

Hi there! Apparently we are going to be in an area where you provide the technical production. In case you don't know yet: Blaas of Glory is a hard rock band trying to go undercover as a marching band / dixie land orchestra. Blaas of Glory both plays acoustic sets in the open air, as well as fully amplified, up to the largest stages. This rider is applicable for the amplified shows. The band is really flexible in terms of requirements, but has to maintain a certain quality level. This rider therefore is not a wish list, but the bare minimum for a good show. I know a guy who specs an XL4 for his 12--input band to weed out the wannabee equipment providers. We're not like that, although I like the idea and his concept of quality.

We need 75 minutes time to set up and 15 to tear down our set pieces. Without scenery we need 30 minutes set-up time and are gone in under a minute. Given the fact that the act before us always seems to run out of their set time, we realistically count for 18 minutes. Our time to beat is 3.35 minutes, during which the CD intro music already started before we were done on stage. Generally, the better the stage and technical crew, the more we can help to achieve change-over idiosyncrasy.

And to take away the rumour now: Blaas means Blow, but not as in Blow of Glory. More like you play woodwinds. For any other questions (and answers) please contact me.

Cheers!

Nick

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Stage: Our 9 musicians don't like to whisper in each others' ears. Some air between the sweating bodies

makes 8 by 5.5 meter the bare minimum. Oh yes, a sousphone is a pretty large piece of instrument. Especially when it is played by a big Dutch guy. That makes 2.90 meter clearance over the entire stage the only way to avoid damage.

For festivals with normal change--over times we bring a large backdrop (6 at 4 meter) and some decoration. Please provide a riser of 6*1 or 6*2 meter in front of the backdrop.

FOH: Please provide a PA suited for the location, with a sufficient number of subs. Sub is required even for the smaller stages (who have a tendency to believe that acoustic instrument means no sub. Believe me: sousaphone moves a serious bit of air.) FOH console: yes, please. 1 reverb, 1 delay, no compressors or gates, 1 system--EQ.

Everything that is there anyway because you have it in the racks can be used, all up to our pleasant face--to--face meeting.

Monitors: You will see quite a few happy faces on stage when you provide 6 wedges in 4 groups, or more. When you supply fewer the singer might eat you after introducing himself. The wedges don't have to be the EVERYTHING LOUDER THAN EVERYTHING ELSE--type, however our hard--rockers are getting a little deaf after all these years and really like to hear themselves. Even in festival tents with a roaring crowd. If you don't catch my drift, please provide the largest ones you can think of. A monitor console with matching engineer is a big plus, especially when he (or she) was touring with famous band X when Mick Jagger was an adolescent. A younger one not afraid of musicians is very welcome too.

Lights: Our posing hard--rockers with long blowing haircuts have feared to be mistaken for fags all their life. Colours like pink, lila, turquoise and all other expressions of feminising rock 'n roll gives them a hang--over. Given their age they still move pretty fast across the stage. Lights that move faster than they do (aka intelligent lights) will be securely gaffed to emulate a fixed PAR can. Moving lights that move only when the shutter is closed are adored. Don't tell them it is the operator who makes the difference.

Inputlist:

Channel	Source	Mic	Stand
1	Marching Bass Drum	E6i	Wireless
2	Snare	E604/Clip-on	Wireless
3	Sousaphone	DPA 4061	Wireless
4	Soprano sax	E6i	Wireless
5	Acoustic Guitar 1	Jack	Wireless
6	Ukulele	DI	
7	Banjo	Jack	Wireless
8	Accordion	E6i	Wireless
9	Vocal 1	SM58	Tall
10	Vocal 2 & Flute	SM58	Tall
11	Vocal 3	SM58	Tall
12	Vocal 4	SM58	Tall
13	Vocal 5	SM58	Tall
14	Vocal 6	SM58	Tall
15	Space echo	@FOH	
16	Talkback to Stage	Shure 575	-

We are happy to provide a rack with wireless receivers and belt packs. It operates in the 782 – 822 MHz range (Sennheiser G3 – 100 – D-band). In case of fly dates or multi-stage festivals we rely on your supply. The promotor, and in his place the technical production of the festival, venue, stage, etc is responsible at any time for all legal issues regarding the use of wireless equipment. We are more than happy to coordinate this with you in advance.

Stageplot:

