

CHIC

F E A T U R I N G

NILE RODGERS

TECHNICAL PRODUCTION RIDER

2017 v2

This rider is updated regularly and pursuant to Production Manager's advance. Please check that you have the latest version, and disregard any previously released versions or "word of mouth" information, other than information sent only by those authorized by Nile Rodgers Productions.

Any possible options and alternative for the following equipment, other than what is listed herein, must meet Chic Production Manager's approval.

Pages included on this document:

1. Cover, contents and presentation
2. P.A system and FOH requirements
3. Monitor requirements
4. Microphones/D.I.boxes and accessories
5. Backline and band requirements
6. Miscellaneous consumables, risers, required personnel
7. Input and Channel list
8. Stage plot
9. Lighting Design & requirements
10. Lighting plot 1 (truss fixtures)
11. Lighting plot 2 (floor fixtures)
12. Visuals Requirements (where applicable)



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Upon request, Chic Production may recommend our preferred audio/lighting rental company.

P.A. System Requirements

P.A. System: Professional quality, preferably flown, stereo four-way speaker system (three way + sub-woofers), capable of delivering 110 db distortion-free, wide band audio, evenly distributed throughout the venue, plus full range front fills and delay systems where needed. Software/hardware control for the sound system must be available at front of house position and operated by a qualified systems engineer, available to assist our FOH engineer during setup, sound check and show time. Preferred audio systems are **(quantity depending on venue/audience capacity and subject to Production Manager's approval)**:

- **ADAMSON** Energia E15, E12 or Y18 or Y10 or Spektrix (for small venues)
- **Funktion One** Vero
- **L-Acoustics** K1, K2 or V-Dosc or DV-Dosc
- **D&B Audiotechnik** J Series

Note: If you don't have a preferred supplier, we may provide contacts for professional local dealers where available.

FOH Control Requirements

FOH Mixer: One professional digital audio mixer with **minimum 24 input faders + VCA's on main layer**. Chic FOH engineer has show files for the following acceptable models:

- **Allen & Heath** dLive S7000
- **AVID** Profile (minimum 3 DSP)
- **Digico** SD5, SD7, SDTen
- **Yamaha** PM1D, PM5D-RH

Our FOH sound engineer travels with show memory cards for quick recall and setup **ONLY** for any of the above listed mixers. No other digital mixers are acceptable when sound check is not possible. Please arrange for firmware version compatibility with our sound engineer before arrival.

Note: Sharing of mixers with other productions is possible ONLY if the specified digital models are provided. In events where limited time is granted for line check or sound check, these mixers are mandatory, and no analog mixing desks will be acceptable.

FOH Mix position: The front of house mixing position will be located facing the stage, ideally at the center of the Venue or directly in line with one side of the main PA system, no closer than 80 feet (25 meters) and no further than 115 feet (55 meters) from stage. There must be no visual obstruction between the stage and the FOH mixing position and between the main PA hang and the mixing position. The FOH position at indoor venues **will not** be located in booths, side corridors or under balconies, unless equipped with near field monitors, compatible and time-aligned with the main sound system. Proper protection (security barriers etc.) and lighting is necessary for the FOH work space and seating arrangements must be taken in advance to allow sufficient space for the equipment and the FOH engineer to operate safely.

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MONITOR Control Requirements

MONITOR Mixer: One professional digital audio mixer. Chic monitor engineer has show files for the following acceptable models (not in order of preference):

- **Allen & Heath** dLive S7000
- **AVID** Venue S6L 32D
- **CADAC** CDC6, CDC7, CDC8
- **Digico** SD5, SD7, SDTen
- **Soundcraft** Vi6/Vi4
- **SSL** Live 500+
- **Yamaha** PM1D, PM5D-RH

Our monitor engineer travels with show memory cards for quick recall and setup **ONLY** for the above listed mixers. No other digital mixers are acceptable when sound check is not possible. Please advise on firmware version compatibility with our sound engineer before arrival.

