

Channels

Free

The professional Sound and Lighting magazine

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EVENT

Jands target the export market with powerful new console

Following hard on the heels of the ESP and INSTINCT lighting consoles, Jands has announced the EVENT, which amongst other improvements, boasts major enhancements to its user interface and playback capabilities.

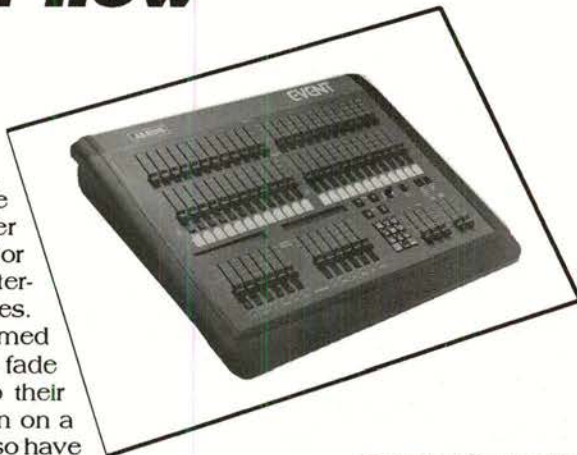
Scenes have been renamed Memories and now include fade times so that in addition to their normal use, they can be run on a timed crossfade pair. You also have the ability to type a label, which displays in the LCDs, for each Memory and Chase. You can record Chase sequences that run up to 99 steps and then control the Chase with one of the 12 Assign masters just as you do with Memories.

The newly christened Assign faders replace both Scene and Chase masters and can be loaded in three ways: First, with a Page (a.k.a. Bank) which is now made up of 10 Memories and 2 Chases. Second any of the 498 possible Memories or any Chase can be Assigned over a Master replacing whatever the Master previously controlled. Third, a unique File function allows any combination of Memories, Chases and Stacks to be saved from the current Assignments and loaded to the masters.

The Event comes with 2 manual presets of 24, 36 or 48 channels but it's possible to double the number of channels on any desk by using all the faders as a single preset. You can softpatch to 512 dimmer channels using the DMX output and in another first the patch even works on the analogue (wire-per-channel) outputs. ▲

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EVENT, The inside story; Page 7.

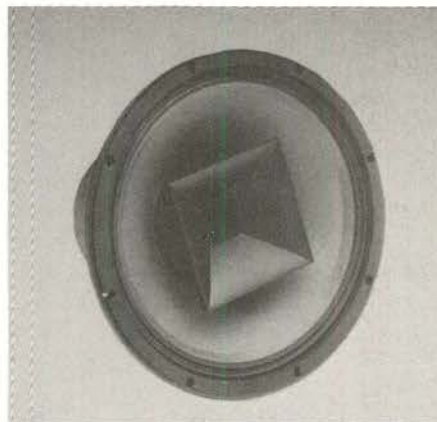


Event 24 by Jands.

Lid shuts on Bonza Boxes

Sydney roadcase and loudspeaker fabricator Bonza Boxes has closed its doors, with Cadillac Cases picking up work in progress and customers. Ian Stewart, Bonza founder said: "I'd just had enough". The staff were laid off, and the doors were closed at Bonza's Summer Hill factory.

Cadillac's Colin Skals moved quickly and struck a deal whereby Ian Stewart can now be found at Cadillac's Mascot premises, and Bonza's speaker cabinet designs will now be built and sold by Cadillac. Colin Skals sees the move as very complimentary, adding "I can build speakers here without necessarily adding extra staff". While the pair allude to funding problems within Bonza, in particular a bank hassle, they maintain Bonza didn't collapse, rather the doors were shut. ▲



JBL build a coax- the wait is over

Now JBL has joined the co-ax society, with the release of three new loudspeakers complete with high frequency compression drivers. The 2152 (12") and 2155 (15") feature a 3 inch voice coil, with a flat front Bi-radial 90° horn and JBL's 2416 high frequency compression driver.

Power capacity of both is 150w (IEC Pink Noise). These units are ideally suited to short throw and stage monitor applications. Because the high frequency source is in the middle of the woofer, a tighter "point source" makes for better propagation of both elements.

Another advantage, aside from space saving in cabinets, is that the Bi-radial horn in these units has a nominal 90 x 90 degree dispersion angle.

The third model, the 2142 is a 12" coax with a H/F dome radiator and a 2" L/F voice coil. Power is 90 watts. ▲

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AUX 1

The people column

Remember Sydney's Farrell Music? Barry Farrell sold out some time ago, the next owners then sold it to a competitor, Strobek Music, and now Venue Music have taken over and "renewed" the staff. What a checkered history this location has.

Big happenings at a Sydney audio distributor, where the stocktake just never made sense. Neither did the rep, who apparently was selling items on a cash basis to the firms customers. Legal manoeuvring underway.

Former Vari*Lite Australia person, James "Rocky" McKenzie is now working in the U.K., having completed the Jason Donovan tour there. He used the Vari*Lite dimmer interface, and drove the whole rig from the Artisan console - even calling the follow-spots. Three jobs in one, showing the poms some Aussie ingenuity, Rocky?

The "Globalisation" of the audio industry continues, with Electrovoice Australia about to become Mark IV (Australia). Mark IV of course acquired E.V., Altec, Gauss, Klark Teknik, DDA and a whole swag more in recent years, with a strategy that means ... well, perhaps they could let us know!

But we weren't going to use this one, until A1 Audio's Chris Kennedy said it was OK to do so. Seems the A1 team had a falling out with a visiting band recently, after the Klark Teknik's equalisers in the rig started doing what they sometimes do when they haven't been modified. Compounding the sound effects that emanated forth were some "organisational hassles", according to Chris, which were entirely remedied and will not happen again, provided Lindsay Hall puts a radio in his boat. The tour resumed the next day with production supplied by Jands.

The Fire at Hunter Light and Sound (Newcastle) was still smouldering, when the proprietors had a call from the opposition. "Cant you guy's burn the right place down?". Nice humour, Daryl. Incidentally, Chris Royal has resigned as General Manager of Hunter Light and Sound, (for reasons unrelated to the fire) and is now a freelance production person in the Newcastle region. His phone number: (049) 38-5380.

John "Ozzie" Vasey back at Jands Production Services, involved in Operations, following a lengthy stint tour managing.

Keep it coming..... send it to us by mail, fax; (02) 517-1045 or phone us!

INSERT POINT

Recent discussions with a number of P.A. owner/operators reveals a malady that requires treatment. Some people are "equipment junkies", who just can't live without buying new gear, irrespective of the state of their workbook. One even admitted dire financial predicament, a 50% reduction in work, and in the same breath detailed the latest additions to the inventory. Guys like this put a smile on the rep's dial, but the merry-go-round stops sometime. At the same time, returns are just not keeping up. A Tour Manager tells us a large pub/club P.A. System with 40 channels out front can be hired for \$2300 a week. The capital investment of this sort of P.A. approaches \$300,000 while maintenance is often a very real (and substantial) proportion of earnings.

