BOHEMIAN QUEEN

BACKLINE & TECHNICAL RIDER

***PLEASE READ ALL PAGES THOROUGHLY. IF YOU DON'T HAVE ANY QUESTIONS, YOU PROBABLY DID NOT READ IT THOROUGHLY. THERE WILL BE A POP QUIZ!

BACKLINE (Reader's Digest Version)

- **6 Piece PROFESSIONAL drum kit,** with all the necessary accoutrements such as cymbals, stands, pedals, legs, arms, heads, place to sit, etc.. Drums should be round. You wouldn't think we'd need to include such an obvious detail, but some witless knucklehead in a third world state brought us oval shaped drums once. Once. This would have been fine had he supplied oval shaped heads.
- **1 Gibson Les Paul guitar** - a shining example of classic rock'nroll glory and excess.
- **1 Fender Telecaster guitar** – traditional single coil model
- **1 12-string Acoustic guitar** – Martin, Taylor, Gibson or Ovation with a properly installed pick up (there should be no question as to what 'properly installed' means), AND A PROPERLY FITTED FEEDBACK BUSTER. You know, the little rubber thing your friends think is a coaster.
- **1 6-String Acoustic guitar** – See above rant
- **1 Vox AC30 Amplifier** – If by chance you have 9 of these sitting around, that would make the show devastatingly authentic. But 1 is fine. 3 is better as long as we're not being billed for it.
- **1 Clearsonic Sneeze Guard** – plexi barrier for Vox AC30 as not to injure the front row.
- **1 Bass Amplifier** – Ampeg SVT with 8x10 cabinet
- **1 Keyboard** – 73/76/88 weighted key model. Nord or Korg preferred.
- **1 Keyboard stand** - This shall be of the typical X-type, and in very new, VERY sturdy condition, since our Colombian keyboardist whom looks and sounds suspiciously Swedish, Mr. Victor Bender (pronounced MISTER VEEK-TŌR BEE-ENDER), rocks at least 20% harder than your average keyboardist.
- **Laptop Stand** – Because that's what the rock'n'roll world has become. If the backline vendor does not have a laptop stand, a roadcase lid from a Marshall 4x12 cabinet will do.
- **5 Guitar stands**

BACKLINE and STAGING (Detailed)

- **Paulie Z (Freddie Mercury)** Lead Vocalist
  - Two floor wedges/monitors, downstage center
  - Radial J48 or equivalent direct box for acoustic guitar.
  - 6-String acoustic, Gibson, Taylor, Martin or Ovation. ==MUST INCLUDE A FEEDBACK BUSTER==

  - **==Separate dressing room (8'x8' minimum) with FULL LENGTH MIRROR for lead vocalist to set up costumes and change. Room should be as close to the stage as possible - preferably connected to the stage for easy access.== This can be concocted from pipe-and-drape or anything else that provides privacy and quick ingress/egress**

- **Steve Zukowski (Brian May)** – Lead Guitarist, Backing Vocals
  - Vox AC30 amplifier
  - 12-String acoustic, Martin, Gibson, Taylor or Ovation. ==MUST INCLUDE A FEEDBACK BUSTER!==
  - Radial J48 or equivalent direct box for acoustic guitar.
  - Gibson Les Paul backup guitar with D'addario or Ernie Ball 10-46 strings
  - Boom mic stand

- **Aaron Samson (John Deacon)** – Bassist, Backing Vocals
  - Ampeg SVT and 8x10 cabinet or equivalent or equivalent by Aguiler/Ashdown/ Gallien Krueger/Mesa
  - Boom mic stand.
  - Radial JDI

- **Victor Bender** (pronounced MISTER VEEK-TŌR BEE-ENDER) – Keyboards/Guitar, Backing Vocals
  - Keyboard - 73/76/88 weighted key model. Nord or Korg preferred.
  - Fender Telecaster (traditional single coil model) with Ernie Ball 9-46 strings
  - **DURABLE and STABLE** Keyboard Stand tall enough for standing position
  - Computer Laptop Stage Stand
  - Radial JDI Duplex stereo DI for keys
  - Radial JDI mono DI for guitar
  - 2x Boom Mic Stands (one for key position, one for guitar position)
  - Radial JDI Duplex stereo DI for harmonizer Victor's harmonizer box
    (In SUMMARY, that's 5 CHANNELS of DI boxes for keyboard world!)

