



## UK Technical Specification (Theatres)

For clarity, this rider details all items the VENUE is required to supply in green.  
The items that SUPERSONIC QUEEN will tour with them are marked in blue.

*[If, due to the nature of your venue, you are unable to provide any of the requirements detailed below, please get in touch as soon as possible to discuss.]*

### Contacts

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### Marketing Information

Supersonic Queen requires approval and signoff of all marketing materials that feature this project, to ensure that company style guides are adhered to and that all contractual and branding obligations to funders, sponsors and partner organisations are met. We will ensure a fast turnaround. Please contact us for high-resolution publicity images and film-clips.

### Security & Insurance

The continued safety of all persons involved with the production is of the utmost importance. Supersonic Queen will have in place appropriate levels of insurance; including (but not limited to) Travel Insurance, Public Liability Insurance and Theft & Damage Insurance.

## **Touring Personnel**

Depending on the size of the tour, the sound and lighting provision and whether it is a stand-alone date or a series of performances, the band may bring some touring personnel. These are likely to be (but are not limited to):

- Mick 'Woody' Woodward – Sound Engineer (ML Soundhire)
- Liz Woodward (ML Soundhire)
- Brad Reynolds – Sound Engineer
- Victoria Copping – Front Of House

## **Hospitality Rider**

Please ensure that the following is available to the Supersonic Queen team during their time at your venue:

- Still bottled water – 12 bottles minimum
- Pineapple juice – 1 large carton
- Orange juice – 1 large carton
- Coke/Diet Coke – 6 cans of each
- Wine Gums/Skittles/Starburst (or alternative)
- Bananas/Fresh fruit
- Savoury snacks (various)
- Pot Noodles x5

Access to a refrigerator, a kettle (tea and coffee making facilities) in the dressing room is appreciated. The band ask for toilet facilities to be accessible (and near to the stage if there is not a physical dressing room), and for a mirror and hanging rails for costumes to be available. The dressing room must be secure (or with security provided).

Where food is provided, the band would like to finish eating at least 1 ½ hour before the show. Please provide food for 6 (including 1x Gluten-free meal, and 1x Vegetarian meal).

## **Accommodation**

Where the client is arranging accommodation, we will need suitable accommodation for at least 6 people. Feel free to check with us prior to booking to double check how many band members will require accommodation.

# Performance Information

## Production Schedule

Below is the generic schedule for the get-in and sound-check for Supersonic Queen.

This schedule is based on the premise that a full PA install (to system check at show volume) and full lighting pre-rig (to flash out) has been completed prior to the band's arrival. If this has not been completed, additional time for the completion of these installations will be required prior to the band's get-in.

For the full show (2x 45 minutes with break), we would normally time this as follows (depending on the shows agreed start-time):

Get in	2:00pm
Line check	4:00pm
Sound check (monitors)	4:30pm
Sound check (FOH)	5:00pm
Clear	6:00pm

## FOH Information

Each performance runs for approximately 45 minutes per half with at least a 20 minute interval between (although this can be lengthened if the venue prefers, to cater for bar access for audience members).

Audience numbers are defined by the scope of the venue. There is no age limit. During the show we do encourage the audience to sing, take photos/videos and generally engage in dancing if they desire.

The Venue/Presenter must provide adequate numbers of FOH staff to ensure the safety of the audience members at all times throughout the performance.

***We supply our own 'Pre-show' atmospheric music (22 minutes) that runs right up to our show intro – if you use your own FOH music prior to this, please refrain from playing Queen (we suggest uptempo classic/80's rock).***

## Stage Requirements

The show is designed with flexibility in mind. It can be performed in festivals, theatres and music venues with:

- **minimum stage dimensions of 6m width by 4m deep**

A clearance of 4m (minimum) to the underside of the lighting grid is required.

We need access to a flying line or equivalent structure to hang a backdrop scrim. This has cloth ties and eyelets (if cable tying is more suitable) and measures 6m wide by 4m deep – where the space dictates, this can be rolled and folded to fit.

- **Drum Riser required measuring 2m x 2m and a height from 30cm to 45cm.**  
(any questions regarding this, please get in touch)
- **We have a backdrop/scrim measuring 6m wide x 4m high – please provide provision to hang this on flying lines or cyclorama where available.**

2m wing space either side (masked) is preferable – please advise if this is not possible, as a slight shuffling of the stage layout may be necessary. The venue must be able to be blacked out fully where possible. Please inform us as soon as possible if any elements are unavailable or not as described.