Note: Sharing of mixers with other productions is possible ONLY if the specified digital models are provided. In events where limited time is granted for line check or sound check, these mixers are mandatory, and no analog mixing desks will be acceptable.

MONITOR Mixer position: Mixer will be on an off-stage wing, **stage left**, with full access and visibility of stage and musicians. There will be no curtains or physical obstructions in the monitor engineer's line of sight. Proper lighting for this workspace is necessary. Possibly avoid using this area as passageway to dressing rooms.

Monitor Wedges: (MUST ALL BE THE SAME MODEL, WITH IDENTICAL AMPS/PROCESSORS)

14 (fourteen) high quality bi-amped monitor wedges, in order of preference (Quantity includes monitor engineer's cue wedge plus a spare wedge): **(please, must be all the same!!!)**

- **Meyer** - MJF212A
- **D&B Audiotechnik** - M2/M4/MAX15 (with D12/D80 amps - NO D6)
- **L-Acoustics** - 115XT-HiQ/MTD115b (with LA8 amps)

1 (one) subwoofer, 2 x 15 or 1 x 18 inch speakers (for Drum Fill), of the same series listed above. This may have the same aux send as drummer's wedge, but on separate EQ. **The sub cabinet must deliver 40Hz at -3dB.**

In Ear Systems:

6 (six) Wireless IEM systems, **Sennheiser SR2050/SR2000/EW300G3** or **Shure PSM1000/PSM900**. Please provide minimum 2 **Shure SE535** + 4 **Sennheiser IE4** earpieces.

Note: all the IEM systems must be connected to a dedicated antenna combiner (same brand/series) with unidirectional/circular polarized/helical antenna (like Sennheiser A5000CP or Professional Wireless RHCP). NO omnidirectional antennas.

MONITOR MIXES – see stage plot (order may change depending on the available mixing desk):

- 01 drum wedge + sub, (aux send 14 if separate)
- 02 bass wedge
- 03 Nile wedge
- 04 piano SL wedge
- 05-06 keyboards SR IEM (stereo)
- 07 sax wedge
- 08 trumpet wedge
- 09 vocal 1 wedge
- 10 vocal 2 wedge
- 11 riser vocals wedge
- 12 guitar tech IEM (mono)
- 13 down stage external wedges (2 wedges, 1 mix)
- 14 drum sub (if separate - preferred solution)
- 15-16 Nile IEM (stereo)
- 17 -18 vocal 2 IEM (stereo)
- 19-20 piano SL IEM (stereo)
- 21-22 spare IEM (stereo)
- 24 reverb (internal FX)

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MICROPHONES & D.I. Boxes

All vocal and horn microphones (hardwired and wireless) must have the same capsule model, except where specified on the attached channel list. Please advise if any of the microphones are not available as per channel list. Any alternative choices must be approved.

4 (four) wireless handheld microphones (2 main + 2 spare), **Shure UHF-R/Axient** series with **Beta58** capsules, tuned on four different and clean frequencies. Make sure to have new batteries plus sufficient spares. All batteries must be **DURACELL/PROCELL/ALKALINE**.

2 (two) D.I. boxes at monitor mixer position (*for show intro, 47-48 on the channel list*).

MISCELLANEOUS accessories

Mic/boom stands: All mic stands must be in perfect working order, sturdy and with no rust or sharp edges. Please provide (See input channel list for exact amount and type of microphone stands):

2 (two) **vertical** mic stands with **heavy round base (mandatory)**. Please also
1 (one) 12"/14" **gooseneck extension rod** for drummer's vocal mic stand with 90° XLR/F cable or extension.

IMPORTANT!!

Shout System (connected between monitor and FOH desk positions) Please provide 2 (two) small active speakers, with volume control, + 2 (two) dynamic microphones with on/off switch.

Comms: The comms will include a 2-station intercom on a separate channel, with beacon lights for silent call, connected between monitor and FOH desk positions for exclusive use by our sound crew.

