art are linked by the language she uses in both—spontaneous, associative mummings that reflect what a curious beast the human mind is. Her work is peppered with sentences like, 'Life should buy us presents,' or 'Life is a sailboat migraine,' or 'The world's going to end, let's dance.'

'I'm working on a new nature of lyrics,' Heyward says. 'I'm playing with the way we think the sensationalism of language. They are thoughts that run through my mind, and I'm playing with the way the mind works. I'm playing with the emotional issues, and pushing things from here to there.'

'I'm going to be a videodisc artist,' says Heyward expansively. 'There's no one around saying that. And I think this art form is really going to explode in the next five years. I'm working with something that hasn't been done before.'

'I see it as mass folk art. If I had the money, I could do something that would be a mass consumable product. I think what I'm doing is pop-popular-art. Something that's accessible and in the rock 'n' roll scene.'

—Polly Ulrich, *Chicago Sun-Times*



PHOTO: LIZBETH MARANO

"Beyond rock video: Julia Heyward's *360* is the first video album . . . where David Bowie left off with his 'Ashes to Ashes' promo video, Heyward forges into deepest concept album territory, unleashing a sensual barrage replete with symbols, non-symbols, neat packages and untidy paradoxes . . . Ranging from rock's vocabulary of deep, undertowing bass lines overlaid with elongated or mechanistic synthesizer sounds to surreal melted-together chorales à la Webern of Stockhausen, the music is inseparable from the image in creating the full-blast effect."

—Bethany Haye, *Soho News*

"An innovative synthesis of visuals and music, (the music on) Heyward's videodisk '*360*' ranges from pygmy yodeling to Mongolian singing . . . symbolic figures include the Virgin Mary, a skeleton, workers, members of the global family and an 8-month-old-child-demon, played by Heyward. Through camera work and editing the artist gave her imagery rhythm and movement."

—Wilma Salisbury, *The Cleveland Plain Dealer*

"In the past, Heyward's performances have been stark. Basically, she stood up in front of an audience alone and performed things she had written. This time, the show includes the live rock music, videotaped images shot by Heyward, transferred to film and projected onto a 30-foot screen and of course, Heyward talking and singing."

—Polly Ulrich, *Chicago Sun Times*

JUMP UP w/ OLIVER LAKE

THE KITCHEN TOURING



PHOTO: PAULA COURT

JUMP UP

JUMP UP is reggae, funk-reggae.

JUMP UP makes you move, move.

JUMP UP led by Oliver Lake, saxophones, known as one corner of The World Saxophone Quartet.

JUMP UP features the young bass player Billy Grant, guitarist Jerome Harris, the jumping guitarist and harmonica player Alphonie Tims, and the Rhythm Doctor, Pheeroan Ak Laff, on drums.

JUMP UP's first release is due out on GRAMMAVISION in January.

JUMP UP

Oliver Lake— Saxophone, flute and vocals, leader

Billy Grant— Bass
Born 3.9.61. Member of The Black Sensation—The Brothers Band—Kose Ab II—Stony Perez Band—Funshine

Jerome Harris— Guitar
Born 4.5.53. Educated New England Conservatory of Music—Honors Afro-American Music awarded 1977—Multiple playing and recording contexts including Sonny Rollins; Michael Gregory Jackson; Ran Blake; Jon Hassell/Brian Eno

Alphonie Tims— Guitar, Harmonica
Gil Evans Orchestra—Undisputed Truth Band—New York Shakespeare Festival—James Blood Ulmer

Pheeroan Ak Laff— Drums, Percussion
Born 1.27.55. Numerous playing and recording contexts including: Oliver Lake; Leo Smith; Anthony Davis; Michael Gregory Jackson; Allan Jaffee; Amina Claudine Myers

"Lake is an intriguingly idiosyncratic composer and a monster saxophonist, in control from a whisper to a scream."

—*Boston Herald American*

"Lake is a complete and adventurous musician, always performing in new and different situations (solo, quartet, alto plus three violins, etc.)."