CHANNELS is produced by Jands Electronics Pty Ltd, P.O. Box 171, St. Peters 2044 N.S.W. Fax: (02) 517-1045.

Contributions are welcomed!

Phone enquiries to the editor, Mon & Tue: (02) 516-3622 or Wed - Fri: (063) 375-354

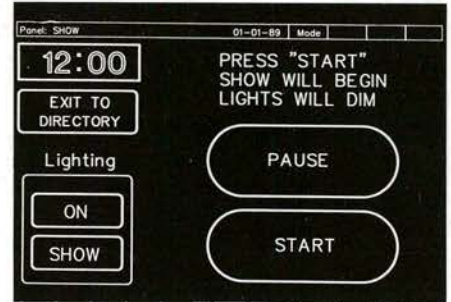
Editor: Julius Grafton.

Photo help: John Buckley.

Computer help: David Mulholland.

Printed by Lionheart, on time without hassles at a good price:

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Crestron touch control A/V centre

This control system is the best possible way to link all the elements of a mid size to large audio visual or conference room system. The touch screen display can be mounted within a lectern, with the screen measuring about 230 x 130mm. A control rack, the Cresnet II has a variety of switch modules and functions, and can connect with almost any device: slide projectors, video projectors, dimmers, curtain motors, communications equipment etc. A computer module within the rack allows any user interface to be setup, with the touch control screen customised to suit the application or the presenter. Remote room control panels can be custom crafted, the whole system takes over the installation and allows rapid and troublefree operation of as many items of equipment as are required. An optional disc storage module is available.

More information from Jands Contracting, (02) 516-3622.

Circuit tube cleans up

Sydney film gaffer and licensed electrician Paul Johnstone has come up with a winner ... an aluminium extruded lighting bar with provision for internal wiring. Typically suited to installation, the 2" (49.4mm) tube has a variety of top caps that allow mounting of either standard power outlets or a customised 240v outlet designed by Paul. Before Circuit Tube, wiring had to be distributed to the lantern position, often in a duct with power outlets cut into it. Circuit tube not only allows the use of standard lighting hooks, but also can be fitted with Riv Nuts so your lighting fixture can bolt directly onto it.

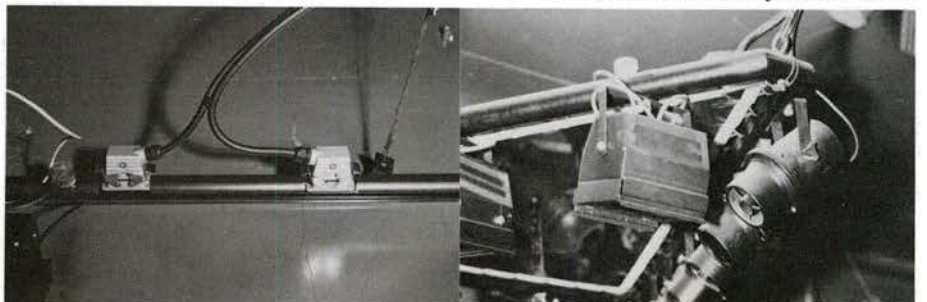
This can save valuable roof space by eliminating the length of the hook clamp. The tube comes in lengths up to 6m, with joiners and corner pieces available ex-stock.

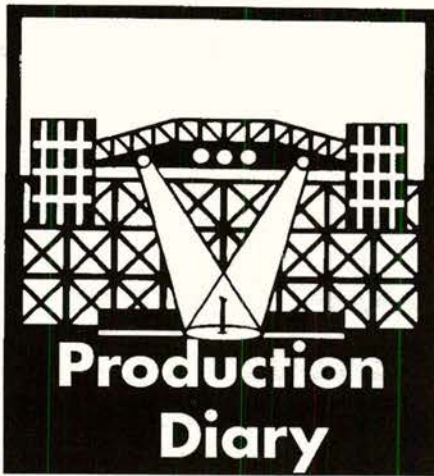
An Australian Design Award is pending, and Paul is in export mode as we go to press.

Circuit Tube has been installed in a number of Sydney venues, including Cronulla and Parramatta Leagues Clubs, and Les Jone's Biggles installation.

For further details, contact the agent, Herkes Electrical, on (02) 319-3133.

▼ custom versions of Circuit Tube





Bindoon Festival, PERTH: Fun in the sun and Sound by Audex Concert Sound, 32 Turbosound TMS 3 & 16 Jands AP 35 cabinets FOH, with 32 custom 2 x 15" subwoofers, driven from an aux. send. The subs are the same size as the TMS3's. Further vocal fill was provided by 8 Meyer MSL 3. Amplification: Jands 920, Crest for the Meyer's. Total FOH power: 72,000 watts. FOH desk: Soundcraft 8000 40 ch. F/B desk, Soundcraft 8000 with P.A. input modules giving 10 sends, 7 wedge sends, 2 sidefill & drumfill. Audex followed their very professional tradition in using 40 channels (\$30,000 worth) of BSS Active Splitters, isolating F/B from FOH. Lighting was provided by Tower Lighting. Meatloaf loved it.

HOT CZECH'S, Sound for the Czech Philharmonic Orchestra at Leeuwin Estate winery (hic) 250k from Perth was provided by Audex. 10 x Meyer MSL 3 and 10 x 650 subs catered to 5000 lawn seated concert goers. Lots of Sony ECM55 and ECM77 mics were used, clipped to the bridges of all the stringed instruments. 110 pieces were paralleled & squeezed onto 40 ch. The ABC recorded the concert. On the way the Orchestra bus had a flat tyre in 45 degree heat, then had to dodge a bush fire. The Czech's became distressed when they finally arrived, because they thought the kookaburra's were the audience laughing at them performing.

FRANK SINATRA, on tour with Jands, FOH 48 Turbo, 2 x Yamaha PM 3000 40ch, foldback 12 SLP wedges and 8 Hotspots. All Jands amplifiers. LX: 2 Celco Gold consoles, 90 & 30 channels, 108 dimmers, 8 Lycian HTI400 followspots, 14 colour wiz, no smoke, 188 Par 64 with 22 Profiles.

KYLIE MINOGUE, Jands, FOH 48 Turbo TMS 3, 16 subwoofers, Jands amps, 1 x PM 3000/40 and 1 x 916 mixer, 4 DLP and 20 SLP wedges, 4 Turbo's for sidefill and drumfill, Ramsa 40 ch, 18 send foldback desk. LX: Avo QM 500 desk, 216 Par 64, 108 dimmers, 3 LeMaitre smokers, 4 HTI400 follow spots. 36 Vari*Lite VL 2B.

Jimmy Barnes, back on the road doing the Club's and Pub's, with Jands production Services providing the vitals, FOH is the JBL Modular system, 16 stacks each consisting of a W bin, mid bin and h/f horn, powered by Jands 920/960 amps. Desks: Yamaha PM 3000/40 and Yamaha 916. Foldback mixed from 2 x Yamaha 2408 desks into 8 Clair SLP and 4 DLP wedges, sidefill and drumfill. LX (Lights): 84 Par 64, 12 profiles (specials), driven by a Jands Instinct 60 board with 2 x 36 channel dimmer racks. 1 x Martin Magnum and 2 x Martin Junior effects.

Hothouse Flowers, performing everywhere from Pubs to the Hordern Pavillion and in Pitt street Sydney outside a record store. These guys like to work! Using Clair Bros S4 cabinets FOH, with a PM 3000/40 and a 916 mixer. 12 Clair SLP wedges and 6 R3 for sidefill, drumfill and anyother fill, driven by a Yamaha PM 2800 foldback desk. LX: 96 Par 64, 8 profiles, 6 Par 36, 1 CCT 500 flood, 8 colour changers, 1 Martin Magnum and 2 HTI 400 followspots, driven by: Celco 90 & DSI card. Jands Production Services.

HooDoo Gurus, Pubbing and Clubbing with the JBL modular system (See Jimmy Barnes for lowdown), 16 stacks, FOH mixed on a Yamaha PM 2000/32 ch, foldback on a Yamaha 2408 into 4 Clair SLP, 4 x DLP wedges and 5 R3 boxes for sidefill and drumfill. LX: 80 Par 64 & 4 profiles, 2 x Omni, 1 x Red Head, 2 x Solar 250, 2 x White Lightning and 1 x Martin Magnum. on a Celco 60 ch board with 2 x 36 dimmer racks.

FAX LISTINGS TO:
(02) 517-1045 Att: Julius.

Production SPOTLIGHT

MARGARET URLICH *State Theatre, Friday 21 Feb '91.*

Sound and Lighting was supplied by Revolver, and consisted of the artist's touring system which was supplemented.

The lightig consisted of a front truss suspended on two chain motors just in front of the proscenium arch, and various onstage bars. Several profile spots were rigged on the dress circle front bar, and two Par 64's with scrollers were sited either side of the centre mic stand floor position. At stage front on either side were DWE (Molefay) lamps, pointed across the stage. The backdrop was a black, with three white vertical strips about 2m wide hung from top to bottom. These were lit from beneath by a Par 64 with a colour

scroller on each.

In technique the lighting worked quite well, supplemented by two followspots which were unfortunately in the centre rear projection box position. They would have been much more effective on each front corner of the dress circle. The operator used a 48 way Jands Aurora memory board, and a Showcraft scroller controller. The colour scrollers (Showcraft Colourset 16 colour units) worked very well indeed.

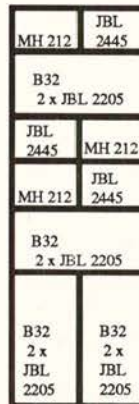
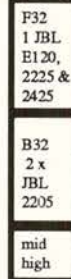
The sound system was more than adequate for the 2000 seat, 3 level theatre, and the problem of even distribution was partially solved by flying a small complimentary stack above each floor stack. At this point I call to question the method used in stacking

the P.A. on each side of the stage, because the stack denied the first 10 rows of almost any high frequency component. My diagram shows the stack consists of: 2 Revolver B32 W bins standing on end, one W bin lengthways lying atop, then a Martin MH 212 mid bin alongside a JBL 2445 horn. This layer was almost 4m from the floor, and thus too high for the front rows. Another mid/high combination followed, then a W bin, then another mid/high set.

Stacking high is a must in a tall theatre like the State, it just would have been better for the front rows to do it a bit different, or to give them some front fill. The flown cabinets consisted of a B32 W bin, and a F32 fullrange cabinet, with a mid/high cabinet hung underneath. The distribution seemed OK in the dress circle, and would have been great in the mezzanine where the mixing position was.

The band consisted of bass, guitar, keyboards, drums and a percussionist who also played flute and sax. Two female backup vocalists along with the keyboard player were the only open vocal mics, Margaret Urlich using a radio mic. The mix was all there from the start, clearly the engineer had been with the band for a while, but the mix started just too loud. This robbed the mix of having anywhere to go, and seemed to excite the room in an aural sense, robbing the sound of definition and clarity.

Other mix matters this concert attendee noted were a slightly annoying sibilance on a couple of the reverbs (although George Michael has tried to make this trendy on his latest album, "Listen without prejudice"). Also, the stereo image of the tom toms was hard left, hard right, rather than partially panned, so for those sitting to the sides the opposite tom tom was inaudible. Otherwise, great show! ♦



Thank you for Channels. I am glad to subscribe, although I would like a lot more lighting info to make it's way into print. Unfortunately Hamilton Island is very removed from the hub of the industry and therefore harder to keep up with the latest equipment.
-Geoff Squires, Audio Visual Dept, Hamilton Island.

Congratulations, "a damn good read." -Steve Bray, Troy Balance Corp, Sydney.

I would like to subscribe. While I realise Channels is sort of a publicity brochure for Jands/JBL/Soundcraft, I think it has the potential to become more than this.

I think Sonics has let the average sound person down - it's really now a glossy music Womens Weekly style magazine. I remember the days when it was eagerly sought/read and adorned a truck's dashboard. Your 'mag' caters for our kind - the Power User Tips column has great potential, and even 'Great Mistakes' has an underlying educational theme.

I can't believe they've banned the Piggy Back plug (Report; Channels # 1) - probably the most useful plug there is. I'd like to see a bit more on speaker enclosure kinds/types, their relative efficiencies and application, and general operating principals. This info is hard to find in my part of the world.

Anyway, keep up the good work!
-Greg Hansford, AGH! Sound, Newborough VIC.

◆ Gee, thanks Greg. Your observation about Channels being a publicity brochure is sort of right and wrong at the same time. When they gave me the job they told me to make it "broadbased", Channels is an open forum. Because you've been so nice, Peter Twartz at Jands has mailed you a whole heap of JBL application notes. Finally, apparently Piggy Backs are still available in New Zealand. Hmmm.

Tour Horror Story #201.

Louise Strickland, L.D., talking about a tour with The Blow Monkeys
".... the final straw for me was when the crew bus left for a fesival (production supplied) in Holland at 4am, leaving me and my trog still loading out at the Egham Summer Ball. On the bus were all our personal belongings, cash, cards, my house keys, and we were stuck without even a cab fare into town. No one had told us the bus was leaving! Luckily, some guys from the P.A. company were there with a car, and they chased the bus. It was tacky."

Footnote: What about the guy who locked the tour bus keys in the draws case. You guessed it, the draws case was in the semi..... is it true, Chris?

**TRUCKING
BLUES**

**PRODUCTION COMPANIES
ON THE NOT-SO-HIDDEN
RUNNING COSTS**

When GV Productions Isuzu rolled over on tour last October, Gabbi and Toni Vendeti cursed their bad luck, and lodged an insurance claim. The driver signed his section of the claim form, and the insurance company went about looking into the claim.

Sometime later, the insurance company rejected the claim, on the basis the driver was not licensed to drive a truck. "We were devastated" said Toni. "He always maintained he had a class 3B license, but obviously wasn't a truck driver because he rolled the truck by over-correcting the steering".

Faced with a wrecked truck, the Vendeti's set about rebuilding it. Luckily the chassis wasn't twisted, so fitting another Pan was straightforward - the easy bit. "The experts all said; don't rebuild the cab, get another one. That proved the most frustrating, time consuming and expensive part", said Toni. "We should have just bought another truck, the total cost to rebuild has been \$25,000 and the truck was off the road for 3 months".

Faye Reid, like the Vendeti's, had two trucks, but sold one recently. "In one year I spent over \$40,000 on those trucks. Everything went wrong at once. You just can't trust anyone to look after a truck".

Another operator tells of driver ignorance: "The truck was parked at the end of a narrow lane, and after the gig the driver just smeared four parked cars on the way to the loading dock. I knew nothing of it, until a Car Rental Company demanded \$4000 in damages caused to their car".

Truck Rental may be the way to budget expenditure, but another Production Company approached for this story tells of a pitfall. "Rental Trucks carry a high insurance excess, usually \$1000 or more. We had a small hole, about an inch and a half, punched in the side of a fibreglass pan. The repair bill was \$886, and after protest we had it fixed for \$70. They (Truck Rental Companies) charge you rental while the truck's off the road being repaired".

When talking about touring productions it's clear a chasm exists between the average touring rig in a five tonne truck, and larger systems which travel in anything from a 26' pan/12 tonner, to a semitrailer. Clearly, unless a hefty provision is made for running costs, operators running trucks face a limited future.



ULTIMATE!

The Isuzu FVR 900 Turbo has more power than anything in it's class, 163 kW, (about 225 hp) a 9 tonne payload, and 10 speed roadranger gearbox. What a nice looking aerodynamic body kit! But ... no bullbar!

HELP!

I use Yamaha P2200 amplifiers in my P.A. driving W's, and a Jands J400 on the homs. Recently I subhired extra gear for a bigger gig, and the Perreaux 8000B amplifier provided seemed "quieter" than my Yamaha! This is despite the Perreaux being twice the power in watts than the Yamaha. Why? -"Grunt", Melbourne.

Well, Grunt, different amps have different input sensitivity. More sensitive amps, like your Yamaha require less input. The older Perreaux models need a lot. One "bush" method of matching amplifiers - without using maths! - is to turn up your LEAST sensitive amplifier until it peaks. Then slowly turn up your more sensitive amp until it is just peaking too. This "matching" procedure can be done without speakers plugged in. -Doug Ford, R&D, Jands.

**GLOSSARY
Biz talk ABC**

- D**DC: Direct current.
- Decay time: recovery time.
- Decibel: unit of measurement of sound: 1dB is the smallest change in loudness the ear can percieve. 0dB is the threshold of hearing, pain occurs above 120dB, usually at a Ramones Concert.
- Diaphragm: The moving part of a high frequency compression driver.
- Directivity: a measure of the output of loudspeakers based on the included angle within which level drops not more than 6dB (Quarter power).
- Dividing Network: see Crossover.
- Dimmer: a means of dimming lights.
- Dimmer rack: usually has 12 dimmers.
- D.I.: No, not Dead Indian, rather a Direct Injection box, a means of feeding an unbalanced signal, ie: Guitar, to a balanced mixing console input.

Soundcraft DELTA EIGHT

Designed for both 8 and 16 track recording, this latest addition to the Delta family actually has the same input module as the Venue, Soundcraft's 8 bus Live console. The difference is at the eight group modules, where two returns allow full 16 track monitoring, and each channel has a "direct out" jack, allowing recording straight from the channel source if required.

The standard input module has six

auxiliary sends and full 4 band equalisation including two full midrange sweeps. Assignment may be to any of the eight output groups, or direct to the left and right "mix" outputs.

As a new generation Soundcraft product, Delta 8 has Soundcraft's new padless input attenuation, and patented active panpot which gives a 25dB improvement in separation over conventional passive designs.

The Stereo Input Module option

provides three band mid sweep EQ, 6 auxiliary sends, and a stereo "width" control, which allows the width of the stereo image to be constantly varied.

A Dual Line input module doubles the number of input possibilities, with two identical mono line channels, access to four auxiliaries, and the same EQ stage as available on the Stereo module. Delta 8 has 2 control room outputs, talkback mic inbuilt, and additional 2 track monitoring.



Contract watch

Jands contracting has just been awarded contracts to provide A/V systems for two major customers. BHP Petroleum have ordered 5 systems, including a boardroom installation comprising slide and video projectors, rear projection, large screen monitors and complete remote control facilities. The State Authorities Superannuation Board has commissioned a similar installation.

Cadillac Cases & Bonza Boxes

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MORE NEXT ISSUE.
Another community service by Channels.

S.A. E.T.C.

Centre for the Performing Arts, Adelaide, have just received delivery of their new ETC Expression console. The system was installed by G.U.V.T.'s Adelaide office. The Expression console will be used as the main training console by the Centre, which provides training for young industry starters.

Fresh batch for hire

AAE, the Academy of Audio Engineers has a batch of recent graduates available for hire. They say these tyro's have 160 hours of real studio experience, and are professionally trained. They are certainly motivated, having spent a lot of time and money to do the course! The Academy says "call us" anytime you require staff, as they retain a listing of recommended people. The people to contact are Steve Pomfrett, or Tracey.
Phone (02) 281 8899.

Much Ado About Something

The Event uses a 68000 processor to offer more power and a host of new features.

In the 60s we thought 2 preset consoles with A/B mastering were powerhouses, in the 70s we were introduced to matrix panels, scene masters and the wonder of chases, the 80s saw electronics replace the matrix to provide sophisticated chase routines and even more memory. So what's happening in the 90s? Increasingly consoles are being asked to do more than dim lights, now we need to control colour scrollers, moving lights and other devices which require an accurate output and better control functions. What's more today's operators crossover between theatre, disco, trade shows and rock and want a console that is equally at home in all these worlds. Now Jands has responded to these requirements and introduced the Event, an economical console that offers a host of new exciting features. Here's what it offers.

