

CAMEL

European Tour 1981.

Scandinavia.

CAMEL

TOUR & CONCERT DOCUMENTATION

ITINERARY
CONTRACT RIDER

ITINERARY CAMEL

January 30 - February 2, 1981

Local tour manager: Stefan Lundin

Friday, January 30

Svala

Depart London, flight BA 650 09.30
Arrive Stockholm 12.55

Hotel: Sjöfartshotellet
Address: Katarinavägen 26
Phone: 08-22 69 60

CONCERT AT GÖTA LEJON, STOCKHOLM 19.30

Address: Götgatan/Medborgarplatsen
Phone: 08-41 08 30

Get in time 10.00
Doors open 12.00

Saturday, January 31

Depart Stockholm, flight SK 179 13.00
Arrive Gothenburg 13.50

Hotel: Ramada
Address: G. Tingstadsgatan
Phone: 031-22 24 20

CONCERT AT THE CONCERT HOUSE, GOTHENBURG 19.30

Address: Stenhammarsgatan 1
Phone: 031-17 47 45, 16 70 38

Get in time 10.00
Doors open 12.00

Sunday, February 1

Depart Gothenburg, flight SK 474 14.10
Arrive Oslo 14.55

Hotel: Ambassadeur
Address: Camilla Colletts vei 15
Phone: 02-44 18 35

CONCERT AT CHATEAU NEUF, OSLO 19.30

Address: Slemdalsveien 7
Phone: 02-69 37 94, 46 97 35

Get in time 10.00
Doors open 19.00

Monday, February 2

Depart Oslo, flight SK 459 14.35
Arrive Copenhagen 15.35

A-5

CAMEL at Gota Lejon, Stockholm, SWEDEN on 30th January 1981

Rider to agreement dated 16th October 1980 between

CAMEL hereinafter known

as the Artisté and Thomas Johansson for EMA-Telstar AB

hereinafter known as the Management.

The following provisions shall be deemed incorporated in and part of this agreement. No modification of this contract or of this rider shall be valid unless expressly approved by Camel. If this rider or any provision herein be removed, deleted or altered in any way without prior negotiation or written consent from Camel the entire contract may at the option of Camel be cancelled and deemed null and void or enforced as originally submitted to the Promoter.

1. BILLING

- a) The Artist shall receive 100% sole exclusive headline Billing in all forms of advertising
- b) The Artist shall have the approval of all supporting acts and approval and control of their respective order of performance, their respective billing, and the time lengths of their performance.

2. PRODUCTION AND PROMOTIONAL COSTS

The Promoter will provide one month prior to the performance, whether contracts have been exchanged or not, a budget of all costs involved in the promotion and production of the concert.

When the costs of the promotion and production are an integral part of the contract, the budget should be signed and certified by the promoter and returned to the Artists. In the event that the actual cost is greater than the budgeted cost, it will be at the promoter's expense.

When the actual cost is less than the budgeted costs the difference will be payable to the Artists. A full detailed account of costs, with invoices and receipts should be presented to the Artists after the concert on the day of the performance.

3. TICKET SALES

- a) One month prior to the performance the Promoter shall supply to the Tour Manager a ticket manifest printed by a bonded printer showing colour and price of tickets and seat numbers. All tickets must be consecutively numbered and in the event of two shows, be of contrasting colour.
- b) The Promoter should have on hand after the performance all unsold tickets, a written box office statement and any other relevant box office information. The Tour Manager will have the right of entry to the box office at all times.
- c) On no account should tickets be sold for seats at either the side or rear of the stage area.

4. THE PROMOTER SHALL MAKE PAYMENTS AS FOLLOWS:

- a) The Promoter will deposit 50% of the guarantee fee in the account of Performing Artistes Network Ltd., No. 2 Account, No. 30890438, at the National Westminster Bank Ltd., 332 Harrow Road, London W9, by the 15th December 1980.
- b) The remaining 50% of the guarantee shall be made in the form of a certified cheque or cash to the Tour Manager immediately upon completion of the Artists' performance.
- c) Where a percentage over-ride is part of the agreement the balance due should be paid in full after the performance. Where the gross exceeds that stated in the agreement, the Artists shall be entitled to 100% of the excess.
- d) All cheques to be made payable to Performing Artistes Network Ltd.

5. COMPLIMENTARY TICKETS

- a) The Promoter shall allow the Artist 10 pairs of complimentary tickets.

6. PERSONNEL CONTROL

- a) No-one, except working personnel, performers and authorised guests, will be permitted backstage or in the dressing rooms before, during, or after the show.
- b) During the performance, only the Artists and their personnel are allowed on stage.

7. REPRODUCTION OF THE PERFORMANCE

No portion of the performance rendered by the Artists may be recorded, filmed, taped, or embodied in any form for the purpose of reproduction.

The Promoter agrees that he will prevent any such recording being made without the express permission of the Artists Record Company. A violation of this clause shall furnish absolute grounds for the Artists' refusal to perform thereafter and in this event all costs including the Artists' guaranteed fee and any percentage override due to the Artist based on box office sales, shall be borne by the Promoter.

8. SALE OF GOODS

The Promoter should ensure that the Artists' representative is able to sell any souvenir or promotional items at the venue and advise of any percentage or facility fee payable to the venue.

