

2019 - CHILLY GONZALES' SOLO PIANO III presented in PianoVision - RIDER

PLEASE CONFIRM line-up with tour manager as the list of accompanying musicians is subject to change.

Update: 25th Feb 2019

I. HOSPITALITY RIDER

CONTACTS

- **TOUR MANAGER** : Fabienne Bertheau fabiennebertheau@gmail.com +33 6 70 16 10 55
- **F.O.H-SOUND ENGINEER**: Ekki Von Nordenskjold ekki@audioguard.de +491718013841
OR Ingo Schmidt big-mama-prod@web.de +49(0)1732341602 (We will advise which of our 2 FOHs will be there)
- **PianoVision Artistic Director**: Nina Rhode ninjapleasure@yahoo.de +49 177 7244043
- **PianoVision Production Coordinator**: Victor Sonier victor@chillygonzales.com +33 6 62 24 34 51

LINE-UP

- Chilly Gonzales – Piano – Voice
- Stella Lepage - Cello – Voice – Melodica
- Joe Flory – Drums – Flugelhorn – Voice

TOURING PARTY = 8

Chilly Gonzales - Stella Lepage - Joe Flory - FOH - Fabienne Bertheau - Nina Rhode - Victor Sonier - Julien Laurian

BACKSTAGE REQUIREMENTS - PLEASE PROVIDE THIS ENTIRE LIST:

- **3** dressing rooms + **1** Production Office with WIFI – ALL must have a door that locks
- **10** medium towels
- Soap + sink
- Hair Dryer
- **2** Hot water kettles FULL on arrival (1 in Chilly Gonzales' dressing room, 1 in Green Room)
- Steamer (**NOT** IRON)
- Stand-alone Heater in Chilly Gonzales dressing room

CATERING

- **PLEASE BUY LOCAL + AVOID PLASTIC PACKAGING.**
PLEASE DO NOT FURNISH US WITH PLASTIC FORKS / SPOONS / KNIVES / PLATES / CUPS. IF YOU REALLY CAN'T FURNISH US WITH NON-REUSABLE EATING WARE, USE PAPER AND BAMBOO. CHILLY GONZALES IS COMMITTED TO GREENING OUR TOUR – WE EXPECT OUR LOCAL PARTNERS TO USE BEST EFFORTS TO DO THE SAME.
- **ALL TIMES - We will do our own sandwiches**
- **VERY IMPORTANT:** 1 panini grill
- Tomatoes - Salad
- Cheese: Cheddar – Gouda . . . NO PLASTIC PACKAGING
- Smoked organic salmon (NO MEAT / NO PLASTIC PACKAGING)
- Avocado X 7
- Bread
- Olive Oil & Butter
- Fruits
- Assorted Lindt® Dark Chocolate
- **Honey**
- Juices: Peach nectar (Granini® or Pago®)
- TEA (no Lipton), Chai Tea, Chamomile, Sage tea
- **50** local beers + **3 bottles** of white wine without sulfites + **3 bottles** of red wine without sulfites
- **DO NOT FURNISH ANY SMALL PLASTIC BOTTLES.**
WE TRAVEL WITH WATER GOURDES FOR STAGE AND FOR OUR OWN DAY TO DAY USE. PLEASE FURNISH US WITH 3 x 10 LITER WATER TANKARD

+ A Hot Meal must be provided before the show for the entire crew (minimum of 8 hot meals) Or cash buy-out of equivalent of 30 euros per person.



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II. ACCOMODATION - HOTEL ROOMS = 8

Where included in deal OR reserved by promoter – minimum 4*

- Chilly Gonzales: Suite with king size bed
- Fabienne Bertheau: Room with twin beds – extra night before the show = 2 nights
- Stella Lepage: Room with double bed
- Joe Flory: Room with double bed
- FOH (Ekki Von Nordenskjold or Ingo Schmidt): Room with double bed
- Julien Laurian: Room with twin beds
- Victor Sonier: Room with twin beds – extra night before the show = 2 nights
- Nina Rhode: Room with double bed – extra night before the show = 2 nights

VERY IMPORTANT:

- Check in for Chilly Gonzales must be done by proxy - Fabienne Bertheau Tour Manager has all authority and any required documents needed to check him and is to be given his room key.
- Hotel MUST be at walking distance from the venue.
- Hotel MUST BE QUIET, and rooms must be well isolated. Rooms must be away from elevators, main streets and ice machines.
- Room for Chilly Gonzales Must have WINDOWS that OPEN + BATHTUB
- Free wifi
- Hotel must have a Swimming Pool. If this is not possible within walking distance to the venue, please furnish the following information to Tour Manager on arrival: address and telephone number of closest gym swimming pool, its operating hours + day guest pass policies and prices.