Please do not hesitate to contact our Tech Production Manager/FOH Sound Engineer for any questions, comments or suggestions regarding this Tech Rider. Once you have the final audio supply, please send a detailed and itemized confirmation to John Ryan at: johnryannew@gmail.com.

International cell: +39 3469487082 - - - Italy cell: +39 3289173405

BACKLINE and BAND Requirements

A professional English speaking drum tech is always required, hired locally or provided by the backline supplier, at no cost to Nile Rodgers Productions or Chic Management. Chic Tech Production Manager may recommend our preferred backline rental company and/or tech upon request.

Nile Rodgers – Guitar & vocals

- 02 - **Fender Hot Rod DeVille** (Please 4 x 10" only) – leave on wheels or lift 25cm (9")
 - 01- **Fender Stratocaster** made in USA (white or black) as backup + strap with new (009-042) strings
 - 01- Set of **D'Addario** electric guitar strings, nickel wound, 009-042 gauge or NYXL0942
 - 01- **Boss** tuner (spare)
 - 01- **Shure UR4D** wireless unit (double receiver unit)*
 - 03 - **Shure UR1** instrument body packs*
 - 03 - **Shure WA302** or **WA304** jack-mini Cannon* (NO angled jack, provide with straight ¼" jack only)
- *NOTE: Only Shure UR4D with UR1 body packs. NO Shure Axient/NO Sennheiser.**

Jerry Barnes – Bass & vocals

*Jerry Barnes is an **Aguilar** endorsed artist. If you have problems supplying the following equipment, please contact: Justin Huth – Artist Relations Manager – Aguilar Amplification LLC +1 212 4319109 ext. 113 -jhuth@aguilaramp.com*

- 02 - **Aguilar DB751** heads
- 02 - **Aguilar DB410** cabinets
- 01- **Fender Jazz Bass** 4 string, with strap and new strings as backup
- 01- set of **D'Addario EPS165** pro steel ROUND WOUND strings

Rich Hilton – SR Keyboards & vocals

- 01- **Roland RD700GX** + Roland sustain pedal with long wire (**no other option is possible**)
- 01- **Roland RD800** + Roland sustain pedal with long cable
- 01 - spare sustain pedal with long cable (keyboard player is standing)
- 01- **QuikLok** double X keyboard stand with extender for top keyboard mount (**never two separate stands**)

Russell Graham – SL Piano & vocals

- 01- **Roland RD800**
- 01- **Roland RD800** or **Roland RD700GX** + sustain pedal (spare backup)
- 01- **QuikLok** single X keyboard stand
- 01- **QuikLok** laptop stand
- 01 - **Shure B57** on boom stand with 3ft XLR

Ralph Rolle – Drums & vocals (drum plot attached)

*Ralph Rolle is a Yamaha endorsed artist. If you have problems supplying the following kit, please contact: Shinnosuke "Danny" Natsume - International Drum Artist Relations - YAMAHA CORPORATION JAPAN
Web: <http://www.yamaha.co.jp/english/product/drums>: shinnosuke_natsume@gmx.yamaha.com OR shinnosuke_danny@yahoo.co.jp TEL +81-53-460-3102 FAX +81-53-460-3125 or Cell +81-90-7310-5130*

Yamaha Absolute Custom Nouveau or Maple (please match exact sizes and heads)

- 01 - 22" kick drum (*Remo Power Stroke Pro clear or Powersonic Clear*)
- 01 - 14" x 5.5" Yamaha Dave Weckl snare (*Remo Powerstroke 3 Coated*)
- 01 - 14" x 3.5" brass piccolo snare drum (*Remo Powerstroke 3 Clear*)
- 01 - 8" x 7" tom (*Remo Pinstripe Clear*)
- 01 - 10" x 7.5" tom (*Remo Pinstripe Clear*)
- 01 - 12" x 8" tom (*Remo Pinstripe Clear*)
- 01 - 16" x 16" floor (*Remo Pinstripe Clear*)
- 01 - Roland SPD-SX Drum pad with Roland PDS stand and APC33 clamp – **MUST BE SPD-SX**
- 02 – DW 9000 kick pedal (one is for backup)
- 02 - snare drum stands
- 01 - metal tambourine with clamp
- 01 - hi hat stand (**please, this must have a short center rod or it will have to be cut off**)
- 10 - boom cymbal stands
- 02 - Rock and Sock Drum stools with large square seat
- 01 – drum carpet