Hardware

The console is finished with a dark grey lexan which is reverse screened to prevent damage to the lettering, it's even possible to write on the frontpanel with a chinagraph pen although magnetic strips are provided for this purpose. The armrest and end pieces are moulded from a polyurethane compound to provide a comfortable feel along with a stylish 'floating platform' look. Inside there is a Motorola 68000 processor running at 10 megahertz, by way of comparison a Mac Classic uses the same processor and the only other lighting console to use this kind of power is the Vari*lite Artisan™

Configuration

Event comes with 24, 36 or 48 channels but a setup option lets you use the bottom preset sliders as an extension of the top preset, this means a 24 channel Event can control 48 channels (a 48 controls 96). A further option lets you record with a single preset but then switch, during playback, to having 2 presets, this means colour changers could be connected to the wide channels for programming without sacrificing any regular frontpanel controls. For moving lights such as Golden Scans, which require up to 12

control channels, the Event offers twice the control capability of any similar console. Other manual controls include flash buttons which can be set to Add, Solo and Latch plus preset, flash, hold and grand masters. An interesting feature allows the flash buttons to be used in conjunction with the D.B.O. button to "inhibit" the output from a channel, eliminating it from any preset or recorded Memory.

The Menu System

At the heart of the Event is the function keypad which is used to access menus for recording, editing, patching and customising the desk. When one of the function buttons is pressed, a menu appears in the right LCD and a brief help message appears in the left LCD. For example you press the Memory button to record a new Memory, or Edit then Memory to edit a previously recorded Memory. Once the menu is opened the left and right cursor keys are used to move between the various fields. In the menu shown below there are fields for the Memory number, a label, fade times and Next. Once a menu is open the keypad switches to numeric entry and can be used to directly enter values for any field. The flash buttons also double up as character entry keys for use in typing labels. All the Event menus work the same way so recording or editing a

Chase, loading a Page, changing the Patch or performing any other function is simple and intuitive.

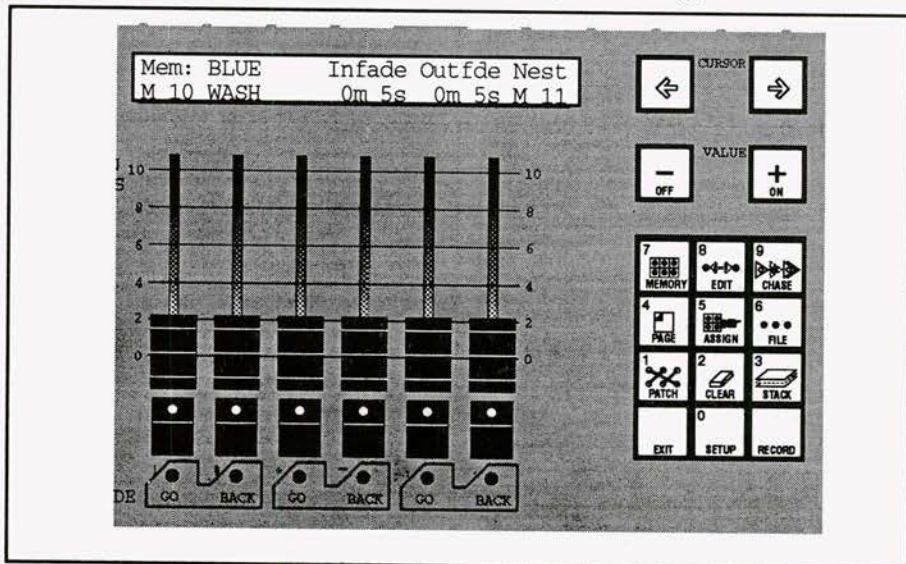
Automated Controls

To the left of the keypad there are 12 faders known as Assign Masters, these replace the more conventional scene and chase masters. They can be used conventionally and loaded with a Page but they differ in that they are also used to control Chases and it's possible to Assign any Memory or any Chase over the top of whatever is loaded to a particular fader. Say you have Page 1 loaded but need a special that's been recorded on Page 5 - no problem - simply press the Assign button, enter the Memory number and hit an Assign fader. Any pair of Assign Masters can also control a timed crossfade Stack to play back Memories and Chases, in any order, using programmed fade times. Another welcome change on the Event is that it's no longer necessary to use strips of masking tape to mark the faders, the 2 LCDs above the faders are used to display an 8(4x2row) character label for each master, you can type labels like BLUE WASH or just use the desk supplied Memory and Chase numbers.

Assign & File™

The big benefit of being able to Assign Memories Chases and even Stacks is that it eliminates the need to carefully plan what's on each Page. You can record looks in any order then Assign them as required but having done that, say by setting up the faders just as you'd like them for a particular song, how do you quickly reproduce those settings? The answer is File, a feature unique to the Event, any settings of the Assign masters can be saved to any of 26 Files. The benefits of File go beyond providing a speedy way of load-

Illustration shows the Menu System and function keypad ▼



ing the masters. Firstly File means you can have any combination of Memories, Chases and Stacks on the masters and secondly File means you don't have to use extra memories recording your favourite washes on each page.

Other Features

Event does most of the tricks that have become popular in recent years. Page Freeze prevents the Assign faders changing to a new Page (or File), while they are above zero. Midi Program Change and Note messages can be used to automatically control the desk and provide real sound to light. Desks can be linked and controlled from the one designated as Master. Access to various functions can be limited and protected by a Password

Options

Event comes standard with a DMX-512 output, using this output lets you benefit fully from the inbuilt softpatch which will patch any desk channel to any of 512 dimmer lines at any level. If you need conventional outputs they are available as an option and can still be softpatched. Other options include a RAM card for backup and a V.D.U. which will appeal to theatre users. ▲



had just pronounced Event a winner, and the export business was pouring in. Significantly Jands had set the scene by establishing an export market for their lighting consoles, starting with ESP in 1987, and followed by Instinct soon after.

"We'd always had a lot of interest in our consoles from touring groups coming through Australia, we had the feedback, so we decided to design the ESP. In developing ESP we elected to go for tried and proven comonetry, going to a switch mode power supply vendor and a cabling and bussing vendor to increase reliability," Paul said.

"Background research produced a list of 6 potential U.S. distributors, so armed with the product we attended USITT in 1987 to try to sign a distributor. We did the same at the London ABTT show, and ended up with a U.K./ Europe distributor. By 1988, we were exhibiting direct at the Plasa show, and at LDI in America."

The company then ploughed into development of the Instinct, a larger console than ESP. Instinct debuted in 1989, and was received very well, perceived to do the same job at about half the price of a Celco or an Avo board.

It was during 1989 that Mulholland had the ultimate in satisfaction, having established Japanese distribution. "In Japan, they look at the product and say: 'we CAN build this, how many million do you want? When you tell them the world sales are in the thousands they leave the job to us'."

By the end of 1989, Jands had decided to be a world force they had to come up with something that was just so far ahead the competition would be on the back foot. Armed with several years of strong export sales and feedback, project Event was launched in January last year. (1990).

"A committee of eight defined

EVENT, meeting each week for 3 or 4 hours, and within 2 months formulating a 50 page operators manual. Every week my brother David would come back with revisions, then R & D was given the brief on what the console was and how it was to work. The interface was everything, I'd wanted EVENT to have a button for everything, and we'd had heated arguments week in, week out, ending up with an exceptionally logical operating system that is far more capable than I'd ever expected."