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III. MARKETING - PRESS

All material can be found here: <http://www.chillygonzales.com/solopiano-press/>

PHOTOGRAPHY POLICY

- MAX. of 2 Photographers, pre-approved by Tour Manager + MAX of 2/3 songs – NO FLASH
TM will determine photographer placement in the room and will advise what 2/3 songs they may shoot.
- NO FILMING or PHOTOS during Sound-check / Rehearsal
- Permission to shoot Chilly Gonzales is given in exchange for the right to non-exclusively use the photos taken on all Chilly Gonzales social networks. Appropriate credit will be given to the photographer on such networks.
- Photographers must therefore give their email to Tour Manager at the shows and transfer a copy of all shots taken to tour manager's hard drive after

PROMO REQUEST

For any promo request please contact F Fabienne Bertheau fabiennebertheau@gmail.com +33 6 70 16 10 55 in advance with the following details:

COUNTRY:

NAME of MEDIA:

TYPE of MEDIA:

CIRCULATION Or AUDIENCE RATING:

TYPE of INTV: PHONER, SKYPE, IN PERSON, E-MAIL ITW, etc

LENGTH:

JOURNO NAME & CONTACT:

DEADLINE/SPECIFIC TIMINGS:

DATE OF BROADCASTING/PUBLICATION/ INTERNET LINK:

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IV. BACKLINE LIST

Under no circumstances will the backline be shared with any other acts.

Please Provide:

- PIANO STEINWAY B, C or D tuned at 442 hz

NOTE: any piano other than Steinway B, C or D must be pre-approved by artist. This is a condition precedent to the validity of the contract.

Please inform tour manager of the make and model of your in-house piano if there is one.

- Piano MUST be well TUNED once directly before sound-check and directly before show.
- 1 Piano bench
- If there is an ORGAN in the venue, please get in touch with TM before the show, Chilly Gonzales will play one song on it during the last Encore.

We Bring:

- Melodica
- Metronome

Stella Lepage

She Brings her own Cello, **please provide:**

- 1 piano Bench – **not a chair**

Joe Flory

please Provide: ROCK DRUM KIT (Gretsch®, Broadcaster® or *PRE-APPROVED* similar)

with following elements:

- Rolling Riser (or Carpet only if Riser is technically impossible with prior agreement of Tour Manager).
- 18-inch bass drum (outwards-facing bass drum skin must have PORT HOLE in it for mic to go in)
- 12-inch rack tom
- 14-inch floor tom
- Snare
- All with coated drum skins (not clear)
- Aildjan crash
- Thin ride
- High hats (preferred model Constantinople thin)
- Kick pedal
- Drum key
- All hardware
- 1 stool
- 1 tambourin
- 1 wood block
- Flugelhorn Yamaha YFH-8310Z® or STOM VI® or Yamaha Flügelhorn YFL635T® - Joe Flory will bring his own mouth piece.

Fabienne Bertheau

please Provide: wireless INTERCOM

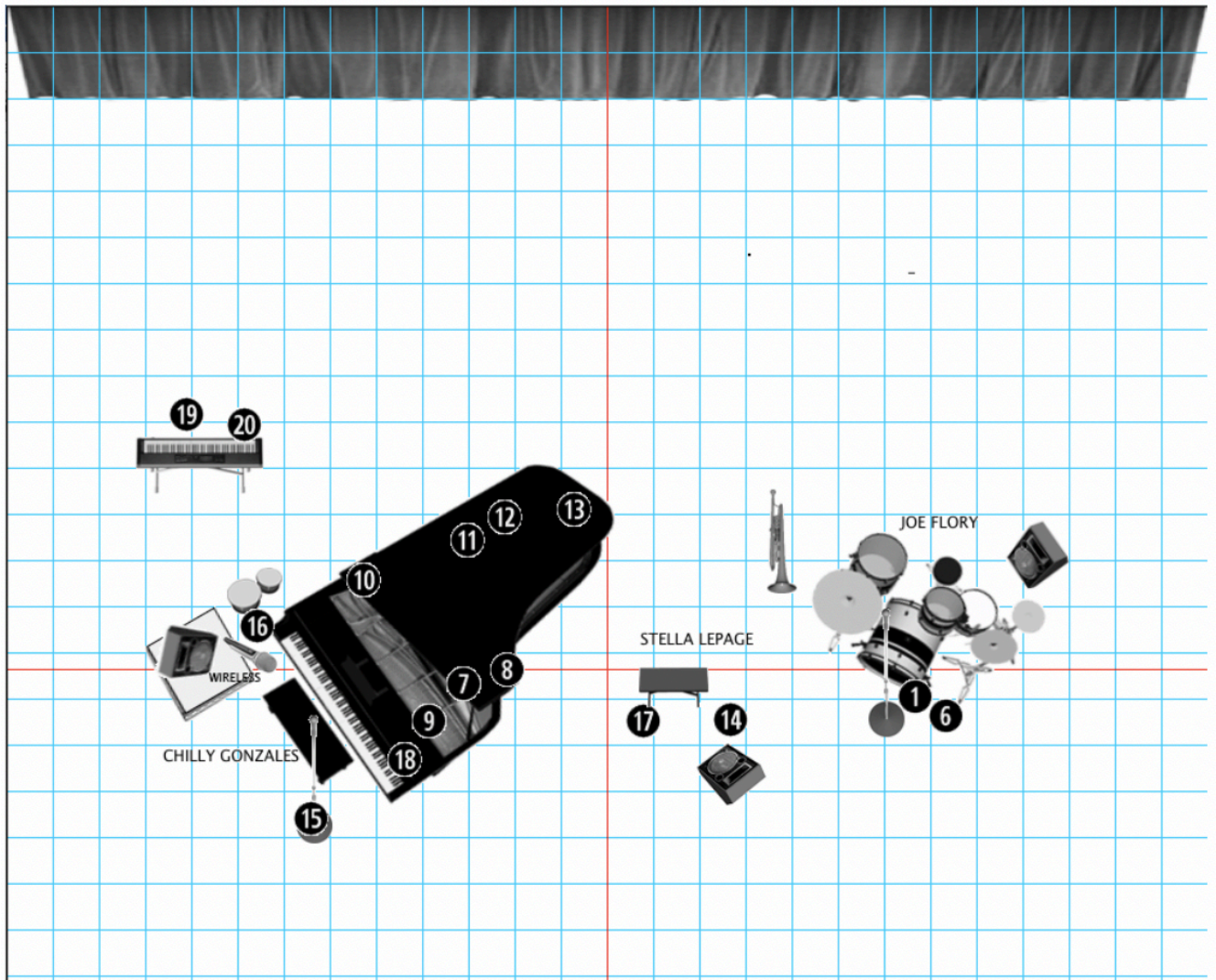
VERY IMPORTANT

The Drum Kit is brought on stage during the show while Gonzo plays a song.