Cymbals-Zildjian

- 01 - 10" A custom splash
- 01 - 10" K Splash (on top of 18" K)
- 01 - 14" A custom Z combination hi hats
- 01 - 14" ZXT Trashformer
- 01 - 16" A custom fast crash
- 01 - 16" A custom medium crash
- 01 - 17" K custom hybrid crash
- 01 - 17" K china
- 01 - 18" K Crash or Crash of Doom
- 01 - 20" A custom ride
- 01 - Zildjian Oriental China Trash

MISCELLANEOUS Backline & Consumables

- 01 - Ultracase GSX-6 (Guitar Boat)
- 02 - standard drum Stools
- 01 - high bar stool with back rest
- 02 - guitar Stands
- 06 - 6mt (20ft) Instrument cables (Reference Laboratory RIC-01 preferred)
- 08 - 3mt (9ft) Instrument cables (Reference Laboratory RIC-01 preferred)
- 12 - Duracell or ProCell 9 Volt Batteries (per show)
- 12 - Duracell or ProCell AA Batteries (per show)
- 02 - Rolls Gaff Tape non glossy (white and black – per show)

IMPORTANT!!!

3 - 45cm (16"/18") Box Fan – black if possible

Risers – 3 separate rolling risers must be supplied when changeover between acts is expected. (d x w x h) Risers must be safe, sturdy and equipped with safety connectors, steps, brakes on wheels and covered with black carpet and black skirts draped on the sides.

- Drums: One 2mt x 3mt x 60cm (8ft x 10ft x 24 inches) + with steps behind the riser.
- Horns: One 2mt x 2mt x 30cm (8ft x 8ft x 12 inches)
- Vocals: One 1mt x 2mt x 30cm (4ft x 8ft x 12 inches) + 6 inch step on stage left side.
- Note: If possible, please provide 2 "skids" to help move the keyboard rigs.

Please do not hesitate to contact our Tech Production Manager/FOH Sound Engineer for any questions, comments or suggestions regarding this Tech Rider. Once you have the final backline supply, please send a detailed and itemized confirmation or copy of the work order to John Ryan at: johnryanne@gmail.com.

