

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

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The Numbers on the Bow Wow Wow Concert on Munday, Jan. 23rd, 1983:

Paid Admissions:

1,200 tickets at \$7.00 per tikket------\$8,400.00 2 tickets at \$2.50 per ticket (after show)----\$ 5.00

1,202 total paid admissions

\$8,405.00

Complementary Tickets and Promotional Giveaways:

19 club and employee comps on the guest-list

29 media comps on the guest-list

23 bands and stage crew comps on the guest-list

204 promotional comps in-club, record stores, retail other, media and industry tickets

275 total complementary tickets and promotional giveaways

1,477 total number of people



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Payment Schedule for Bow Wow Wow on Sunday, January 23rd, 1983:

Breakdown:

\$8,400.00 (gate) - \$622.22 (8% Sales Tax) = \$7,777.78 (after tax gross)

\$7.777.78 (after tax gross) - \$6.750.00 (costs) = \$1.027.78 (NET gate)

\$1,027.78 X 70% = \$719.45 (Bow Wow Wow percentage of NET)

Bow Wow Wow Payment:

\$4,000.00 (guarantee) + \$719.45 (percentage of NET) = \$4,719.45

Note: No deposit sent in and payment is in full.



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Advertising:	Flyers production/distribution Tickets (Quick-Tick) City Pages ads (1/5th staggered)	-\$112.00 -\$ 84.00
	Priority One Promotions (press and mailings) Jimmie Griggs (record stores) Chrissie Dunlap (ticket distribution, etc.) Total;	-\$ 36.00
Band Cost:	Bow Wow Wow (guarantee)	-\$ 400.00
Production:	Southern Thunder (sound)————————————————————————————————————	-\$ 58.00 -\$ 58.00 -\$ 48.00 -\$ 25.00 -\$ 25.00 -\$ 20.00 -\$ 40.00 -\$ 30.00 -\$ 58.00 -\$ 25.00 -\$ 25.



Advertising:	Flyers production/distribution\$ 81.	00
area eroring.	Tickets (Quick-Tick)\$112	00
	City Pages ads (1/5th staggered)\$ 84.	00
	Priority One Promotions (press and mailings) \$ 46.	00
	Jimmie Griggs (record stores) 36.	00
	Chrissie Dunlap (ticket distribution, etc.) \$ 42.	00
	Total:	
	3401	.00
Band Cost:	Bow Wow Wow (guarantee)\$4,00	00.00
	Elvis Brothers (mainroom opemer)\$ 40	00.00
		50.00
	Total: \$4,45	
roduction:	Southern Thunder (sound)\$424.	.00
	Lights\$175.	.00
	Mike Bosley (stage and lights)\$ 58.	STATE OF THE PARTY
	Reggie Smith (stage)\$ 58.	
	Tom Mckean (stage)\$ 48.	
	Kevin Cole (DJ/stage)\$ 25.	.00
	Kerin Davis (security)\$ 25.	
	Dirk Degerund (security)\$ 20.	
	Bruce Browning (stage and security) 40.	
	Pat Epstein (stage and messanine) 30.	TO SERVICE STATE OF THE PARTY O
	Robin Beckwith (lights)\$ 58.	.00
	Maggie McPherson/Klaers (video)\$ 25.	.00
	Refreshments (including opening acts)\$286.	.00
	Middle agent (Sue McLean)\$375.	.00
	Ticket takers/extra-door security (3 people)\$105.	00
	Video graphics (promotional)\$ 85.	.00
	5 cases Export after concert party\$ 40.	
	10tal:	17 00

The Production Company Limited

41 North Road, London N79DP Telephone 016091276/7 Telex 266222 Rollin G

13th December 1982

MARY DAHLEMER 404-831-6788

Dear Steve McClelland,

We are writing to you about your forthcoming show with Bow Wow Wow.

We are very pleased to be working with you. We know that you are top promoters in your market and as such you are familiar with the venue at which the group will be performing. Therefore you are fully aware of the venue's specifications and individual problems and peculiarities.

You will, by this time, have studied the rider very carefully and acquainted yourself with the terms and conditions which govern the band's performance.

If you have any queries, problems or requests relating to the show, please contact us as soon as possible. We are responsible for the organisation and supervision of all aspects of the group's live shows. Our objective is a smooth-running, successful and professional show for all concerned. Obviously if you have any difficulties with the rider we will do all we can to assist you.

Contact should be made in writing to Ivan Clark, The Production Company, c/o Sound Advice, 4th Floor, 110 West 57th Street, New York, NY 10019. Ivan will be arriving in New York prior to start of the tour and he will phone you about your queries. However, if your problems are urgent please contact us via F.B.I. or direct in London.

Although we realise that the conditions imposed on you by the venues or their actual configurations may affect the rider requirements we must stress that the rider is an integral part of the contract and you must adhere to its terms and conditions unless authorised to change them by this company.

Finally, it remains for us to run through some of the specific points. When the crew arrive for the load-in your contact will be Ivan Clark who is the group's Stage Manager. As you will see from the rider, Ivan has certain responsibilities and the right of approval of certain aspects of the running of the show.

