

MEHLIANA
CONTRACT RIDER 2014

ADDITIONAL TERMS AND CONDITIONS

Please read this rider carefully as it is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may waive for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

MEHLIANA (100%)
featuring Brad Mehldau and Mark Guiliana (75%)

A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisement including without limitations - programs, all electronic media, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.

A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by ARTIST in all advertisements. **Publicity photos and bios can be downloaded from www.imnworld.com/bradmehldau. ALL PUBLICITY AND MARKETING MATERIALS ARE TO BE REVIEWED BY IMNMANAGEMENT, BEFORE BEING PRINTED OR LAUNCHED ON WEBSITES, WITHOUT EXCEPTION.**

In the condition that PURCHASER is distributing **PROGRAM NOTES** at the performance described herein, **only program notes provided directly by the ARTIST'S management, IMN, shall be used.** The exact copy of these notes may be translated from English to the local language, but only with written authorization by IMN Management before the final version is printed. **All program notes must be approved by IMN Management, prior to publication of the materials – without exception.**

IMN Management: Tom Korkidis – tom@imnworld.com

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.

A5. **THERE CAN BE NO OPENING ACT.**

A6. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance. ARTIST'S appearance shall not be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.

A7. In the condition that ARTIST brings merchandise for sale PURCHASER shall provide qualified sales personnel with a cash bank and receive no greater than 20% commission on the net selling proceeds.

A8. PURCHASER will make available ten (10) complimentary tickets per show to ARTIST for their sole use. Seats must be in preferred locations. ARTIST will contact the box office no later than one hour prior to the concert in the cm of unused tickets. If this is a compensation bonus or percentage based income then PURCHASER agrees to distribute no more than ten (10) additional complimentary tickets to each show.

B. MISCELLANEOUS, PAYMENT AND LEGAL CONTRACTUAL CLAUSES

B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance or at a mutually agreeable time. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD IN AND SETUP. When a tour manager/sound engineer travels with Artist, set up must be arranged one hour before sound check with Artist. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.

B2. ABSOLUTELY NO PHOTOS DURING THE REHEASAL, SOUND CHECK OR PERFORMANCE SHALL BE PERMITTED BY PRESS, PURCHASER'S STAFF OR PATRONS

PURCHASER shall not permit and will prevent:

- (a). The recording, filming, taping, videotaping or any broadcast of the ARTIST'S performance or any portion thereof without the ARTIST'S written approval. PURCHASER will deny entrance to any person(s) carrying tape or video recording equipment. PURCHASER shall announce such policy prior to performance while making the introductions, as well as to announce no smoking or cameras during performance, and such announcement shall stipulate that this policy is that of the venue. ARTIST must approve any other remarks and all introductions made from the stage.
- (b). The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of ARTIST.

B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission, seating, or accommodation at the engagement

B4. Per Artist requirement, there can be no music or sound played before the concert, during the intermission and after the concert (until end of load-out).

B5. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance there under.

B6. PURCHASER shall indemnify and hold ARTIST, IMN Management, its contractors, agents, employees, licensees and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against PURCHASER in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement.

B7. (a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State / Country of _____. Policy No. _____ provides coverage of not less than \$1,000,000 per occurrence / \$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned / Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.

(b) Purchaser further warrants and represents that said insurance policy shall name ARTIST, its employees, agents, servants and contractors as additional insured parties for the full period of the engagement, including any rehearsal period and post production periods.