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INPUT AND FOH CHANNEL LIST

<i>splitter</i>	<i>FOH</i>	<i>SOURCE</i>	<i>MIC/D.I.</i>	<i>notes</i>
1		KICK	Audix D6	Heavy Short boom stand
2		SNARE TOP	Shure SM57	Short boom stand
3		SNARE BOTTOM	Shure Beta98A or SM57	Shure A98D clamp or short boom
4		SNARE 2	Shure Beta98S or SM57	Shure A98D clamp or short boom
5		HI HAT	Audix ADX51 or AKG C451ck1	Boom stand
6		RACK TOM 1	Audix M1245 or Shure Beta98A *	Audix DC Clamp or Shure A98D clamp
7		RACK TOM 2	Audix M1245 or Shure Beta98A *	Audix DC Clamp or Shure A98D clamp
8		FL TOM 1	Audix M1245 or Shure Beta98A *	Audix DC Clamp or Shure A98D clamp
9		FL TOM 2	Audix M1245 or Shure Beta98A *	Audix DC Clamp or Shure A98D clamp
10		OVERHEAD (Stage Center)	Audix CX112 or AKG C414 or AT4050	Boom stand
11		OVERHEAD (Stage Right)	Audix CX112 or AKG C414 or AT4050	Boom stand
12		OVERHEAD (Stage Left)	Audix CX112 or AKG C414 or AT4050	Boom stand
13		CLAP MACHINE 1 L	d.i.	Stereo channel if available
14		CLAP MACHINE 1 R	d.i.	
15		TAMBOURINE	SM57	Short boom stand
16		(please leave empty)		
17		BASS	d.i.	Short boom stand
18		BASS MIC	Shure Beta52 or Audix D6 or D4	Audix Cab Grabber or Short boom
19		GUITAR	Shure SM57	Audix Cab Grabber or Short boom
20		GUITAR SPARE	Shure SM57	Boom stand
21		TRUMPET	Shure Beta58	Boom stand
22		SAX	Shure Beta58	Boom stand
23		KBRD 1 L (stage right - top)	XLR	Stereo channel if available
24		KBRD 1 R (stage right - top)	XLR	
25		KBRD 2 L (stage right - btm)	XLR	Stereo channel if available
26		KBRD 2 R (stage right - btm)	XLR	
27		PIANO L (stage left)	XLR	Stereo channel if available
28		PIANO R (stage left)	XLR	
29		VOCODER L	d.i.	Stereo channel - 1 x Beta57 on boom stand with short XLR cable
30		VOCODER R	d.i.	
31		RICH KBRD VOCAL (SR)	Shure Beta58	Boom stand
32		RALPH DRUM VOCAL	Shure Beta57A or Audix OM7	Boom stand with goose neck
33		JERRY BASS VOCAL	Shure Beta58	Boom stand
34		RUSS PIANO VOCAL (SL)	Shure Beta58	Boom stand
35		NILE VOCAL	Shure Beta58	Boom stand
36		KIM VOCAL 1 (SR)	Shure Beta58 UR or Axient series	Round base straight stand
37		FOLAMI VOCAL 2 (SL)	Shure Beta58 UR or Axient series	Round base straight stand
38		RISER VOCAL 1	Shure Beta58 or SM58	Boom stand
39		RISER VOCAL 2	Shure Beta58 or SM58	Boom stand
40		SPARE VOCAL 1	Shure Beta58 UR series	
41		SPARE VOCAL 2	Shure Beta58 UR series	
42				
43				
44				
45				
46				
47		INTRO MUSIC L	d.i. at monitor desk	
48		INTRO MUSIC R	d.i. at monitor desk	

LIGHTING Design & Requirements (where applicable)

This lighting rider is intended for use when appearing as the headlining Artist with CHIC Production's LD. Depending on the size of the venue or festival appearance, this design may be resized and equipped with alternative fixtures to fit smaller stages, but only after approval by Chic Tech Production Manager. In most cases, we will adapt to festival lighting rigs, operated by the local operator.

A secure and safely flown truss rig is required. Dimensions will depend on stage/venue capacity. The truss design is distributed in three (3) separate horizontal trusses, each with separate motorized units, enough to support the weight of each truss, including fixtures and cables.

UPSTAGE:

01 (ONE) 12mt x 40 x 40cm truss, 6mt high from stage floor

MIDDLE:

01 (ONE) 12mt x 40 x 40cm truss, 6,50mt high from stage floor

DOWNSTAGE:

01 (ONE) 12mt x 40 x 40cm truss, 7mt high from stage floor

Rigging points and distance between trusses will depend on venue's availability and characteristics.

MIXER (if we travel with our LD):

01 (ONE) Grand MA Light with two (2) 17 inch flat monitors

MOVING LIGHTS:

20 (twenty) 1200W spot (14 hanging + 6 on stage floor) MAC 2000 Profile

20 (twenty) 1200W wash (14 hanging + 6 on stage floor) MAC 2000 Wash

LED:

12 (twelve) Moduled/bar 40°

CONVENTIONAL LIGHTS:

03 (three) 2500W follow spots and operators, hired locally. No less than 2 follow spots please.