The Production Company Limited

2 .

Please liaise with him throughout the day so as to avoid any last minute technical hitches.

The group's Tour Manager is Peter Buckland who will be dealing with you on the overall running of the show and the settlement. You will note that during the day Peter will require meetings with the head of your security and access to the box office, tickets, deadwood. Please make sure you facilitate him in every way.

Looking forward to a successful show.

Yours sincerely,

JOHM MARTIN



RTIFIED STATEMENT OF TICKETS PRINTED

FOR



FIRST AVENUE P.O. BOX 3191 TRAFFIC STATION MINNEAPOLIS

MN 55403

BOM WOM WOM FIRST AVENUE MINNEAPOLIS

MM

CUSTOMER NO.

001756

DATE

JAN 12, 1983

OUR JOB NO.

09508

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

SUNDAY

JANUARY 23, 1983

DOORS OPEN 7:00 PM

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

1-300 COMPLIMENTARY 30.00

300 TOTAL TICKETS 4 SET

300 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 FIRST AVENUE

COPY No. 4-Mailed separately to: _

MIANEAFOLIS COPY No. 5-QUICK TICK Manifest File

COPY No. 6-QUICK TICK Job File

0366A 09508 阿製

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

QUICK TICK INTERNATIONAL, INC.

9494 KIRBY DR. HOUSTON, TEXAS 77054 PHONE 713-669-1900 1-800-231-6144

By:



CERTIFIED STATEMENT OF TICKETS PRINTED FOR



P.O. BOX 3191 TRAFFIC STATION WINNEAPOLIS

MN 55403

HOW WOW WOW FIRST AVENUE MINNEAPOLIS

教验

CUSTOMER NO.

001756

DATE

JAN 12, 1983

OUR JOB NO.

09508

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

SUNDAY

JANUARY 23, 1983

DOORS OPEN 7:00 PM

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

1-300 COMPLIMENTARY 80.00

BINK

300 TOTAL TICKETS 1 SET

300 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:

MINNEAPOLIS

刑製

COPY No. 5-QUICK TICK Manifest File COPY No. 6-QUICK TICK Job File

0366A

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

QUICK TICK INTERNATIONAL, INC.

9494 KIRBY DR.

HOUSTON, TEXAS 77054 PHONE 713-669-1900

2na-1-800-231 6144

BERNARD S. BEAMAN JR

By:

Notary Public in and for the State of Texas My Commission Expires May 10, 1984



CERTIFIED STATEMENT

OF TICKETS PRINTED FOR



P.O. BOX 3191 TRAFFIC STATION MINEAPOLIS

MN 55403

SOW WOW WOW FIRST AVENUE HINNEAPOLIS

解析

CUSTOMER NO.

001756

AN 12, 1933

OUR JOB NO.

09508

1 SET(8) OF GENERAL ADDISSION TICKETS PRINTED FOR:

SUNDAY

JANUARY 23, 1983

DATE

books open 7:00 PM

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

1-1200 GENERAL ADN. 17.00

PURPLE

1.206 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 WINNEAFOLIS

新和.

COPY No. 5-QUICK TICK Manifest File COPY No. 6-QUICK TICK Job File

80250

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

QUICK TICK INTERNATIONAL, INC.

9494 KIRBY DR.

HOUSTON, TEXAS 77054

PHONE 713-669-1900

100-231-6144

By:

Notary Public In and for the 30...6 of Texas My Commission Expired May 10, 1984

Contract # 1500 Play date: 1/23/83

BOW WOW WOW

N. AMERICAN TOUR '82/'83

RIDER AND PRODUCTION SCHEDULE

The contract confirms that the Artists agree to appear and perform for the Promoter at the venue on the days indicated for the fees specified. However as this rider and Production Schedule is an integral part of the contract the Artists performance is subject to the terms and conditions specified herein. Furthermore it is agreed and understood that all provisions under the terms and conditions are the sole financial responsibility of the Promoter.

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1. Definitions used in the terms and conditions.

For the purposes of this contract these are the definitions of various words and phrases used in the explanation of the terms and conditions of this rider and Production Schedule.

- "The Artists" means all the individuals who collectively perform and carry on business under the name Bow Wow Wow.
- "The Promoter" means the individual, partnership, corporation or limited liability company who have engaged the Artists to perform under the terms of the contract.
- "The Show" means the live performance for which the Artists are contracted, the length and nature of which will be totally at their sole discretion.
- "The Venue" means the place at which the Artists are contracted to perform their show.
- "The Tour Manager" means the individual so designated and employed by the Artists to be in overall charge of the organisation and execution of the Show. As such the Tour Manager is duly authorised to act on the Artists' behalf in all matters relating to the Show.
- "The Stage Manager" means the individual so designated and employed by the Artists to supervise all the technical aspects of the production and presentation of the Show.
- "Road Crew" means the technicians, stagehands, drivers and other individuals employed by the Artists to assist in aspects of the production and presentation of their show.
- "The Promoter's Representative" means the individual employed by the Promoter to liaise with and assist the Artists' Tour Manager, Stage Manger and Road Crew. As such the Promoter's Representative must be duly authorised to act on the Promoter's behalf in all matters relating to the Show.
- "Equipment" means all of the lighting, sound, amplification, electrical, film, videotape, or mechanical equipment, appliances, components or accessories utilised by the Artists and their Road Crew in the production and presentation of their show.
- "Stage Call" means the time when the venue is opened and made available to the Artists' Road Crew for the purposes of unloading and rigging their equipment.
- "Load in" commences when the equipment is first removed from the trucks and ends when all of the equipment is finally in place and ready for use.
- "Load out" commences when the Road Crew begins to dismantle the equipment at the conclusion of the Artists' show. it ends when all the equipment is loaded into the trucks.

