



UK Technical Specification (Theatres/Venues)

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

James Breen – 07974 781004 – supersonicqueenlive@gmail.com

Phil Copping – 07834 768372 – info@freddieforever.co.uk

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
- Diet Coke – 6 cans
- Regular Coke – 6 cans
- Wine Gums/Skittles/Starburst (or alternative)

Access to a refrigerator, 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 meals).

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 | 3:00pm |
| Line check | 5:00pm |
| Sound check (monitors) | 5:30pm |
| Sound check (FOH) | 6:00pm |
| Clear | 7:00pm |

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:

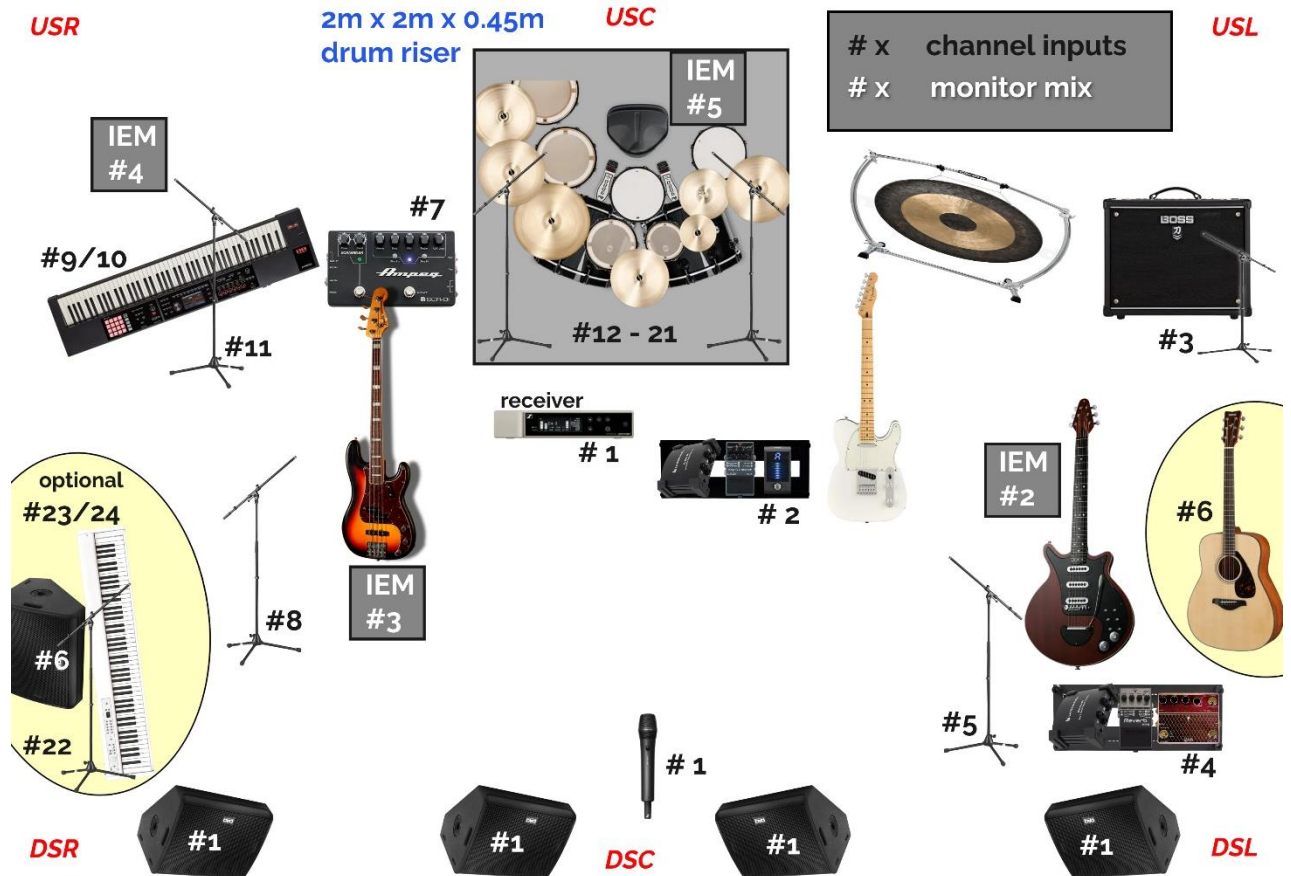
- **Drum Riser 2m x 2m x 45cm** (mentioned above)

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 reverb (**no delay**) sparingly during songs - but less (or not at all) if the venue surroundings are naturally 'verby'.