Vehicle access for delivery of instruments to the performance venue is required, as is parking for 4 vehicles and 1 van. Please let us know in advance of any special circumstances so we may prepare accordingly. Storage for instrument casing backstage is required.

## Staffing Requirements

Supersonic Queen will include the following Production/Technical Staff:

- **Sound Engineer** (unless previously arranged with the venue)
- **1 or 2 members of the Sound Engineers team** to assist with get-in and get-out
- **1 FOH assistant** (where necessary – to assist the team and to look after merchandising)

The Venue is required to supply the following Production/Technical Staff:

- **1 x Lighting Operator** to assist with installation of touring lighting fixtures and the venues own in-house fixtures – and to run these to a high level during the performance

- 1 x Sound Engineer to assist with installation of PA and touring audio components – and to run these to a high level during the performance

It is expected that all staff will be sufficiently experienced in their areas of expertise to complete the aforementioned tasks. If the staff is inexperienced, please allow for more staff, in order to complete these same tasks on schedule. All staff should carry hand-tools appropriate to their task allocations, and wear appropriate clothing and footwear for the task at hand.

## Technical Requirements

Supersonic Queen will provide the following:

- All costumes, props, instruments, instrument stands and miscellaneous items as required to perform the show
- All consumables, batteries, etc, required to operate the above items

The Venue is required to supply the following:

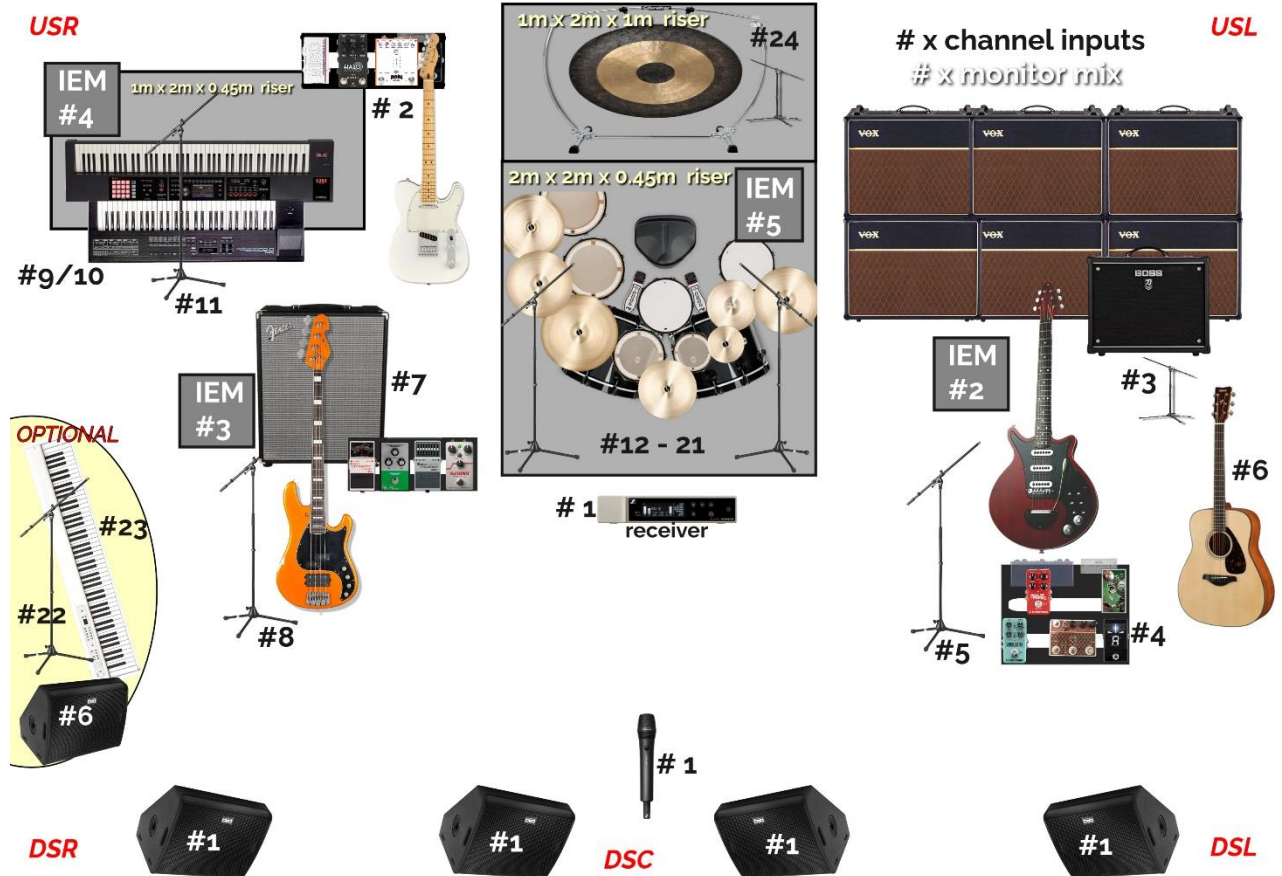
- Drum Riser 2m x 2m x 45cm (mentioned above)