2.

2. Execution of the Contract

Both the Artists and the Promoter and the individuals executing this contract on their behalf expressly guarantee that they are of full legal age, capacity and duly authorised to do so. Each party's execution of this contract relies on the other party's guarantee of this fact.

3. Modification of the terms and conditions

Absolutely none of the terms and conditions which govern the Artists' show may be modified, altered or changed without the prior written approval of the Artists' duly appointed representatives who are The Production Company Limited, c/o Sound Advice, Fourth Floor, 110 West 57th Street, New York, NY 10019. Such approval may not be given verbally or by any other third party, agent or intermediary. Any such modification, alteration or change must be approved and made no later than thirty (30) days prior to the day of the show. If no modification has been made within the prescribed period the Artists will presume that no modification, alteration or change to the terms and conditions is required by the Promoter.

4. Breach of contract

Any deviation from the terms and conditions of this rider and Production Schedule without the appropriate approval described in Clause 3 will be considered a breach of the contract. In this event the Artists may at any time, and without waiving any of their legal remedies, cancel the Show without liability and the Promoter shall remain obliged to pay the Artists their contracted fee.

However, if the Artists elect to perform notwithstanding a breach of the contract the performance will not constitute a waiver of any claim that the Artists may have for damages.

5. Cancellation of contract

In the event of any of the following circumstances the Artists reserve their right to cancel the contract. Such a cancellation will render the Artists free of their obligations to perform their show. Furthermore the Artists will in no way be liable for any loss, either financial or otherwise, suffered by the Promoter due to such a cancellation.

- A. At the Artists' absolute discretion by notice in writing no later than thirty (30) days prior to the day of the Show. Such notice will be made by registered letter or telegram sent to the Promoter at his place of business. In this event any monies paid to the Artists as an advance from their fee will be immediately refunded to the Promoter.
- B. If the Promoter commits an act of bankruptcy, has a receiving order made against him or passes a resolution for the voluntary winding up of his company.
- C. If the illness or incapacity of one of the Artists makes it impossible or inadvisable for him or her to perform. In this

event the Artists must consider themselves contractually obliged to furnish the Promoter with an appropriate medical certificate.

- D. Any labour or union dispute which prevents the venue's technical, security or administrative staff, the stagehands or Road Crew from performing their duties relating to the Show to the complete satisfaction of the Tour Manager or Stage Manager.
- E. The breakdown or failure of the transportation of the Artists, their Road Crew or equipment which renders it impossible in the opinion of the Tour Manager to satisfactorily present their show.
- F. The failure of the Promoter to provide any sound amplification or lighting equipment which may be required under the terms of the Production Schedule.
- G. The breakdown failure or unsafe condition of any sound amplification or lighting equipment provided under the terms of the Production Schedule, which renders it impossible in the opinion of either the Tour Manager or Stage Manager to satisfactorily or safely present their complete show.
- H. Any order or instruction of the police, judiciary, local or national government, bye-law or venue regulation which in the opinion of the Tour Manager renders it impossible to satisfactorily present their complete show.
- J. Any act of God or event beyond the control of the Artists, including but not limited to fire, flood, epidemic, riot or public disorder which in the opinion of the Tour Manager renders it impossible for the Artists to satisfactorily present their complete show or which endangers the safety of them, their Road Crew or equipment.

6. Licences and permits

The Promoter guarantees that he will obtain all the necessary licences, permits, permissions, consents and approvals relating to the Show no later than thirty (30) days prior to the day of the Show.

7. Contract documents

Any stage plans, technical specifications, financial breakdowns or ther documents which have to be provided by either party to the other under the terms and conditions of the rider and Production Schedule will be deemed as integral parts of the contract.

8. Assignation of rights and obligations

The Promoter will not assign to any third party any benefits or rights enjoyed by him or any obligations and responsibilities imposed on him under the terms and conditions of this rider and Production Schedlue.

9. Applicable law

This contract is governed by and is construed in accordance with the laws of the United States of America.

Promoter's initials _____

ADVERTISING

10. Billing

The Promoter agrees that in all forms of advertising relating to the Show (whether contained in newspapers, magazines, television film or radio commercials, handbills, posters or otherwise) the Artists shall receive one hundred percent sole star billing. No other part of the advertising copy will be more than fifty per cent. of the total size of the name Bow Wow Wow. None of the names of the individual Artists may be used separately for the purposes of advertising the Show.

