

LJILJANA BUTTLER & MOSTAR SEVDAH REUNION

LINE-UP with Home Cities

ARTIST	INSTRUMENTATION	HOME CITY
Ljiljana Buttler	Vocals	Dusseldorf, Germany
Ilijaz Delic	Vocals	Mostar, Bosnia-Herzegovina
Mustafa Santic	Vocals, Accordion, Clarinet	Mostar, Bosnia-Herzegovina
Nedjo Kovacevic	Vocals, Violin	Mostar, Bosnia-Herzegovina
Miso Petrovic	Guitar	Arnhem, The Netherlands
Sandi Durakovic	Rhythm Guitar	Nijmegen, The Netherlands
Kosta Latinovic	Bass Guitar	Sarajevo, Bosnia-Herzegovina
Sejo Avdic	Drums	Sarajevo, Bosnia-Herzegovina

To include

Dragi Sestic - Tour Manager - Amsterdam, Netherlands

Ljiljana Buttler and Mostar Sevdah Reunion

CONTRACT RIDER

Please read this Rider carefully. It is part of the attached Contract for performances by Ljiljana Buttler and Mostar Sevdah Reunion. 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:

Dragi Sestic, Snail Records, Comeniusstr.67 , 1065 BJ Amsterdam, The Netherlands. E-mail: info@snailrecords.com ; tel: + 31 20 40 80 931 ; fax: + 31 20 61 70 539

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 Snail Records

Date

Signed for and on behalf of the PROMOTER

Date

PLEASE ENSURE YOU HAVE MAILED OR FAXED BACK:

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

SECTION ONE - TECHNICAL

PA SYSTEM

Powerful high quality amplification is of crucial importance. The promoter shall provide, at no cost 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 32 Channel desk

Monitors

Minimum of 32 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

Note: Drumset required

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.

LIGHTS

A minimum of 3 colours (**green** should not be used) covering designated areas of stage as directed. The lighting operation must be done in consultation with tour manager and the lighting circuit must be electrically separate from all audio feeds and dimmers must not interfere with the sound.

LOCAL CREW

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

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

CONCERT: 2 PA Technicians, 1 Lighting Operator

LOAD OUT: 2 Stagehands
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

TRAVEL - BY AIR ONLY

The promoter will provide and pay for all ground travel, as defined in the Contract Definitions and Specifications, including a vehicle for the transportation of the following equipment and artists and crew:

DESCRIPTION	SIZE
1 x Double Bass case	2.2m x 1m x 0.5m
2 x Guitar case	1.2m x 0.5m x 0.20cm
Accordion case	1m x 1m x 0.5m
Violin case	0.5m x 0.25m x 0.20m

PERSONAL LUGGAGE 9 PERSONS

SECTION THREE - VENUE

ACCESS

The artist's crew should have exclusive access to the concert venue 6 hours prior to the start of the concert with the local crew on hand. The artist's crew requires 3 hours for the set up of the equipment and 2 hours for the sound check. **If there is not sufficient time for the soundcheck there will be no performance!** Every effort will be made to ensure that the sound check is completed one hour 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 6m deep x 10m 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 8 large clean air conditioned and heated dressing rooms with private bathroom facilities for the sole use of the artists. The dressing room should be supplied with **8 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

Management must be notified of any hotel changes immediately - in the event of an emergency we must be able to contact the Group immediately.

Rooms required: 9 x singles

Ljiljana Buttler
Ilijaz Delic
Mustafa Santic
Milic Petrovic
Sandi Durakovic
Kosta Latinovic
Nedeljko Kovacevic
Sead Avdic
Dragi Sestic

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:

Load In:

sandwiches in sufficient quantities for two people
tea, coffee, milk, sugar, cups, spoons
4 litres sparkling mineral water
4 litres still mineral water

Soundcheck (30 minutes prior to soundcheck):

sandwiches (chicken, cheese, vegetarian - **no pork**) in sufficient quantities for 10 people
fresh fruit
nuts, crisps, chocolate
tea, coffee, milk, sugar, cups, spoons
4 litres sparkling mineral water
4 litres still mineral water
2 litres orange juice
1 litre apple juice
12 cans premium lager and bottle opener

Hot Meals

The promoter shall also provide a proper hot meal for each member of the party which 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 30, US\$35 or £20 per person for each member of the party. The said payment should be made to the tour manager at **load in**.

ITINERARY INFORMATION SHEET

This information is vital to ensure a successful performance at your venue - please complete fully and email to **info@snailrecords.com** or fax on +31 20 61 70 539. Any questions, please call Snail Records on +31 20 40 80 931

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 (2hrs required – usually 1400-1600hrs).....

Soundcheck (2hrs requested – usually 1700-1900hrs).....

Doors Open.....

Show Time.....

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

Names of other Acts.....

