



## CONTRACT RIDER

### ADDITIONAL TERMS AND CONDITIONS

Please read this rider carefully. It is part of the attached contract for **Brad Mehdau Music, LLC** (who's company, contractors, agents, employees, licensees and designees are hereafter referred to as "PRODUCER") furnishing the services of **Brad Mehdau** (hereinafter referred to as "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 PRODUCER. 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 PRODUCER may waive for damages or otherwise.

#### **A. ADVERTISING AND PROMOTION**

A1. ARTIST is to receive 100% star billing on all publicity releases and paid advertisement including - without limitations - programs, electronic media, flyers, signage, newspaper advertisements, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by PRODUCER. Billing on all advertising and publicity materials must appear as follows:

##### **Brad Mehdau Trio (100% Headline Billing)**

A2. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by PRODUCER. Publicity photos, bios and other assets can be downloaded from [www.imnworld.com/bradmehldau](http://www.imnworld.com/bradmehldau) PURCHASER shall supply all publicity and marketing materials to PRODUCER for review and approval prior to PURCHASER's print deadlines and/or online launches. **ALL PUBLICITY AND MARKETING MATERIALS ARE TO BE REVIEWED BY MANAGEMENT, BEFORE BEING PRINTED OR LAUNCHED ON WEBSITES, WITHOUT QUESTION.**

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 program copy is provided attached to this contract, or may be gained electronically by contacting Tom Korkidis, [tom@imnworld.com](mailto:tom@imnworld.com). The exact copy of these notes may be translated from English to the local language, but only with written authorization by Tom Korkidis before the final version is printed. **All program notes copy must be approved by Tom Korkidis, prior to publication of the materials – without exception.** 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.

A3. In the condition that PURCHASER is distributing program notes at the performance described herein, only those provided directly by PRODUCER shall be used. The exact copy of these notes may be translated from English to the local language, but only with written authorization by PRODUCER before the final version is printed. All program notes must be approved by PRODUCER prior to publication of the materials – without exception.

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotional event or appearance without prior written consent from PRODUCER.

A5. **ABSOLUTELY NO PHOTOS DURING THE SOUNDHECK OR PERFORMANCE WILL BE ALLOWED BY THE PRESS OR PATRONS.**

## B. PRODUCTION, INSURANCE AND PAYMENTS

- 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 (1) hour sound check after completion of load in and set up. When a tour manager and/or 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 PRODUCER.
- B2. 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.
- B3. There shall be no opening act without PRODUCER's prior written approval.
- B4. Audio or visual recordings of rehearsal, sound check or performance shall only be permitted with PRODUCER's prior written consent.

### **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 PRODUCER'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 that no smoking or cameras are permitted during performance, and such announcement shall stipulate that this policy is that of the venue. PRODUCER 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 PRODUCER's prior 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 PRODUCER.
- B5. 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.
- B6. 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.
- B7. PURCHASER will make available **thirty (30)** 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 **thirty (30)** additional complimentary tickets to each show.
- B8. PURCHASER shall indemnify and hold ARTIST, 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.
- B9. (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 contractors, agents, employees, licensees and designees 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 contractors, agents, employees, licensees and designees 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 contractors, agents, employees, licensees and designees from and against any and all loss, damage and/or destruction occurring to its and/or its contractors, agents, employees, licensees and designees 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 PRODUCER, lighting suppliers and sound suppliers. The said certificates must be presented to the PRODUCER upon request.
- B10. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and PRODUCER 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.
- B11. 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 Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- B12. 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 PRODUCER.
- B13. 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.
- B14. If State, Local or Federal Tax is to be withheld for this engagement, PURCHASER shall furnish PRODUCER 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 PRODUCER 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 PRODUCER no later than 30 days from receipt.
- B15. ARTIST'S obligation to perform shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result of 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 PURCHASER shall remain liable for payment of the full contracted guarantee, 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.
- B16. PURCHASER agrees that PRODUCER 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 AND HOSPITALITY REQUIREMENTS**

C1. PURCHASER shall provide travel, hotel, dressing room, catering and all other required hospitality at PURCHASER's sole expense and at no cost to the ARTIST. Travel and hospitality requirements contained in attachment(s) hereto become a part thereof.

**D. TECHNICAL AND SOUND REQUIREMENTS**

D1. PURCHASER shall provide backline, sound, lights, and all other required equipment at PURCHASER's sole expense and at no cost to the ARTIST. Technical and sound requirements contained in attachment(s) hereto become a part thereof.