11. Artwork

In the event that the Artists supply or make available artwork for use in print advertising the Promoter shall use such artwork exclusively at all times and without alteration in any respect.

12. Endorsement

The Promoter will neither use or permit to be used the name Bow Wow Wow to endorse, advertise or support any commercial product service.

13. Approval

The Artists shall have the absolute right to approve or reject any and all forms of advertising relating to the Show. Therefore when returning this contract, the Promoter must append a full schedule of all the advertising relating to the Show.

14. Hoardings

The Promoter will arrange that any hoarding marquee or other advertising structure outside the venue will, on the day of the Show, read Bow Wow Wow.

Promoter	8	initials	Measure transcription

FINANCIAL PROVISIONS

15. Payment

The Promoter agrees the following terms and conditions regarding the payment of the Artists' fee.

A. being half of the Artists guaranteed fee must be paid in advance to the credit of

at least thirty working days prior to the date of the performance herein contracted.

- B. being the remainder of the Artists' guaranteed fee must be paid to the Tour Manager immediately prior to the Show. This payment should be made in cash unless specified otherwise by the Tour Manager. All cheques should be made payable to the credit of S.A. Productions Incorporated, Client Account Number
- C. Any part of the Artists' fee which is calculated on a percentage of box office receipts or saved production costs must be paid to the Tour Manger in cash or cheque made payable to the credit of S.A. Productions Incorporated, Client Account No. immediately following the conclusion of the Show.
- D. All payments to the Artists shall be free of all and any deductions whatsoever including but not limited to all local or government taxation. Any such taxation shall be borne solely by the Promoter and shall be regarded as a legitimate production cost.

16. Percentages

The Promoter agrees the following terms and conditions regarding any part of the Artists' fee which is calculated on percentage of the box office receipts.

- A. The Promoter will be responsible to pay the Artist a percentage for every ticket sold.
- B. Any counterfeit tickets will be the sole responsibility of the Promoter and will not affect the calculation of the Artist's percentage.
- C. The Promoter must have available for inspection by the Tour Manager a written statement of all ticket sales, a certified printer's manifest, venue seating plan, all ticket stubs and any unsold tickets before the venue is opened to the public on the day of the Show and again immediately following the conclusion of the Show.
- D. The Tour Manager will have complete free access to the box office at all times. Furthermore he will have the right to examine and make copies of all relevant box office records.

- E. The Promoter must retain all ticket stubs, unsold tickets and relevant box office records for inspection by a designated representative of the Artist for ninety working days following the date of the performance herein contracted.
- F. If at any time a discrepancy is discovered between the number of ticket stubs, unsold tickets, printer's manifest and the written statements of ticket sales, the Promoter will be liable to pay the Artist one hundred per cent. of the excess immediately.
- G. The Artist reserves the right to operate an independent check on the numbers of audience attendance. To facilitate this, check designated representatives of the Artists will be allowed to collect and count tickets from the incoming audience.

17. Potential Gross

The Promoter agrees and accepts that the total number of tickets on sale for the show will be . These tickets will be priced at \$ giving a potential gross of \$. Furthermore, the Promoter agrees the following terms and conditions regarding the potential gross and the ticketing of the herein contracted.

- A. All ticket shall be serially numbered.
- B. No tickets for the Show may be sold at a discount or at different prices for advance or on the door sales. In the event that the Promoter decreases or increases the potential gross by either of these actions the Artists will receive one hundred per cent. of the difference between the actual and agreed potential gross. Payment of any such sum must be made in cash on demand by the Artists' Tour Manager and will be regarded as subsidiary to the Artists' contracted fee.
- C. In the event that the Promoter sells any tickets above the number stated in this clause with the prior knowledge of the Artists' Tour Manager one hundred per cent of the revenue accruing will be paid to the Artists' Tour Manager in cash immediately following the conclusion of the Show. However, in the event that the Promoter sells any tickets above the number stated in this clause without the prior knowledge of the Artists' Tour Manager one hundred per cent. of the revenue accruing will be paid immediately in cash to the Tour Manager. In either circumstances any such payments will be regarded as subsidiary to the Artists' contracted fee.

18. Production Costs

The Promoter agrees the following terms and conditions regarding his production costs for the Show.

A. When returning this contract the Promoter will append a signed written statement of maximum estimated production costs.

B. Within one hour following the conclusion of the Show the Promoter will furnish the Tour Manager with certified receipts and invoices for his production costs. In the event that any payment to the Artist shall take account of the production costs the Artist reserves the right to disregard any cost for which adequate or appropriate receipts cannot be produced at this time.

Promoter	s	initials	

INSURANCE AND INDEMNITY

19. Insurance Cover

The Promoter agrees and accepts that he must have the following insurance cover for the performance herein contracted. Documentary proof of this insurance cover must be available for inspection by a designated representative of the Artists at any time during the 30 (thirty) working days immediately prior to the date of the show.

- A. General Damage up to \$250,000 covering claims for damage to the venue, its furniture, fittings, mechanical and electrical equipment.
- B. Employers Liability up to \$500,000 covering claims by the Promoter's staff, technical crew, stagehands and temporary employees in the event of personal injury sustained in connection with the presentation of the show.
- C. Public Liability up to \$500,000 or covering claims by members of the public in the event of personal injury sustained whilst attending the show.

