



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

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The "Numbers" for the Polyrock Concert on Monday, Jan. 24th, 1983:

Paid Admissions:

43 pre-sale tickets at \$3.50 per ticket -----	\$150 \$150.50
258 tickets at the door at \$3.50 per ticket-----	<u>\$903.00</u>
<u>301 total paid admissions</u>	<u>\$1,053.50</u>

Complementary Tickets and Promotional Giveaways:

- 27 club and employee comps on the guest-list
- 8 band and stage crew comps on the guest-list
- 16 media comps on the guest-list
- 22 WMCN Radio over-the-air promotional giveaways
- 27 KFAI Radio over-the-air promotional giveaways
- 178 promotional giveaways in-club, retail record store, media, and other retail (ie., clothing, hair stylists, etc.)

278 total complementary tickets and promotional giveaways

579 total number of people

Stephen T. McClellan

SINGERMANAGEMENT

TEL. (212) 473-1821

611 BROADWAY, SUITE 214, NEW YORK, N.Y. 10012

1/14/83

Dear Chris,

Enclosed please find the read manager copies of 3 contracts which I have sent out today. Mitch is in Florida for the weekend & has asked me to express mail them to you.

Hope all is going well on the tour. See you soon.

Randi

Albinson

No. 13-041730

PLEASE REFER TO THIS
NUMBER ON ALL
CORRESPONDENCE

1401 GLENWOOD AVENUE • MINNEAPOLIS 55405 • PHONE (612) 374-1120
IDS TOWER LOBBY • MINNEAPOLIS 55402 • PHONE (612) 339-7874
NORTHSTAR CENTER SKYWAY • MINNEAPOLIS 55402 • PHONE (612) 339-7877
SOUTHWEST-4930 W. 77TH ST. • EDINA 55435 • PHONE (612) 835-2141
NORTHLAND-3500 W. 80TH ST. • BLOOMINGTON 55437 • PHONE (612) 835-9666

Committee
1st Ave

SOLD
TO

SHIP
TO

CASH	CHG	TAX- ABLE	TAX EXEMPT
	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	

TERMS	P.O. NUMBER	ACCOUNT NO.	SALES NO.	WRITTEN BY	SHIP VIA	DATE	INVOICE NO.
				Or	Wait	2/11/83	

ITEM NO.	NO. OF ORIG.	PTS. OF EACH	STOCK NO.	TOTAL QTY.	DESCRIPTION	PRICE	NT	EXTENSION
1	1	2		2	8 1/2 x 11			
2	7	7		49	8 1/2 x 11 Copies			
3								
4								
5								
6								
7								
8								
9								
10								
11								

QUOTE AMOUNT \$	DATE PROMISED	SUBTOTAL	TAX	TRANS. CHG.	INSURANCE	POSTAGE	MISC.	TOTAL

reduce to 8 1/2 x 11 (newspapers) 7
2 light Copies of gray 8 1/2 x 11 sheet
7 ea of group

James H. Hargis

ALBINSON			TRANSPORTATION CHARGES		
PICK UP	DE- LIVER	PPD. & ADD. CHG.	COLL.	\$.	
				INSURANCE	
				MISC.	
DATE CHECKED			CHECKED BY		

All returns, exchanges, and/or shortages must be authorized within 10 DAYS after receipt of materials, and shall be subject to a handling charge except those due to our error. Special order items are NOT returnable. All claims for damaged merchandise MUST be filed with the carrier. Prices subject to change without notice.

PACKING LIST

MON · jan 24



POLYROCK

door open at 8

\$3.50

Also Appearing

The Hypstrz



The Downtown Danceteria

1st Avenue North & 7th Street, Mpls.

National club acts



Polyrock, a hot New York rock band headlining in clubs there, with a new self-produced mini-album ("Above the Fruited Plain" on Jem Records), and soon to tour Europe, will be in First Avenue, Minneapolis, Monday night. The local group Hypsterz will

made 13:42
1/21/83

Friday
Just

entered
Sue

Be Poly Rock - \$375⁰⁰

to Singerman 382⁵⁰
at

Citi Bank

Branch #12

Randy 86th & Broadway

#246 - 472 - 55

~~Shakin' Pyramids - \$250⁰⁰~~

~~at same acct. as above~~



Hi Jack - Deposits - Out today or ASAP

Bow Wow Wow - \$ 2000⁰⁰

Chemical Bank

970 8th Ave. N.Y. N.Y. 10019

FBI Inc. - acct. name

Acct #2

Acct-# 008-0303-75

Attn: Olga Rivera

phone # 212-974-3910

~~Elvis Bros. | \$100⁰⁰~~

~~Acct. Randall Bank - Madison~~

~~3522 1979~~

~~608-256-3121 -~~

(over) →

FIRST AVENUE

PRE SALE

ARTIST 10/1/68

DATE 1-28-83

TICKET PRICE 3.50

[illegible]

