

Johnny Limbo and the Lugnuts Sound System Requirements

House:

- 1- The system must be capable of producing at least 110db at 100 feet and not decreasing more than 10db each additional 100 feet. The system must be at least three way (tri-amped) with an adequate number of speaker cabinets to disperse sound evenly throughout the venue.
- 2- Response of the system must be in the range of 40hz to 15000hz being relatively flat and still sounding natural within these frequencies.
- 3- The **House Mixing Console** must be of professional quality; with a minimum of (32) low impedance microphone inputs. Each input must have pre-EQ gain attenuation and padding, (4) separate frequencies of EQ with sweepable mids, a minimum of (6) effect sends (post fader), and a minimum of (4) selectable submaster sends (8 preferred). The output section must have the capability of mixing down the submaster channels to the output master. VCA's are preferred if available.
- 4- **Effects and Signal Processing** shall include (10) compressor/limiter channels and (4) noise gates of professional quality with the ability to patch into individual channels and submaster sections, (3) reverbs, Lexicon, TC Electronic or Yamaha preferred and at least dedicated (1) digital delay (**not multi-effect**). If not available, effects of comparable quality may be substituted. Call or email FOH engineer for approval. System must have at least (1) one-third octave equalizer in line.
- 5- **House Mixing Position** will be placed in an unobstructed position between speaker locations. System must be **seen and heard satisfactorily by the Lugnutt's house engineer** See attachment.
- 6- The system shall free of audible hum and distortion as determined by the Lugnutt's house engineer.
- 7- All microphone and necessary cabling for connection to the band equipment in accordance with the main and monitor-input list/stage plot. All transformers and direct boxes are to have ground lifts.

Monitors:

- 8- The Monitor Mixing Console must be of professional quality, with a minimum of (24) low impedance microphone inputs, capable of splitting ALL microphones on stage to the house system. Each input must have pre-EQ gain attenuation and padding, (4) Separate frequencies of EQ with sweepable mids, and a minimum of (7) separate and independent output mixes. Monitor console must be placed directly off stage-right at stage level. **Post EQ Monitor Cueing Is Required.**
- 9- Each of the (7) mixes must have (1) 1/3 octave equalizer of professional quality. (9) matching wedges (1 cue and 8 on stage). Biamped and of professional quality are required.