"We decided to use the 68000 chip, which only Vari*Lite use at present, we bought Emulators at great cost, we contracted additional software people. Overall, there's 3 man years in the software to date. David Timmins and Geoff Hains worked on the hardware, we contracted Neilson Designs to do cosmetics, graphic artist Kiat Lo did the overlays."

"We've used program logic arrays, whereby the memory is burnt in and the logic locked. Using the 68000 leaves a phenomenal development path, and I think we've developed an operating system that'll become an industry standard."

"From first specification meeting to first export shipment was just under 13 months. In that time, we ran over schedule by one week, which is an absolute first for Jands, and probably due to the enormous enthusiasm of everyone involved."

"For every console we sell in Australia we sell 30 overseas. The future relies on having a serious and strong network of distributors in 40 or so countries, so we can feed new product into that network".

Designing a product so software intensive, prototyping, testing and manufacturing to export standard, all within 13 months, is no small achievement. ▲

Management change at Jands

Paul Mulholland has stepped aside as Managing Director, to concentrate on export sales of Jands manufactured products. Robert Young, formerly Director of Manufacturing, has stepped up into the role of Managing Director.

EVENT THE INSIDE STORY

Jands boss Paul Mulholland was tense as he left for Orlando last November. A few days later he couldn't contain his enthusiasm as he phoned home the news, and it was all good. The Lighting Dimension International trade show at Orlando was the location of the release of a new Jands Lighting Console, named: Event.

To share his enthusiasm was easy, because the World lighting industry

P.A. People in the park

The Festival of Sydney features a series of concerts in the Domain, starting with Carols in the Domain, and ranging from Jazz to Opera, with almost everything in between. The P.A. People have devised some "different" techniques in dealing with this event. Chris Dodds tells:

Driving along the Cahill Express way any day in January, pass the Domain, and ... double take! What on earth ... hundreds of little Bose 802 speakers on towers, everywhere.

Believe it or not, what your seeing is actually a very professional sound reinforcement project, masterminded by the P.A. People.

Since December 1985, The P.A. People have provided Sound and Lighting at Sydney's Domain Park, the venue for Carols in the Domain and the Festival of Sydney concerts. P.A. People is a union of smaller companies that came together in the early 1980's, now comprising retail showrooms at Enfield and Brisbane, a concert production company, and a manufacturing arm, Creative Audio, at Homebush.

The company has also successfully franchised itself into outlets in Melbourne, Adelaide and Canberra.

January saw the first actual full Opera costume performance at the Domain, previously Operetta having been performed very successfully to crowds of around 100,000 people.

The Opera staged was The Magic Flute, performed by The Australian Opera on the outdoor stage provided by the Festival of Sydney, which is erected and dismantled for each Festival.

We spoke with P.A. People Director, Chris Dodds, who is also chief engineer responsible for mixing each series of concerts at the Festival, and inspected the system, 195 BOSE 802 speaker cabinets, on various towers.

The obvious question was, "Why Bose?" Chris tells: "At the time there wasn't anything else available in quantity with similar performance. In the last 5 years there's been a lot of development in speakers, JBL, EV and Meyer have come up with boxes now that can do this style of work, but still nothing's available in the quantity that

will do this sort of work."

"In traditional boxes of 5 years ago, like S4 and Concord, people were concerned about the sound of a radial horn, the physical size of the box. The paramount reason for the success of this system is the position of the boxes, being able to put a large amount of power in the air without using scaffolding. It's not because it's a Bose box, it's the fact we can hoist them in the air and get the dispersment."

"You could do it with any (small) box, then it's an argument of semantics as to whether it's a better or worse box. The closest you could do now would be a JBL Soundpower 12" (4726) and stack lots of them up."

"There are a lot of people happy with the system, we've done everything from Darryl Braithwaite to the Opera. The series starts with Carols in the Domain, with full 7 Network O.B., then Country, this Opera, Jazz, Australia Day, then Symphony. 6 weeks all up."

Chris describes how he mic's an orchestra: "We use the same technique for any symphonic work, Audio Technica condensers (31R's) on the violins and violas, Crown GLM 100's (similar to a

Countryman) on the strings, on the woodwind it's AT 33R's, the bassoons Beyer 201's, various EV dynamics on brass, PL 10's and PL 11's, RE 20's on timpani, to make up to 60 orchestra channels."

"The chorus, which were staged (static), had 8 E.V. Nydym 757 on each side, plus a solo position. The principals had 10 channels of Sony 900MHz radio mic, and 17 capsules, which are installed in the wigs. The characters

on stage at the time have belt packs on, there aren't more than 10 at a time, it saves having 17 channels of radio mic. We use Sony ECM 77's, like a very small lavalier. The pickup pattern is Omnidirectional. Opera singers have BIG voices."

"Depending on the character, the ECM 77 is placed either over an ear or dead centre above the forehead. The reason is the voice is always the same distance from the mic, whereas if the mic is placed on the costume, the head can turn away from the mic, not move relative to it.

The rest of the mix inputs were made up with effects, and tape returns. The Opera used a full 72 input sound system, with the multicore sectioned into 12 channel modules. Front of house consoles are a Yamaha PM 3000 40 channel main board, with a PM 1800 40 channel auxiliary board. For Opera, the foldback is mixed off the FOH desk, other concerts in series utilise a Yamaha PM 2800 40 into 14 foldback console.

The FOH signal is sent from the matrix outputs of the PM 3000, 4 outputs are used, first to Klark Technics 3rd octave equalisers, then DBX 160X limiters. Then the four outputs feed 4 inputs of a Yamaha YDD 2600 4 channel delay. The purpose of the delay is time aligning the system, which we will expand upon shortly. Then, signal is routed from the delay to Bose EQ 's, which is a prerequisite when using the Bose 802 cabinet for the purpose of pre-defined cabinet equalisation.

From the Bose EQ, which is not a balanced device, the signal routes to a customised line driver, which provides separate outputs, balanced, with gain controls. The speaker configuration designed by Chris Dodds consists of four zones, starting just in front of the stage, where a front fill of 27 Bose is driven by 5 HH M900 amplifiers. This is time "zero", being real time to the stage mix, in other words, there is no delay added to this position, as the speakers are almost where the performers voices are.

Then, 20m from stage front, are the towers, one left and one right of the stage. Signal to these is delayed in the order of 30 milliseconds or so, to ensure the sound "waits" for the stage sound before radiating out. These are



15m tall, comprising 500mm lighting truss, firmly anchored to the planet by four 10mm guy wires, running to pegs 15m each side of the towers. At the base of each tower is a 2 tonne chain motor, which hoists the Bose Slings up the tower.

Up top, the tower has 12 slings of 4 speakers - 48 Bose in all - each sling adjustable in angle in both the horizontal and vertical plain. To the rear of each sliding cradle are mounted six Australian Monitor AM 1600 amplifiers, each driving four Bose 802 per channel at 2 ohms.