20. Indemnity of the Artists, road crew and employees

The Promoter agrees and accepts that he will indemnify the Artists, their road crew and employees against all claims, either financial or otherwise, relating to damage or personal injury unless said damage or injury was caused directly by the action of the Artists, their road crew or employees.

THE SHOW

21. Length of the Show

The Promoter agrees and accepts that the Artists will close the show. Furthermore the Artists will be permitted to perform their full stage act including encores without curtailment or interruption for any reason whatsoever. The Promoter accepts sole responsibility for any overtime charges or financial penalties which may result from the Artists performing their full stage act.

22. Presentation, content and Production

The Promoter agrees and accepts the following terms and conditions regarding the presentation of the Artists show.

- A. The Artist shall have exclusive control over the presentation, production, nature and content of their show including the use of smoke generators and pyrotechnics.
- B. The Artist's Stage Manager and road crew shall have exclusive control over the rigging operation and use of all sound and lighting equipment, including houselights, from the time of the stage call, throughout the show and to the conclusion of the loadout.

23. Reproduction of the Show

Absolutely no portion of the Artist's performance may be recorded either aurally or visually. The Promoter accepts that is his responsibility to prevent such an occurance. Therefore it is essential that no person may be allowed to enter the venue with any audio or visual recording device.

24. Supporting Artists

The Artist's Tour Manager and Stage Manager shall have complete and final approval of any support artists, the length, presentation and nature of their performance, their use of all sound and lighting equipment, the placement of their equipment on the stage and their right to a sound check.

Promoter's	initials	

SECURITY PROVISIONS

25. Security Personnel

The Promoter agrees and accepts the following terms and conditions regarding the security personnel employed at the venue and their disposition.

- A. The Promoter will ensure that the head of the security personnel employed at the venue is available for a meeting with the Tour Manager at least one hour prior to the opening of the venue to the audience.
- B. All security personnel employed at the venue must have had previous experience of security and crowd control. The security personnel will work under the supervision of the Tour Manager who reserves the right discharge any member of the security personnel who he feels is not suitable or capable.
- C. Two security personnel will be positioned at each of the following locations: - the sound and lighting mixing consoles, each access to the dressing rooms and each access to the stage from one half hour prior to the opening of the venue to the audience until one half hour after the conclusion of the Artist's performance.
- D. Eight security personnel must be available to the Tour Manager to be positioned either in front of or on the side of the stage. These personnel must be available to take instruction from the Tour Manager one half hour prior to the commencement of the Artist's performance.
- E. In the event that the Artist's equipment is left in the venue overnight the Promoter agrees and accepts that he must provide at his sole expense twenty four hour security to the satisfaction of the Tour Manager. In the event of any equipment loss the Promoter will be held solely responsible.

26. Glasses, Cans, Bottles

Under no circumstances may anyone be allowed into the venue with bottled or canned drinks. Any refreshments sold to the audience must be dispensed in disposible plastic containers.

27. Backstage Access and Guest Lists

The Promoter accepts and agrees the following terms and conditions regarding the issue of backstage passes and the compilation of guest lists.

A. The Promoter will supply the Artist's Tour Manager with two separate and distinct sets of passes which will be issued only at his discretion.

One set will be for access to the Stage and backstage area and will be issued to the Artists, their road crew and the venue and promoter's staff essential to the show.

No one will be allowed on the stage or in the backstage area without one of these passes.

The second set will be for guest access to the backstage area only after the conclusion of the Artist's performance.

B. All guest lists and complimentary tickets will be at the discretion of the Artist's Tour Manager and he reserves the right to amend or dispose with them as he sees fit.

28. Damage and Loss

In the event that any part of the Artist's equipment or any personal item of the Artists, their road crew or employees is damaged or lost due to the failure of the Security arrangements the Promoter will be held solely responsible. Furthermore the Promoter agrees and understands that he will bear the full financial cost of replacement or repair of the damaged or lost items or equipment.

TIUMOLEI B INILIAIS	Promoter's	initials	
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BACKSTAGE FACILITIES

29. Dressing Rooms

The Promoter will provide two clean, dry, warm and lockable dressing rooms for the sole use of the Artists and their road crew.

The larger of the two dressing rooms must contain washing facilities with hot and cold running water, soap, shampoo, twelve clean towels, a full length mirror, a table and confortable seating for ten persons.

The smaller dressing room must contain a full length mirror, a table and comfortable seating for four persons. Both dressing rooms must have access to clean toilets and direct access to the stage.

The Promoter will provide the Artist's Tour Manager with the keys to these dressing rooms on his arrival.

30. Tune-up Room

The Promoter will provide one clean, dry, warm and lockable room for the sole use of the Artists as a tune-up room.

This room must contain a 13 amp power point, and four straight backed chairs.

This room must be as close to the stage as possible. The Promoter will provide the Stage Manager with the key to this room on his arrival.

31. Crew Room

The Promoter will provide one clean, dry, warm and large room for the sole use of the road crew. This room must contain hot and cold running water, soap, eight clean towels, a large dining table and chairs for sixteen persons.