TOTAL

300

43

257

157.57

DOOR SALES

ARTIST POLY ROCK

DATE 1/24/83
TICKET PRICE 3.50

TICKET PRICE 3.56

TOTAL

TICKET #

NO. SOLD

009-100V

92

180

1/2-200 L

88

257

224-300

77

357

301-400

1001

2457

401-570

102)

557

501 - 600

102

657

601-200

100

757

701- 802

1071

857

801- 900

107

957

901-1000

201

1057

1001-1100

102

1157

1100 - 1200

152

ARTIST

Btalyrock

DATE 1-24-83

TICKET PRICE 3.50

SOLD

RETURN

\$

801-100

8

92

28. 50

101-201

12

88

42. 02

201-300

23

27

80.52

301-400

A

108

A

401-500

SD1-600

101-200

701-800

801 - 900

901-1000

1001-1100

1101-1200

TOTAL

4/3

1157

150.58



The New York End Ltd.
Peter Leak
611 Broadway
New York, N.Y. 10012
(212) 505-0298

DOOR SHEET

DATE 1/24/83NIGHT monday

PREPARED BY _____

COVER 3.50CASHIER JanDOORMEN Mike + RandySPECIAL/BAND Hypstrz / PolyrockENDING # 00420, 00425

REFUNDS _____

BEG # 99850, 00420 - \$2.00

MISTAKES _____

DIFF 570 / 5

DISCOUNT ADM _____

TOTAL 575

LESS MISTAKES _____

TOTAL CUST _____

DISCOUNT PD _____

NON-PAID _____

TOTAL PAID _____

@ \$ _____ = _____

@ \$ _____ = _____

TOTAL \$ _____

DOOR CASH _____

DOOR TAPE _____

DOOR READS _____

REG O/S _____

TOTAL _____

EMPLOYEES |||||GUESTS |||

MANAGEMENT _____

STUDENTS (27)BIRTHDAY |||||B-day List end # 8

OTHER _____

GUEST LIST Beg # 1TOTAL used - 7

25		END
50	<u>1</u>	BEG
75		DIF
100		X
125		\$
150		

100	END
	BEG
	DIF
	X
	\$

OVERRINGS _____

GUEST LIST

Sue Lesch (+1)
Kim Epstein +1
Karen Frank (+1)
Kathy Malik +1
Scott Anderson

GUEST LIST

2.00 - 0 tickets sold
At \$2.00

BAND GUEST LIST

DATE 1/24/83

NIGHT Monday

BAND: PolyRock

~~Marty Kearney + 1~~

~~Peggy Schneeman + 3~~

~~Scot (cab driver)~~

~~Lou Grant~~

BAND: Hypstrz

~~Kathy Gay~~

~~Lori Fergensen~~

~~Brenda Burnt~~

~~Raymond Berg~~

~~Beckie Guthrie~~

(4)

BAND: Crew

~~Reg- Kevin Davis~~

~~greg- Lars Stenborg~~

FIRST AVENUE & 7th St entry

The Downtown Danceteria

1st Avenue North & 7th Street, Mpls

GUEST LIST 1/24/83

BAND: POLYROCK & THE HYPSTRZ

WMCN

~~HOLTEN, STEVE +1~~
~~KATKOV, STEVE +1~~
~~JANSSEN, GREG +1~~
~~LEE, MIKE +1~~
~~NAIM, T.J. +1~~
~~REED CARRIE +1~~
~~RICS, RAINIER +1~~
~~ROBERTS, ROBIN +1~~
~~SAWYER, GREG +1~~
~~SCHUSTER, PAUL +1~~
~~SPRING, JESSICA +1~~
~~Nicholas NORMAN +1~~
~~PAT WEAVER +1~~
KFAI
~~BELL, ROLAND +1~~
~~CHAPMAN, WES +1~~
~~CHRISTIANSON, MIKE +1~~
~~DRONEN, CHRIS +1~~
~~HAMPER, TOM +1~~
~~HUDSON, JONATHAN +1~~
~~MILLER, DREW +1~~
~~NAPP, JACKIE +1~~
~~NILSON, LIGHTNIN' +1~~
~~OSBORN, MICHELLE +1~~
~~RHINHOLD, DAVE +1~~
~~SHAUNGNISSY, MARY +1~~
~~SIBLEY, BARB +1~~
~~VAN VOCHRIS, PAUL +1~~
~~ZANER, JOANE +1~~