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 and keyboard
- DSR power for keyboard (Freddie)
- DSL, power for Line 6 Helix
- SR, power for Equinox Swing Battens
- USC, power for Equinox Quad Pix battens
- Have 1 floating power unit 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 tour with the following fixtures:

- **Equinox Quad Pix LED battons** (x2) – set in front of the drum riser
- **Equinox Swing Batten LED** (x2) – set SR and SL diagonally to fan beams to DSC (see plan)
- **Beamz COB30** (x2) – floor-mounted either side of drum riser as uplighters
- **Beamz S1500** (smoke machine) set under drum riser [DMX]
- **Beamz F1500** (hazer) set on either SL or SR [DMX]

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)

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

1 Vision/Keep Yourself Alive

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

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

ACT 2 – Lighting

| song | Mood/feel | colours | specials |
|---|---|--|--|
| Intro (track) | atmospheric | Dimly lit | Smoke, beams & blinders |
| One Vision medley | Thumping Rock | primary | Pulses in middle 'Keep yourself Alive' section |
| Born to Love You | Upbeat anthem | Violet/blue | Pulse to beat – chase in solo |
| Fat Bottomed Girls | Jubilant anthemic rock | Primary (red) | Pulsing beams to beat |
| Hammer To Fall | Up-tempo 80's rock | Primary | Smoke intro/outro – busy chase – Quad Pix battens |
| Eh-Oh | Audience interaction | General wash | Highlight DSC |
| Who Wants To Live Forever | Sombre, dramatic | Deep blue violet | Haze – Maybe slow-panned movers (architectural) |
| Bohemian Rhapsody 1st section Operatic section Rock section | 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 |
| Love Of My Life | Intimate | Blackout | Highlight DSC & DSL and mirrorball (if possible) |
| Crazy Little Thing | Rock'n'roll | primary | Uptempo chase |
| Radio Gaga | Anthemic Audience interaction | Blue, violet White beams | Swing battens pan in on intro – blinders/Quad Pix on beats |
| ENCORE | "We want more" 3-beats | Black out | Quad Pix beams in time with beats – in haze |
| We Will Rock You | Classic rock | reds | Smoke - Quad Pix/blinders |
| We Are The Champions | Jubilant celebratory | Red, blue | Movers/Swing Battens big NO HAZE/SMOKE from here... |
| God Save The Queen | Bows | Wash | House-lights up! |

Input List

| | |
|-----------------|---------------------|
| Artist | Supersonic Queen |
| Venue | Various UK / Europe |
| Date | |
| FOH | |
| Monitors | |

| Ch. | Description | Mic/DI/XLR | Stand | Position | FOH Insert |
|-----|------------------------|--------------------|---------------|----------|------------|
| 1 | Freddie Vocal | XLR out | mobile 'wand' | DSC | |
| 2 | Freddie Guitar | XLR out | | 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 L | Active DI | | SR | |
| 24 | *Stage Piano R | Active DI | | SR | |
| | | | | | |
| | * 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

Monitor List

| |
|--|
| Artist Supersonic Queen Venue Various UK / Europe Date FOH Monitors |
|--|

| 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

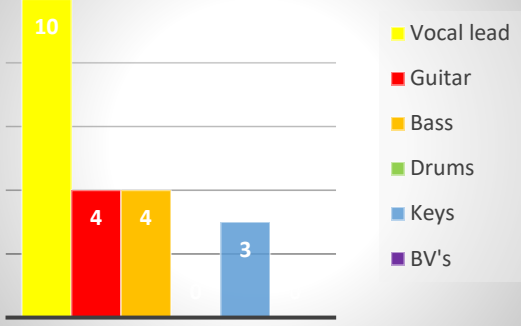
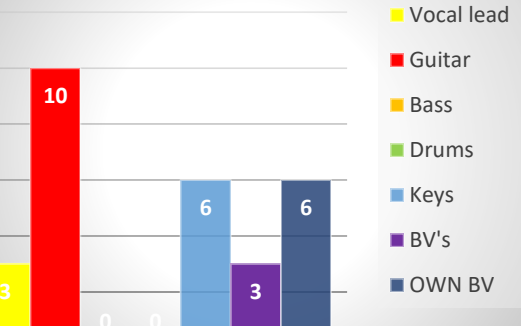
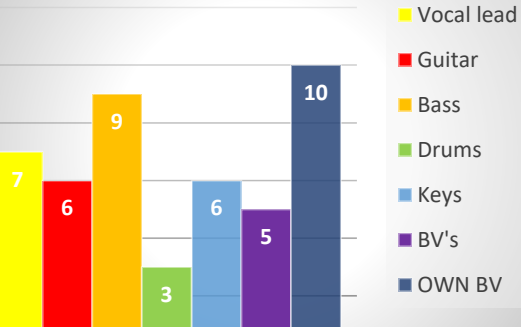
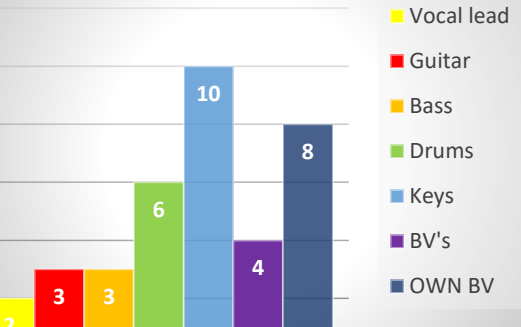
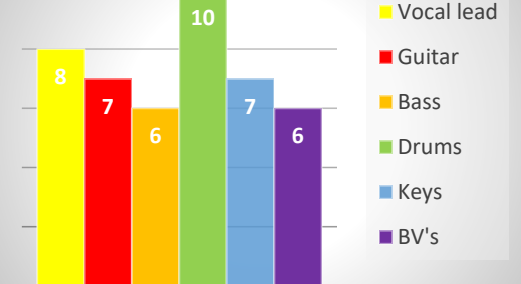
*only on stages with adequate space

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

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

