



CENGİZ ÖZKAN – SOLO PERFORMANCE

LINE-UP with Home Cities

ARTIST

INSTRUMENT

Cengiz Özkan

Vocals, Baglama

Istanbul, Turkey

To include

Riza Okcu

Manager

İstanbul, Turkey &

StageArt
ORGANISATION
CENGİZ ÖZKAN – SOLO PERFORMANCE
CONTRACT RIDER

Please read this Rider carefully. It is part of the attached Contract for performances by Cengiz Özkan. By signing it, you are agreeing to provide the artist with production and working conditions which are absolutely essential to the performance. If you have a problem fulfilling any of the requirements, please contact the artist's representative immediately to solve the problems in advance. We do not want problems on the day of the concert. If you do not provide the required production and working conditions on the day, it will be considered a Breach of Contract and may lead to the cancellation of the concert without releasing you from your obligation to pay the concert fee to the artist in full.

If you have any difficulties in fulfilling the requirements contained in this Rider, or have any questions, please contact:

Riza Okcu, StageArt Organisation, Bozkurt Mah. Türkbeyi Sok. No:8 D:2 34375 Şişli İstanbul Turkey. E-mail: info@stageartorg.com; tel: + 90 212 230 24 24; fax: + 90 212 230 94 38

I have read the following pages and agree to adhere to the contents. Valid only when signed by both parties unamended. If amended, each amendment initialled by both parties.

_____ **Signed**
for and on behalf of Cengiz Özkan(Riza Okcu) **Date**

_____ **Signed**
for and on behalf of the PROMOTER **Date**

PLEASE ENSURE YOU HAVE MAILED OR FAXED BACK:

1. **SIGNED COPY OF THE CONTRACT** _____
2. **SIGNED COPY OF THE RIDER** _____
3. **ITINERARY INFORMATION SHEET** _____
4. **YOUR TECHNICAL SPECIFICATION** _____

SECTION ONE: TECHNICAL

PA SYSTEM

Quality amplification is of crucial importance. The promoter shall provide, to the artist, the following equipment:

Front of House

3 or 4 way System: Christian Hell, D&B, Turbosound, Meyer...driven by professional amplifiers, Crossovers and stereo graphic EQ (no parametric, no digital) must be accessible to engineer. The full PA system must be on a separate and independent phase of mains, and free from buzz, hum and interference.

Minimum 16 Channel desk

Monitors

Minimum of 16 channels desk quality as specified for FOH – 12 sends

Minimum of 15 wedges (including listening cue) on 3 mixes

Multicore must be complete, effects and inserts connected, and the system EQ'd to suit the auditorium. The front of house mixing desk must be in a central position in the house, directly in front of the stage and not close to a wall or under a balcony.

The promoter will provide an experienced, English speaking crew to set and maintain the equipment including a front of house engineer and a monitor engineer familiar with the equipment used and monitor mixing in general.



BACKLINE

The promoter to provide the backline equipment and ensure that it is set up according to the attached stage plot prior to the artist's load in.

All power to the stage MUST be RCD protected and completely separate from lighting circuits.

LOCAL CREW

The promoter shall provide the following number of personnel without fail:

LOAD IN: 2 PA Technicians, 1 house electrician
ON SITE AT LOAD IN TIME AS AGREED

CONCERT: 2 PA Technicians, 1 Lighting Operator

LOAD OUT: IMMEDIATELY AFTER THE CONCERT to load-out artist's equipment
– this takes priority over other tasks.

LOAD IN & SOUND CHECK

All stage, sound and light equipment provided by the promoter is to be operable and placed in concert position prior to artist's load in so that the artist may not incur any delays starting scheduled sound check due to incomplete instrument, sound, stage or light set up. All power requirements must be in full operation prior to artist's load in. All power to the stage MUST be RCD protected and completely separate from lighting circuits.



SECTION TWO: TRAVEL

The promoter shall pay for all the air and ground transportation in accordance with the contract according to the needs of the artist. Turkish Airlines is preferred for flights. For the ground transportation, a VIP vehicle including driver is needed to carry the instruments and the personal baggages of two people. Before booking or hiring any means of transportation, the consent of the management must be granted.

