

XTREME QUEEN

THE
LEGACY
OF
FREDDIE
MERCURY



Historic Will Rogers Auditorium

3909 E 5th Place, Tulsa, Oklahoma

Sunday, Sept. 8, 2024, 2:30 p.m.

All seats reserved • Tickets online



WILL ROGERS STAGE
FOUNDATION™

WillRogersStage.com

TO OUR PATRONS

Thank you for attending this much heralded show. We strive to bring quality entertainment to our loyal audiences.

We are most grateful to the Edward & Helen Bartlett Foundation for its sustaining support, especially H.I. "Bart" Bartlett. Additional gifts were received thus far this year from Don and Anna Lea Brixey Seago, and John and Sharon Lairmore.

We are also indebted to the volunteers who contribute their time and talents to the success of our productions.

Alumnus Wendell Alumbaugh made a significant gift of stage equipment that you can read about in this program.

We have launched a new website that contains a lot of archival material, and kept Yapsody as our ticketing platform. Go to: WillRogersStage.com.

Congratulations to the producers, directors, cast, and crew of "The Outsiders," on winning four Tonys including Best Musical, based on the novel by Alumna Susie "S.E." Hinton, written while a student. We bought tickets for eight students and two faculty members to see it on Broadway.

Sincerely,

Dick

Richard B. Risk, JD
Executive Producer
dickrisk@yahoo.com



WILL ROGERS STAGE FOUNDATION™

Richard "Dick" Risk, JD, President
Robert Risk, Vice President
James R. Adelman, EA, Treasurer

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With Gratitude

Dr. Ebony Johnson, Superintendent
Tulsa Public Schools
Cindy Largent-Williams Principal
Will Rogers College High School

The Will Rogers Stage Foundation, Inc., is organized under the provisions of the Oklahoma General Corporation Act and operated exclusively for charitable and educational purposes, as set forth in its Articles of Incorporation. It has received a Letter of Determination as a nonprofit public charity under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended. The foundation is also organized pursuant to 70 O.S. § 5-145, which encourages the formation of "local foundations" as supplements to basic school district programs publicly funded. The foundation is registered with the Oklahoma Secretary of State pursuant to the Oklahoma Solicitation of Charitable Contributions Act, 18 O.S. § 552.1a.

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PRODUCTION TEAM

Dick Risk, Executive Producer
Karen Miller, Stage Manager
Geoff Bond, Audio Producer
Daniel Murphree, Video Producer
Jon Presto, Projection & Lighting
Jacci Zabienski Harris, Logistics
Laura Schaub, Public Relations
Linda Bradshaw, Public Relations
Dawn Duca, Development
Robert Risk, Social Media
Yapsody, e-Marketing
SFC David Tilley, Transportation
Chris Lo Studio, Still Photography
Alexa Hernandez, Graphic Art

**We invite the crowd to
join in with many of
Queen's hits as
Freddie leads
everyone in the classic
"We are the
Champions" finale
and their all new
"Bohemian Rhapsody"
reprise encore, in
which the fans
participate in
the iconic
harmonies!**

The entire concert will be
recorded in multiple camera 4K
(ultra-high definition), multiple
track digital audio, by a
professional crew for
distribution nationwide to PBS
affiliate television stations and
networks.



Xtreme Queen Is Captivating Audiences of All Ages!

From "Bohemian Rhapsody" to "We Are the Champions," Xtreme Queen will definitely "Rock You" back to the days when Freddie Mercury and Queen performed throughout the world.

Xtreme Queen is the only Queen tribute band that reproduces in full detail the legendary 1985 Live Aid performance as part of every concert. This extraordinary Queen tribute band catapults Queen's music to life. Xtreme Queen is a spectacular live-performance experience that celebrates the legacy of Freddie Mercury like no other. The entire show will be performed on the Will Rogers Stage in Tulsa live in front of a giant screen showing archival footage of Freddie Mercury, with a renowned impressionist performing Mercury's exact moves.

Xtreme Queen delivers the same electrifying sound and energy that fans have come to demand from live Queen entertainment. They creatively combine the talents of each band member and their outstanding musicianship. This is an extraordinary concert experience. Audiences enjoy their full Live Aid show re-enactment while watching synchronized videos with Freddie Mercury accompanied by the live band and this hauntingly accurate homage to the original Queen.