9. PRODUCTION REQUIREMENTS

The Promoter shall supply and make available at his own expense the following:

a.) One month prior to the performance, full venue plans to include: Stage plans, Seating plans, Mixer positions, Cable runs, Fly points and Fly bar positions, Fire Curtain position, Power sources, Follow spot positions, Names and telephone nos. of Electrician, Stage Manager, House Manager and Box Office Manager, Dressing Room facilities and full name and address and telephone no.

b.) An English speaking follow spot operator from 4.00pm on the day of the show.

c.) A piano tuner is to be on the site from 1.00pm on the day of the show.

d.) Parking facilities and permits, where necessary, should be made available for the following vehicles in close proximity to the loading bay and stage door:

- One Articulated Truck (48 feet)
- One Mini-Bus
- One 40 foot Coach
- Two Saloon Cars

Parking should be available from 10am on the day of the performance until 2am the following day.

c.) Access to the venue should be from 10am on the day of the performance. This shall be termed the Get-In.

d.) One House Electrician, one Stage Manager and six Stage Hands should be available from Get-In until Get-Out. All should liaise with the Crew Boss.

e.) A stage of the following dimensions:-

Height	Four Feet	(1.2 metres)
Width	Forty feet	(12.2 metres)
Depth	Thirty feet	(9.2 metres)
Stage floor to ceiling	Thirty feet	(9 metres)

It should be of a strong construction, its surface to be level with no steps or platforms. It should have no weak spots or openings between boards and be able to support eight tons of equipment.

f.) Electrical power should be available from Get-In and be within thirty feet of the stage. The following should be available and be adequately earthed and isolated

- Three Phase x 100 amps for lighting
- One Phase x 60 amps for Stage and Sound

9. PRODUCTION REQUIREMENTS (cont.)

- g) A mixing position should be provided between 80-100 feet from the stage centre and a space allocated of four rows of twelve seats left clear and unsold. Where there is a balcony or circle, the mixer will go beneath the said balcony or circle. If the venue is not seated, a rostrum should be provided for the mixing desk.
- h) A similar area of 4 rows of 8 seats should be withheld from sale for the siting of projection equipment. Exact positioning will vary from venue to venue. Contact with the Tour Manager should be made before tickets go on sale.
- i) Provision should be made for siting of three C.S.I. follow-spots.

10. DRESSING ROOMS

The following should be made available:

For the Artists' use,

One room 20 x 20 feet with hot and cold water, good size mirror, 5 large towels and 13 amp socket.

One room 10 x 10 feet with 13 amp socket.

Both to be lockable and secure, keys for these rooms should be given to the Tour Manager on his arrival. These rooms must be clean and private with direct access to the stage.

For the Crew's use,

One room 20 x 20 feet with tables and chairs, hot and cold water and a 13 amp socket.

11. REFRESHMENTS

a) Group

The Promoter shall provide for the group on arrival, Tea, Coffee and Milk with a selection of vegetarian and non-vegetarian sandwiches. Also, after Sound Check a buffet sufficient for 8 people consisting of: Cold Meats, Cheese, Pate, Dips, Vegetable Salad, Potato Salad, Coleslaw, Bread, Crackers, Butter etc.

Plus 24 bottles/cans of lager, 4 litre bottles of juices, 4 bottles of good quality white wine and one bottle of good quality brandy. Bottle openers, cork screws, glasses and all relevant cutlery should be provided.

b) Crew

The Promoter shall provide on the Crew's arrival on the day of the performance, Tea, Coffee, Milk and assorted vegetarian and non-vegetarian sandwiches to suffice 10 crew.

After Sound Check or at the time appointed by the Crew Boss, the Promoter will provide a two-course hot meal (take-away food will not be acceptable - details to be agreed with Crew Boss on Get-In). Plus 48 bottles/cans of lager, 24 soft drinks, 4 litres of fruit juice and one bottle of good quality brandy

12. SECURITY

This minimum guideline should be followed:-

During the performance,

- 1) One guard on the mixing position
- 2) One guard on the projection position
- 3) One guard on each side of the stage
- 4) One guard on each access door to the dressing room area.

Dressing room guards should expect to remain until the group have left the premises and all instruments are in the possession of the crew.

Front stage security should be adequate for the venue, a minimum of 4 guards is suggested.

13. GENERAL

- a) The Promoter will introduce the Tour Manager to those concerned with the control of House and Stage Lighting and Sound. The Tour Manager will be the only person to instruct the above on the use of House Light and Sound.
- b) The Promoter must ensure that in no event the plugs will be pulled or the mains power disconnected without the instructions of the Equipment Manager.
- c) The Tour Manager shall say at what time the doors of the venue shall be opened to the public.
- d) The Promoter or his authorised representative, shall be at each venue at the Get-In time.
- e) The Promoter shall ensure that the venue is clear for the use of light pyrotechnics (smoke and flashes).
- f) The Promoter is responsible for obtaining any necessary permits for commercial driving.

14. CANCELLATIONS

- a) In the event of illness, incapacity, appropriate union restrictions or strikes, or any other event beyond the control of the Artists, including but not limited to the failure of transportation, the Artists shall not be required to perform the scheduled engagement(s) and in the event the Artists shall not be liable in any way for any loss of whatsoever kind or nature suffered by the Promoter.

14. CANCELLATIONS (cont.)

- b) The Promoter understands and agrees that the failure to fulfill any of the provisions of this rider may result in the cancellation of one or more performance hereunder at any time without penalty whatsoever to the Artists, and without prejudice to all other rights which the Artists may have by virtue of such failure.
- c) In the event that the Promoter claims that the Artists have breached this agreement (excluding cases of "force majeure"), the limit of any liability for damages chargeable to the Artists, individually and collectively shall be the minimum guaranteed payment, if any, provided for in respect of the performance concerned.

The Agreement to which this Rider is attached, and this Rider, shall be governed and construed in accordance with the Laws of England.

MANAGEMENT

Agreed to and accepted by:

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Dated

ARTISTE

Agreed to and accepted by:

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