

Dave Rowe • Sound Specs

www.daverowemusic.com • Toll-Free 207-619-3655 • info@daverowemusic.com

So, you're supplying sound and lights for us. This is what you need:

- A full range, professional PA system capable of covering the audible frequency spectrum at sufficient volume for the venue.
- 2 sturdy, non-abused, microphone stands with booms (please no goose necks).
- 2 monitor speakers. 2-way or 3-way design. If 2-way, I would rather have a 10" or 12" bass driver (please no 15" unless the choice is a Peavey with a 12" or an EAW or McCauley with a 15"—I'm picky, not stupid!).
- 4 channels of XLR for microphones and instruments (I can supply direct boxes).
- I ask that your mixer have at least 3 bands of EQ per channel (parametric mids are a plus!) and phantom power.
- Graphic EQ of at least 2/3 octave resolution on monitor mix.
- Good general stage lighting—a wash is fine. I don't need (or want) a lot of flashing lights and disco balls.
- A good-sport attitude. I know what it's like to be on both sides of the mixing board (studio and live sound) and I know what a pain in the butt demanding performers can be. If I ask to see your board or EQ settings, it is not because I don't like what you are doing, I just know how I like things to work and want to steer things in that direction as expeditiously as possible. Please don't take it personally.

What I will be carrying:

- 2 condenser microphones: (AKG C1000S) If your vocal microphones are as good or better, I'll gladly use yours.
- Instrument preamps/active direct boxes
- If I came by car, I *may* also be carrying our own powered monitor wedges (they make me comfy)

Helpful hints:

When setting up my monitor mix, please start with channel AUX/Monitor controls set to unity to approximate the house mix as closely as possible. Please start with flat channel and graphic EQs (unless this is a festival-type situation and you have done an intricate squeak job). I don't demand such SPL from our monitors that feedback should ever be an issue (and I work microphones very tight), so don't concern yourself with preemptive problem solving with the monitor EQ. Once levels are properly set, you should not have to do much mixing. I have volume controls on our instruments, which I am accustomed to managing as I change styles of music. If you get crazy moving faders around, we might find ourselves working against each other. If I start turning up my instruments during my set, don't fight it, just give me a little more of that instrument in the wedges (I'm trying to hear better). If I turn up and you turn down, we're going to be doing an uncomfortable dance for the entire show—I mention it because it has happened...a lot.

Other things to know:

The following are things I just don't like, but can deal with if choice is limited: Bose speakers (specifically models 402, 802, 902), any gear that looks like it should be in a museum, consumer audio/stereo equipment repurposed to PA (sounds good in a living room, not a concert venue), Fender PA systems (I do like their guitars and basses), warm beer, boiled Brussels Sprouts. Please know that these are just guidelines. There are very few deal-breakers on this page. If there is something listed here you just plain can't provide, please let me know in advance. We will work it out. I'm generally not hard to get along with, I just want to be comfortable on stage.

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