A HIGH-ENERGY QUEEN COVER BAND

Based in New York, this group of seasoned, multi-talented singers and musicians is the closest experience to a real Queen show since the 1991 passing of Freddie Mercury. Thrilling the audience with electrifying guitar solos, addictive riffs, and legendary lyrics, the music of Queen has mesmerized fans for decades. The band members are stars in their own right:

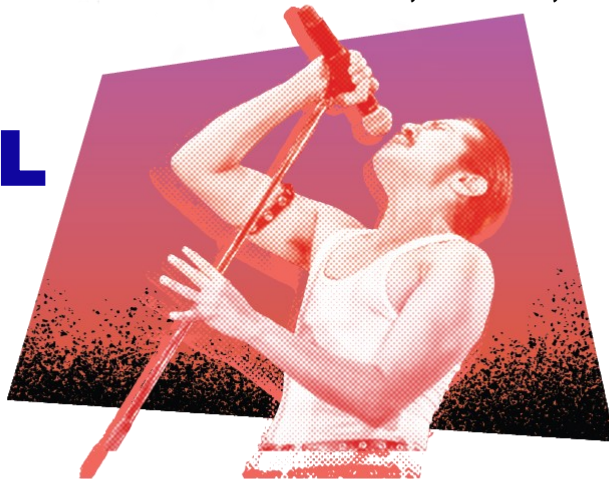
STEFAN THOMAS (FREDDIE MERCURY) — Xtreme Queen's front man, Stefan, has been a professional tribute artist for over 10 years. He has been featured on "Good Morning America," VH1, MTV, and several other prime time networks. His showmanship authentically replicates all the signature moves, charisma, voice, and energy of Freddie Mercury himself, and he bears an uncanny resemblance to Freddie. (He also impersonates Michael Jackson.)

SAL LOCASCIO (BRIAN MAY) — A sought-after lead guitarist, Sal hails from Billy Joel's hometown of Hicksville, New York. He has played with several of Long Island's top cover bands, including Five Stone and Soul Doctor. In addition to his guitar skills, Sal is a music composer, arranger, and producer with over 15 years of experience in the music business.

JAMES STEVENS (JOHN DEACON) — James has studied with bass players for headline names such as Paul Simon, Cyndi Lauper, and Herbie Hancock.

DAVE WILSON (ROGER TAYLOR) — Dave has opened as drummer for well-known acts such as White Lion, Skidrow, Obsession, and EZO.

**WE WILL
ROCK
YOU!**

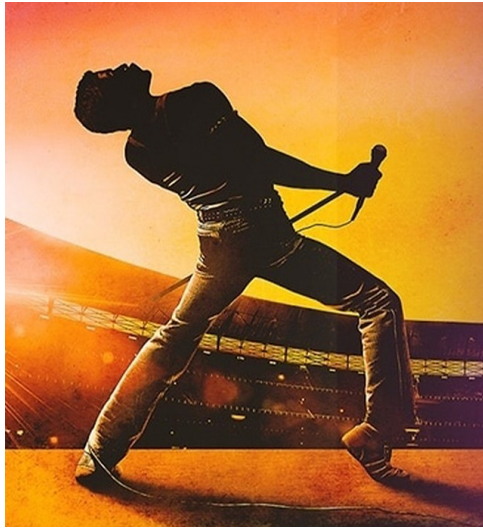


THE LEGEND LIVES ON

The British rock band Queen was formed in London in 1970 by Freddie Mercury (lead vocals, piano), Brian May (guitar, vocals), and Roger Taylor (drums, vocals), later joined by John Deacon (bass). Their earliest works were influenced by progressive rock, hard rock, and heavy metal, but the band gradually ventured into more conventional and radio-friendly works by incorporating further styles, such as arena rock and pop rock. Queen has been a global presence in popular culture for more than half a century. Estimates of their record sales range from 250 million to 300 million, making them one of the world's best-selling music artists.

Queen played at Live Aid in 1985. Their iconic performance took place at Wembley Stadium in London on July 13th. The event was organized by Sir Bob Geldof and Midge Ure to raise funds for the Ethiopian famine disaster. Queen's set during Live Aid remains one of their most memorable moments, and it's





beautifully recreated in the movie “Bohemian Rhapsody.” With the popularity of the movie, there has been a resurgence of Queen mania, introducing this amazing music to a whole new generation.