- **Glenn Jost (Roger taylor)** – Drummer
  - Drum Riser:
    - Minimum 8' x 8' (8'x12' preferred) drum riser at least 12" high with carpet
  - Drum set must be high quality from the following manufacturers: DW, Mapex, Tama, Gretsch or Yamaha, maple shells preferred. If you bring a Premiere kit with African Bubinga shells, I'll buy you a drink. Or three.
  - Drums:
    - 1- 22" bass drum
    - 1- 10" rack tom (rim suspension mounting preferred on all toms)
    - 1- 12" rack tom
    - 1- 14" floor tom
    - 1- 16" floor tom
    - 1- 14" x 5" metal snare (Extra snare drum for backup if possible)
    - (Where available) – set of 3 roto toms
    - DW 9000 series bass drum pedal
    - DW 9000 series (or comparable) Hi-Hat stand
    - DW Heavy duty snare drum stand
    - DW Heavy duty drum throne
    - 6 DW Heavy duty boom cymbal stands

  - Cymbals:
    - Cymbals - Zildjian, Sabian, Paiste
    - 14" Hi Hats
    - 16" medium crash
    - 17" medium thin crash
    - 17" medium crash
    - 18" medium crash
    - 20" ride cymbal (Zildjian K or comparable)
    - 17"-18" China-type

  - Gong (where available):
    - Of the epic Roger Taylor/Keith Moon/John Bonham variety

  - Accessories:
    - REMO Pinstripe heads for toms
    - REMO Coated Ambassador on snare drums
    - PROMARK 747 or 5A Natural Nylon-Tip Drum Sticks – 2 SETS PLEASE!

VIDEO

- A large projection screen shall be placed behind the drummer, lower edge trim height just above drummer's head.
- We shall provide a 'motion logo' video loop (.mp4, 25.7mb) via e-mail or on a USB stick, to be projected on the screen throughout the show, except during blackouts between songs.
- While we don't require multi-camera video, if you're one of the many venues that provides this as part of your package (YOU'RE AWESOME!), please revert to the motion logo when a camera isn't active (pauses for intermission and encores).

LIGHTING

We don't have specific lighting cues (mainly because nobody in this slipshod outfit has any clue how to even format such a document), but we would very much appreciate if the LD would review the following overview of what we think fits our show (and if you think we're a bit clueless, please feel free to write – we're always eager to learn):

- If there's any production element that defined Queen at their peak, it was a light show that rivaled other arena-rock heavyweights such as Kiss.
- Now we realize that recreating something of that scale on the tribute band circuit would be an absurd ask, so what we would like is a 'pastiche' of that signature look. Since most pars are of the LED-type programmable from a DMX console, we'd simply like a couple of 'impact' scenes programmed in that emulate the look and feel of Queen's classic Red/White/Green panels, even if done only on single line trusses.

info@bohemianqueenband.com   917-304-3084

- Beyond that, the LD will have plenty of creative latitude during the show (including the use of more conventional colors), but lighting cues should generally follow the dynamics of the music. Preferences are for dramatic still scenes that last an entire verse, change on pre-chorus, and then change to a bit of flash on the chorus.
  Example: Two colors during a verse, maybe a two-color shift halfway through a verse, add a third color for the pre-chorus, then a change every bar for the chorus. Standard stuff really.
- Between songs put a spot on frontman Paulie Z downstage center, accompanied by low key 'scene' on rest of stage.
- IMPORTANT! NEVER should the light show be an attempt to induce an epileptic seizure. No super flashy, flashy, stroby, stroby.

- Musicians will frequently perform in FRONT of downstage monitor/microphone line. Please have a set of colors set and aimed in this position.