SECTION THREE: VENUE

ACCESS

The artist's crew should have exclusive access to the concert venue 3 hours prior to the start of the concert with the local crew on hand. The artist's crew requires 1 hour for the set up of the equipment, 1 hour for the sound check and 2 hours off before the concert. Every effort will be made to ensure that the sound check is completed two hours prior to the start of the concert. However, the promoter shall not allow the audience to enter the performance area until the sound check has been completed which should first be cleared with the tour manager.

AUDITORIUM

The stage area should be a minimum of 5m deep x 9m wide and must be stable. For outdoor performances the stage must be completely covered and weatherproof by a suitable and stable roof that will protect the artists and their equipment.

The promoter agrees that the stage area will be kept free of the people and equipment not necessary to the production during the time it is assigned to the artist. The promoter agrees that the auditorium will be kept free of all unauthorised persons during load in and sound check. The tour manager shall have the authority to authorise admittance or rejection of any person until the house has been opened to the public.



POWER

The promoter will provide adequate, clean, electrical services and electrical facilities for the installation and operation in a safe manner of the above equipment. The house electrician shall be available at the venue for the hook up of PA, backline, lights and artist's equipment at load in. All power to the stage must be RCD protected and completely separate from lighting circuits.

PARKING

The promoter shall provide and pay for suitable parking facilities at the venue (from load in until load out)

and hotel for the artist's equipment van and/or coach (12m long).

DRESSING ROOMS

The promoter shall provide large clean air conditioned and heated dressing room with private bathroom facilities for the sole use of the artist. The dressing room should be supplied with **5 clean towels**, hot and cold water, full length mirror, table and chairs, clean rubbish bin.

The promoter shall be responsible for the security of the items in the dressing room and for keeping all unauthorised persons from entering said area. The dressing room should be capable of being locked and the key shall be available to the tour manager.

SECTION FOUR: HOTEL

A minimum 4 star hotel including breakfast is needed. Management must be notified of any hotel changes immediately.

Rooms required: 2 x singles

SECTION FIVE: HOSPITALITY

In accordance with the Contract, breakfast at the hotel must be supplied free of charge.

CATERING

The promoter shall provide the following catering in the dressing room:

sandwiches (chicken, cheese, vegetarian - **no pork**) in sufficient quantities for

3 people

fresh fruit

nuts, crisps, chocolate, tea, coffee (machine), milk, sugar, cups, spoons

1 litres sparkling mineral water

2 litres still mineral water

1 litre of orange juice

1 litre of apple juice

1 bottle of good red wine

1 bottle of good white wine

6 cans of premium lager and bottle opener

Hot Meals

The promoter shall also provide a proper hot meal for each member of the party which

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should be served at the venue or nearby restaurant at a time to be agreed with the tour manager on the day of the concert and during any rehearsal days. This does NOT mean fast food. **All the members do not eat PORK!**

As an alternative to the hot meal, subject to the advance approval of the artist, the promoter may make a cash payment of Euros 40, US\$60 or £25 per person for each member of the party. The said payment should be made to the tour manager at **load in.**

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ITINERARY INFORMATION SHEET

This information is vital to ensure a successful performance at your venue - please complete fully and email to info@stageartorg.com or fax on +90 212 230 94 38. Any questions, please call Mr. Riza Okcu on +90 535 777 44 88 (mobile)

Venue Name & Address.....
.....

Venue Telephone Number Fax Number

Venue Manager/Contact Person.....

Telephone Number..... Mobile Number

Email..... Fax Number.....

Technical Person.....

Telephone Number..... Mobile Number

Email..... Fax Number.....

Venue Capacity.....

Parking Details (adequate parking for large bus).....
.....

Timing

Load-In of Equipment (1/2 hr requested – usually 1700-1730hrs)..... Soundcheck (1hrs requested – usually 1730-1800hrs)..... Doors Open 19:45

Show Time: 20:00

Hospitality: Restaurant In-House Buy-Out* *see Rider –Section 4

Names of other Acts.....
(this is subject to the Artist's manager's agreement)

Hotel Name & Address.....
.....

Telephone Number..... Fax Number

Hotel distance to Venue.....

Directions to Hotel.....
.....

Directions to Venue.....
.....

Channel List:

	CHANNEL NAME	ARTIST	MIC-DI	INSERT
1	Bağlama	Cengiz Özkan	Mic: Shure SM 58	
2	Vocal	Cengiz Özkan	Mic: Shure SM 58	
3				
4				
5	2 stage monitors needed			
6				
7				
8				
9				
10				
11				
12				
13				
14				