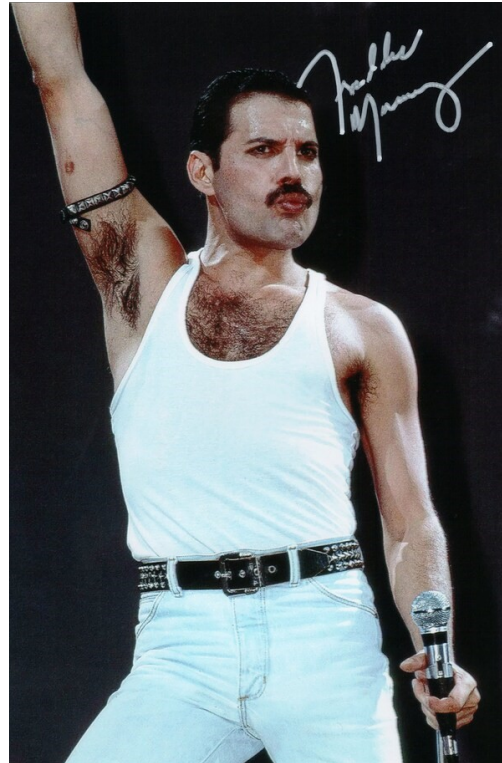
The 2018 film starring Rami Malek as Freddie Mercury became the highest-grossing musical biopic of all time and took home four Oscars, including the Academy Award for Best Actor.

Lead singer and pianist Freddie Mercury was born Farrokh Bulsara in what is now Zanzibar, on September 5, 1946. His family fled their home during political unrest and relocated to England. He was a British singer and songwriter who achieved worldwide fame as the lead vocalist and pianist of Queen. Regarded as one of the greatest singers in the history of rock music, he was known for his flamboyant stage persona and four-octave vocal range.

Mercury defied the conventions of a rock front man with his theatrical style, influencing the artistic direction of Queen. He died of complications of AIDS on November 24, 1991. This special performance commemorates what would have been his 78th birthday.

Freddie was famous for having an overbite, revealing the reason behind it was that he had four extra teeth at the back of his mouth.

(Article based on Wikipedia accounts.)





The entire 90-minutes of music for Xtreme Queen "The Legacy of Freddie Mercury" is performed in front of a large screen showing archival videos of the late icon in concert. Today's presentation uses for the first time in this venue the latest technology of an ultra-short throw (UST) laser projector and a 150-inch (diagonal) ambient light-rejecting (ALR) screen.

The urgency of our finding a solution to showing large projected images to our audiences came about when we booked Xtreme Queen, a New York high energy act involving an impersonation of the late lead singer Freddie Mercury in front of a large projection of archival footage of Mercury for the entire 90-minute sequence, in full synchronization with the video. The existing rear projection set-up would have required the screen to be close to the front of the stage, inhibiting movement of the performers .

We decided to buy an ultra-short throw laser projector and an ambient light rejecting 150-inch screen as the ideal way of showing the archival footage that is essential to an Xtreme Queen concert to give our audience the best experience possible.

With a donation from alumnus Wendell Alumbaugh, class of 1958, we purchased a highly rated Epson EpiqVision Ultra® LS800 projector capable of picture sizes up to 150 diagonal inches in 16:9 (width and height) ratio. Its throw ratio is 0.16:1, meaning for about every sixth of a foot (2 inches) of distance you get one foot of diagonal image. Our projector is about 24 inches from the screen to produce a 150-inch diagonal, 16:9 ratio image onto our new 12.5-foot (diagonal) screen, which is roughly 11 feet wide and 6 feet high. Our stage is only 40 feet wide and 25 feet deep from the wall to the edge.

Our new projector uses a single laser light source producing 4000 lumens of brightness. It projects in 4K ultra-high definition, more than adequate for stage.

The term "throw" refers simply to the distance between the projector and the screen. The three categories of projectors available today are long throw, short throw, and ultra-short throw.

The standard and most common type for many years has been and is the long throw projector. They require the greatest distance to make an image and are compatible with virtually all projection materials. The major disadvantages for their theatrical use is that when actors or any other objects come between the projector and screen, they create a shadow over the projected image and they require a darkened room to avoid ambient light washout.

Will Rogers has been equipped for several years with a long throw, lamp-based projector mounted on the back wall of the stage coupled with a rigid rear-projection screen suspended at the front of the stage. The screen must be "flown out" before activity can occur on the full stage.