ENGINEERING

We occasionally run into some less-than-professional providers, so this section may sound a little blunt, but we assure you it's just our normally affable FOH engineer's sense of humor which is shared with almost nobody. It's best read in a fake British accent, as if it's a Monty Python skit.

FOH Console – In order of Preference:
- Fat bottomed consoles make the world go 'round.
- Time to pull that Midas H3000 or XL4 ANALOG console out of mothballs. Have you recently changed the battery in the master section? Have you tested it to make sure EVERY feature actually functions? Good. Now let's have 24 channels of compressors on the siderack please, the first 6 with gates (or separate Drawmers). And finally 4 effects processors of the Lexicon and TC Electronic variety, or even Yamaha. Notice I didn't say 'Alesis'. Effects should be returned to stereo paired input channels w/ faders.
- A Yamaha PM4000 is perfectly acceptable too, but we ain't gonna help you pick it up.
- Digital consoles are perfectly acceptable (because contrary to your first impression of us, we do have a grip on reality), with or without the sperving bearings, but we'll need your guy to stand by to show our guy how to turn on the turbo encabulator and explain how the frequency-specific unilateral phase detractors work. Current fave is the new Allen&Heath Avantis (yes, really).

- NO LS-9!! NO M7-CL!!! NO, NO, NO, NO, NO, NO, **NO!!!** (sing it with me!) Mama Mia let me go! SQs are fine, QUs are NOT.
- You're STILL using Avid Venues? Have you considered that you're spending more on gaff tape (to hold the thing together) than you are on a new console?
- Confession: As of this writing, I have yet to work on an S6L, so if that's what you're providing, Imma need someone to hold my hand.
- I'm not a snob. A Behringer Wing with a Midas DL251 stagebox sounds quite awesome. Seriously. Initial config is a bit slow, but it's a damn good package. I would take this over a Pro2.

If you have a baseline console file that features your house output configuration (LR, C, Down fills, Center Fills, Balcony, Lobby, Couch of your venue's prime benefactor, etc…) on special matrixes or other busses, please forward that to our occasionally nervous FOH engineer and he will build our show file to conform to your venue.

A systems tech certified (or generally knowledgeable, you will NOT be asked to show your papers) on the provided FOH console should be on hand to assist our generally relaxed FOH engineer at all times to ensure an efficient workflow and a generally relaxed FOH engineer. It keeps him off the sauce.

==**MONITORS AND FOH NEED TO BE SEPARATED BY A TRANSFORMER ISOLATED SPLIT!! NO GAIN SHARING UNDER ANY CIRCUMSTANCES!!!!**==

- **Monitor World**
  • 5x IEM mixes, plus a pair of wedges downstage center.
  • Please provide 5 channels of RF transmitters and bodypacks, preferably Shure PSM100s. We carry our own buds, but prefer that RF management be handled locally as different regions have different requirements.
  • Paulie Z (Freddie Mercury) has Sensaphonic IEMs with the binaural ambient mic feature, so he just needs his own voice in his IEM, and then reinforced in the wedges. Please have Paulie's downstage wedges rung out and ready to go upon our arrival. If possible. I'm on my knees begging here!
  • House must provide a competent, FRIENDLY, upbeat monitor engineer that has an appreciation for the fact that he gets to mix a stellar rock'n'roll band for a living instead of perpetually having his soul crushed in some corporate cubicle somewhere.
  • Monitor show file should be built (including input and output names, and cursory gain and HPF settings) and uploaded by load-in to expedite soundcheck. In Fantasyland.

- **House Speakers** – (Depending on Venue) Any professional rider-friendly line array or point source system is acceptable that is capable of producing 110dB (A-weighted) SPL at the mix position. We generally aim for an average of 96dBA, for an audience experience that is powerful, yet pleasant. Just want to avoid bouncing off the limiters. Preferred speaker systems are: Meyer, L'Acoustics, D&B Audiotechnik, DB Technologies, DAS, Danley, RCF, Nexo and SLS, not necessarily in that order, but always in working order.