32. Refreshments

The Promoter shall provide at his sole expense refreshments at the venue at the times specified.

At load in time in the crew room:

Tea, coffee, fresh orange juice, donuts, pastries and sandwiches. Tea and coffee should remain available throughout the day.

Following the sound check in the crew room:

A hot meal for twelve people comprising meat or fish, fresh vegetables. Takeaway or fast food meals such as Taco Bell, MacDonalds or White Knight will definitely not be acceptable. Following the sound check in the dressing room:

One bottle each of good quality red and white wine, one bottle of Vodka, one bottle of Kaluha, six large bottles of Perrier Water, four litres of fresh orange juice, one litre of milk, forty eight beers, preferably Heineken or Carlsburg, a large selection of fresh fruit, a substantial deli tray and twelve Dannon Yogurts—of assorted flavours.

The refreshments provided at load in should be provided only on load-in days at venues where the Artists are performing shows on more than one day. However, the hot meal following the sound check should be provided on every day that the Artists perform their show.

If any of the refreshments are not of an acceptable standard the Artists may provide their own refreshments in accordance with the provisions of this clause and will be entitled to recover costs as a simple contract debt.

Promoter's initials

MERCHANDISING

33. Merchandising Rights

10% TO Club The Artists reserve the sole and exclusive right to sell records, cassettes, programmes, posters, T-shirts and other merchandise at the venue through their exlusive merchandising agents.

34. Unauthorised Merchandise

The Promoter must make every reasonable effort to prevent the sale of unauthorised merchandise which exploit the Artists within the venue or its precincts.

35. Financial Rights

The Promoter must not, under any circumstances have any financial interest, rights or gains in connection with the sale of merchandise at the venue.

10% To Clob Promoter's initials

PRODUCTION SCHEDULE

36. Promoter's Representative

The Promoter agrees to provide a representative experienced in both stage management and production to be at the disposal of the Artists and their Road Crew from the time of the commencement of-the load-in until the load-out is completed.

This representative must be duly authorised to act on the Promoter's behalf in all matters relating to the Show.

37. Parking

The Promoter should reserve at the venue parking space for one twenty two foot truck and one full length luxury coach immediately adjacent to the loading bay and the stage door. This parking space should be reserved for 30 minutes prior to the time of the load-in until the completion of the load-out following the Show.

The Promoter's liability in respect of indemnity and insurance Downtain should extend to the provision of this parking space.

38. Load-in and load-out

The load-in will commence at six hours prior to the doors opening. At the time of the load-in at least six experienced and fully qualified Stagehands will be provided by the Promoter to work under the direct supervision of the Stage Manager. To ensure that the same Stagehands are available at the load-out the Stage Manager will be authorised to collect the Stagehands' wages from the Promoter and will pay them at the conclusion of the load-out. They should also be available during the day and must not leave the venue without the permission of the Stage Manager. At both the load-in and load-out the Road Crew must have free and unhindered access to the venue and their activities shall have precedence over any other activities taking place in the venue.

39. Electrician

A fully qualified electrician experienced and familiar with the venue's electrical power supply must be available at the venue from the time of the load-in until the completion of the load-out. Under no circumstances must be leave the venue during this time without the permission of the Stage Manager.

40. Power supply

The Promoter must ensure that the following power supply is available to the Artists from the time of the load-in for as long afterwards as the Artists require it.

Two phases of 30 amps plus neutral and isolated earth located 10 feet from the rear of the stage.

All electrical power supplies provided for the Artists must be installed in accordance with the safety regulations required by the appropriate public or statutory authority. If a generator is being used to supply any part of the power supply required it must be in good working order fitted and ready for use at the time of the load-in. The power supply must be constant at all times and must not be tampered with.

In the event that any of the Artists' equipment is damaged or destroyed through an electrical fault the Promoter will not only bear the costs of replacement and repair but also indemnify the Artists against any other consequential loss arising from such damage or destruction.

41. The stage

The stage at the venue should be of minimum dimensions 30 feet wide by 20 feet deep by 3 feet high above the auditorium floor level or any other dimensions if approved in writing by The Production Company Limited not less than thirty (30) days prior to the day of the show. The stage must be of strong, sturdy and workmanlike construction and all on one level. There must be an overall clearance of not less than twenty feet from stage to ceiling.

Furthermore every stage must be separated from the auditorium by a vacant area of not less than 3 feet in depth and the Promoter must ensure that sufficient security personnel are employed in front of the stage to prevent unauthorised persons from gaining access to the stage from the auditorium.

42. Sound System

The Promoter must supply at his sole expense a sound system to the following specification:

In venues of 500 to 1,000 capacity 3000 watts with 5 way electronic or passive crossover. The bottom end should comprise J.B.L. Gauss or Cerwin Vega speakers. The mid-range should comprise ATC or JBL's and the top end must be J.B.L.'s.

In venues of 1000 to 2000 the size of the system should increase to 5000 watts with the same speaker configuration.

The out front mixing console should be 24 channels into 8 or 2 with shelving, semi-parametric or parametric E.G. There must be facilities for patching in Effects and Compressors.