- (c) All premiums for such insurance shall be paid on a timely basis by PURCHASER, who also hereby indemnifies and agrees to defend and hold harmless ARTIST and its employees, contractors and / or agents from and against any claims, costs, (including attorney's fees and court costs) expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the engagement. PURCHASER shall also hold harmless ARTIST and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the engagement, including but not limited to, damages, loss or destruction caused by Act of God. The insurance liability of the ARTIST shall be limited only to claims from its employees and does not apply to the PURCHASER'S employees.
- (d) The PURCHASER further warrants and represents that it maintains at all times, during the term of this agreement, Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and or maintenance of the equipment provided by ARTIST, lighting suppliers and sound suppliers. The said certificates must be presented to the ARTIST's representative upon request.
- B8. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and ARTIST shall not be liable, in whole or in part for any obligation that may be incurred by PURCHASER in carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.
- B9. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The State of New York. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The State of New York.
- B10. Any proposed additional terms and conditions, which may be affixed to this contract by PURCHASER does not become part of this contract until signed by ARTIST.
- B11. PURCHASER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein. PURCHASER also agrees to secure any and all immigration clearances if concert is held outside of the United States and bear any costs incurred, including but not limited to application fees, consular fees, duplication, couriers and expediting agents..
- B12. If State, Local or Federal tax is to be withheld for this engagement, Purchaser shall furnish ARTIST with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. PURCHASER must also furnish ARTIST with an official documentation requiring tax deduction receipt claiming the amount to be withheld on the night of the performance. Any tax paid must be documented by official receipt and forwarded to ARTIST REPRESENTATIVE no later than 30 days from receipt.
- B13. ARTIST'S obligation to perform there under shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond ARTIST'S reasonable control. In such event, ARTIST will not be required to perform and shall return to PURCHASER any deposits paid, less costs incurred by ARTIST and neither party shall be under any other obligation to each other.

Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure occurrence, except by act of civil authority, and the Purchaser shall remain liable for payment of the full

contract price even if the performance(s) called for herein are prevented by such weather conditions. Producer shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.

- B14. PURCHASER agrees that ARTIST may cancel the engagement hereunder by giving PURCHASER written notice thereof at least forty-five (45) days prior to the commencement of engagement if ARTIST shall be called upon to render services in connection with motion pictures or television if engagement hereunder conflicts therewith

C. TRAVEL, HOTEL, DRESSING ROOMS AND CATERING

- C1. PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. If ARTIST gives advance notice to PURCHASER that the ARTIST is arriving by air, PURCHASER shall provide **GROUND TRANSPORTATION** for ARTIST plus luggage and instruments between airport, hotel, concert venue, and return to airport upon departure via Sedan/Town Car or SUV. If PURCHASER is picking ARTIST up, he must be on time, meet the ARTIST at the point of arrival with an identifying sign and must be able to carry luggage and have appropriate transportation available.

If PURCHASER is providing air tickets, ARTIST requires two (2) business class ticket and one (1) economy class ticket plus overweight and cartage, if any. Train tickets (unless special contractual provision has been made) are not acceptable.

IF PURCHASER IS PROVIDING TRANSPORTATION AS OUTLINED ABOVE, SCHEDULING MUST BE APPROVED BY ARTIST'S MANAGEMENT PRIOR TO BOOKING.

- C2. If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of one (1) non-smoking suite (no junior suites will be agreed to), with separated sitting room and bedroom, and two (2) additional non smoking king single room with large bed (no double bed) in a minimum of a 5-star hotel (with a full gym, wireless internet, and air conditioning, etc) is required. The room shall be available until the day after the performance with the ARTIST to comply with check-out times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please, try to arrange an early check-in when the transport schedule makes it necessary.

Hotel recommendation (Please provide two):

Name _____ URL _____

Name _____ URL _____

C3. PURCHASER shall provide a comfortable and private **DRESSING ROOM** within easy access to clean and private lavatories which are supplied with soap, toilet tissue, towels, and full length mirrors. Towels and shall be provided for ARTIST'S use in dressing rooms and on stage (dark towels are better for the along with 6 small mineral water bottles.

- C4. PURCHASER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments and personal property from the beginning of load-in to completion of load-out. The entire stage and backstage must be kept free of all non-critical personnel before, during, and following the performance. No individuals are to be admitted to this area without express authorization of ARTIST or ARTIST'S representative.
- C5. HOSPITALITY: In dressing room, PURCHASER shall provide refreshments in quantities sufficient for three (3) persons. All food must be set up in a separate dining area accessible to musicians only.