SPEAKER SYSTEM SHOULD HAVE FACTORY BASELINE TUNING IN NATIVE PROCESSORS. Room tuning PREFERABLY should be done on EXTERNAL PROCESSORS and NOT THE CONSOLE EQ. Room tuning by a competent system tech should be complete PRIOR TO BAND LOAD IN. Changes to tuning parameters should be readily accessible by our typically inquisitive FOH engineer. Or not.

Subwoofers, when physically possible, should be arranged in a cardioid, end fire, or other rear-recoil cancelling array. On narrower stages (less than 24'), please group the subs together to avoid a null occurring across the main audience seating area.

On a serious note, time is the enemy on these gigs, and we try to maximize our soundcheck time to achieve a significant level of detail.

Stage should be set and wired according to stage plot PRIOR TO BAND LOAD IN.   Obvious exception is the drum kit which is subject to placement 'detailing' by our drummer, but the mics should be in place and mic wires should have ample slack for changes in drum and stand placement.

A talkback mic from the console to a line on stage should be IN PLACE, ready to be patched into our monitor console PRIOR TO BAND LOAD IN.

Paulie's monitor wedges shall be in place and powered up (and preferably rung out for the supplied microphone) by band load in.

When the band loads in, that two hour window (or half hour window in the case of a festival) should be exclusively spent obtaining the most detailed and impactful mix possible, followed by a short rehearsal.

We aim to provide a groovy, positive, feel-good rock'n'roll experience to our audience and our local crews. Nothing kills the vibe like slow moving, unresponsive stage hands. <mark>Don't be the DMV sloths from 'Zootopia'. Be the Lemurs from 'Madagascar'.</mark>

A NOTE ON FESTIVALS: We are well aware of the time constraints and logistic challenges of festivals, and aim to conform to a festival patch whenever and wherever possible, thus avoiding mispatches between bands. Likewise we prefer to avoid soft-patching whenever possible, and are more than happy to simply use the festival show file, with one or two changes to conform to our idiosyncrasies (stereo harmonizer from the key vocal position, etc..).

EXCLUSIONS

<mark>**UNDER NO CIRCUMSTANCE IS A TABLET AN ACCEPTABLE ALTERNATIVE TO A PROPER MIX SURFACE AT A PROPER FOH MIX POSITION**</mark>**.   We aim to reproduce live some of the most complex records ever made, some which took many months in a studio to mix. To get anywhere near this level of detail requires handfuls of many faders and encoders simultaneously.**

NO CARVIN LINE ARRAYS! NO CARVIN ANYTHING (We're talking to you Yuma, AZ – for the rest of you… Yes, Carvin actually put out a line array system. Bet you didn't know that. Imagine MY surprise!).

Also, your line arrays should be configured with EASE or whatever proprietary software the manufacturer provides (We're talking to you Yuma, AZ), and when I bring this up, try not to look at me like Nipper the RCA dog - and if you don't get that reference, maybe you should be in another line of work (We're talking to you Yuma, AZ).

They should NOT be randomly pinned into something that looks like a 'J' whilst the top 4 elements are firing at the sky, and the next four elements are firing at the back wall of the casino 200 yards away, and maybe too elements are hitting an audience on a level field 75 yards deep (We're talking to you Yuma, AZ).

Your crew should know how to over under (We're talking to you Yuma, AZ).

- **Accommodations** – Our formerly youthful FOH engineer's hotel room MUST have incandescent bulbs NO CFLs or LEDs Additionally, to keep him relaxed and focused, a Moen shower head (as specified below) should be installed in place of the usual stupid Shower Massage™ head Holiday Inn Express seems to favor. https://www.moen.com/products/Moen/Moen_Polished_nickel_onefunction_578_diameter_spray_head_ecoperformance_showerhead/S6312EPNL
- Also, don't feed him more than 1500 calories a day, otherwise we can't fit him in the overhead bin on the airplane. A venue employee should follow him around and slap his hand any time he gets near the buffet.