So the Drum Kit needs to be set-up prior to sound-check on a rolling riser by a technician.

A technician will be needed during the show to push the rolling riser with the mounted Drum Kit onto the stage while the monitor engineer plugs in the mics for the drums.

V. STAGE PLOT



- Stage must be cleared of instruments, lights and sound equipment not relating to CHILLY GONZALES' SOLO PIANO III presented in PianoVision or belonging to any other Band or Artist.
- Back Line MUST BE ON STAGE before arrival of Artists at the venue and POSITIONED as shown on stage plot.
- Height Riser Chilly Gonzales's Monitor = 15 cm - covered in black curtain cloth
- Drum kit: marks on the drum kit's carpet must be done after position is approval by Tour Manager during sound check.

VI. INPUT LIST

Version 25 ~~oct-2018~~

Inputs for Chilly Gonzales & Stella Lepage & Joe Flory



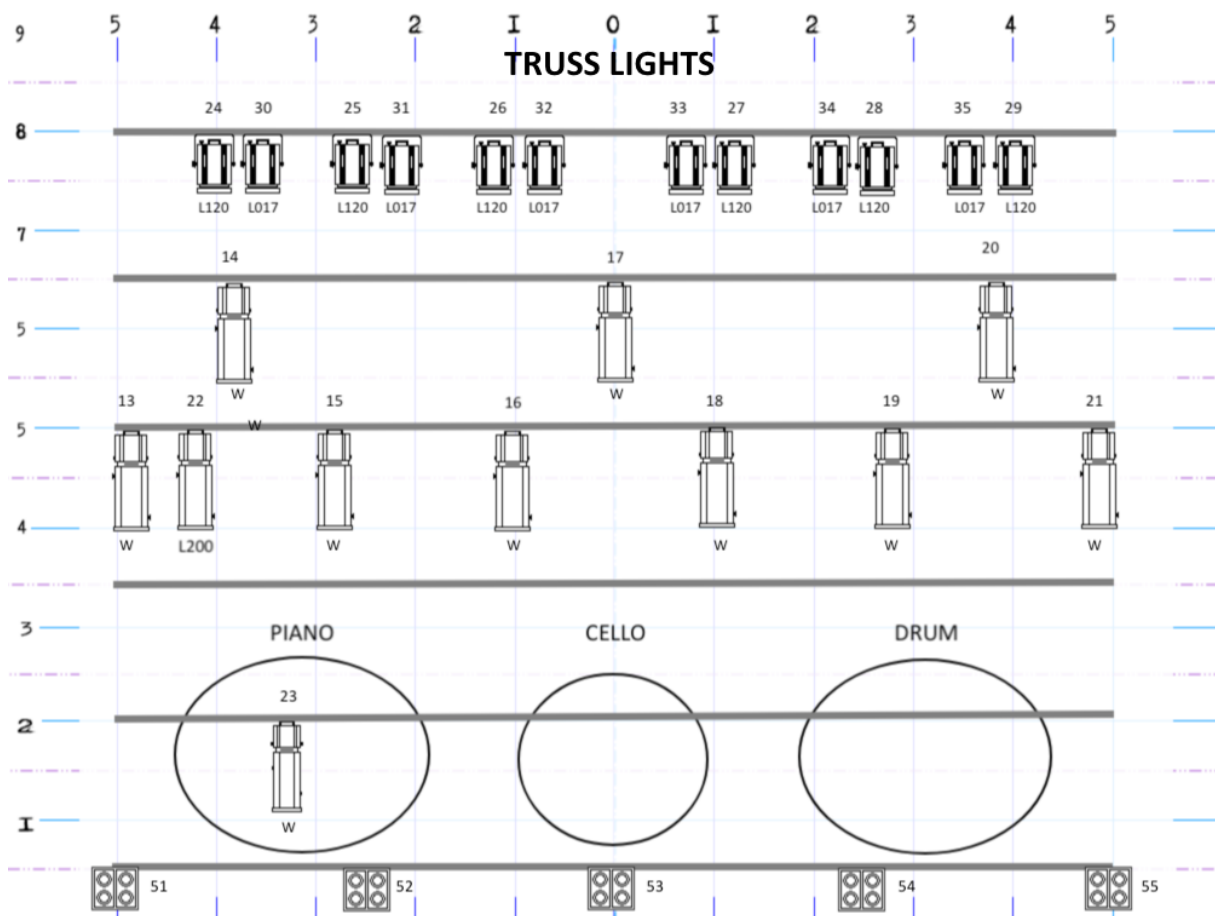
CH	Instrument	Mic	
1	Kick	Shure SM 91	
2	SN	Shure SM 57 Beta	
3	Tom	Shure Beta 98	
4	Floor Tom	Shure Beta 98	
5	OH L	Neumann KM 184	
6	OH R	Neumann KM 184	
7	Piano L	AKG 414	
8	Piano R	AKG 414	
9	Piano solo hi	Schoeps/ DPA 4099	Piano Magnet
10	Piano solo low	Schoeps/ DPA 4099	Piano Magnet
11	Piano Pickup low	we provide	
12	Piano Pickup mid	we provide	
13	Piano Pickup hi	we provide	
14	Cello	DPA 4099	Cello mount
15	C. Gonzales Vox	Shure wireless	KSM9
16	C. Gonzales Spare	Shure wireless	KSM9
17	Stella Clip	Shure wireless	Clip Mic (e.g. DPA 4060)
18	Metronom	DPA 4099	Piano Magnet
19	Keys L	DI / Stereo DI	Please provide MiniJack
20	Keys R	DI	for Casio-Keyboard
21	Split von CH14 Cello		
	Monitor 1 for Chilly Gonzales		
	Monitor 2 for Stella		
	Monitor 3 for Joe		

