



Johnny Limbo and the Lugnuts Sound System Requirements

House:

- 1- The system must be capable of producing at least 110db @ 100 feet. The system must be at least three way (tri-amped) running in stereo with an adequate number of speaker cabinets to disperse sound evenly throughout the venue. All equipment must be setup, labeled and ready for show time upon Lugnut's crew arrival.
- 2- We request the speaker stacks not to be located on stage, but off-stage, or flown.
- 3- The **House Mixing Console** must be of professional quality; (examples: Soundcraft series 5/ Yamaha / Midas) with a minimum of (40) low impedance microphone inputs (XLRs). Each input must have pre-EQ gain attenuation and padding, (4) separate frequencies of EQ with at least 2 sweepable or parametric. At least 4 stereo channels (on faders) with EQ plus at least 2 mono channels set aside for effects returns. A minimum of (6) effect sends (**post fader only**), and (8) submaster groups. The output section must have the capability of mixing down the submaster channels to the output master. VCA's are preferred if available. Mute groups are a plus.
- 4- **Digital Consoles:** Please call or email us if providing digital consoles for either FOH or monitors. Digital consoles should be setup to our specs before arrival. In addition, a house engineer that is completely familiar with pre-setup and operation of the console should be available during the entire show if required. If a digital mixer is to be used, Yamaha professional digital mixers such as the Yamaha PMD5 V2 or Yamaha M7CL are preferred (NO O1/V's or DM1000's). Of course if using a digital console, the next section regarding dynamics may be skipped in most cases.
- 5- **Effects and Signal Processing** shall include (3) reverbs, Lexicon, TC Electronic or Yamaha (no SPX90s) preferred and at least (1) dedicated digital delay, TC Electronic D-Two (**not multi-effect**) and one effects unit with chorusing capability. System shall also include (10) compressor/limiter channels and (5) noise gates of professional quality with the ability to insert into individual channels. System must have at least (2) one-third octave equalizer in line (system in stereo).
- 6- **House Mixing Position** will be placed in an unobstructed position between speaker locations. System must be **seen and heard satisfactorily by the Lugnut's house engineer-** Please see attachment. Console position must be stage centered and placed no more than 60 feet and no less than 40 feet from the stage; shorter distances depending on venue size. Any location against rear wall, under balcony or in a sound booth is unacceptable.

- 7- Work Lights – There must be adequate work light located throughout the concert site to light the stage, wings, loading dock area, and **especially mix positions**. These lights must be available from load in through the end of load out.
- 8- If outdoors, please provide ample canopy coverage for equipment and engineers, while taking into account that monitor engineer will need sight line with artists on stage. Canopy will be removed from FOH before show time unless weather dictates otherwise.
- 9- Please have inputs and a 1/8" connection ready for an iPod.
- 10- Clear Com stations are preferred between FOH and Monitor world and a talkback from FOH to stage is a must.

Monitors:

- 11- 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 via a transformer split. Passive splits are not preferred.

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.**

- 12- Each of the (7) mixes must have (1) matching 1/3 octave equalizer of professional quality. (9) matching wedges (1 cue and 8 on stage). Plus (1) drum fill. Note: Drum mix gets every instrument in a full mix. Please take this into consideration when selecting the drum mix. All mixes get one wedge with the exception of mix 1, which gets two wedges. Please see stage plot for more information.
It is required that all monitors be **Biamped and of professional quality.**

We provide engineers for:

FOH

Monitors

Lighting

Backline

However companies providing production for us must have techs available on site at crew arrival time and through the end of the show.

Questions? info@johnnylimbo.com