22 (twenty two) ETC Source 26° 575/750W

28 (twenty eight) PAR 64 100W CP61

08 (eight) Bars of 4 x PAR ACL 250W, 28V

14 (fourteen) Thomas 2-Light Moles Fay

60 (sixty) channel dimmer

EFFECTS:

02 (two) DF50 DMX controlled hazers (used sparingly during the show)

02 (two) DMX controlled fans (for the hazers)

01 (one) Large DMX controlled rotating mirror ball (flown center on downstage truss)

COMMS:

05 (five) intercom stations: 1 at FOH, 1 at house lights control, 1 at dimmer rack, 2 at follow spots.

For questions, comments and further explanation, please contact our Tech Production Manager, John Ryan at johnryannew@gmail.com.

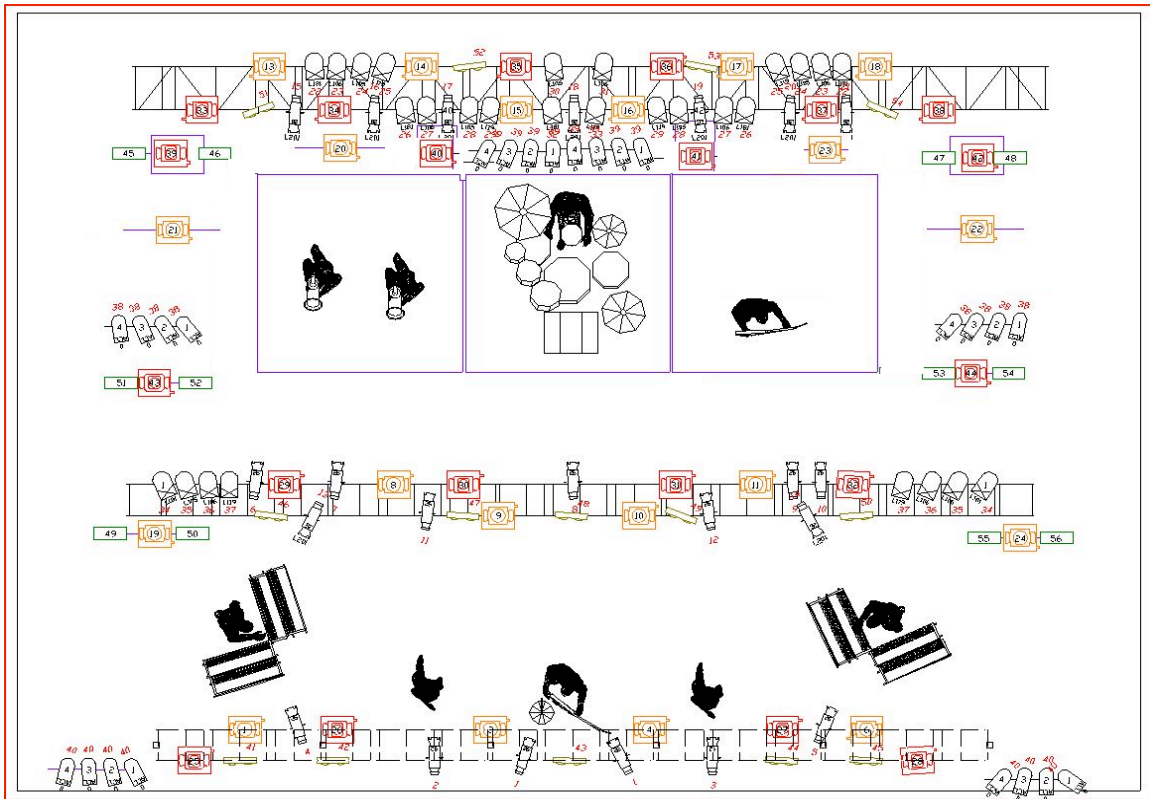
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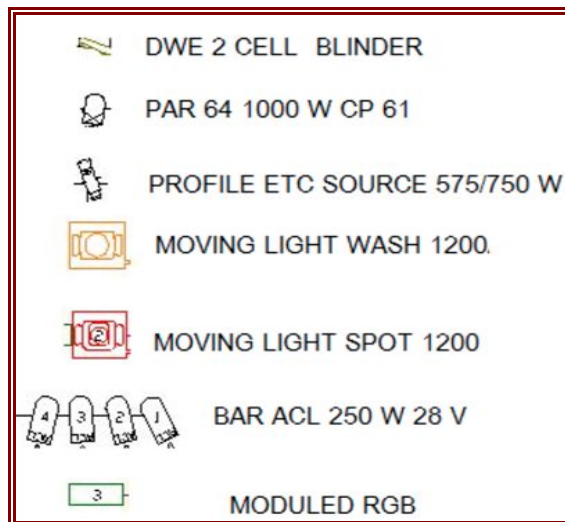
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LARGE LIGHTING PLOT



