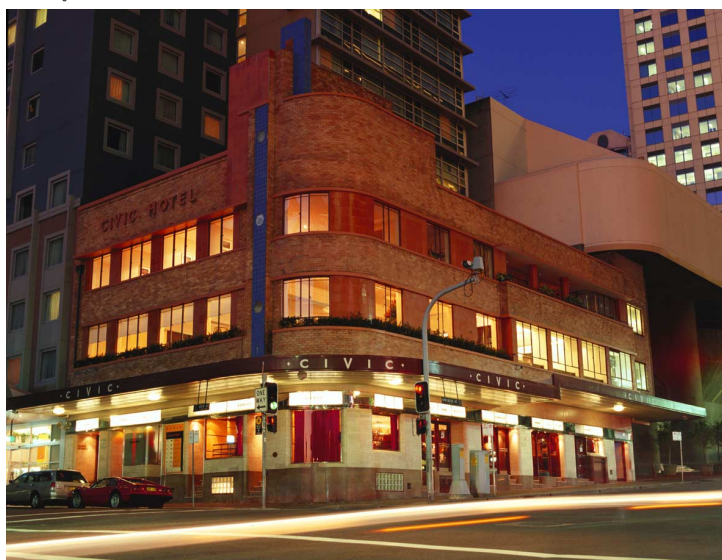




## Is this the best (small) Club PA in Australia?

Julius Grafton thinks it may well be!

Pic: Jeremy Simons



The Civic Hotel's cellar venue possibly has one of the best club live sound systems in Australia, at least the best in Sydney. And it only holds 200 people!

Brothers Jim and John Kospetos got ahold of the heritage listed old pub some years ago after it fell into disuse. It was a stamping ground of heritage rock acts around the late 1970's. I mixed there in a beer haze. Now the old keg cellar (*hail the wamb!*) is a cozy and extraordinarily well equipped live venue.

It took the brothers a few years to get the cellar ready. They got the main hotel bars, gaming and restaurant going upstairs first. Then they needed to remove hundreds of tonnes of dirt and rock in small buckets, since the cellar floor needed to be dug deeper. Space is at an absolute premium down there, so the tech spec was dreamed up well in advance. Room for the subwoofers under the stage was carved out of bedrock.

Luke Everingham (*pictured*) of Everingham Audio came onto the scene a few years beforehand, having a former relationship with the brothers from his days as founder of Damien Gerard Studios. Luke sold the studios and became a farmer some time ago, but was forced by global agripolitics to scale back his cattle. The Civic came along and he re-established his audio links. It means splitting time between the 1,500 acre farm at Knorrit Flat near Taree, his wife Debbie and two children - Ben and Gabi.

The sound spec in the Cellar, official name Civic Theatre, is awesome. The console is a concert board, a Ramsa SX-1 52 channel board, which came out of the Olympics at a knock-

## tag vert half

down price from the usual \$140,000+ these sell at. Shoehorned into the mixing box and angled upwards for space, it sets the tone of the system.

Think all frills.

Onstage in a tiny wing area is a Yamaha GA 32/12 foldback desk. Onstage are eight foldback sends – four sidefills and four wedges bolted to the ceiling in between the lights. Every foldback send has a Yamaha 31 band EQ, a Behringer Feedback Destroyer, and a channel of compression. The smallish stage has a DJ console behind it, in an opening in what is also the band room wall. The PA racks are onstage in the back wall for effect – they are part of the décor.

Space is at a such a premium the keg ramp acts as the gear loadin, and also as – the keg ramp, with bulk beer rolled across stage, past the foldback nook, into the remaining beer cellar next door! Little risers under the sidefill also have mic draws in the bottom. Oversized drawers under the foldback desk have mic stands and booms in them!

The speaker system of choice is by Klipsch, an eclectic brand whose name was less prominent for a decade or so, until new distribution in the region brought it back. Luke had an earlier association with Klipsch through his studio days, and choose the Civic specification based on what would best do the job.

Out front are eight KP 362 boxes, and four dual 18" subs. The KP boxes have a 15" driver, a horn, and a ultra-high device in each, with a passive 3 way crossover network. An active crossover separates the subwoofers from the KP boxes, at 150Hz crossover point. "They are all incredibly well balanced" says Luke, "one 18" speaker per KP box is just right, and needs little in the way of EQ or gain alteration (between 18" speaker and KP box)."

Yamaha P4500 amps do duty, with one side of amp per KP box (8 boxes = 4 amps) and interestingly one whole amp per dual 18" sub. But not as you'd imagine, with one 18" speaker per amp side. Instead, Luke has wired the sub woofers to 16 ohms, with each 8 ohm 18" driver run in series with its neighbour and the resulting 16 ohm dual sub then run from one whole Yamaha P4500 in bridge mode! Luke's theory is that you cannot be absolutely sure of the

*Here's a new concept: make the amp rack part of the stage set!  
Klipsch sidefills are on right.*





phase relationship between the left and right channels of a stereo amp. Therefore, because two 18" speakers are loaded right next to each other, if there were a phase imbalance the output of the pair would be denigrated. So, run them in bridge mode!

The headroom on the house system, which is augmented by 4 KI 102 little boxes (8" woofer, 1" horn) half way down the room, is sensational. Every act that has worked the room, including INXS (but excluding one younger act with an engineer who is a known idiot) has run the system well under limits.

The stage also has headroom galore, the four wedges are quite close to the hearing equipment, given the low roof, and the whole stage monitor rig is healthily powered with more Yamaha P4500 amps.

Backstage is a Mogami stagebox with broadcast splits and earth lift switches on each channel. A trap in the roof leads to the outside, so an OB truck can be used. Innovation abounds, because mic cables pass through two round ports to the stage. I saw a really cool thing at Civic. Mic cables are plugged end to end and rolled continually onto a common garden hose reel! One reel for 10m cables, and one for 6m cables, both are colour coded. This is just the BEST way to keep and dispense cables! You unroll what you need, and don't need ties. Plus, the cable lasts longer - and it's quicker to deal with these pesky but essential accessories which are an Audio Fact of Life (AFOL).

Another AFOL is effects and processing, and Civic has enough of whatever you need to make life happy.

Everingham Audio have done several other live sound club installations, made more attractive by the fact that Luke is an electrical contractor. He did the electrical installation at Civic, and has a good attitude towards the proper way to do things. Allied with a personable, knowledgeable, and honest demeanour, his return to audio is not a moment too soon. •



Stage monitor console, 8 sends, tucked in a side stage passageway. Processing rack (right) is part of the stage design.

## s70 rexel