The Monitor system must comprise 8 wedges, minimum 200 watts output and preferably bi-amped. 2 Sidefills with 3-way active crossover, 2000 watts output on each sidefill which must be totally independent of each other.

The Monitor mixing console must have a minimum of 16 imputs with parametric E.G. and a iminimum of 6 discrete output mixes. There must be P.F.L. on all input and output mixes. Mixing console must also have 27 band graphics on all mixes and one stereo DBX compressor/limiters.

43. Mixing position

The Promoter must provide a suitable position for the sound and lighting mixing desks. It should be 75 feet from the stage and in direct line from the centre of the leading edge of the stage. In unseated venues the position should be a sage and sturdy platform of no less than 20 feet wide by 10 feet deep by four feet high. In seated venues four rows of ten seats should be reserved for this position.

44. Flying facilities

The Promoter must ensure that the Artists have the right to use any flying points or hanging bars that may be available in the venue for the purpose of suspending sound and lights.

45. Equipment

The Artists must have the right to set up, assemble and rig their equipment before that of any supporting artists. The equipment of any supporting artists may not be set up until after the Artists sound check. Under no circumstances may the Promoter cause or permit the Artists' equipment to be moved after the sound check without the Stage Manager's permission.

46. Follow spotlights

The Promoter must at his sole expense supply one follow spotlight and English-speaking operator. The positioning of this spotlight will be at the discretion of the Stage Manager.

47. Sound checks

The Artists are entitled to a sound and lighting rehearsal of at least one hour on the day of the show. The Promoter must not permit any unauthorised persons to gain access to the venue whilst rehearsal is taking place.

Furthermore there should be no restriction of the sound volume during these rehearsals.

48. Showtime

The time of the opening of the doors of the venue to the audience will be at the sole discretion of the Tour Manager. Unless the Promoter gives the Artists sufficient notice it will be assumed that the time-tabling of the Show will be as follows:

7.00 p.m. Doors open
8.30 p.M. Supporting Artist (45 minute show)

8.45 p.m. Equipment change-over

9.15 p.m. Bow Wow Wow

The Artists reserve the right to alter the timing of the Show at any time and as they see fit.

49. Safety Curtain

If there is a safety curtain at the venue the Artists shall retain the right to direct the lowering and raising of it during the equipment changeover.

50. Programme music

The Artists will provide and retain total control over the choice and cutting of all incidental programme music during the Show.

51. House lights

The Stage Manager shall retain the right and overriding control of the cueing of the house lights in relation to the Artists' show.

52. Sound volume

The Promoter undertakes to place no restriction on the volume of the Artists' sound equipment during their show.

Promoter's	initials	

duly auth	orised to	execute this	Contract.	y the una	ersigned	wno is
Dated:					_	
agrees he this ride	has read	behalf of th and fully un uction Sched ct.	derstood th	e terms a	nd condit	ions o
Dated:						



EB INC.

FRONTIER BOOKING INTERNATIONAL

Contract #1500 SET UP: 12 NOON DOOKS OPEN: 8:00 PM SHOW TIME: 9:30 PM

SHOW TIME: 9:30 PM PERFORMANCE @ 11:00

250 West 57th Street • Suite 603 • New York, N.Y. 10107 • (212) 246 - 1505

CONTRACT

SUBJECT TO MANUSRATION APPROVAL

THIS CONTRACT for the personal services of musicians/artists on the engagement described herein, made this 18th day of November, 1982, between the undersigned Purchaser of Music (herein called "Employer") and (4) four musicians/artists.

The musicians/artists are engaged severally on the terms and conditions on the face of this contract. The undersigned leader represents and guarantees that the musicians/artists designated herein have agreed to be bound by the terms and conditions hereof. Each musician/artist to be designated at a later time, upon acceptance, shall be bound by the terms and conditions hereof. Each musician/artist may enforce this contract. The musicians/artists severally agree to render services under the undersigned leader.

1.	Engagement (Location)_	FIRST AVENUE Hall Mgr. Steve McLelland/(612) 338-8388
	(Address)	29 North 7th Street Minneapolis, Minnesota
2.	Band or Group (Name)	BOW WOW/Headline-Close Show/100%_Type Size/Opening Act: TBA
3.		January 23rd, 1983/SUNDAY/Artists agree to perform One 60 min. s
4.	SOUND CHECK MANDATORY	STAGE SHOW/Cap: 1200/Tickets: \$6.50 (adv.) - \$7.50 (door)/ whether dance, stage show, banquet, etc.) GP: \$7800.00 (minimum)
5.	WAGE AGREED UPON	\$4,000.00 Guarantee PLUS 70 AFTER \$6750.00 GROSS DOOR RECEIPTS Amount) (Specify when perments are to be see) y 1/10/82/Balance of guarantee plus any percentages applicable
	payable on demand in ca	ash or certified check/Purchaser to provide & pay for an System which meets Artists approval/NO TAX DEDUCTIONS ALLOWABLE.
The		include all expenses Employer has agreed to reimburse in

The wages disclosed herein include all expenses Employer has agreed to reimburse in accordance with the attached schedule, or a schedule to be provided Employer on or before date of engagement.