(this is subject to Snail Record’s agreement)

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

Telephone Number..... Fax Number

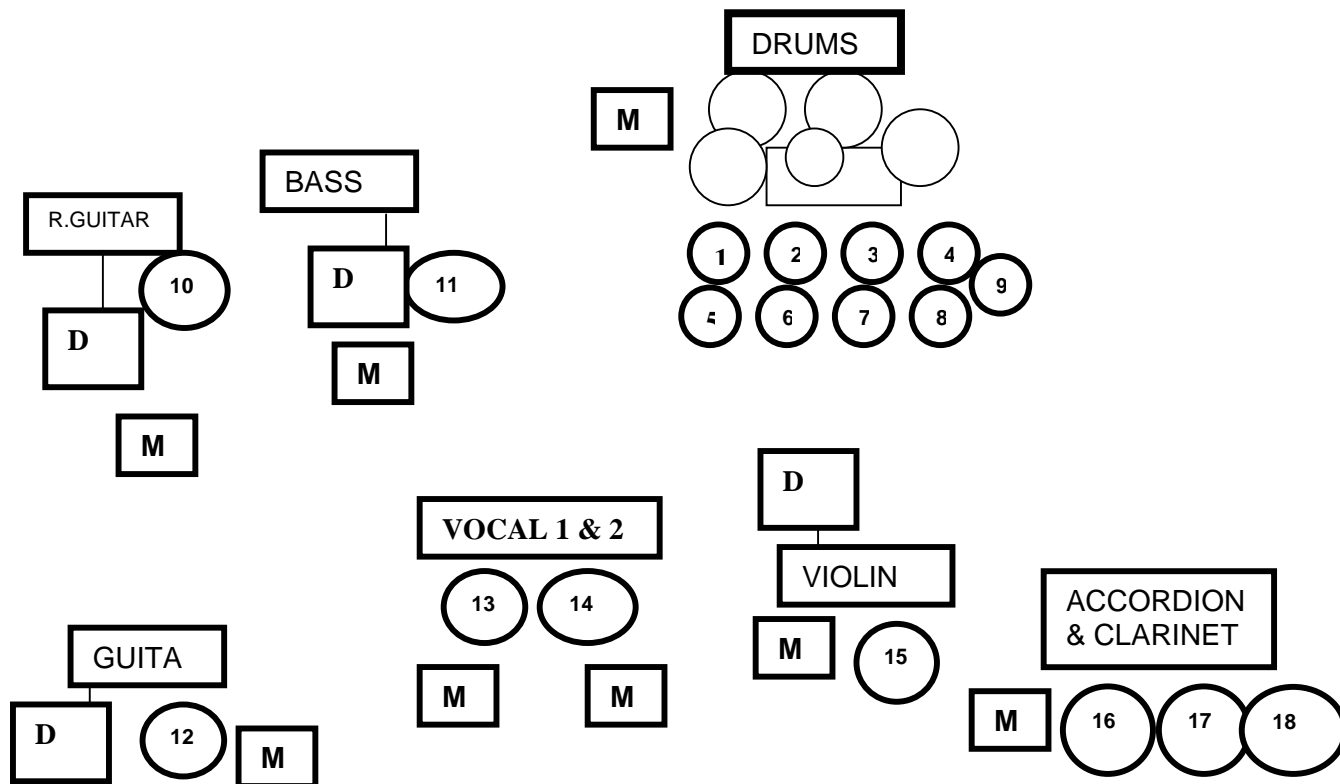
Hotel distance to Venue.....

Directions to Hotel.....
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Directions to Venue.....
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No.	INSTRUMENT	MIC	STAND	FOH	MON	NAME
1	KIK	AKG D 112 E	Small Boom	Comp		Sejo
2	SNARE TOP	SM 57	Small Boom	Comp		
3	SNARE BOTTOM	SM 57	Small Boom			
4	HAT	SM 81 or AKG 451	Small Boom			
5	TOM 1	SM 98/				
6	TOM 2	SM98/				
7	FLOOR	SM98/				
8	OH LEFT	SM 81 or AKG 451	Boom			
9	OH RIGHT	SM 81 or AKG 451	Boom			
10	BASS	DI BOX	***	Comp	Comp	Kole
11	RHITHM GUITAR	DI BOX	***	Comp	Comp	Sandi
12	LEAD GUITAR	DI BOX	***	Comp	Comp	
13	VIOLIN	DI BOX	***	Comp	Comp	Nedjo
14	ACCORDION	SM 57	Boom	Comp	Comp	Mujo
15	CLARINET	Sennheiser MD421	Boom	Comp	Comp	Mujo
16	BASS VOCAL	Beta SM 58	Boom			Kole
17	R GUITAR VOCAL	Beta SM 58	Boom			Sandi
18	GUITAR VOCAL	Beta SM 58	Boom			Miso
19	LEAD VOCAL 1	Beta SM 87/58	Boom	Comp	Comp	LJILJA
20.	LEAD VOCAL 2	Beta SM 87/58	Boom	Comp	Comp	IZO
21	VIOLIN VOCAL	Beta SM 58	Boom	Comp		Nedjo
22	ACCORDION VOCAL	Beta SM 58	Boom	Comp		Mujo
23	<i>Rev Return - Short</i>					
24	<i>Rev Return- Long</i>					
25	<i>Delay- 750ms-stereo</i>					
	Dragi Sestic					
	info@snailrecords.com					
	tel: 00 31 20 40 80 931					

Mostar Sevdah Reunion & Ljiljana Buttler – STAGE PLAN



Microphones No: 10, 11, 12, 13 , 14 , 15 & 16 are vocal mics

M – MONITORS

D.I. BOX – 4 (Bass, rhythm guitar, guitar & violin)

Drum Kit should be supplied by the promoter

DRUMMER IS LEFT HANDED !!!