MEDIA

~~AHL, CYNTHIA +1~~
~~ALLEN, BRUCE +1~~
~~AYERS, DAVE +1 (DAILY PHOTO.)~~
~~BREAM, JON +1 (STAR PHOTO.)~~
~~DAY, MORRIS +1~~
~~KELLER, MARY +1~~
~~KREIGER, KATE +1~~
~~LEEDBOM, ERIC +1~~
~~PROTZMAN, BOB +1~~
~~POLING, CHAN +1~~
~~PIKE, JEFF +1~~

Karl Gehring (Daily phot.)



CONTRACT

(Form C-1)

CONTRACTS & DEPOSITS
MUST BE RECEIVED NO
LATER THAN 12/27 OR
ARTIST HAS RIGHT TO
VOID CONTRACT.

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 15th day of DECEMBER, 1982, between the undersigned purchaser of music (herein called "Purchaser") and the undersigned musician or musicians.

1. Name and Address of Place of Engagement: FIRST AVENUE, 29 NORTH 7th STREET,
MINNEAPOLIS, MN 55403

Name of Band or Group: POLYROCK

Number of Musicians: 5

2. Date(s), Starting and Finishing Time of Engagement: 1/24/83 1 APPROX. 45-60 MINUTE SET

3. Type of Engagement (specify whether dance, stage show, banquet, etc.): CLUB

4. Compensation Agreed Upon: \$750. GUARANTEED + \$250. BONUS AT \$1,325. IN
GROSS DOOR RECEIPTS + 70% GROSS DOOR RECEIPTS OVER \$2,460.

5. Purchaser Will Make Payments As Follows: MANDATORY \$375. POSTAL MONEY ORDER DEPOSIT DUE

UPON RECEIPT OF CONTRACTS, PAYABLE TO SINGERMANAGEMENT, INC., 611 BROADWAY #214, NY
NY 10012. BALANCE DUE NIGHT OF SHOW IMMEDIATELY UPON COMPLETION OF PERFORMANCE.

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

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

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

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

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

STEVE MCCLELLAN/FIRST AVENUE

/POLYROCK

Print Purchaser's Full and Correct Name
(If Purchaser is Corporation, Full and Correct Corporate Name)

Print Name of Signatory Musician

Home Local Union No.

[Signature of Steve McClellan]

Signature of Purchaser or Agent (thereof)

Signature of Signatory Musician

c/o 611 BROADWAY #214, NY, NY 10012

Musician's Home Address

Street Address

City

State

Zip Code

City

State

Zip Code

Telephone

Telephone

Booking Agent

Agreement No.

Address

SINGERMANAGEMENT

TEL. (212) 473-1821

611 BROADWAY, SUITE 214, NEW YORK, N.Y. 10012

Enclosed please find three (3) copies of our contract, including riders for the following engagement:

POLYROCK

FIRST AVENUE

1/24/83

Please keep one (1) copy of the contract and its rider(s) to insure smooth implementation of our agreement. Return to our office immediately:

Two (2) SIGNED copies of the contract and its rider(s).

The DEPOSIT, which shall be supplied as follows:

MANDATORY \$375. POSTAL MONEY ORDER DEPOSIT PAYABLE TO

SINGERMANAGEMENT, INC., 611 BROADWAY #214, NY, NY 10012.

SIGNED contracts and DEPOSITS must be received in our office by the following date: 12/27/82 or the ARTIST (NOT the promoter) has the right to void the contracted agreement. Issuance of these documents confirms previously negotiated verbal agreements. If necessary, contested rider points can be re-negotiated.

Thanks and enjoy the show!

Sincerely,

SINGERMANAGEMENT



(HEREIN CALLED "FEDERATION")

CONTRACT

(Form C-1)

CONTRACTS & DEPOSITS
MUST BE RECEIVED NO
LATER THAN 12/27 OR
ARTIST HAS RIGHT TO
VOID CONTRACT.

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THIS CONTRACT for the personal services of musicians on the engagement described below is made this 15th day of DECEMBER 1982 between the undersigned purchaser of music (herein called "Purchaser") and the undersigned musician or musicians.