Supersonic Queen will provide the following:

- 2 x DI boxes (All guitars go straight into the PA via an Effects Pedal Board DI or Mic'd amp)
- Full Drum Mic Kit (no cables) with: - AKG mic (Kick) - AKG (Snare, Rack Toms & Floor Toms) – AKG Condensers (Hi-Hat, Overheads)

When the Venue is required to supply - the following (or local equivalent) is required:

- PA System appropriate to the size and layout of the venue, with all cabling (min. 2 subwoofers where applicable), plus amplifiers as required by the size of the PA
- Minimum 24-Channel Audio Console
- FX Unit with Reverb
- 2 x 31 band, stereo equalizers (for foldback and FOH)
- 5 x foldback monitors - all monitors must have minimum 12" woofers.
- 2 x long boom mic stands
- 2 x 16-Channel Stage Boxes
- 22 x XLR cables (at appropriate length) to run from all mics/DIs to Stage Distro Boxes
- 2 x 8-channel loom to run 24 channels from Stage Distro Boxes to FOH control, and 6 sends of foldback from FOH control to Monitors onstage
- Spare stereo & mono DI Boxes



## Monitoring Requirements

Require sends for 4 IEM feeds, along with 4 wedge monitors for front of stage (and 1 wedge monitor for SR stage piano as and when required)

## Sound Mixing Notes

It's crucial that the audience can hear the words to the songs. Aside from this just refer to the typical Queen live sound: huge 'wall of sound', regal and fat, but so you can understand all of the lyrics... and it's not so loud that it's hurting people's ears.

**Please use a good Hall Reverb** sparingly on vocals, but less, or not at all, if the venue surroundings are naturally 'verby'. **[Please do not use delay on vocals]**

Channel List, Monitor list and Monitor Mix Guidelines are shown overleaf.

## Power Requirements

For all performances clean transformation and adaptation of 2 circuits of 240V, 10amp power are required for backline, pedalboards, keyboards and on stage lighting equipment.

- USR: power for bass, keyboard, 2<sup>nd</sup> guitar
- USC: power for Freddie's vocal rack
- USC: power for Drummers IEM unit, etc
- DSL: power for Guitarist FX unit
- Have 1 or 2 floating power units available to account for any changes.

## Lighting

We can provide a lighting plot sheet that goes into detail, but we'd like the engineer to be a little creative referring to the cue sheet as a guide. Although, some songs are quite specific and that will be specified in the lighting plot.

Supersonic Queens show is a live rock concert. The lighting is a mixture of rock concert and some theatrical effects. We can work with almost any house rig and have a couple of specials we tour with. If there were any specials available such as Moving Lights we would definitely use them. The lighting operator should indulge their creativity. The Venue is required to supply the following (or local equivalent):

- House rig with minimum 20 fixtures for front and back light
- Haze Machine, with sufficient fluid for all performances
- Minimum 2 x 4-way Blinders (or equivalent lighting for this purpose)
- Mirror Ball (if available)
- Specials (front and backlight) focused on: Drumkit USC, Freddie Vocal Position DSC, Brian guitar DSL

If the venue has a follow spot and operator available, we would love to use them!

Where possible, we would love to have lighting in front of the drum riser in a similar style to the image below:



If this is not practical or possible, we can supply fixtures to create a similar effect. We normally tour with the following fixtures:

- Equinox Quad Pix LED battons (x2) – set in front of the drum riser
- Equinox Quad Pix LED battons (x2) – set around the gong riser
- ADJ Fresnel – Encore FR50Z (x2)
- Beamz COB30 (x2) – floor-mounted either side of drum riser as uplighters
- ADJ Pinspot – floor mounted and focused on bass drum skin

We would like these to be integrated into your show with full DMX control as specials – these will have the best effect with haze and smoke. Included in the pack is the instruction manuals for both with DMX addressing details.