+ please provide XLR cables, helping us, to make audio recording with our Zoom H5 at the FOH position

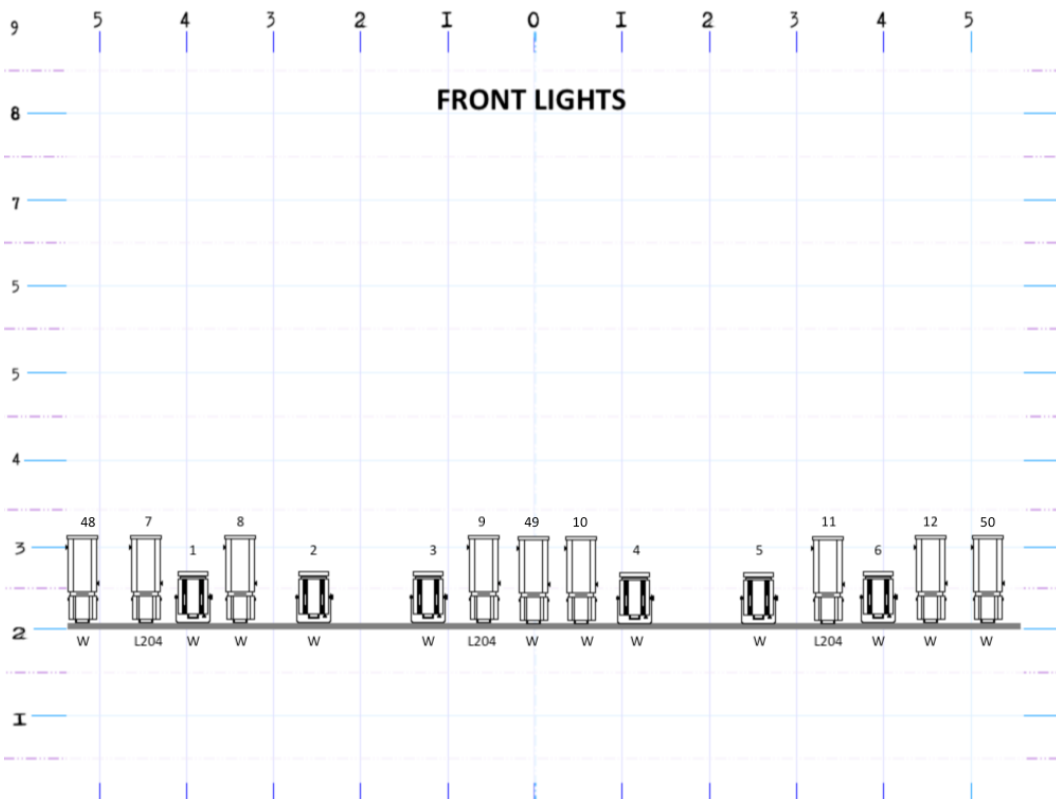
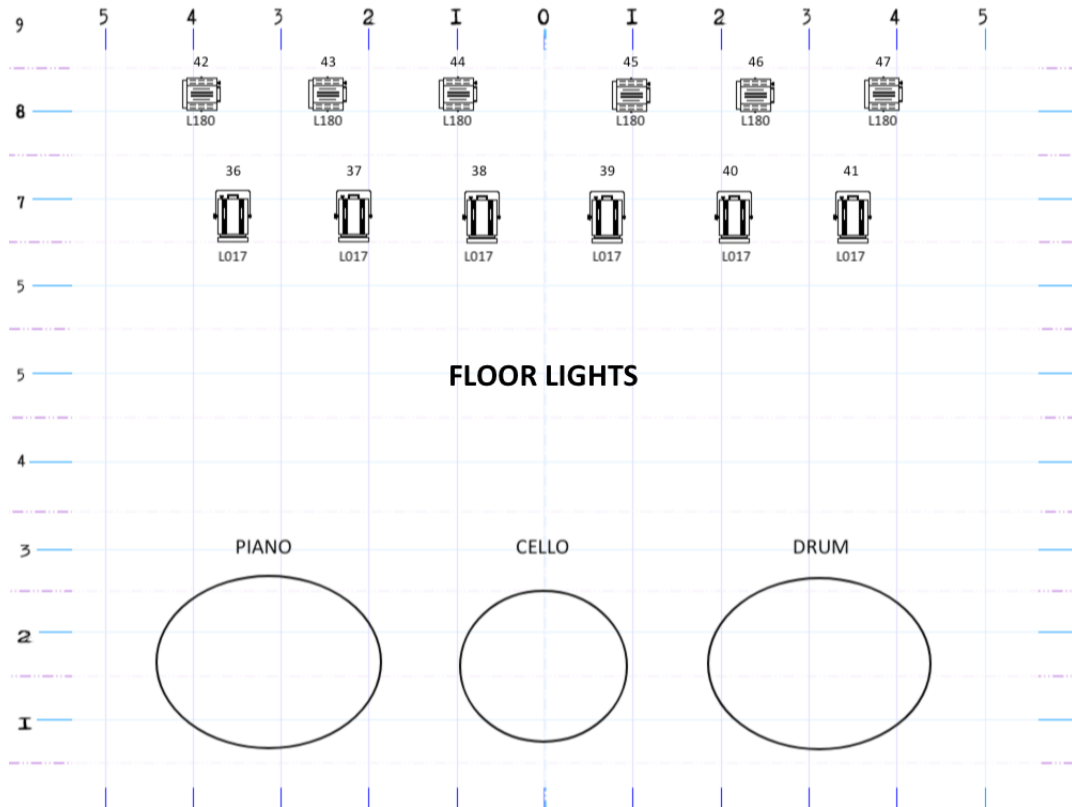
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VII. LIGHTS

- **Minimum of 2 lighting engineers / technicians who are familiar with the room and the Lighting system.**
 - **In Advance, get in touch with Tour Manager: Fabienne Bertheau fabiennebertheau@gmail.com +33670161055**
 - TM will send the set list with light instructions few days before the show, and will stand by lighting engineers / technicians before and during soundcheck to explain and rehearse cues and will communicate with them throughout the show using a wireless Intercom from the backstage.
 - No colors other than white or amber. Except one song with blue lights. No pink, no green. No smoke, no fog.
- Please find below our ideal lighting list. If venue is equipped with a different configuration, please communicate it to Tour Manager for approval and validation.



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Channel #	Projector type	Color	Focus
1.	PC 2 kW	N.C.	General Front Light
2.	PC 2 kW	N.C.	General Front Light
3.	PC 2 kW	N.C.	General Front Light
4.	PC 2 kW	N.C.	General Front Light
5.	PC 2 kW	N.C.	General Front Light
6.	PC 2 kW	N.C.	General Front Light
7.	Profile 2 kW	L204	Piano Front Light
8.	Profile 2 kW	N.C.	Piano Front Light
9.	Profile 2 kW	L204	Cello Front Light
10.	Profile 2 kW	N.C.	Cello Front Light
11.	Profile 2 kW	L204	Drum Front light
12.	Profile 2 kW	N.C.	Drum Front light
13.	Profile 2 kW	N.C.	Piano Back Light
14.	Profile 2 kW	N.C.	Piano Back Light
15.	Profile 2 kW	N.C.	Piano Back Light
16.	Profile 2 kW	N.C.	Cello Back Light
17.	Profile 2 kW	N.C.	Cello Back Light
18.	Profile 2 kW	N.C.	Cello Back Light
19.	Profile 2 kW	N.C.	Drum Back Light
20.	Profile 2 kW	N.C.	Drum Back Light
21.	Profile 2 kW	N.C.	Drum Back Light
22.	Profile 2 kW	L200	Piano Back Light
23.	Profile 2 kW	N.C.	Droplight ONLY on the piano keys (Shapers)
24.	PC 2 kW	L120	General Backlight
25.	PC 2 kW	L120	General Backlight
26.	PC 2 kW	L120	General Backlight
27.	PC 2 kW	L120	General Backlight
28.	PC 2 kW	L120	General Backlight
29.	PC 2 kW	L120	General Backlight
30.	PC 2 kW	L017	General Backlight
31.	PC 2 kW	L017	General Backlight
32.	PC 2 kW	L017	General Backlight
33.	PC 2 kW	L017	General Backlight
34.	PC 2 kW	L017	General Backlight
35.	PC 2 kW	L017	General Backlight
36.	PC 2 kW	L017	General Backlight
37.	PC 2 kW	L017	General Backlight
38.	PC 2 kW	L017	General Backlight
39.	PC 2 kW	L017	General Backlight
40.	PC 2 kW	L017	General Backlight
41.	PC 2 kW	L017	General Backlight
42.	Striplight	L180	Backdrop
43.	Striplight	L180	Backdrop
44.	Striplight	L180	Backdrop
45.	Striplight	L180	Backdrop
46.	Striplight	L180	Backdrop
47.	Striplight	L180	Backdrop
48.	Profile 2 kW	N.C.	Front Light – Stage Left
49.	Profile 2 kW	N.C.	Front Light – Stage Center
50.	Profile 2 kW	N.C.	Front light – Stage Right
51-55	Blinder	N.C.	Audience Light

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VIII. TECHNICAL INSTRUCTIONS

Please send all VENUE TECH SPECS - SOUND and LIGHTS - 4 weeks before the show to Tour Manager

- Performance Length: 105mn INCLUDED 1 or 2 Encore – NO INTERMISSION
- The show is best suited for a seated venue. This is a condition precedent to the validity of the contract. Should the venue not be seated, we need to be informed immediately.
- Free stage area of 10 x 6 meters, stable and cleaned. Black back drop and black alleys.
- BEFORE our arrival the Stage and the complete sound and lighting system must be connected and tested and ready to play error-free.