6. It is expressly understood by all the parties hereto that the Employer has the right to supervise the services of the musicians/artists on the engagement and Employer has the right to control the manner, means, and details of the performance of services by the musicians/artists including the leader as well as the ends to be accomplished.

(Continued on reverse side)

Minneapolis, Minnesota Cuy Blate 219 Co)612) 332-1154 (Contact Sue McLain)		Zip Code	New York, N.Y. 10107 State Blate JRL/mt
29 North 7th Street Print Employer North Bigmature of Employer 29 North 7th Street			c/o Frontier Booking Int.
Mr. Steve McClelland/First Avenue			WOWZER (Overseas) LTD f/s/o BOW WOW WOW BY: RORY JOHNSTON



RE: CONTRACT #1500

December 14, 1982

Dear Promoter,

Enclosed you will find two riders for your upcoming show(s) with Bow Wow Wow. Please sign one copy and send it back to Frontier Booking International as soon as possible, the other one is for your use.

Thank you for your cooperation.

FBI.

NTIER BOOKING INTERNATIONAL

T. Suite 803 • New Veri Sincerley,

FRONTIER BOOKING INTERNATIONAL, INC. 250 West 57th St. • Suite 603 • New York, N.Y. 10107 • (212) 246-1505

SETTIMES 8:30 - 9:10 The Elvis Bros. 10:00 - 11:00 BOW WOW WOW

> The Committee, Inc. • 701 1st Avenue North • Office 338-8388 • Information 332-1775 Mailing Address P.O. Box 3191 Traffic Station, Minneapolis, MN 55403



MEDIA GUEST LIST

JON BREAM 1 MPLS. STAR & TRIB
STAR & TRIB PHOT. (NAME UNKNOWN)

BY ANDREA REIS

THE HOLMES + 1

KURT KOEFED

KATE KRIEGER

RICK MASON &

JIM MCCARTHY

this +1 CAME

Kevin Roche

the other

Attny.

in with

DAVE MHYRE

CHARLIE MORRISON + 1

DAVE NELSON

JEFF PIKE + PHOT.

KEVIN ROCHE

ACE STEINMAN

MARK WHEELER + 1

RANDY MARENO

ROBIN KAPLAN

CHYRLL WEIMER +1

STEVE NILSSON

Sandy & cindy

TWIN CITIES KENDER IMPORTS

KFAI

ST. PAUL DISPATCH

CITY PAGES

CITYM / pagers

CITY PAGERS

CITY PAGES

ST. PAUL DISPATCH

ATTORNEY

P.O.P.

CITY PAGES

WWTC

TCI

MN. DAILY

ATTORNEY

CITY PAGES

CAPITOL RECORDS

CLUB

CYUE INSIGHT MAG.

CLUB

CLUB

Chyril weimar Allan Fingerhut anrissy-media

DATE 1-23 NIGHT Sund BAND GUEST LIST VUID-7 BOW WOW WOW

DOOR SHEET DATE 1/23/83 NIGHT SUND PREPARED BY DOORMEN RICHARD, Jim, Stats CASHIER An COVER -Mike O., A Kow wow wou ENDING # 99840 MISTAKES BEG = felev DISCOUNT ADM___ DIFF GUEST LIST TOTAL END BEG LESS MISTAKES DIF ' TOTAL CUST DISCOUNT PD END NON-PAID BEG DIF TOTAL PAID____ 3 5 ____ = ____ OVERRINGS 7,00 TOTAL 3 DOOR CASH GUEST LIST DOOR TAPE DOOR READS REG 0/S____ TOTAL EMPLOYEES !! GUESTS Adiposefin \$2,50 BIRTHDAY | | | | Bday Listend#



Média guest List -JON BREAM +1 - mpls. Star & Tribune Stor & Trib. Photographer (unnamed) RICHARD ELLIOFF - Twin Cities Imports EVERETT FORTE + 1 - KFAI WENDY EURLONG Andrea Reis-St. Paul TIM HOLMES +1 - CITY PAGES Die To Alexand JENNIFER HOLT -Le LOVETZ +1 KURT KOEFED -KATE KREIGER -111 - + 11 - 1 RICK MASON+1 - St Paul Dispatch JIM MCCARTHY+1 - ATTORNEY SUE MCLEAN +3 - PO.P. DAUE MHYRE - CHYPAGES CHARLIE MORRISON +1 - WWTC DOWE NELSON - TCI

KEUIN ROCHE Atty

ACE Steinnon - C.P.

MARK WHEELER +1

Capital Records

Bow Wow Wow

Randy Mareno Robin Kaplan Insight Mag.

Chyrle Weimer +1 Steve # Nilsson

The Committee, Inc. ● 701 1st Avenue North ● Office 338-8388 ● Information 332-1775 Mailing Address P.O. Box 3191 Traffic Station, Minneapolis, MN 55403

JEFF PIKE + Photographer - Minm Daily

Sunday Jain 3



FIRST AVENUE & 7th St.

the

1st Avenue North & 7th Street, Mpls.