## **Lighting Notes**

- Supersonic Queen needs a decent wash from FOH – we like big strong single colour washes with movers cutting through with beams in white - and the capacity for a rock and roll lighting show. Haze is very important!
- Fixtures can be paired across stage. One set DS to cover microphone positions, the other US to cover drum riser. If you have LED PARs, please use them.
- Rock and Roll Lighting! It's all about movers and blinders! Play as much as you like. It would be nice to get a different feel for each song with big dramatic lighting changes at the top of the songs. Feel free to use more sparingly gobo spins and occasional strobing from the movers.
- As much colour and movement as possible. Try to build during choruses and shifts in the music.
- Any special-effects you have will be appreciated: smoke machines, pyros and Mirror balls are great if you have them.
- During the songs try to keep enough face light on Freddie so his expressions can be seen.
- If you have any ideas about spectacular LX effects please share them with the guys and feel free to play and build as you know more about the show and the songs.

A rundown of the set and the mood and feel for each song is included to help interpret this...



## ACT 1

Intro (backing track)

Flash/The Hero

We Will Rock You (fast)

Tie Your Mother Down

7 Seas/Bicycle/Best Friend

A Kind of Magic

Under Pressure

Somebody To Love

Don't Stop Me Now

Another 1 Bites The Dust

Killer Queen

*Guitar Solo*

I Want To Break Free

*Play-out music*

## **ACT 2**

Medley – one of the following:  
(anthem/rock/forever/vision)

I Was Born To Love You

Hammer To Fall

Fat Bottomed Girls

Eh-Oh

Bohemian Rhapsody

Love Of My Life

Leroy Brown (instrumental)

Crazy Little Thing...

Radio Gaga

We Will Rock You

We Are The Champions

God Save The Queen

## **ACT 1 – Lighting**

<b>Song</b>	<b>Mood/feel</b>	<b>colours</b>	<b>specials</b>
<b>Intro (track)</b>	anticipation	Beams wh	Smoke to run into next track
<b>Flash &gt;</b>	Dramatic rock	Blue	Pulsing lights & Blinders on 'ah's
<b>The Hero</b>	Fast rock	Primary's	Rock & roll
<b>We Will Rock You fast</b>	Fast rock	Red yellow	Beams and chases
<b>Tie Your Mother Down</b>	Classic Rock	Red, white beams	Rhythmic flashes
<b>Seven Seas Bicycle Race You're My Best Friend (medley)</b>	Fun upbeat	Primary's	Maybe a different style chase for each medley section?
<b>A Kind Of Magic</b>	Atmospheric start, magical	Violet, red, blue	Start dark with smoke and build
<b>Under Pressure</b>	Driving upbeat	Warm Primary	
<b>Somebody To Love</b>	Anthemic soulful	Purple	White movers (maybe breakup gobo's)
<b>Don't Stop Me Now</b>	Party	Primary	Chase + movers/Swing battens
<b>Another 1 Bites The Dust</b>	Funky groove Earthy	Green, amber	Quad Pix pulse to beat
<b>Killer Queen</b>	Camp, Glam extravagant	Pink, purple	
<b>Guitar Solo</b>	anthemic	Blackout	Spot DSC on guitarist - smoke
<b>I Want To Break Free</b>	OTT – fun	Bright	Start dim on intro until entrance
<b>*Medley</b>	tbc		
<b>Outro</b>	Outro	Fade out	Fade to B/O as cast leave stage