SOUND

In Advance, get in touch with Ekki Von Nordenskjold ekki@audioguard.de +491718013841

OR Ingo Schmidt big-mama-prod@web.de +49(0)1732341602 (We will advise which of our 2 FOHs will be there).

P.A.

The amplification of this show is about KEEPING THE NATURAL SOUND of the piano and cello. The instruments' sound must be AUGMENTED but NOT CHANGED.

Please furnish:

A great sounding contemporary PA, preferably Line Array, adapted to the locations:

90dB sound pressure at the front court with high directivity and uniform sound distribution throughout the whole audience area. (L-Acoustic, d & b, Nexo, JBL, EAW, Meyer).

In any case, nearfills required. in conventional PA from 15m depth hall.

Delays: Should galleries or balconies be opened, they must be amplified separately. Delays, nearfills, subs must be directly controlled separately from the FOH.

All sound system must be checked and ready before our technicians' arrival.

F.O.H.

Digital panel: (Yamaha CL5, Soundcraft Vi6)

The desk space must be at ground level and located centrally in the rear third of the audience area (not under a balcony or in a corner, in no event in a separate control room).

If this is not possible for any reasons, please get in touch with us soon enough to sort it out.

Please provide a minijack cable at FOH to playback music for system tuning.

MICROS *see input list*

MONITORS *see input list*

Monitor panel with an experienced monitor engineer.

3 Wedge: e.g. 12 " / 1" (L-Acoustic 12XT, d & b M6 / MAX12, Nexo PS10, Meyer UM-1, JBL, K & F)

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IX. PIANOVISION

VENUE: "SOLO PIANO III" presented in PIANOVISION is best suited for an indoor seated venue.

Should the venue not be seated or outdoor, we need to be informed immediately.

PIANOVISION – BRIEF EXPLANATION

PianoVision is set-up as a screen behind above the stage upon which is projected, live and in real-time, the piano keyboard and Chilly Gonzales' handwork, mixed with other short videos during certain portions of the show.

- Please ensure the video gear operators come prepared in advance, having tested the gear, are familiar with the gear's functionalities and settings as they relate to our rider, and bring the gear's manual on site.

PROMOTER PROVIDES:

- **1 Projection Screen** – it should be set-up in very panoramic format, as it will project the piano keyboard and the hands down to the wrists. Ideally the base of the screen should be 6-8m wide and the height should be adjusted to fit the ratio of our videos which are 1920x392. So, for example if the screen is 6m wide, the height should be $6 \times 392 / 1920 = 1,23\text{m}$ (maximum height tolerated will be 1m50). The visible portion of the screen must be the exact size of the projected video image of the keyboard. In Theaters with a 16/9 screen available, we can use black cloth (up to 4 pieces) to mask the top (and possibly, the sides, and if needed, the bottom) to recreate our ratio. The visible portion of the screen must be the exact size of the projected video image of the keyboard.

Alternative solutions are:

- a) having a screen that can be partially rolled down to fit our ratio or
- b) a custom sized screen that fits our ratio perfectly.

IMPORTANT : If the show happens outdoor you must absolutely inform the Tour Manager ASAP to check feasibility, as daylight may obstruct visibility of the screen. In this case, the solutions that must be considered are: a) Video projector with sufficient Lumen-power to project an image visible to all spectators in broad daylight OR b) An assembly of square LED screens to recreate a screen with our desired ratio, e.g. 36 x LED screens of 0,5 x 0,5m size displayed in 3 rows and 12 columns to make a 6m x 1,5m screen.

- **1 Video Projector** (10,000-20,000 lumens) w/ HD-SDI input and a crop function
The Projection Lens has to **match the width of our screen**: it should not be bigger!
The Projector has to be able to crop the top and the bottom of the video image so that the project image is in our **panoramic ratio 1920x320** and nothing is projected out of the ratio.
- **1 Appropriate Projection Lens** to match the width of the screen and considering the distance between the screen and the projector.
- **1 Camera** (AWHE120 HD-SDI or similar) + mechanism to fix it to a light beam.
We fix it on a light beam straight above the piano.
The camera needs to have:
 - A remote controller, so we can easily adjust frame filmed by camera.
 - Black & White function and needs to be taken out of autofocus mode
 - Because it hangs in the light beam, it needs a telephoto lens and zoom capabilities. Ultimately, we need the appropriate lens so that, depending on the height of the beam that the camera is hanging from and thus its distance from the piano keys, the camera can frame, film and display on screen the exact width of the keyboard.
 - The image must not be deformed by wide angle or fish eye.

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- **1 FULL HD VIDEO SWITCHER (PANASONIC AV-HS450 or similar)** that has FULL HD. We need a HD-SDI input for camera and an HDMI input for the computer videos. We need a HD-SDI output for the projector. The VIDEOSWITCHER must imperatively have the following functions/allow the following effects:
 - Freeze on/off (easily accessible)
 - Mix
 - Fade In/Out at different speeds (manually adjustable),
 - **Wipe In/Out from either Left or Right with soft edge (see image on the right)**
 - Go in/out to black fast.
- **1 COMPUTER** that can play VIDEOS (.mov) + Professional Video Playing Software like Resolume or Playback Pro which allow great flexibility in mixing and queuing videos. The videos are in PAL, color and of aspect ratio 1920x392.
- **1 Video Monitor** solution for the Previews
- **1 Cable from Computer** playing short videos into the Video Switcher (e.g HDMI + adapter)
- **1 HD-SDI cable** with enough distance to travel from camera set-up hanging above piano to video switcher (generally set up next to the Light mixing board or in control room).
- **1 HD-SDI cable** with enough distance to travel from the Video Switcher to the Video Projector.