Tower power is thus 13,800 watts RMS. Next, a delay arc is situated some 50m behind the mix position, this arc has eight smaller towers, each 8m tall, each with 8 Bose 802's powered by a single A.M. 1600, for 2300 watts per tower. Each tower is the same distance from the stage, therefore one delay time is provided to the entire arc of eight towers.

A final lonely tower sits up towards the Art Gallery somewhere, provided with it's own delay line, feeding sound to the back blocks, who watch the action on a large Video screen. Evidently they hear a lot more than they see.

Soundchecking an event of this scale is interesting, certainly commanding some strength of character on the part of the engineer. Chris seems indifferent to the task of bossing a few hundred performers around, he spends an hour to an hour and a half, soundbalancing the orchestra, getting them to play particular pieces. Pieces from the Opera, not "Can you play Stairway to Heaven!"

He starts with string pieces that aren't brass heavy adding reverbs, bringing in the rest of the orchestra piece by piece until happy that he has a good balance. Then he has them do heavier pieces and makes sure he



hasn't gone over the top with the effects.

The effects are a Yamaha REV 5 and 2 SPX900's, used for light reverbs, one for choir and the soloists, one for strings, one for woodwinds, different hall sizes and shapes for different things to get a good blend.

That's about it. No tech rehearsal, it was rained out previously. The Opera provide a producer who's interested from a musical point of view and reads the score, who cues Chris for the entries and exits.

"Apart from a couple of late cues in the first two arias, I was very pleased with it. I don't think the sound from omni capsules in general, is as good as the sound we can get from the EV 757's, the vocal mic we usually use from a fixed position, very full, a great sounding mic. for what it's worth, we don't use any SM 58's!"

We asked about gain from the wig mounted omni lavaliers ...

"Heaps. Again, it's a tribute to the system design. You couldn't get the

sort of gain we do if you stacked a conventional system right beside the stage."

The P.A. People are lighting people too, with a system they put together in 1988, consisting of a 150 can rig, of all beams from Wides thru to VN's, on a Socapex 6 to-a-bar system. Dodds again: "I firmly believed when we were chasing rock and roll touring work at the time it was appropriate to have an internationally accepted system. CLS in Melbourne configure their bars this way too."

"We didn't go to lamps in truss, which was again an option at that stage, and indeed A1 use that system today. We don't want to do pub rock and roll, we're not interested in it, we can't make any money from it. We're a specialist company, we've got high overheads, we're interested in prestige work that pays accordingly."

Lighting control is a Jands Instinct 48 memory board, with Microscope software. Dimmers are racked in groups of four, with multicontact power feeds at the bottom.

Power was supplied by 2 silenced generator sets from Generator rentals, who Chris says are the "only people to deal with." A 155kVa supplied the lighting system, and a 55kVa did Sound. Each generator feeding an identical distribution board, capable of a 150 amp feed per leg. The board then supplies down to 2 x 55a and 2 x 30a outlets, with 3 double GPO's. All outputs have ELB protection, and metering consists of 240/415 voltmeter and 150a ammeters on each phase. The distribution boards have dual supply inputs with a 150 amp changeover switch. ▲

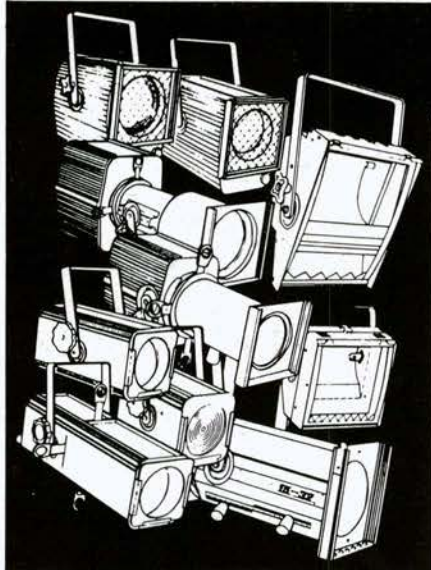


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Bangs and Flashes

Lite reading

-by James Reid



GAS

Once, every tour carried a couple of gas tanks, to provide carbon dioxide for Genie fog machines and pneumatic lighting tree's. Both these items caused much heartburn, the pneumatic lifters suffering spasmodic seal failure with often interesting results.

Genie fog machines were equally hated, prone to spontaneous combustion, just like Spinal Tap's drummer. Not only that, but they didn't run on just gas alone, they needed a drink as well. The gas was just the propellant.

I guess now we get to the crux of this tale, and that was the extraordinary hassles involved in procuring relentless cylinders of the stuff in all corners of the continent. Fronting at a gas depot, trying to arrange exchange of empty for new, paperwork ... what a hassle.

The funniest part of this era was the inventiveness of us lighting people dealing with gas. Some of us discovered Nitrous Oxide. This is the "laughing gas" your dentist mixes with oxygen to relax you while your mouth is open.

While spending another dawdling hour at a gas counter, a colleague observed the previously mentioned gas being sold to a catering firm, who used it for whipping huge vats of cream. Enquiring, he discovered this gas was the same as medical grade, but the cylinder wasn't sterilized.

The stuff was available across the counter! Immediately, the cylinder count in the back of the average touring truck doubled. What was even more exciting was that a couple of (now famous) rock stars obtained rave reviews of their performances, because the reviewer was impressed that "he took oxygen at the side of the stage"! What a performer!

The era came to an end, thanks to a gang of performance car thieves who took pleasure in duelling with the Highway Patrol, and usually getting away. One day, the counter clerk at the gas

works took acute interest in my colleague, and some large men in suits arrived at his domicile shortly after. They left disappointed, after a very confusing Q & A session.

It transpired the car culprits popped a cylinder of Nitrous on the floor, and ran a little hose out the window and under the bonnet, into the carby. When the Highway Patrol closed in, the cheeky devils opened up the valve on the Nitrous, and WHOOSH! Just like the DeLoren in Back to the Future!

NEW METHOD TIME

Remember a few issues back I rubished the Weiland, and said "why bother multipinning?" Now I've got more reasons why not.

Having just started putting together another control system, I have examined the new Event and decided it's time to use softpatch in a real serious way.

What I am doing with this rig, is what new Theatres in Europe are doing, and I am doing away with a central dimmer rack position. In fact, my racks will travel in a little single rack case each, and this light rig is about to do a Gloria Marshall and lose a lotta weight.

From now, the rack will go to the lighting position. The front truss will have a rack just under it. If necessary, I can even hang the rack on the truss. I will carry looms just long enough. No more 25m looms! No more huge patching headaches, no more rigger blunders, and no more "hey! move this out'a the way so I can put my foldback desk here!"

I will run a flexible Olex 3 phase lead to each rack, and run my single DMX 512 control cable to the rack nearest the FOH first, then loop onto each other rack. There will not be any,

repeat, ANY looms run across the stage! Best of all, I don't even really care which channel on each rack the trog plugs in, because I can just softpatch it to where I want it.