At load-in/sound check :

Cold beverages consisting of :

Fruit juices

Perrier (or equivalent)

Ice

Soft Drinks

Evian (or equivalent)

Fresh brewed hot coffee or Espresso Machine with adequate capsule with fresh skim milk (or 2% if skim is not available; no cream)

Fresh hot tea with lemons and sugar

A high quality vegetable platter

A high quality fruit platter or assorted loose fruits

Whole wheat & French breads with Hummus, Guacamole

Assorted Nuts

Assorted Cheeses

Assorted Sandwich meats

Assorted condiments (mustard, mayo, ketchup, etc.)

Tableware (plates, glasses, silverware, napkins, cups, etc.)

Hot meal after sound-check or after performance (ARTIST'S preference) to serve three (3) people.

Dinners should be fresh, high quality food consisting of chicken or fish, and vegetarian with a choice of potatoes, rice, beans, cereals, pasta, vegetables, salad, and beverages. Beverages with meal shall be as indicated above plus one good quality red wine bottle. **PLEASE MAKE SURE TO PROVIDE ONE (1) QUALITY VEGETARIAN MEAL OPTION (EGGS AND DAIRY OK) FOR MR MEHLDAU. PLEASE, NOTE THAT A VEGETARIAN MEAL MUST COMPLY WITH THE NEEDS OF A BALANCED DIET (Eating only vegetables is not an option).**

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Suggestions of Vegetarian Restaurants/Meals:

The band, even the non-vegetarians, will be happy in Indian, Lebanese, Moroccan, Thai or Vietnamese (all must have enough vegetarian options) restaurants if they are of good quality

If the Promoter is Providing Meals:

Please don't use animal or fish based stocks or sauces

Use spices (in moderate quantities) and herbs, onions, garlic to elaborate tasty dishes (oregano, sage, thyme, rosemary, cumin, etc.)

Sample Menu of a Quality Vegetarian Meal:

Please always have portions of lentils, chickpeas, beans and peas, as well as, grains (brown rice, quinoa, etc). The combination of a variety of fresh vegetables (especially dark leafy greens, carrots, peppers, broccoli, etc), alongside grains and legumes will provide a balanced meal.

Starters/Side dishes:

- Vegetable soup without cream
- Crispy vegetable julienne with ginger and carrot coating
- Wild mushrooms in puff pastry
- Hummus
- Roasted Eggplant or zucchini spread with pita bread
- Guacamole with multi-grain bread

- Vegetable mousse or cake
- Vegetable Samosas
- Mixed salad with roasted seeds
- Lentil dishes
- Italian Antipasto

Main Dishes:

- Mixed vegetable rice pilaf
- Buck wheat cooked with fresh cheese
- Potatoes or other vegetables stuffed with baby spinach and goat cheese
- Grilled vegetables with soy
- Vegetarian couscous
- Tajins
- Stuffed vegetables with a little cheese
- Vegetable curry
- Lentil curry
- Potato curry
- Ratatouille
- Pasta (lasagna, ravioli, tortellini, gnocchi, etc.) stuffed with ricotta cheese and spinach

WEB RIDER VERSION
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 D. TECHNICAL REQUIREMENTS, SOUND REQUIREMENTS

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST.

D1. Stage size to be no less than 25 ft (10m) wide by 20 ft (7m) deep. Professionally qualified technical staff for all lighting and sound systems under the sole direction of ARTIST from load-in and sound check, through performance, and load-out. On-site PURCHASER'S representative to be available from load-in and sound check and must have the authority to act and make decisions on the PURCHASER'S behalf.

D2. BACKLINE

FOR BRAD MEHLDAU:

One (1) Yamaha upright or B size piano tuned to A440 prior to sound check and with working sustain pedal. Any other quality upright or longer piano can work.

One (1) perfectly maintained, prepared and tuned **Fender Rhodes Mark 1** with sustain pedal. There must be a technician capable of adjusting the instrument if necessary

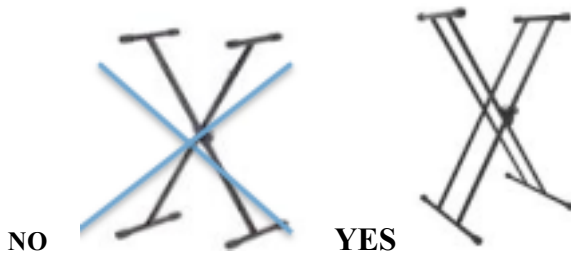
This keyboard must be in excellent condition, and comply with the following conditions :

- Be in tune (A 440)
- Have all notes working
- Have all dampers working,
- Have the sustain pedal active on all notes,
- Have all notes balanced in volume level
- Have an equal action on each note
- Make sure that all notes sound even when the key is pressed very gently.
- Be free of extraneous noises (buzz, hums, etc) and shall deliver enough power without having to put the level at maximum.