**This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST's booking agency. All attachments and addendum are considered a part of this contract rider and are binding.**

AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

### C. TRAVEL AND HOSPITALITY REQUIREMENTS

- C2. 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, at his sole cost and expense, provide **GROUND TRANSPORTATION** for ARTIST and entourage of four (4) people, plus baggage and instruments etc., between airport, hotel, concert venue, and return to airport upon departure. One eight (8) passenger that can accommodate four musicians and luggage. Alternatively, a Sedan/Town Car and a smaller van for the baggage and for 1 person shall be required. ARTIST must not be cramped. In addition, PURCHASER will provide all overweight, excess baggage, airport transfer, and equipment/instrument cartage costs in connection with the performance. PURCHASER shall also provide parking for band bus and/or vans at the venue and hotel (when applicable).

If PURCHASER is providing air tickets, ARTIST requires four (4) business class tickets. Train tickets (unless special contractual provision has been made) are not acceptable, as trains will not accommodate the string bass. 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 TRANSPORTATION AS OUTLINED ABOVE, SCHEDULING MUST BE SUCH THAT IF ARTIST ARRIVES ON DAY OF PERFORMANCE HE MUST HAVE TIME TO CHECK INTO HOTEL AND REST FOR A MINIMUM OF TWO (2) HOURS PRIOR TO SOUND CHECK.

- C3. If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of one (1) suite and three (3) deluxe single rooms with large bed and bath tub, in a minimum of a 5-star hotel (with a full gym, wireless internet, a restaurant on the premises, and air conditioning, etc) is required. Rooms shall be non smoking. The suite must be with separated sitting room and bedroom, no Junior suite. The hotel must have parking for band bus. The rooms 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. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 5-star hotels if PURCHASER is not providing hotel accommodations.
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- C4. PURCHASER shall provide two (2) comfortable and private **DRESSING ROOMS**, adequate for use by four (4) people. These rooms shall be clean, dry, well-lit, heated or air-conditioned, shall contain hangers, closet space, and at least six (6) chairs and shall be within easy access to clean and private lavatories which are supplied with soap, toilet tissue, towels, and full length mirrors. Towels shall be provided for ARTIST'S use in dressing rooms and on stage. Dressing rooms must be located in an area with access only for ARTIST and his associates.

- C5. 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. Security will be provided at all times and places of performance to prevent loss or damage to equipment and/or personal belongings through theft, riot, misuse, vandalism, or civic commotion. if any such loss or damage occurs, the PURCHASER shall be liable to ARTIST for the cost of replacement of all missing equipment. 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.

C6. HOSPITALITY: In dressing room, PURCHASER shall provide an only vegetarian catering for four (4) persons in sufficient but reasonable quantities (in order to avoid wasting food). All food must be set up in a separate dining area accessible to musicians only.

(Please make three (3) towels and Perrier and Evian available on stage for ARTISTS during performance.)

Cold Beverages consisting of:	
Fruit juices	Soft Drinks
Perrier (or equivalent)	Evian (or equivalent)
Ice	

Fresh brewed hot coffee or Espresso Machine with adequate capsule with fresh **whole** milk (no cream)

Fresh hot tea with lemons and sugar

Please, have the coffee ready when Brad Mehldau arrives for sound check and concert.

At load-in/sound check:

Full Fresh Vegetable and Fruit platter

Whole Wheat & French Breads

Tortilla Chips

Hummus, Guacamole, Salsa

All necessary condiments (mustard, mayo, ketchup, etc.) and tableware (plates, glasses, silverware, napkins, cups, etc.)

Hot meal after sound-check or after performance (ARTIST'S preference) to serve four (4) persons or up to six (6) when the artists travel with a tour bus (Driver). 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 (organic appreciated).

**PLEASE MAKE SURE TO PROVIDE TWO (2) QUALITY VEGETARIAN MEAL OPTIONS FOR MR MEHLDAU AND MR BALLARD. PLEASE NOTE THAT A VEGETARIAN MEAL DOES NOT INCLUDE FISH AND MUST COMPLY WITH THE NEEDS OF A BALANCED DIET (Eating only vegetables is not an option).**

#### **Suggestions of Vegetarian Restaurants/Meals:**

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

#### **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 (SUGGESTIONS):**

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 vegetable antipasti

**Main Dishes:**

- Tofu or setan dishes
- Vegetable curry
- Lentil curry
- Potato curry
- Ratatouille
- Mixed vegetable rice pilaf
- Potatoes or other vegetables stuffed with baby spinach and tofu
- Grilled vegetables with soy
- Vegetarian couscous
- Tajins
- Buck wheat cooked with fresh cheese
- Pasta (lasagna, ravioli, tortellini, gnocchi, etc.) stuffed with ricotta cheese and spinach
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**D. TECHNICAL AND SOUND REQUIREMENTS**

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST. Any changes or substitutions must be discussed with ARTIST management.