Short throw projectors were developed to overcome the close confines of many classrooms and training facilities that don't permit enough throw distance for a standard projector. The "fish eye" design of the lens allows light to be spread out to create a larger image in a shorter distance than long throw projectors.

Ultra-short throw projectors are the latest concept in projection versatility. They are designed to be positioned nearly flush with the screen and still create a huge image. They typically have a reflector lens to spread out their light signal over a minimal distance. They are sometimes called a "laser TV." They use laser light, meaning they last a lot longer than short or long throw projectors, which are usually lamp-based. (The Will Rogers Stage Foundation recently purchased two replacement lamps for the stage's back wall-mounted long throw projector at a cost of \$734.28.)

Ultra-short throw projectors usually are paired with a special type of ambient light-rejecting screen featuring a surface that reflects the projector's light toward the viewer, while absorbing ambient light in the room. They reflect back less light than what is shined on them. This is important in theatrical use of the ultra-short throw projector because performers and props sharing the stage with a projected image must be lit. Placement of other lighting is a challenge to keep from washing out the image on the screen. Thus, the ambient light-rejecting screen is a friend to a lighting designer.

For this production, the projector is raised off the floor in front of the screen above the height of the platform holding the drummer and drum set. With no foot traffic between the projector and screen because of their closeness to each other, there are no shadows and the performers can be very mobile, especially "Freddie."

The obvious advantages to the Will Rogers stage that this new equipment offers for the long run are numerous. It can replace a scenery backdrop inexpensively by projecting onto the rigid ALR screen and change scenes instantly in front of the audience. The projector can also cast images on the existing cyclorama curtain to fill the entire back of the stage, leaving most of the stage available to the performers. The images are not as sharp and brilliant as they would be if projected onto the smaller 11' x 6' ambient light-rejecting screen, but this provides an acceptable alternative to the old fashioned painted canvas scenery backdrops that have been used for centuries.

We are excited over the possibilities that this new equipment brings to the Will Rogers stage.

Giving Back

Wendell Alumbaugh of the Will Rogers Class of 1958, who had served as the student superintendent of the stage crew his junior and senior years, wanted to give back to his school in honor of a faculty member, John Black, who had a major influence on his life.

"Mr. Black was the person responsible for coordinating student volunteers in a school activity called stagecraft," Alumbaugh wrote in an email to Principal Cindy Largent-Williams when offering a gift.

"Under his direction, we built the scenery, operated the sound equipment, the lights and pulled the curtains for all activities in the school auditorium. During my senior year Mr. Black gave me the additional task of scheduling the activities of the other student volunteers. I was not a good student academically, but when I look back on my time at Will Rogers it is with considerable fondness for the time I spent working with Mr. Black and the other kids in stagecraft," Alumbaugh explained.



Alumbaugh, 1958



L to R: John Black, stagecraft; Doris Niles, speech and drama; Carl Barnett, instrumental music. Circa. 1958

"Dick Risk [who succeeded Alumbaugh as superintendent the following year and who organized the Will Rogers Stage Foundation] was also in stagecraft. I had a successful business career and when Dick was raising money for the new organ I was able to contribute. Now, in my 84th year I have a desire to pay back, in a more direct way, the help I got at Will Rogers."

Alumbaugh contacted Risk about making a gift to the school, who referred him to the principal. He wanted to explore several options and asked for suggestions. Ultimately, because of his experience as a student with the stage, and wanting to honor his mentor, John Black, he decided on the new technology.



Coming November 24!

Will Rogers alumnus and inductee in both the Blues and Rock & Roll Hall of Fames, Elvin Bishop, will perform one show only on Sunday, November 24, 2024, at 2:30 p.m., in the historic Will Rogers Auditorium. The 1960 graduate and now-Californian will bring his Big Fun Trio to Tulsa.

"Deceptively loose but always tight...the raspy chuckle in Bishop's singing and the sharp sting of his guitar are forceful and fresh, enduring and fun." —Fresh Air, NPR

"...a legendary guitarist" whose playing is "impeccable and spirited...a distinguished American player." — Rolling Stone

"...good-time music guaranteed to put a smile on your face...serious playing, potent slide guitar and razor-sharp licks." — The Chicago Tribune

All seats reserved. Tickets sold on-line. All sales final.

WillRogersStage.com



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