One (1) Fender Twin Reverb Amplifier

One mini mixer (3 balanced mic input needed) with phantom power, at least one high and one low shelving plus one mid range parametric eq. Mixer to be at keyboard position, on the piano (please protect the top of the piano) or on a music stand

8 X¼" cables 10/3 m
 2 X¼" cables 3"/1 m
 2 split cables XLR female to two XLR male
 One (1) Professional **Double X** Keyboard Stands or similar (Or two if the Rhode has no legs).



Please, note that we provide two keyboards, One "Prophet 8" and one Moog "Little Phatty".
 The "Prophet" 8 keyboard needs to be set up on top of the Fender/Rhode. To make it stable, a bar of wood will be taped with gaffer tape on top of the Rhode. Both keyboards take universal power (230 or 110 V).

The Moog "Little Phatty" is a small keyboard, 26 7/8" x 16 1/2" cm large. Please, make sure that the keyboard will fit on the double X stand.

There must be a fully adjustable keyboard bench, like the model below (no need to go very low) :



FOR MARK GUILIANA:

Artist is endorsed by Gretsch drums, Sabian cymbals, Evans drum heads, and Vic Firth sticks.

DRUMS:

Gretsch - USA Custom or Brooklyn Series
 (2nd choice: Yamaha - Maple Custom Absolute)
 22" X 16" or 22 X 18" bass drum. Pillow or blanket inside the bass drum.
 2 (two) 14" x 5" snare drums
 16" x 16" floor tom (WITH LEGS)

HEADS:

Evans
Bass drum - clear EMAD on batter side, FRONT HEAD WITH HOLE
Snare - coated G1 on top (or Remo coated Ambassador)
Tom - clear G2's (or clear Remo Emperor, 2 ply necessary) on top, clear G1 (or clear Remo Ambassador) on bottom.

HARDWARE:

Yamaha
 Four (4) cymbal stands (with boom arm)
 Two (2) snare drum stands, one capable of going as low as 16"/40 cm (support base of the snare).
 One (1) hi hat stand
 One (1) Yamaha bass drum pedal
 One (1) drum throne/seat

MISCELLANEOUS:

One small, low support 55 h X 50 l X 30 w (cm) /22 X 20 X 12 (inches). Usually, the top of a standard Fender Twin flight case is ideal, otherwise a standard piano bench can work or any support with the sizes above.

One (1) 9 V battery

One roll of gaffer tape to fix volume and sustain pedals on the floor.

One solid music stand

D3. STAGE HANDS

A minimum of one (A), stagehands is required for load-in and load-out

D4. LIGHTING SYSTEM

Highest professional quality Stage, Lighting System with a standard assortment of bright colored gels on independently controlled instruments, to be operated by professionally qualified technicians under the sole direction of ARTIST during sound check and performance. **Once the lighting is set, it is not to be altered during the performance : lighting will be completely static : no moving lights, no color changes from song to song, no smoke. NO FOLLOW SPOTS WILL BE PERMITTED**

D5. SOUND SYSTEM

A sound check is mandatory. A house electrician and engineer must be available throughout the entire sound check and performance; Sound system must be operable at least three (3) hours prior to doors opening and available for sound check. ARTIST must have sound check as late as possible prior to opening of venue to audience. If there are other bands on the show, then ARTIST is to have the last sound check.

A concert sound system of sufficient size, sophistication and quality to deliver to all members of the audience (including sound reinforcement to balcony if any) an amplified blend of ARTIST'S music (including all instruments) free of distortion, feedback, and extraneous noises to the satisfaction of the ARTIST or the ARTIST'S representative. Said sound system must consist of the following:

D6. HOUSE CONSOLE

1. The house console should have a clear view of the stage and be placed as close to the center of the audience as possible, approximately 2/3 of the distance from the stage to the back of the house and **never in a booth** or under balcony). When the concert is outdoor, the console shall NOT be near a noisy area like bars, kitchens or street areas.