LEGEND

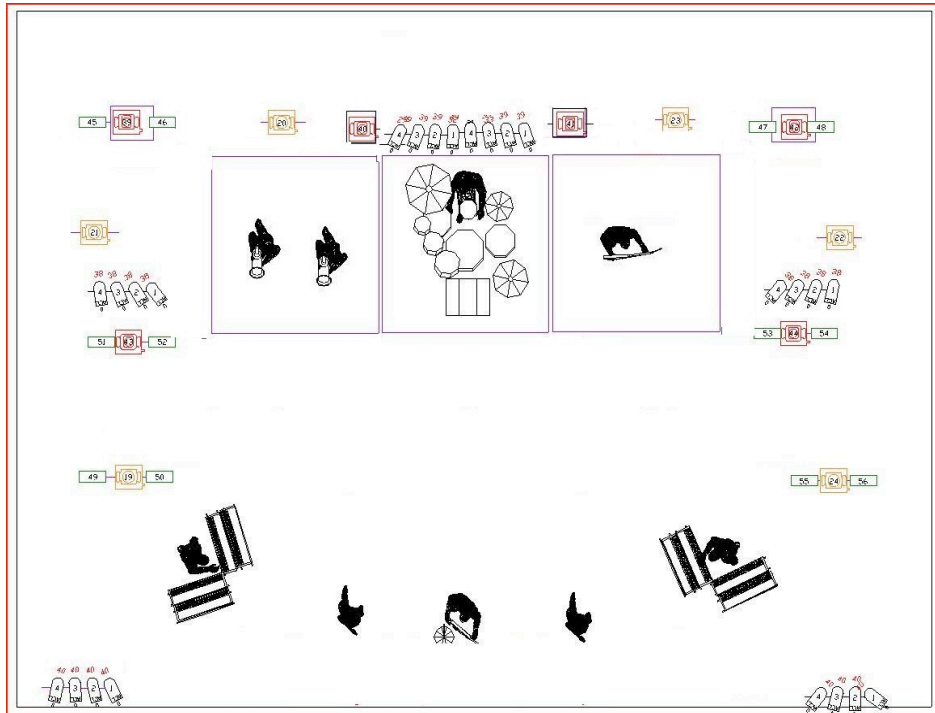


Massimo Tomasino – Lighting Designer - Nile Rodgers & Chic Production – info@massimotomasino.it