The Lights and the Video Switcher people need to communicate during the show so the FOH mixing board should not be between the Lights board and the Video switcher.

IF THE PROJECTOR IS PROVIDED AT THE VENUE ALWAYS CHECK THE MAKE & MODEL to make sure that we have the right cables/adaptors OUT from VIDEOSWITCHER and IN to PROJECTOR.

IMPORTANT: The set-up must ensure minimum latency between the real Piano and the rendition of this Piano once filmed and projected.

We will not accept more than **3 images per second of latency**.

SET UP ORDER / Please refer to stage plan below and **do not start the set-up without Nina Rhode**

1. Piano should be in place at appropriate position before start of set-up.
2. Projector should be in place at appropriate position before start of set-up.
3. Remove the keyboard cover and the top of the piano – This should be done by the Piano Tuner or an authorized person by the company providing the piano.
4. Determine piano position, as advised by Nina Rhode or Fabienne (not without).
5. Hang and position screen
6. Hang camera
7. Light setting for the piano keys (see Key-light on next page) and fine-tune the live-image on the screen.
8. Connect camera to videoswitcher and projector and determine position of camera image projected on screen
9. Light-set-up can go parallel from now on
10. Hook-up computer to videoswitcher and projector and work with Nina on the Video settings for the show. Nina will operate the videoswitcher during the show.
11. Sound-check

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PianoVision LIGHTS

Key light: for the setup of the Video we need a light that illuminates only the keynotes and the hands but also is able to make the edges soft. This light must come a little bit from the side and not totally from above (if the light is straight from top, it risks of reflections on the keys on the video).

- In general for the complete show we will use no colors / just white (maybe amber at one moment).
- In general light instructions will be given on the day by Fabienne Bertheau (Tour Manager) and in conjunction with Nina Rhode

Solo Piano III is a show with 3 musicians.

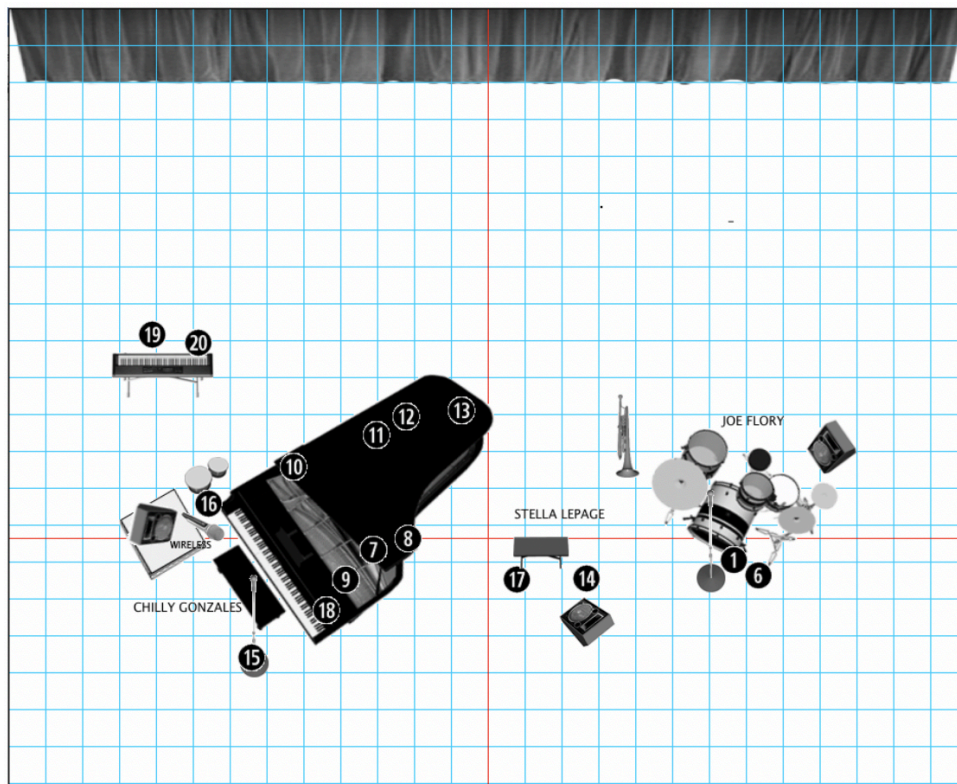
From left to right (audience view):

- Left: Chilly Gonzales' on the Piano
- Center: Stella Le Page on the Cello
- Right: Joe Flory on the Drums

Light programming in general is not needed, unless there is enough time during set-up to prepare it well, in which it could be nice to have.

During the show: we need a Light Operator that follows our instructions.