2. Console must be professional and have a minimum of thirty-two (32) Input, 8 Sub-master with channel and sub-master inserts, VCAs, 4 band FULLY parametric EQ (with Q) for each channel, 48 volt phantom power and a minimum of 6 aux sends. Preferences: Console must be Midas, Yamaha, Soundcraft or equal or superior quality. Digital console are welcome if they meet high standards (Midas, Yamaha (no LS 9), Digico, Soundcraft, Innovason...). **Please avoid Allen and Heath digital consoles !**

D7. PROCESSING

1. Two (2) independent reverberation units T.C Electronics M 6000 - M 5000 – M 4000, Lexicon 960, 480, PCM 91, 90, 70...

2. Five (5) professional channels compression (DBX 160, Drawmer) to be inserted on drum channel as per channels list, (No DBX 166 or Beringer),

3. Five (5) Noise gate channel to be inserted on the Snare 2, Tom and Rhode channel.

NB, for channels 3,5 and !, compresseur units having a gate function are OK.

4. One (1) talk back mic to stage

5. One (1) CD player

6. Drive rack, as said previously : active crossovers, or drive units pertaining to PA. one (1) stereo 1/3octave EQ, must be Klark Teknik, TC electronic, XTA, Apex, BSS or of comparable quality. All delay stacks will

have their own 1/3 octave EQ, located at the mixer and will be sent from the desk through matrix. All master outputs must have the possibility to be delayed

COMMUNICATIONS

Headset or handheld communication system with stations at FOH & Monitor desks.

D8. MICROPHONES

See stage plot and patch list attached

D9. MONITOR CONSOLE

- 1. A minimum of 12 channels with five (5) separate mixes
- 2. Each channel shall have sweepable EQ
- 3. Each mix should have 1/3 octave EQ

D10. MONITOR SPEAKERS

Four (4) identical high quality amplified monitor wedges with 1x 15" or 1 x 12" speaker and 1x 2" compression driver. 15" monitor preferable for Mark Guiliana **Please note that Brad Mehldau monitors are stereo, not linked.**

Preferred brands include Clair Brothers, L Acoustic, APG, D&B, FAW, Meyer, Martin. One (1) more similar amplified monitor will be needed for the engineer when a monitor console is used.

Whenever monitor is made from FOH, it is necessary to split the channels 1, 8, 11, 12, 13, 14, 15 & 16 to allow separate mixes for house and monitors.

D11. MISC.

Two (2) power drops with sufficient length and plugs (6 plugs at keyboard position and 3 at drum position, see stage plot) to reach anywhere within the stage area to power band equipment. Four (4) US to Euro AC plug adaptors (if concert is in Europe).

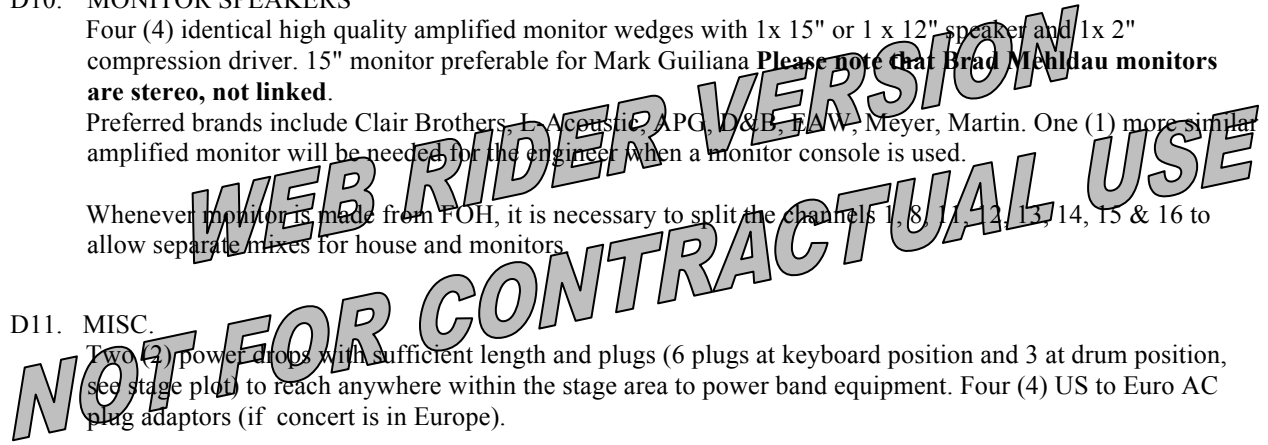
AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE



**INFORMATION LIST
MEHLIANA**

The following information list is to be returned with the contracts

1) DATE OF PERFORMANCE _____ CITY _____

a. Name of venue _____

b. Address _____

c. Production Phone # _____

d. Production Email _____

2) Name and Contact info. for PRODUCTION MGR _____

3) Name and Contact info. for TECHNICAL DIR. _____

4) Name and Contact info. for SOUND ENGINEER _____

5) Name and Contact info. for MARKETING DEPT _____

6) Name and Contact info. for ARTIST SERVICES _____

7) STAGE DIMENSIONS : Depth _____ Width _____

Height : Stage to Ceiling _____

Height : Stage _____

8) Time of Performance _____ Time of Soundcheck (if scheduled) _____

9) Other bands playing after ARTIST _____

 Their Show and S/C times _____

10) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!

**WEB RIDER VERSION
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Mehliana mic list and stage plot

CH#	Source	Mic	Insertion	Mic stand
1	BD	AKG D112, Beyer 88, EV RE 20, Shure B52, Shure SM 91	Comp	Small
2	SD 1	SM 57...	Comp	Small
3	SD 2	SM 57...	Comp-Gate	Small
4	HH	Neumann KM 140, 184, Shure SM 81, AKG 451, Shure KSM 141		Small
5	Floor tom 16"	SM 98, Beta 98, Sennheiser 604, 904, 421...	Comp-Gate	Small
6	OHL	Neuman KM 140, 84, 184, Shure KSM 141, SM 81, AKG 460, 451		Boom
7	OHR	Neuman KM 140, 84, 184, Shure KSM 141, SM 81, AKG 460, 451		Boom
8	Fender Rhode	DI	Comp-Gate	
9	Piano Mic	SM 91-SM 57 (only 57 if upright piano)	Gate	
10	Piano Pu	Barcus Berry, provided		
11	Piano FX L	XLR (Pick up and Line 6 unit provided by band)		
12	Piano FX R	XLR (Pick up and Line 6 unit provided by band)		
13	Prophet 8 L	DI		
14	Prophet 8 R	DI		
15	Moog Phatty	DI		
16	Pads Mark L	DI, at drummer's position, on his left side		
17	Pads Mark R	DI, at drummer's position, on his left side		
18	Talk mic Brad	SM 58 on a boom stand		
19	Rev 1 L	TC M 6000 - M 5000 - M 4000 or Lexicon PCM 70 - 90 - 91...		
20	Rev 1 R	TC M 6000 - M 5000 - M 4000 or Lexicon PCM 70 - 90 - 91...		
21	Rev 2 L	TC M 6000 - M 5000 - M 4000 or Lexicon PCM 70 - 90 - 91...		
22	Rev 2 R	TC M 6000 - M 5000 - M 4000 or Lexicon PCM 70 - 90 - 91...		
23	CD L			
24	CD R			

- 1 Brad Mehldau Keyboards
- 2 Mark Guillana Drum

The prophet 8, Moog Phatty, laptop and Line 6 unit are provided by us
Monitoring at keyboard position is **stereo**

Whenever monitor is made from FOH (**exceptional situation to be approved before**), it is necessary to split channels 1, 8, 11, 12, 13, 14, 15 & 16 to allow separate mixes for house and monitors.

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Audio Engineer, tour Manager, Vincent Rousseau,
+ 33 682 085 201 - vincentrousseau2@gmail.com