## **ACT 2 – Lighting**

<b>Song</b>	<b>Mood/feel</b>	<b>colours</b>	<b>specials</b>
<b>Intro (track)</b>	atmospheric	Dimly lit	Smoke, beams & blinders
<b>Medley (various)</b>	Thumping Rock	Red/Amber	White beams pulse to beat
<b>Born to Love You</b>	Upbeat anthem	Violet/blue	Pulse to beat – chase in solo
<b>Fat Bottomed Girls</b>	Jubilant anthemic rock	Primary (red)	Pulsing beams to beat
<b>Hammer To Fall</b>	Up-tempo 80's rock	Primary	Smoke intro/outro – busy chase – Quad Pix battens
<b>Eh-Oh</b>	Audience interaction	General wash	Highlight DSC
<b>Bohemian Rhapsody</b> <b>1<sup>st</sup> section</b> <b>Operatic section</b> <b>Rock section</b>	3 distinct sections 1...Moody 2...OTT / inventive 3...Bat-shit crazy	Your call! 1...Moody 2...Dim 3...Everything	You know the song: have some fun as crazy/creative as you like – lots of movement in opera section. Swing battens/movers/blinders: as big as possible in final section
<b>Love Of My Life</b>	Intimate	Blackout	Highlight DSC & DSL and mirrorball (if possible)
<b>Crazy Little Thing</b>	Rock'n'roll	primary	Uptempo chase
<b>Radio Gaga</b>	Anthemic Audience interaction	Blue, violet White beams	Swing battens pan in on intro – blinders/Quad Pix on beats
<b>ENCORE</b>	"We want more" 3-beats	Black out	Quad Pix beams in time with beats – in haze
<b>We Will Rock You</b>	Classic rock	reds	Smoke - Quad Pix/blinders
<b>We Are The Champions</b>	Jubilant celebratory	Red, blue	Movers/Swing Battens big <b>NO HAZE/SMOKE from here...</b>
<b>God Save The Queen</b>	Bows	Wash	House-lights up!

# Input List

<b>Artist</b>	Supersonic Queen
<b>Venue</b>	Various UK / Europe
<b>Date</b>	
<b>FOH</b>	
<b>Monitors</b>	

Ch.	Description	Mic/DI/XLR	Stand	Position	FOH Insert
1	Freddie Vocal	XLR out	mobile 'wand'	DSC	
2	Freddie Guitar	XLR out (line level)		SR	
3	Guitar mic'd amp	Mic		DSL	
4	*Guitar FX	XLR out		DSL	
5	BV (guitar)	Shure SM58	tall boom	DSL	
6	Acoustic Guitar	Passive DI		DSL	
7	Bass (preamp pedal)	XLR out		USR	
8	BV (bass)	Shure SM58	tall boom	DSR	
9	Keyboard L	DI (Phantom power)		USR	
10	Keyboard R	DI (Phantom power)		USR	
11	BV (keyboard)	Shure Beta87 (PP)	tall boom	USR	
12	Kick	AKG	short boom	USC	
13	Snare	AKG	short boom	USC	
14	Rack Tom 1	AKG	clip	USC	
15	Rack Tom 2	AKG	clip	USC	
16	Rack Tom 3	AKG	clip	USC	
17	Floor Tom 1	AKG	clip	USC	
18	Floor Tom 2	AKG	clip	USC	
19	Hi-Hat	AKG condenser	short boom	USC	
20	Overheads L	AKG condenser	tall boom	USC	
21	Overheads R	AKG condenser	tall boom	USC	
22	*Freddie vocal (piano)	Shure SM58	tall boom	SR	
23	*Stage Piano mono	Active DI		SR	
24	Gong	mic	Short boom	USL	
	* optional				

## Notes

These channel numbers used only to account for channel requirements.

You're welcome to run your own workflow unless we're providing a desk profile.

Brian May's guitar signal will either be from a Guitar effects unit (requiring L/R DI) or via a Mic'd amp via an SM57 (or appropriate equivalent)

# Monitor List

<b>Artist</b>	Supersonic Queen
<b>Venue</b>	Various UK / Europe
<b>Date</b>	
<b>FOH</b>	
<b>Monitors</b>	

Mix	Description	Type	Position
1	Vocals (Freddie)	Wedge x2 (or x4)	DSC
2	Guitar	IEM	DSL
3	Bass	IEM	DSR
4	Keyboards	IEM	USR
5	Drums	IEM	USC
6	*Stage Piano	Wedge x1	SR
7			
8			
9			
10			