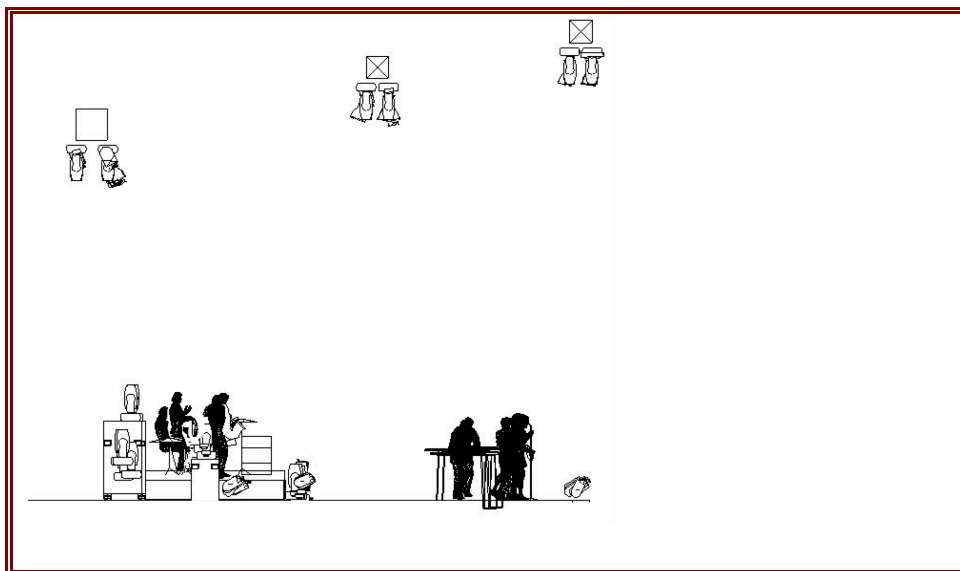
John Ryan – Tech Production Manager/FOH Engineer - Nile Rodgers & Chic Production - johnryannew@gmail.com
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STAGE FLOOR VIEW



SIDE VIEW FROM STAGE RIGHT



Massimo Tomasino – Lighting Designer - Nile Rodgers & Chic Production – info@massimotomasino.it

John Ryan – Tech Production Manager/FOH Engineer - Nile Rodgers & Chic Production - johnryannew@gmail.com
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Visuals Requirements (where applicable)

If not supplied locally, we suggest hiring our preferred supplier and operator to discuss any details of this package and to offer the full visual content of the show. For further details please contact Ian Woodall at ian.woodall@high-scream.com.

If LED walls are available and our visuals team cannot be on site, some minor visual content may be provided by Chic Tech Production Manager.

If agreed per contract: Our Live Video show consists of live mixed visuals, treated and mixed by Chic Visuals Director, Ian Woodall. When agreed with local production, we may carry a Video Control System with HD input and output. Where possible, we will take a feed from the house camera system to mix with our visuals.

Artist Video Control (AVC) - We require approximately 6x4ft (1,80 x 1,20mt) floor space for control setup of our Visuals Director, side of stage, opposite audio monitor world, or F.O.H, where he may see the screen and the band. Proper protection (security barriers etc.), AC outlets and lighting is necessary for the control work space and seating arrangements must be taken in advance to allow sufficient space for the equipment and the operator to operate safely. Please provide a table suitable for this workspace.

**** PLEASE NOTE THAT OUR PREFERRED POSITION IS AT FOH NEXT TO THE SOUND ENGINEER ****

DVI or HDSDI feed to the screen: supplied at our AVC. Direct feed to screen with the minimal latency (frame delay) possible.

LED Walls: We have a **Resolume** system to map custom LED, map lighting LED fixtures, output to video strips etc. We require details of the screen resolution, layout mapping, processor requirements and processor location in relation to the screen DVI or HDSDI feed to the screen supplied at AVC. Direct feed to screen with the minimal latency (frame delay) possible. If there are any other Video elements on or around stage we would like to use them.

Upstage LED Wall: (backdrop) with a high resolution pixel pitch suitable for live HD cameras with HD video input. We would like to achieve the maximum size possible (stage and reasonable common sense permitting) therefore please provide stage dimensions in addition to the LED screen configuration.

Please supply all camera and LED system information at the earliest time possible and please discuss all visuals related info at the earliest time possible to Ian Woodall ian.woodall@high-scream.com

NOTE:

In case we should not travel with our full video production, a minimal video content package may be downloaded upon request. Please contact John Ryan.