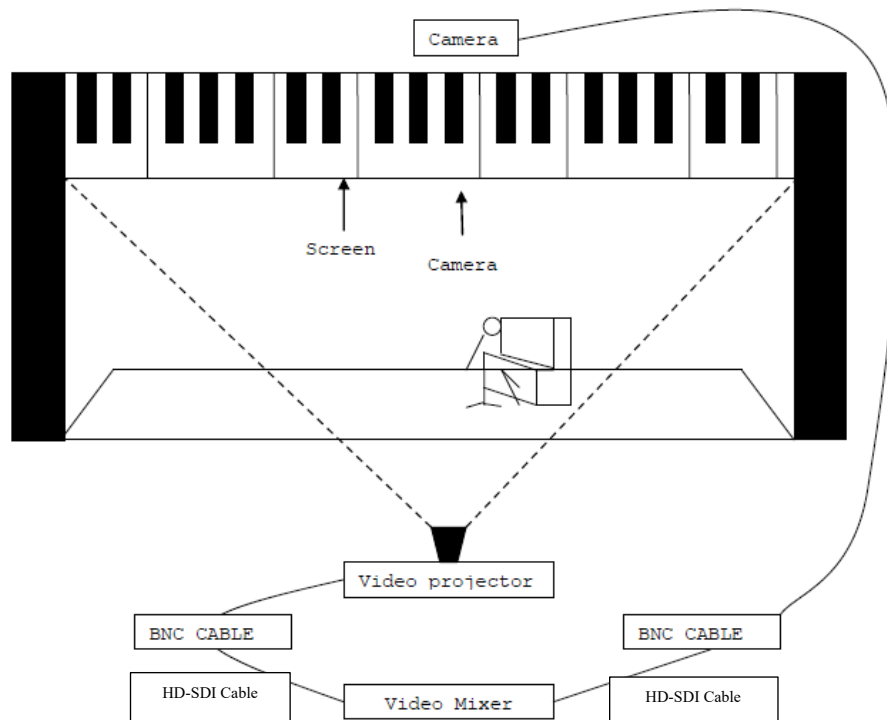
Nina will direct the Video switcher during the show and we need that a technician stays at her side during the show, to assist and in case of technical issues.



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Please find below some pictures from recent shows and some old models from the Solo Piano II rider (2012), so you can get a better idea of the PianoVision's look and feel, and potential ways of installing the screen.

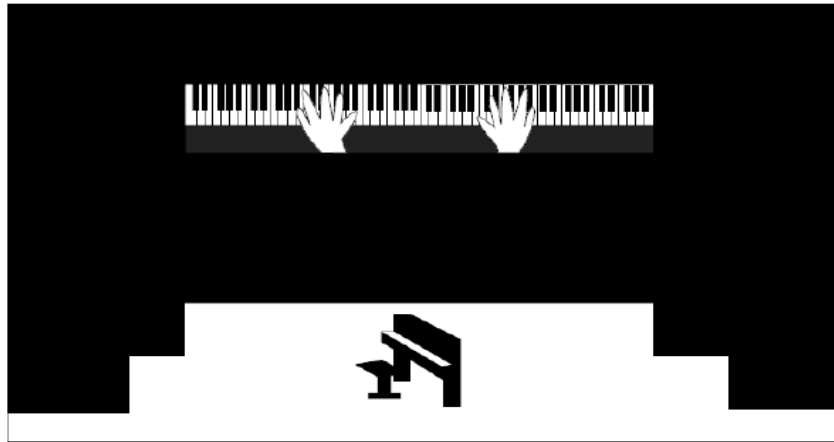
Thank you!



Chilly GONZALES

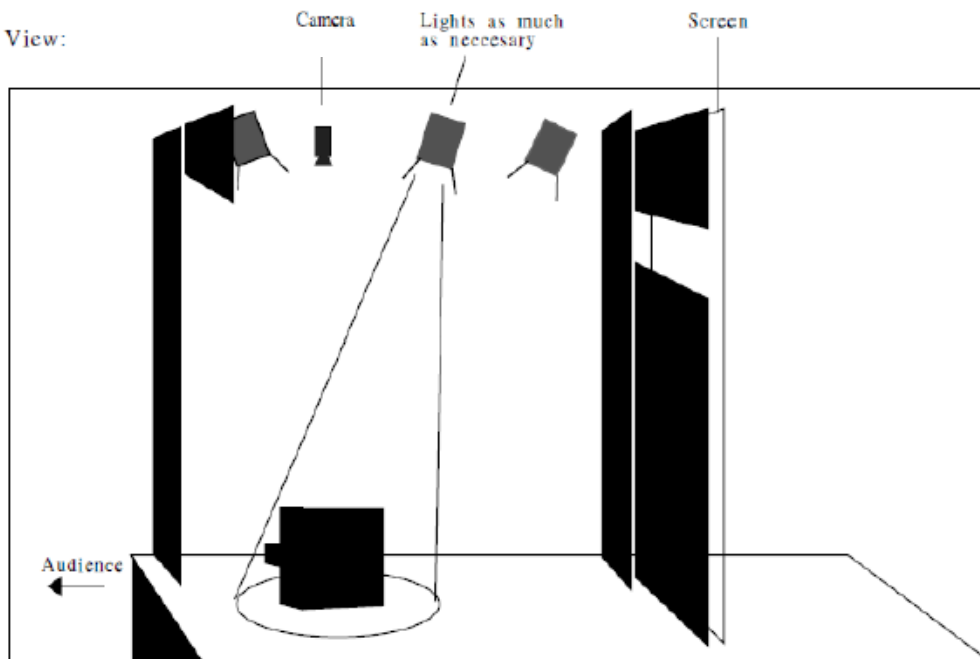
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Front View:



OTHER OPTIONS

Side View:



SOUND

Side View:

