

The Squid Jiggers • Sound Specs

www.squidjiggers.com • Toll-Free 207-619-FOLK • dave@squidjiggers.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 vocal microphones. We prefer stage-type condenser mics such as AKG C535 or C1000S, Shure Beta 87 or SM87, CAD C195, etc. Failing that Shure SM58/Beta 58 or equivalent is fine. We are not fans of Beyer, Sennheiser, or Audix dynamic microphones (they are great if you are trying to cut through a thick rock mix, but we find them a bit edgy with our guitars).
- 2 sturdy, non-abused, microphone stands with booms (please no goose necks).
- 2 monitor speakers. 2-way or 3-way design. If 2-way, we 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"—we're picky, not stupid!).
- 6 channels of XLR for our microphones and instruments (we supply direct boxes).
- We ask that your mixer have at least 3 bands of EQ per channel (parametric mids are a plus!) and phantom power (our mics are condenser type). If your board can provide 2 monitor feeds, all the better.
- Graphic EQ of at least 2/3 octave resolution on each monitor mix.
- Good general stage lighting—a wash is fine. We don't need (or want) a lot of flashing lights and disco balls.
- A good-sport attitude. We know what it's like to be on both sides of the mixing board (studio and live sound) and we know what a pain in the butt demanding performers can be. If we ask to see your board or EQ settings, it is not because we don't like what you are doing, we just know how we like things to work and want to steer things in that direction as expeditiously as possible. Please don't take it personally.

What we will be carrying:

- Instrument preamps/direct boxes
- If we came by car, we *may* also be carrying our own powered monitor wedges (they make us comfy)

Helpful hints:

When setting up our monitor mixes, please start with AUX/Monitor controls set to unity to approximate the house mix as closely as possible. Please set all monitor mixes the same (as in everything everywhere) and start with flat channel and graphic EQs (unless this is a festival-type situation and you have done an intricate squeak job). We don't demand such SPL from our monitors that feedback should ever be an issue, 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. We work our microphones to mix ourselves and have volume controls on our instruments, which we are accustomed to managing. If you get crazy moving faders around, we might find ourselves working against each other.

Other things to know:

The following are things we 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 (we like their guitars and basses), warm beer, 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 us know in advance. We will work it out. We aren't hard to get along with, we just want to be comfortable.

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