—*Coda Magazine*

"Lake's solos (primarily on alto saxophone, but also on soprano saxophone and flute) convey controlled passion and a firsthand knowledge of the blues tradition."

—*Rolling Stone*

OLIVER LAKE

"Lake is an intriguingly idiosyncratic composer and a monster saxophonist, in control from a whisper to a scream." Boston Herald American

"His extremely vocal saxophone sound and the speechlike character of his lines echo in the mind long after he has stopped playing." The New York Times

"Lake is a complete and adventurous musician, always performing in new and different situations (solo, quartet, alto plus three violins, etc.)." Coda Magazine

"Lake's solos (primarily on alto saxophone, but also on soprano saxophone and flute) convey controlled passion and a firsthand knowledge of the blues tradition." RollingStone

"Lake has a uniquely forceful, declamatory alto style... Lake, however, is not simply a musician performing on an instrument. He is a constantly unpredictable, explosive force, and seeing him play is akin to witnessing a series of short circuits in a high-voltage generator... Above all, Lake's music is a brilliant extension of Eric Dolphy's explorations of instrumental speech." San Francisco Chronicle

"Lake's solo performance combined language and music in a fairly close representation of emotions that are immediately recognizable as genuine." The New Haven Register

"Like Braxton, Lake creates stark and powerful structural forms to contain the highly-charged flow of his music like a mighty dam, so that when he opens the floodgates his dramatic expressions pour out with an overwhelming force." Independent Entertainment

"Lake was superior and at his true depth on alto saxophone, skillfully leaping through its registers and all but literally ripping harmonics out of the guts of the horn." Owen McNally (Hartford, Connecticut)

JUMP UP

OLIVER LAKE - Saxophone, flute and vocals, leader.

BILLY GRANT - Bass
Born 3.9.61. Member of THE BLACK SENSATION
- THE BROTHERS BAND - KOSE AB II - STONY
PEREZ BAND - FUNSHINE

JEROME HARRIS - Guitar
Born 4.5.53. Educated New England Conservatory
of Music - Honors Afro-American Music awarded
1977 - Multiple playing and recording contexts
including Sonny Rollins; Michael Gregory Jackson;
Ran Blake; Jon Hassell/Brian Eno

ALPHONIA TIMS - Guitar, Harmonica
GIL EVANS ORCHESTRA - UNDISPUTED TRUTH BAND -
NEW YORK SHAKESPEARE FESTIVAL - JAMES BLOOD ULMER

PHEEROAN AK LAFF - Drums, Percussion
Born 1.27.55. Numerous playing and recording
contexts including: Oliver Lake; Leo Smith;
Anthony Davis; Michael Gregory Jackson; Allan
Jaffe; Amina Claudine Myers.

OLIVER LAKE

OLIVER LAKE - Performing and recording artist on alto, soprano and tenor saxophones, flute and alto flute, percussion and vocals. ~~Recitations~~ Poetics.

CURRENT ACTIVITIES

Touring ~~at~~ the United States, Europe, Canada and Japan with the Oliver Lake Trio, the Oliver Lake Quartet, the World Saxophone Quartet (with David Murray, Julius Hemphill and Hamiet Bluiett) and as a solo artist. Recording. Music Composition. Music education (Performance, Composition, History, Poetry). ~~Composition of~~ Dance and theater music. Film scoring. Poetry.

HISTORY

1979 - United States and European tour with Trio. European tour with Karl Berger Orchestra. National Endowment Grant for Orchestra Performance (presented at the Public Theater, New York City, October 1979). Newport Jazz Festival appearances with the Oliver Lake Trio and the World Saxophone Quartet.

1978 - United States and European tour with Trio. European tour with the World Saxophone Quartet. Premiere of String Trio, Carnegie Recited Hall, New York C

1977 - European tour with the World Saxophone Quartet. United States tour solo and with trio.

1976 - National Endowment Grant for Composition. Creative Artists Program Service Grant. Became instructor at the Creative Music Studio, Woodstock, N.Y. Recordings. Performances.

1975 - Accompanist with Anthony Braxton in a music/dance performance with the Merce Cunningham Dance Company. Recordings. Performances.

1974 - Solo accompanist with the Jane Honor Dance Company, Paris, France. Recordings. Performances.

1973 - Musician in Residence, American Center for Artists and Students, Paris, France. Studies in electronic music, Electronic Workshop, Paris, France. Recordings. Performances.

1972 - Instructor in History of Black Music, Webster College, St. Louis, MO. First European tour, appearing at major festivals, clubs, concert halls. Recordings. Performances.

1971 - Music Instructor, St. Louis Public Schools. Recordings. Performances..

1970 - Studies in arranging and composition with Oliver Nelson and Ron Carter, Washington University, St. Louis, MO. Music Instructor, St. Louis Public School. Recordings. Performances.

1969 - Music Director - Black Artist Group Artist in Residence Program, St. Louis, Mo. Music Instructor, St. Louis Public Schools. Composition of scores for the films "Jazzoo" and "Daffodils." Recordings. Performances.

1968 - B.A. Degree in Music Education, Lincoln University, Jefferson City, Mo. Organized Black Artist Group with other St. Louis musicians, actors, dancers and poets. Music Instructor, St. Louis Public Schools. Performances.

DISCOGRAPHY

As Leader:

B.A.G. in Paris, '73 (live concert) - B.A.G. Records, Paris (1973)
Passin' Thru (solo) - Sun Records, Paris (1974)
Heavy Spirits - Arista/Freedom (1975)
Ntu: Point from Which Creation Begins - Arista/Freedom (Fall 1975)
Holding Together (Oliver Lake Quartet) - Black Saint Records, New York (1976)
Joseph Bowie/Oliver Lake Duo - Sackville Records (1976)
Life Dance of Is (Quartet and Quintet) - Arista/Novus (1978)
Shine (Solo/Quintet/Strings) - Arista/Novus (1979)
Buster Bee (with Julius Hemphill) - Sackville Records (1979)

With Human Arts Ensemble:

Whisper of Dharma - Universal Justice Record Co., St. Louis, Mo. (1971)
Red, Black and Green - Universal Justice Record Co. (1971)
Under the Sun - University Justice Record Co. (1972)

With Children of the Sun:

Ofamfa - University Justice Record Co. (1970)

With Baikida E.J. Carroll:

Orange Fish Tears - Palm Records, Paris, France (1974)

With Anthony Braxton:

Fall, '74 - Arista/Freedom (1974)

With New Dalta Ahkri:

Leo Smith - Kabell Records (1976)

With Michael Gregory Jackson:

Duos-Trios-Quartet (1976)

Karmonic Suite - Arista/Novus (1979)

With the World Saxophone Quartet: (Oliver Lake, Julius Hemphill, David Murray & Hamiet Bluiett)

The World Saxophone Quartet - Moers (1978)

Steppin' With the World Saxophone Quartet - Black Saint (1979)



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HOUSTON, TEXAS 77005
PHONE 713-526-7174
1-800-231-6144

By: _____

BAND GUEST LIST

DATE June 82
NIGHT Wed

BAND: Rhys Chatham

(Rhys Chatham,
Craig Kapton
Tosse de Groot
Jonathan Kain
Randy Gunn)

BAND
Members

BAND: Stage Crew

Clara de Leon
Chris Carr (+1)
~~Penny Carr (+1)~~
~~Molly Carr (+1)~~
~~Colleen Carr~~
~~Bridget Carr (+1)~~
Garry Coleman +1
~~Bruce Allen +1~~
~~Dawn Johnson +1~~