We know that some markets have limited resources for providing backline specifics, so to discuss any substitutions please contact our incurably risk-averse FOH engineer Eric Scott Williams at:
818-395-2050 or britishironjunkie@yahoo.com

Congratulations – you read the whole thing! Now for the pop quiz – send answers to britishironjunkie@yahoo.com:
1) How tall is (or isn't) Eric, and why does he oscillate back and forth referring to himself in the first and third person in this document?
2) What will be provided for Paulie's onstage dressing room/costume change requirements?
3) How many channels of DIs will you need to have on hand for this gig?
4) You'll be providing the RF rigs for the IEMs, right? RIGHT??
4) What console will you be providing for FOH?
5) What time should the band arrive for soundcheck?

	BOHEMIAN QUEEN INPUT LIST AND MIC PREFERENCE			
Channel	**Name**	**Microphone**	**VCA Assignment**	**Stage Position**
1	Kick in	Shure SM91	1,5	Upstage Center
2	Kick Out	Audix D6	1,5	Upstage Center
3	Snare Top	Audix i5 or Beta 57	1,5	Upstage Center
4	Snare Sample Trigger	Radial JDI	1,5	Upstage Center
5	Tom 1	Beta 98 or Audix D2 or e604	1,5	Upstage Center
6	Tom 2	Beta 98 or Audix D2 or e604	1,5	Upstage Center
7	Tom 3	Beta 98 or Audix D4 or 421	1,5	Upstage Center
8	Tom 4	Beta 98 or Audix D4 or 421	1,5	Upstage Center
9	OH L	Quality Condenser (NOT MXL)	1,5	Upstage Center
10	OH R	Quality Condenser (NOT MXL)	1,5	Upstage Center
11	Key L	Radial JDI Stereo	4,5	Upstage Right
12	Key R		4,5	Upstage Right
13	Bass DI	Radial JDI (NO AMP DI!)	1,5	Upstage Middle Right
14	Victor Gtr	Radial JDI	3,5	Downstage Right
15	Vox AC 30	Shure SM57 or e609	3,5	Upstage Left
16	May Acoustic	Radial JDI	3,5	DownstageLeft
17	Freddie Acoustic	Radial JDI	3,5	Downstage Center
18	Victor (Guitar)	Shure SM58	6	Downstage Far Right
19	Victor (Harmonizer L)	Shure SM58	6	Upstage Right
20	Victor (Harmonizer R)	Radial JDI Stereo	6	Upstage Right
21	Aaron (John Deacon)	Shure SM58	6	Downstage Right
22	Paulie (Freddie Mercury)	Shure SM58	7	Dowstage Center
23	Glenn (Roger Taylor)	Shure SM58	6	Drum Riser
24	Steve (Brian May)	Shure SM58	6	Downstage Left
25	Bass Mic	Sennheiser 421 or AKG D112	1,5	Upstage Middle Right
26	Emcee	Wireless	0	Wherever
	For OUTDOOR performances PLEASE have pop filters on all condenser and vocal mics.			
	Microphone preferences are just that - preferences. The main thing to observe is that stereo pairs are of like make and model, and that vocal mics are all of the same type (as are vocal wedges). PLEASE, NO MXL mics, NO Rolls or DOD direct boxes (Whirlwind passive DIs are acceptable, Radial, Countryman or Klark-Teknik preferred).			

info@bohemianqueenband.com   917-304-3084

Input assignments reflect hard patching, but production personnel may patch according to most suitable onstage logistics. Just take good notes so the soft patch resembles reality!

Vox AC30 Mic
Input #15

May Acoustic DI
Input #16

May Mic
Input #24

Drums
Inputs #1-10

Freddie Acoustic DI
Input #17

Freddie Mic
Input #22

Deacon Mic
Input #21

Bass DI
Input #13

Roger Mic
Input #23

Victor Harmonizer DIs
Inputs #19-20

Victor Gtr DI
Input #14

Bass Mic
Input #25

Keys DIs
Inputs #11-12

Victor Mic
Input # 18

info@bohemianqueenband.com

917-304-3084