D1. Stage size to be no less than 25 ft (10m) wide by 20 ft (7m) deep. Professionally qualified technical staff for all fighting 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

1. PIANO:

One (1) optimally prepared and conditioned nine foot (9') STEINWAY CONCERT D. GRAND PIANO tuned prior to sound check and thereafter as necessary. Please leave the piano tuning at the pitch where it usually stays (A 440 or 442 or 443...) THESE TUNINGS ARE ESSENTIAL TO THE PERFORMANCE. The quality and condition of the piano must meet ARTIST'S standards as verified by the ARTIST, including the three piano pedals : Sustain, Soft and Sostenuto. Piano should be tuned prior to soundcheck. It is essential that the PIANO TUNER SHALL BE PRESENT FOR THE ENTIRE DURATION OF THE SOUNDCHECK.

Brad Mehl dau is a Steinway Artist and if you do not have the Steinway described above a local Steinway dealer will supply one for the cost of cartage only, in the US. To obtain the number of a local dealer call Irene Wlodarsky at (212) 332-0129 in North America, Gerrit Glaner at + 49 40 85 39 11 48 in Europe, and John Patton – China 21 58 66 3578

Whenever the venue has several Steinway models available, please have them prepared and tune on stage so that Mr Mehl dau can choose which model he prefers.

There must be an adjustable piano bench, which can go as low as 15" or 38 cm. This size is essential and no drum stool or poor quality seat can be used as a substitute.

One (1) 50 cm (20") X 50 cm (20") by 40 cm (16") height small table or black wood block on the left of the piano.

2. BASS:

**Larry Grenadier will bring his bass.**

**The following unit will be used as a bass amplifier and must be mounted on a speaker stand.**

Larry Grenadier will provide the microphone as well as the microphone preamplifier to feed the unit.

1st choice - Mackie model #SRM450 powered speaker,

**OR 2nd choice** - L-Acoustic MTD 112 or speakers equipped with 12" speaker and 2" Horn from d&b, Meyer, EAW, Clair Brother, Martin, etc with pertaining amplification...

OR 3rd choice – equivalent to Mackie SRM450 (JBL, Peavey, RCF, Electrovoice).

1 3m/10" unbalanced Jack cable

1 split cable, 1 Female XLR to 2 Male XLR.

1 unbalanced jack to Male XLR connector

1

### 3. DRUMS:

One (1) complete studio quality jazz Drum Set (Drum make in order of preference : Yamaha (Maple Custom or Maple Absolute, NO Recording Custom), Gretsch; Ludwig). Though difficult to find, vintage kit of the following brands: Camco, Slingerland, Gretsch or Ludwig would be very much appreciated. Size of the drum including the depth is essential.

Please Note:

**NO ROCK DRUMS/NO HOLE IN FRONT HEAD OF THE BASS DRUM, NO FILLING IN THE BASS DRUM**

TOP HEADS: First choice of head type: FYBERSKIN; 2nd choice: Coated Ambassador

BOTTOM HEADS: CLEAR REMO DIPLOMAT

2 (two) rack toms (10" x 8" and 12" x 8")

1 (one) floor tom (14" x 14")

1 (one) bass drum (18" x 14")

1 (one) wood (no oak) snare drum (14" x 5")

1 (one) snare drum (14" x 6.5" or 7")

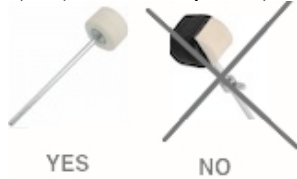
3 (three) cymbal stands

2 (two) snare drum stands

1 (one) hi hat stand

1 (one) drum throne/seat

1 (one) bass drum pedal (Yamaha preferred or DW5000) with an all felt beater



### 4. MISCELLANEOUS : .Two (2) solid-backed music stands.

#### D4. STAGE HANDS

A minimum of one (1) stagehands is required for load-in and load-out

#### D5. LIGHTING SYSTEM

Highest professional quality Stage Lighting System with a standard assortment of bright colored gels on independently controlled instruments, to be set to a light wash under the sole direction of ARTIST during sound check. **Once the lighting is set, it is not to be altered during the performance. NO FOLLOW SPOTS OR MOVING/AUTOMATIC LIGHTS WILL BE PERMITTED**

D6. 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 is needed. Said sound system must consist of the following :

#### D7. AMPLIFICATION & SPEAKER SYSTEM

Line arrays system preferred.

1. High quality professional sound reinforcement system capable of providing clear undistorted sound of at least 100db at console position, 20-20,000Khz with subwoofer system, (preferably L-Acoustic, APG, D&B, Meyer, Nexo, EAW...)
2. The main system should be configured in stereo with two (2) Professional 1/3 Octave EQ's (in chain, not inserted).
3. In theaters or big halls, delay stacks shall be added to the main PA to produce same sound pressure level in all audience seats. These delay stacks should be from the same manufacturer as the P.A. and should be rigged from the ceiling to reach the balconies. There should also be front fills to insure correct coverage of the first rows of the hall. Each of these stacks shall have independent 1/3 octave EQ and Delay
4. All master outputs must have the possibility to be delayed at the console position.
5. Crossover control available at FOH Mix position.

#### D8. 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 2/3rds of the distance from the stage to the back of the house and **never in a booth** or under the balcony. When the concert is outdoors, the console shall NOT be near a noisy area like bars, kitchens or street areas.
2. Console must be of professional quality and have a minimum of thirty-two (32) Inputs, 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 (no LS 9 nor 01V), Soundcraft, Digico, or equal or superior quality.

#### D9. PROCESSING

1. Three (3) independent reverb units (T.C Electronics M 6000 - M 5000 – M 4000, Briscati, Lexicon 960, 480, PCM 91, 90, 70)
2. If Analog console, two professional two (2) channel compressors (DBX 160 or quality tube compressors) to be inserted on Bass channels, (No DBX 166 or Beringer models will be accepted)
3. One (1) talk back mic
4. One (1) CD player
5. 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

D10. COMMUNICATIONS

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

D11. MICROPHONES

See attached stage plot and patch list

D12. MONITOR SYSTEM

***One monitor will be needed at drum position.***

*Monitor system for Larry Grenadier and Brad Mehldau will only be needed for exceptional outdoor situations. Please, have them ready to mount **but refrain from setting it up on stage.***

1. The sound system must be able to provide three (3) separate and discreet mixes on stage. If the house console is more than twenty-five (25) feet from the stage then the PURCHASER must provide a separate monitor console with an engineer on the stage. Whenever monitors will be run from FOH, please, physically split channels 9 and 11 to allow a completely independent monitor section in the FOH console (independent gains and EQ).
2. Monitor console must be a professional quality console with a minimum of twenty-four (24) inputs and eight (8) separate mixes. The console must be professional with 4 bands fully parametric EQ (with Q) (Midas, Yamaha, etc).
4. Monitor system must include three (3) professional 3-1 band 1/3 octave EQ's inserted on each monitor mix, for the sole use of the monitor mixes. The EQ's must be Klark Teknik, BSS or of comparable quality.
5. Three (3) identical high quality amplified monitor wedges with 1x 12" speaker and 1x 2" compression driver. Brand preference: Clair Brother, L-Accoustic, D&B, EAW, Meyer, Martin. One more similar amplified monitor will be needed for the engineer when a monitor console is used.

AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

**INFORMATION LIST**  
**BRAD MEHLDAU TRIO**

**The following information list is to be completed ASAP and sent with the contracts**

1) DATE OF PERFORMANCE \_\_\_\_\_ CITY \_\_\_\_\_

a. Name of venue \_\_\_\_\_

b. Address \_\_\_\_\_

c. Production Phone # \_\_\_\_\_

d. Production Fax # \_\_\_\_\_

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 ELECTRICIAN \_\_\_\_\_

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 before and 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!**

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## BRAD MEHLDAU Trio mic list and stage plot

CH#	Source	Mic	Insertion	Mic stand
1	BD	AKG D112, Beyer 88, RE 20		Small
2	SD	Neumann KM 140, 184, Shure KSM 141...		Small
3	HH	Neumann KM 140, 184, Shure SM 81, AKG 451, Shure KSM 141		Small
4	OH L	Neuman KM 140, 84, 184, Shure KSM 141, SM 81, AKG 460, 451		Boom
5	OH R	Neuman KM 140, 84, 184, Shure KSM 141, SM 81, AKG 460, 451		Boom
6	Bass (accoustic)	Di	Comp. or group comp	
7	Bass mic	Schoeps with MK 41 capsule, (provided)	Comp. or group comp	
8	Piano Left	Schoeps cardioid, DPA Cardioid, Sennheiser MKH 8040, KM 140		Boom
9	Piano right	Schoeps cardioid, DPA Cardioid, Sennheiser MKH 8040, KM 140		Boom
10	Piano Low	Schoeps cardioid, DPA Cardioid, Sennheiser MKH 8040, KM 140		Boom
11	Piano Hole	Schertler - SM 57		
12	Talk mic	SM 58		Boom
13	Rev 1 L	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
14	Rev 1 R	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
15	Rev 2 L	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
16	Rev 2 R	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
17	Rev 3 L	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
18	Rev 4 R	TC M 6000 - M 5000 - M 4000 - M 3000 or Lexicon PCM 96 - 92 - 91 - 90		
19	CD L/ mini jack L			
20	CD R/mini jack R			

- 1 Brad Mehldau      Piano
- 2 Larry Grenadier      Bass
- 3 Jeff Ballard      Drum

1 monitor wedge for drum

Whenever monitor is made from FOH, it is convenient to split channels 8-9-11 to allow separate mixes for FOH and monitors (the gains shall be independant)  
Piano Bench to go as low as 15"/ 38 cm

Piano miking : Ortf mounting unit appreciated. Other possibility, if available

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