15

BAND: The Kitchen

~~Eric Boersman~~
~~David Van Tregheem~~
Lisa Fox

Chris (Lugus
Dick Tieman
Steve Kwin
Tim Carr)
Blackbird

BAND GUEST LIST

DATE 9 June 82
NIGHT WED

BAND: Fab Five Freddy
(Fred Braithwaite)
Frosty Freeze
Crazy Legs
DJ Sp4) } BAND
Members

BAND: Jump Up
~~Gary Greenburg~~
Doug Harvey +
Paul Sher +
~~Mare Partey~~ +
LINDA -
(Oliver Lake
Jerome Harris
Pheasant +
Billy Grant
Brandon Ross
Rick Ali) } BAND
Members

BAND: To Venus
George Bollweg +
(Julia Heyward)
Pat Irwin
Trudy Koby
Martina Swetzoff
Jim Schavunos
(Tim Burns) } BAND

3



FIRST AVENUE & 7th St. entry

a Downtown Danceteria

June 9th KITCHEN Guest List

MEDIA + CLUB

CYNTHIA AHL - 1	CLUB
BRIAN ALLEN - 1	KMOJ RADIO
DAVID AYERS	MN. DAILY
Tomer Baker	
DAN BARNES	MN. DAILY
DAVID BRADLEE - 1	PRIORITY ONE
ION BREAN - 1	TRIBUNE
ARNE BROGGER - 1	VARIETY
RYAN CAMERON - 1	HOT LICKS
JANE CARLSON - 1	PRIORITY ONE
BILL GOLFUS - 1	KUOM RADIO
SONJA HAUGEN - 1	HOT LICKS
GREG HELGESSON	CITY PAGES
SCOTT KENNEDY - 1	PRIORITY ONE
RON KROSE	JAZZ MAGAZINE
ERIC LINDBAUM	MN. DAILY
SUE MCLEAN - 1	PRIORITY ONE
JODY PENHOLLOW - 1	CLUB
JOHN RANDALL - 1	FLAME RECORDS
PAULA REIS	HOT LICKS
STEVE RUETT - 1	CLUB
TED RUETT - 1	CLUB
JEFF SIEGEL - 1	SCHON

~~TIM SPARKS - 1~~ PRIORITY ONE
~~TOM TAVEGGIA - 1~~ WAX MUSEUM
~~CHERILL WEIMAR~~ PRIORITY ONE
 LEANN WEIMAR + 1 Priority ONE
 MARK (Inlars) + 2 club
 LUEBS

Tony Timus + 1

Peter Jespersen + 1

37

WORTH \$4.00 TOWARDS ANY
TICKET
W.A.C. NEEDS THE COUPONS
BACK

WATCH EXPIRATION

WORTH 2 TICKETS AT
MEMBER'S RATE

WORTH 2 TICKETS
AT MEMBER'S RATE

LOOK TO FIND
MEMBERSHIP
CATEGORY

WORTH 1 AT
MEMBER'S
RATE

FILE: 2721600

2

MAT VOUCHER

THIS MAT VOUCHER MAY BE USED FOR ONE
ADMISSION TO PERFORMANCES AT PARTICI-
PATING NON-PROFIT ORGANIZATIONS. CON-
TACT TICKET OFFICES DIRECTLY FOR
CURRENT MAT VOUCHER TICKET PRICES.

TO BE COMPLETED BY USER:

NAME OF PERFORMING ARTS ORGANIZATION

Walker Art Center

Ticket Title

TITLE OF PERFORMANCE

June 7, 1982

DATE EXCHANGED

Signature of User

SIGNATURE OF USER

THIS MAT VOUCHER IS VALID THROUGH:

AUGUST 31, 1982

NO REFUNDS FOR UNUSED VOUCHERS. NOT
REPLACED IF LOST, STOLEN, OR DESTROYED.

Walker Art Center

Member

Member

Membership expires

President, Board of Directors

Museum memberships are non-transferable

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Member

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WALKER ART CENTER

Temporary Membership Card

Date

Name

Membership

This card expires two weeks from date of issue.