To save time pairing up Par Cans, I will gaff the splitters to the patch end of each short truss loom. Because the truss loom will have staggered tails along the truss, the correct can will be automatically plugged in in sequence.

Best of all, I'll save a fortune on Weilands, cabling, and by foregoing the big, heavy and expensive rack case. Viva Gloria Marshall!

CHEAP FOG MACHINE

Can't afford a fog machine? Buy some smoke fluid, an old fashioned pump action fly spray (or week spray atomizer) and an electric frypan. Set the frypan on MAX HEADROOM, load the atomizer/sprayer with fog fluid, and then blast off. Spraying the fog fluid on the frypan will make fog.

Make real sure you don't reach for the wrong spray, or you could ash yourself!

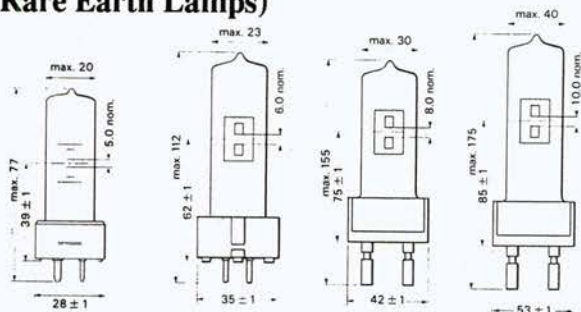
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SPEAKERS AND BOXES		LIGHTING	
Australian Monitor F500, pair:	3,200	17 Motolights, 26 transformers	
Australian Monitor S600 subs 2 x 18"	POA	8 Leko adaptor plates, all working.	
Turbosound TSW 124 subs, pair:	3,000	15 Motolights & 6 transformers no: working. The lot	3,350
Jands AP 35 (TMS 3 copies) pair:	6,000	Prism lighting chaser	100
JBL 2205 8 ohms	250	Jands chaser	100
JBL K120 8 ohms	200	Assorted 3 phase leads 45/60/80 & 100 amps, various	POA
JBL 2441 16 ohm h/f driver	600	1500w floods, no bulb	50
R3 cabinets with Renkus Heinz flair for 2" driver, no drivers. each:	600	Ultra Arc short throw spots with ABS case MK 350 bulb	1,200
JBL 2225H 8 ohms	350	Lycian Longthrow follow spots with ABS case MK 350 bulb	1,400
JBL E145 16 ohms	275	Ultra Arc Longthrow followspot with ABS case MK 350 bulb	1,400
SLP Wedge Renkus Heinz 2" flair no drivers	225	Chain Motors and rigging, 1 tonne Loadstar, each:	3,350
Northwest flairs (Ex TMS 3 cabinets, cutdown sides)	200	10 way controller and cables	2,500
Piezo tweeters 100w (wooden panel)	15	Genie Superlifters each:	2,000
New R4 cabinet, empty	500	or 8 Chainmotors, controller and 2 x superlifters., the lot for	30,000
18" sub-low cabinet, empty	125	Patt 23	135
JBL 2425 1" drivers	300	650w profile spots	150
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DESKS		Strand 5k dimmer rack	1,500
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Soundcraft 400B mixer, 24 ch foldback	9,000	ESP 48 ch memory desk	5,000
Yamaha DMP 7 8 ch digital mixer with MLA 7 8ch mic to line amp	3,500	Quadflood	300
Yamaha RM 602 6 channel rack mixer	300		
Yamaha MR 1642 16 ch mixer	2,000		
Yamaha PM 2000 24 ch with ABS roadcase & power supply	16,000		
Yamaha PM 2000 32 ch with ABS roadcase & power supply	21,000		
Yamaha PM180 6ch balanced rack mount mixer	450		
Mixer Paul Kirk 10/4 broadcast desk, 2 desks can be slaved together	3,500		
		Digital Roadpack dimmer rack	1,700
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		Phase Linear 16 unit amp racks with ABS case and mains distrib, 4 fans:	POA
		Jands 16 unit FX rack, timber, with ABS case	400
		4 unit wooden sleeve	40
		12 unit ABS rack (no front or back)	50
		4 unit wooden sleeve (small)	30
		24 unit steel electronics rack w/fan cooling	POA
		Pomona Rack fans (high output)	25
		Roadcase, ABS damaged top	100
		Roadcase ABS damaged bottom	100
		ABS 7 unit sleeve/case	200
		Rosco smoke case damaged side	60
		ABS profile spot case 5 hole, damaged	125
		36 way dimmer case complete	200
		36 way dimmer shell	60
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Great Mistakes

PARTY POOPER PLUS !

By Paul Christie, Manager, The Party Boys.

It's dark. Very very dark. At the mixer Gerry Georgettis has the look of a man just sentenced for a capital offence - yet nothing has happened, and continues to do so. The band is still counting. For the humour of it I did not count 1 2 3 4 - 1 2 3 4, but managed to make about 18 or 19 then in it came, and by the look on poor Joe Walsh's face, we all wish it really hadn't.

The taped middle section to "Life's Been Good To Me So Far" in all it's glory running at a tape speed all of it's creative own! From almost stall speed to thrash metal. Meanwhile Spencer Lee is in the Jands Mobile outside Moby Dick Surfers Club just trying to guess what the f*!# is going on, looking for someone to bear the brunt of his urges.

Well, it just keeps howling and groaning, and the quick thinking Gerry, poised with a Canadian screwdriver (mic stand) proceeds to wind the old

reel to reel with his finger. High tech stuff! Well, at this point, Borich and myself are doubled over with stomach cramps and Harv is sitting at the kit so attentively trying to count it all back in. Hunter turns around and spits "shut up" at him.

What we were dealing with was a World War 2 vintage reel to reel, running IEC EQ'd tape on NAB settings with a burning out motor due to lubrication by punter with brown champagne, with Gerry not really even knowing where the bar count was - in the dark. Joe rapidly changed his mind about the obvious advantages of TDK SA cassettes and a Nakamichi portable.

So it finally grinds to a halt, and Joe says to the audience, and bear in mind Queens is an area in New York where he was born - "Is anybody here from Queens?" No reply. Then he says "I'm from normal parents myself!"

Upside down, down under

A long, long time ago, things we take for granted today were un-heard of. Things like Microwave ovens. Oh, and equalisers.

At an outdoor gig in a park, atop the Sunn Mixer was the first 3rd octave equaliser ever seen. The proud owner explained it "eliminated feedback". The on-lookers were very impressed!

The said device sat passively in pride of place, until ... yes! Just a titch ... FEEDBACK. As he reduced the 2k frequency, the feedback remained. Then reducing 4k, the feedback by now painful. More frequencies were cut, ever increasing panic as the noise rent the air.

Then, as if struck by lightning, our expert slapped his capped cranium, and lifted the equaliser in the air. He then turned it over, so it was the right way up! Instead of cutting frequencies, he'd been boosting them.

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