## Notes

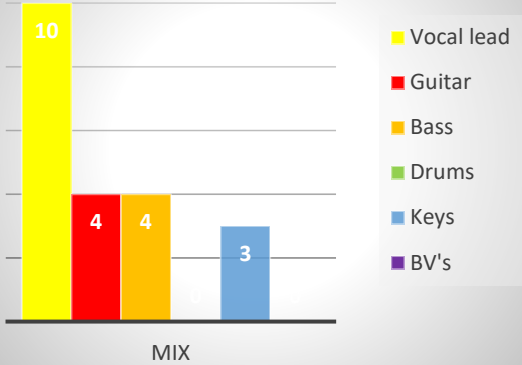
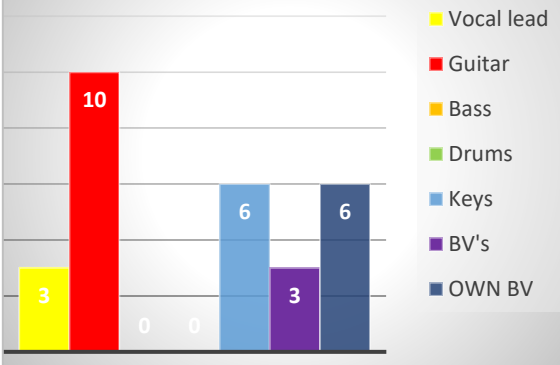
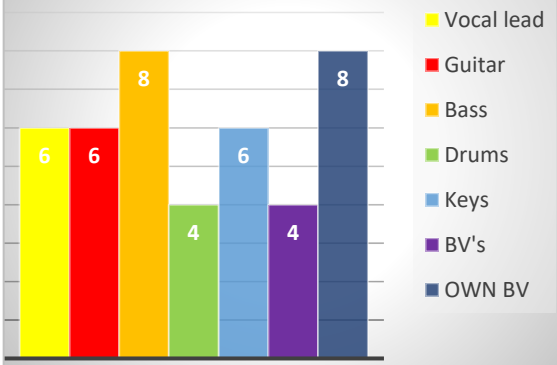
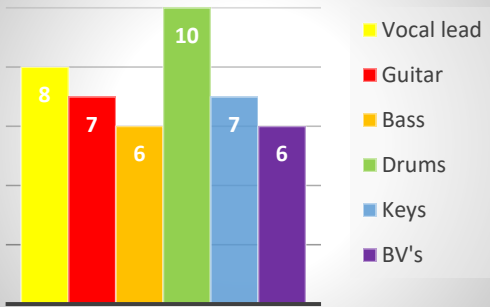
\*only on stages with adequate space

# Monitor Mix Guide

## \*Not at every venue (dependant on size and space)

Please set these mixes up as a general guideline and then we can tweak these in soundcheck to get the correct balance

- Freddie moves around the stage a lot and is often in fairly close proximity to the DSC wedges.
- Side fills may be used on very large stages where applicable, but in general we like keeping on stage volume limited to the wedges in the plan

<b>Freddie Mercury - Vocals</b>	<b>Brian May – Guitar (BV)</b>
<b>2x Wedge Monitors – MIX #1</b>	<b>IEM – MIX #2</b>
 <p>MIX</p>	 <p>MIX</p>
<b>John Deacon – Bass (BV)</b>	<b>Spike Edney – Keys (BV)</b>
<b>IEM – MIX #3</b>	<b>IEM – MIX #4</b>
 <p>MIX</p>	 <p>MIX</p>
<b>Roger Taylor – Drums</b>	<b>*Freddie Mercury – Piano/Vocal</b>
<b>IEM – MIX #5</b>	<b>1x SR Wedge Monitor – MIX #6</b>
 <p>MIX</p>	<p>FOH mix with:</p> <ul style="list-style-type: none"> <li>• Mostly lead vocal</li> <li>• Some SR Piano</li> <li>• Slightly less Keyboards</li> <li>• No BV's</li> </ul> <p><b>*Not at every venue (dependant on size and space)</b></p>

## Equipment Provision Checklist

- **Drum Riser 2m x 2m x 45cm**
- **Hanging provision for backdrop**
- **minimum stage dimensions of 6m width by 4m deep**
- **PA System appropriate to the size and layout of the venue, with all cabling (min. 2 subwoofers where applicable), plus amplifiers as required by the size of the PA**
- **Minimum 24-Channel Audio Console**
- **FX Unit with Reverb**
- **2 x 31 band, stereo equalizers (for foldback and FOH)**
- **5 x foldback monitors - all monitors must have minimum 12" woofers.**
- **2 x long boom mic stands**
- **2 x 16-Channel Stage Boxes**
- **22 x XLR cables (at appropriate length) to run from all mics/DIs to Stage Distro Boxes**
- **2 x 8-channel loom to run 24 channels from Stage Distro Boxes to FOH control, and 6 sends of foldback from FOH control to Monitors onstage**
- **Stereo/mono DI Boxes (as spares)**

## Merchandise

We travel with a full range of branded merchandise which where possible we like to set up in foyers. We require a secure and brightly lit area which is located in the vicinity to high footfall traffic. We supply our own table pods and tripods and will normally be able to man this ourselves, but it would be useful to have a member of FOH staff for additional security.