1. Name and Address of Place of Engagement: FIRST AVENUE, 29 NORTH 7th STREET,
MINNEAPOLIS, MN 55403

Name of Band or Group: POLYROCK

Number of Musicians: 5

2. Date(s), Starting and Finishing Time of Engagement: 1/24/83 1 APPROX. 45-60 MINUTE SET

3. Type of Engagement (specify whether dance, stage show, banquet, etc.): CLUB

4. Compensation Agreed Upon: \$750. GUARANTEED + \$250. BONUS AT \$1,325. IN
GROSS DOOR RECEIPTS + 70% GROSS DOOR RECEIPTS OVER \$2,460.

5. Purchaser Will Make Payments As Follows: MANDATORY \$375. POSTAL MONEY ORDER DEPOSIT DUE
UPON RECEIPT OF CONTRACTS, PAYABLE TO SINGERMANAGEMENT, INC., 611 BROADWAY #214, NY
NY 10012. BALANCE DUE NIGHT OF SHOW IMMEDIATELY UPON COMPLETION OF PERFORMANCE.

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

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

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

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

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

STEVE McCLELLAN/FIRST AVENUE

/POLYROCK

Print Purchaser's Full and Correct Name
(If Purchaser is Corporation, Full and Correct Corporate Name)

Print Name of Signatory Musician

Home Local Union No.

[Signature]
Signature of Purchaser (or Agent Thereof)

Signature of Signatory Musician

c/o 611 BROADWAY #214, NY, NY 10012

Street Address

Musician's Home Address

City

State

Zip Code

City

State

Zip Code

Telephone

Telephone

THIS RIDER IS HERewith ATTACHED TO AND MADE PART OF THE CONTRACT
DATED 12/15/82 BY AND BETWEEN POLYROCK, INC., F/S/O /
POLYROCK (HEREIN REFERRED TO AS "ARTIST") AND First Avenue

(HEREIN REFERRED TO AS "PURCHASER").

All terms and provisions hereinafter and hereinbefore set forth
are part of one and the same contract. ARTIST agrees to furnish,
and PURCHASER agrees to accept for the engagement hereunder, an
entertainment unit including the services of the ARTIST upon all
following terms and conditions:

- 1) ARTIST'S fee shall be made payable to POLYROCK, INC. in
CASH or CERTIFIED CHECK ONLY.
- 2) Guaranteed payment shall be made PRIOR to commencement of
performance.

All percentage payments provided for herein shall be paid
BEFORE intermission. PURCHASER'S failure to furnish such
payment on time shall excuse ARTIST from further performance
hereunder, but any such nonperformance shall not relieve
PURCHASER from any of PURCHASER'S obligations hereunder.

3) BOX OFFICE PROCEDURES:

(A) PURCHASER agrees to give ARTIST, or ARTIST'S representative,
the right to enter the box office at any time (before, during
& after the performance) to examine and make extracts from
the box office records of PURCHASER relating to the gross
receipts and expenses of the engagement. A written box
office statement, certified and signed by the PURCHASER will
be furnished to ARTIST prior to intermission.

(B) The face of the contract must show the specific capacity
of the venue and the gross potential in dollars and ticket
prices. ~~No state or local taxes shall be deducted from the
gross unless the rate of tax and description of same is shown
on the face of the contract.~~ No state or local income taxes
may be assessed against the ARTIST'S wage for this engagement
unless PURCHASER has notified ARTIST of such taxes.

(C) PURCHASER shall be liable for all lost, stolen or
counterfeit tickets, and under no circumstances will ARTIST'S

8% SALES TAX

(1)

PRIOR TO

PERCENTAGE CUT

wage reflect any loss of these tickets. PURCHASER further warrants that any and all overage payments will be based on the actual number of persons attending the event less approved complimentary ticket holders as outlined below, authorized guests and working personnel.

- 4) COMPLIMENTARY TICKETS: PURCHASER shall limit all complimentary tickets to one percent (1%) of total manifest. This includes the number of complimentary tickets listed below.

PURCHASER shall provide _____ complimentary tickets for use by ARTIST. These tickets shall be given to ARTIST'S Road Manager upon his arrival at the place of performance.

- 5) PASSES: Upon arrival of ARTIST'S crew at the place of performance, PURCHASER shall present to the Production Manager or Road Manager at least fifteen (15) passes with UNLIMITED ACCESS to all areas of the venue. An additional ten (10) passes will be backstage passes and will allow the holders to enter the backstage area ONLY. Persons holding backstage passes WILL NOT be permitted on stage.

Persons designated by the Road Manager ONLY are permitted on stage during the performance. No unauthorized persons, including spectators, are allowed on the stage and/or the stage area. The stage and its general area will be cleared no less than ten (10) minutes prior to the beginning of ARTIST'S performance. Ample time will be granted at the conclusion of the performance to allow ARTIST and their personnel to exit and clear the stage area of their equipment.

- 6) The following relates to the technical requirements which are crucial to ARTIST'S production. PLEASE READ THEM CAREFULLY:

(A) HEADLINE BILLING: ARTIST shall receive one hundred percent (100%) sole exclusive headline billing in all advertising, lights, displays, programs and any and all other types of advertising and publicity. Any deviation from this billing is acceptable ONLY by prior written consent from ARTIST. Billing, all advertising and publicity shall read:

POLYROCK (100%)

ARTIST shall close show, unless other arrangements are made with ARTIST'S Road Manager, and the performance time provided shall not be less than ninety (90) minutes, not including set-up time of approximately twenty (20) minutes.

(B) SPECIAL GUEST BILLING: ARTIST shall receive one hundred percent (100%) Special Guest Star billing in all advertising, lights, displays, programs and any and all advertising and publicity. Any deviation from this billing is acceptable ONLY by prior written consent from ARTIST. Billing, all advertising and publicity shall read:

SPECIAL GUEST STAR (100%)
POLYROCK

ARTIST shall perform immediately preceding the closing act and the performance time provided shall not be less than seventy-five (75) minutes, not including set-up time of approximately twenty (20) minutes.

(C) SUPPORT TALENT: ARTIST shall have the right to approve any other acts on the program. ARTIST shall also have approval of their billing and order of performance.

ARTIST shall have the right to approve the length of performance of all other acts on the program. Should any act exceed its contracted set length, ARTIST shall perform its full set and PURCHASER shall be solely responsible for any overtime charges incurred as a result.

Support acts shall receive a sound check only after ARTIST has completed its sound check and equipment set-up to its satisfaction. Under no circumstances will the support act's sound check be allowed to delay the opening of the house.

(D) ARTISTIC & STAGE CONTROL: ARTIST has absolute artistic control as to the production and staging of the entire event. ARTIST shall have first right of equipment set-up for all instruments and properties used in the production. Unless prior arrangements are made with ARTIST'S Production Manager, NONE OF ARTIST'S EQUIPMENT SHALL BE MOVED ONCE IT HAS BEEN SET-UP.

(E) SOUND EQUIPMENT: If PURCHASER is providing sound, ARTIST shall have the use of sound system which meets the following minimum requirements:

House mixing console: at least twenty four (24) inputs, each input with the following: variable input sensitivity; at least three (3) bands of equalization; at least four (4) submaster assignments; at least two (2) pre-fader echo sends; mute switch; solo assignment to headphones.

House electronics: at least one (1) one-third (1/3) octave graphic equalizer and one (1) limiter/compressor on console output, and Roland Space Echo (or comparable).

House speakers & amps: adequate to cover venue and of professional quality.

Monitor mixing console: at least twelve (12) inputs, each input with the following: variable input sensitivity; three (3) bands of equalization; at least two (2) discrete mono mixes; at least one (1) one-third (1/3) octave graphic equalizer.

Monitor speakers: four (4) identical two (2) or three (3) way floor monitors are needed. One (1) of these monitors will be used at the monitor console to monitor each mix. At least one (1) one-third (1/3) octave graphic equalizer.

Microphones: at least sixteen (16) professional quality mics, and five (5) direct boxes.

Mic stands: enough stands for sixteen (16) mics; at least eight (8) of these stands must have booms.

(F) SECURITY: PURCHASER agrees to furnish two (2) security guards for backstage security.

In the event that ARTIST'S equipment must remain overnight in the same facility, PURCHASER shall provide two (2) security guards from 11:00 PM of the first night, until 6:00 PM on the following day. PURCHASER is solely responsible for repair or replacement of any equipment, or performance related articles, stolen or damaged on these particular days. ~~PLUS PARKING FOR TWO (2) VEHICLES.~~ *down town*

(G) DRESSING ROOMS: PURCHASER agrees to furnish a large properly heated or air-conditioned dressing room. ~~This room must contain hot/cold running water, a private, clean toilet and wash basin, tables, chairs, couch, full length mirror, proper lighting, and at least one (1) 110 volt a/c outlet. All of these requirements must accommodate nine (9) people. Any windows must have curtains covering them.~~ *down town*

~~PURCHASER also agrees to furnish an additional room in which the band may tune their instruments. This room should include at least one (1) 110 volt a/c outlet, seating for six (6) people, and one (1) luncheon type table.~~ *down town*

The above mentioned rooms must be both lockable and the keys are to be given to ARTIST'S Road Manager. Both rooms should be within walking distance of the stage, without walking through the audience area.

BOTH OF THESE ROOMS ARE FOR THE EXCLUSIVE USE OF ARTIST AND ARTIST'S PERSONNEL, NO OTHER PERSONS, EXCEPT THOSE PEOPLE AUTHORIZED BY ARTIST'S ROAD MANAGER, ARE PERMITTED IN THESE ROOMS BEFORE, DURING OR AFTER THE PERFORMANCE.

(H) WORK SCHEDULE: When headlining load-in shall be at least four (4) hours prior to showtime. Soundcheck shall be at least two (2) hours prior to showtime, with a minimum of one (1) hour for actual soundcheck.

When not headlining ARTIST'S Production Manager should be notified of the exact time schedule that will be followed.

(I) STAGE: When headlining ARTIST requires a minimum stage size of twenty five feet wide by fifteen feet deep (25' X 15'), plus a drum riser six feet wide by eight feet deep (6' X 8').

When Special Guest Star ARTIST requires exactly the same stage size and drum riser as listed above.

If performance is outdoors, a top the same size of the stage is required. This top should be in good repair. Side flaps should also be included to insure ARTIST'S equipment does not get wet in the event of rain. Two (2) rolls of plastic are also required.

There is no minimum stage height requirement because of the various types of facilities, but please note that the stage must be clear of overhead obstructions, such as basketball hoops, etc., to a height of twenty-five feet (25') above stage surface.

PLEASE REFER TO STAGE DIAGRAM ON LAST PAGE OF RIDER.

(J) POWER REQUIREMENTS: Two (2) separate quad boxes delivered stage right and left at rear of equipment line. Each box on a separate breaker capable of supplying at least fifteen (15) amps.

In the event PURCHASER fails to make the necessary arrangements to fulfill ARTIST'S power requirements, or in the event that the power facilities are faulty to the extent that ARTIST, or any of ARTIST'S personnel, or its equipment would be endangered, ARTIST will not be required to perform and PURCHASER shall be responsible for any damage to any equipment, or any injury to the ARTIST, or any of ARTIST'S personnel resulting from faulty power supply.

(K) CATERING: Additional provisions for the venue personnel should be made above and beyond the following:

ARTIST'S DRESSING ROOM - IMMEDIATELY AFTER SOUNDCHECK

~~One (1) case Heineken beer~~
One (1) quart orange juice
Two (2) pitchers of Coke or Pepsi (or in cans) & ICE
TEA & COFFEE
Deli tray consisting of:

~~potato salad & macaroni salad~~
assorted sandwich meats & cheeses
fresh fruits & nuts
assorted light & dark breads
~~fresh salad vegetables~~
assorted salad dressings
PLUS: mayonaise, mustard, salt, pepper, plates,
cups, napkins, silverware, etc.

THE FOOD PROVIDED
SHOULD ACCOMODATE
ELEVEN (11) PEOPLE.

THE SANDWICH MEATS CAN BE SUBSTITUTED WITH HOT
FRIED CHICKEN.

catering continued.....

ARTIST'S DRESSING ROOM - BEFORE SHOWTIME

One (1) case ~~Heineken~~ beer ~~and~~ *Molson light*
One (1) quart grapefruit juice
Two (2) pitchers of Coke or Pepsi (or in cans) & ICE
Ten (10) clean white towels

- 7) The ARTIST shall not be required to appear and perform before any audience which is segregated on the basis of race, color, creed or where physical violence or injury to the ARTIST is likely to occur. If any of the foregoing conditions exist and the ARTIST does not appear or perform as a result thereof, the same shall not constitute a breach of this agreement by the ARTIST.
- 8) NO PORTION OF THE PERFORMANCE RENDERED HEREUNDER MAY BE BROADCAST, PHOTOGRAPHED, RECORDED, FILMED, TAPED OR EMBODIED IN ANY WAY FOR ANY PURPOSE OF REPRODUCING SUCH PERFORMANCE WITHOUT ARTIST'S WRITTEN PRIOR CONSENT. PURCHASER WILL DENY ENTRANCE TO ANY PERSONS CARRYING TAPE OR VIDEO RECORDING DEVICES. WITHOUT LIMITING IN ANY WAY THE GENERALITY OF THE FOREGOING PROHIBITION, IT IS UNDERSTOOD TO INCLUDE MEMBERS OF THE AUDIENCE, PRESS AND PURCHASER'S STAFF.
- 9) PURCHASER shall hold ARTIST harmless for any damages arising out of any damage of property owned by, or any personal injury to any person other than the ARTIST or ARTIST'S personnel, not arising out of the negligence of ARTIST, including attorneys fees, court costs, etc.
- 10) It is understood and agreed that the contract may not be changed, modified, or altered except by an instrument in writing, signed by both ARTIST and PURCHASER. The contract shall be construed in accordance with the laws of the State of New York.

This contract may not be assigned or changed, modified, or altered except by an instrument in writing signed by both parties. Nothing in this contract shall require the performance of any act contrary to the law or to the rules and regulations of any union, guild or similar body having jurisdiction over services of ARTIST or over the performance hereunder. Whenever there is any conflict between any provisions of this contract and any law, rule or regulation of any such union, guild or similar body, such law, rule or regulation shall prevail, and this contract shall be modified to the extent necessary to eliminate such conflict. This is the sole and complete agreement between the parties with respect to the engagement. Nothing contained in this contract shall be construed to constitute the parties as a partnership or joint venture, and ARTIST shall not be liable in whole or in part for any obligation that may be incurred by the PURCHASER in carrying out any of the provisions hereof, or otherwise.

- 11) Each one of the terms and conditions of this contract is of the essence of this agreement and necessary for ARTIST'S full performance hereunder. Those obligations of the PURCHASER which are to be performed hereunder prior to any performance of the ARTIST, are conditions precedent which must be performed in full by PURCHASER (unless waived in writing by ARTIST or by ARTIST initialing the paragraph to be waived) before ARTIST is required to perform hereunder. Failure to fulfill any such condition precedent, will subject PURCHASER to liquidate damages in any amount equal to the full contract price hereunder, as well as costs and disbursements incurred by ARTIST as a result thereof, including but not limited to any loss of ARTIST'S goodwill for ARTIST'S failure to appear resulting from PURCHASER'S failing to meet such conditions precedent. With respect to those obligations of PURCHASER, which must be performed during and after ARTIST'S performance hereunder, failure to fulfill same shall constitute a breach of this agreement by the PURCHASER and shall subject PURCHASER to liquidated damages as aforesaid, less any sums theretofore paid to ARTIST by PURCHASER hereunder.
- 12) In the event of a movie, stage play and/or television special, ARTIST has the right to cancel thirty (30) days prior to the engagement.

ALL THE TERMS OF THIS CONTRACT ARE SPECIFICALLY ACCEPTED BY PURCHASER UNLESS THEY ARE WAIVED, AND ANY SUCH WAIVER SHALL BE EFFECTIVE ONLY IF INITIALED BY BOTH PURCHASER AND ARTIST.

ACCEPTED & AGREED TO:

PURCHASER

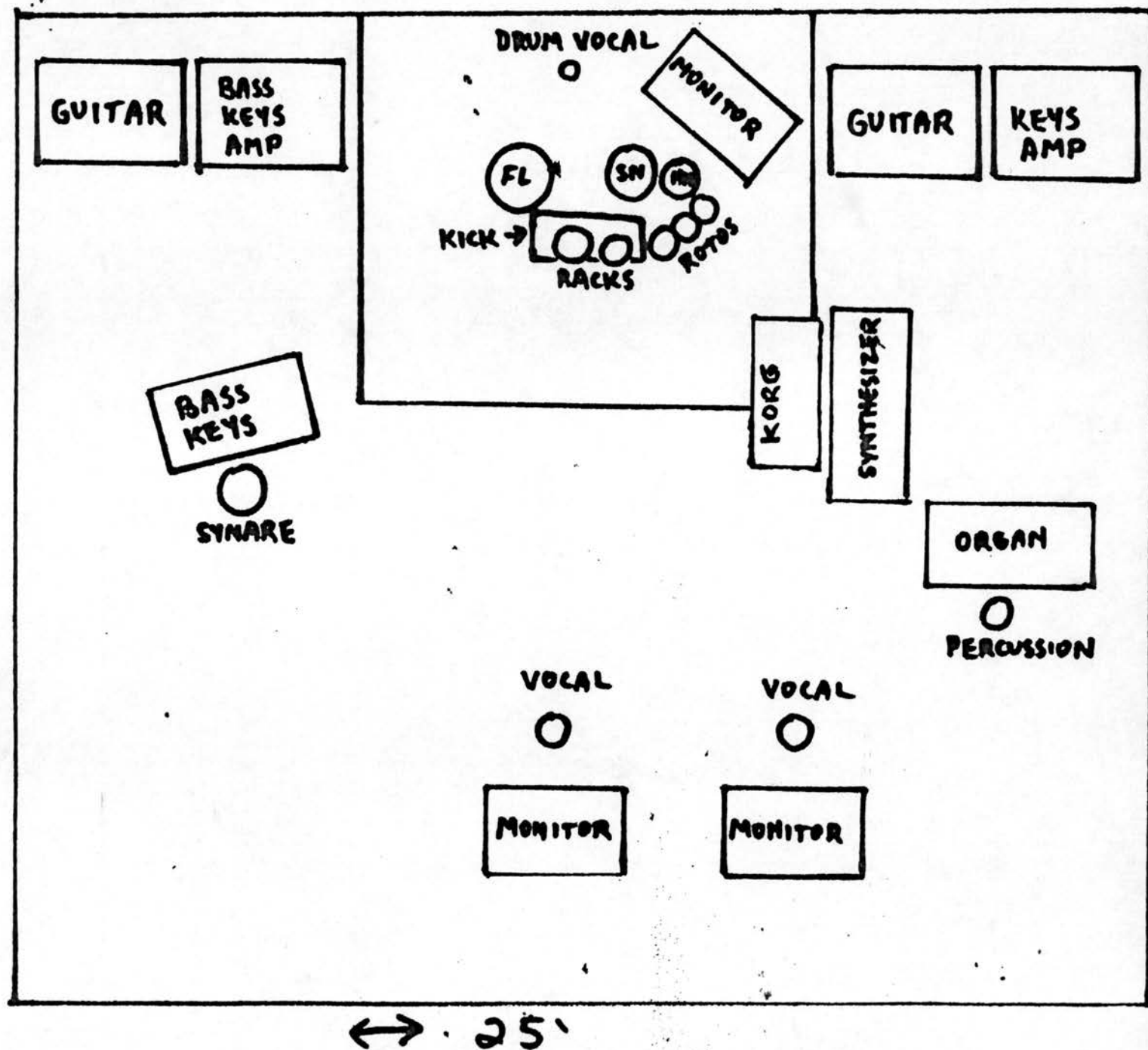
POLYROCK, INC.

By Stephen McClellan By _____

POLYROCK STAGE DIAGRAM AND MIC CHART

MIC INPUTS

- 1) KICK
- 2) SN
- 3) HH
- 4) ROTO
- 5) ROTO
- 6) RACK
- 7) RACK
- 8) FLOOR TOM
- 9) OH
- 10) SYNARE D.I.
- 11) BASS KEY LO D.I.
- 12) BASS KEY HI D.I.
- 13) GUITAR SR
- 14) GUITAR SL
- 15) SYNTH D.I.
- 16) ORGAN
- 17) KORG D.I.
- 18) DRUM VOC
- 19) CENTER VOC
- 20) RT VOC
- 21) PERCUSSION
- 22) ROTO TOMS
- 23) ECHO RET (LOFT DDL)
- 24) ECHO RET (SPACE ECHO)





CERTIFIED STATEMENT
OF TICKETS PRINTED
FOR



FIRST AVENUE
P.O. BOX 3191
TRAFFIC STATION
MINNEAPOLIS

MN 55403

POLY ROCK
FIRST AVENUE
MINNEAPOLIS

MN

CUSTOMER NO. 001756 DATE JAN 12, 1983 OUR JOB NO. 09509

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

MONDAY

JANUARY 24, 1983

DOORS OPEN 8:00 PM

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

1-400 COMPLIMENTARY 30.00 KELLY GREEN

400 TOTAL TICKETS 1 SET

400 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 0366A
COPY No. 6-QUICK TICK Job File 09509

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: *Bernard S. Bernheim*

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



CERTIFIED STATEMENT
OF TICKETS PRINTED
FOR



FIRST AVENUE
P.O. BOX 3191
TRAFFIC STATION
MINNEAPOLIS

MN 55403

POLYROCK
FIRST AVENUE
MINNEAPOLIS

MN

CUSTOMER NO. 001756 DATE JAN 12, 1983 OUR JOB NO. 09509

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MONDAY JANUARY 24, 1983 DOORS OPEN 8:00 PM

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

1-1200 GENERAL ADM. \$3.50 AVOCADO

1,200 TOTAL TICKETS 1 SET

1,200 TOTAL TICKETS ALL SETS

NOTE:

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Bernard S. Beaman Jr.
BERNARD S. BEAMAN JR.
Notary Public in and for the State of Texas
My Commission Expires May 10, 1984



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OF TICKETS PRINTED
FOR



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TRAFFIC STATION
MINNEAPOLIS

MN 55403

POLY ROCK
FIRST AVENUE
MINNEAPOLIS

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1-400 COMPLIMENTARY \$0.00 KELLY GREEN

400 TOTAL TICKETS 1 SET

400 TOTAL TICKETS ALL SETS

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