

# Taking the SR20

Far too often, the sound engineer's task is made difficult by his need to operate so many controls that he cannot devote time to concentrate on the creative aspect of obtaining the right sound.

With many desks there is the task of operating numerous faders and monitoring VU meters, and controlling tone. This means the engineer, producer or artist cannot concentrate solely on sound second by second.

The SR20 and SR28 from Allen and Heath minimise the physical task of the sound engineer by an ingenious system of sub-groups. For instance, if you have six mikes on the drum kit, the routing of those channels to a subgroup means you only have to control the kit from one fader.

Each channel can handle multiple special effects thanks to a total of ten echo returns which are provided for this purpose. This allows

a guitar to be played in one effect and then fed to another effect in mid-echo without the need for re-patching. Echo returns to foldback are also provided. On every input and output channel you'll find insertion points which facilitate the use of limiters and graphics where and when these are required. The addition of auxiliary sends lets the sound engineer choose different mixes for foldback and echo. Three auxiliary sends are attached to each input channel.

Both the SR20 and the SR28 are direct spin-offs from the Allen and Heath studio desk series. The transportable SR20 concert and theatre console has special transformer balanced XLR inputs which mean a very quiet threshold of noise.

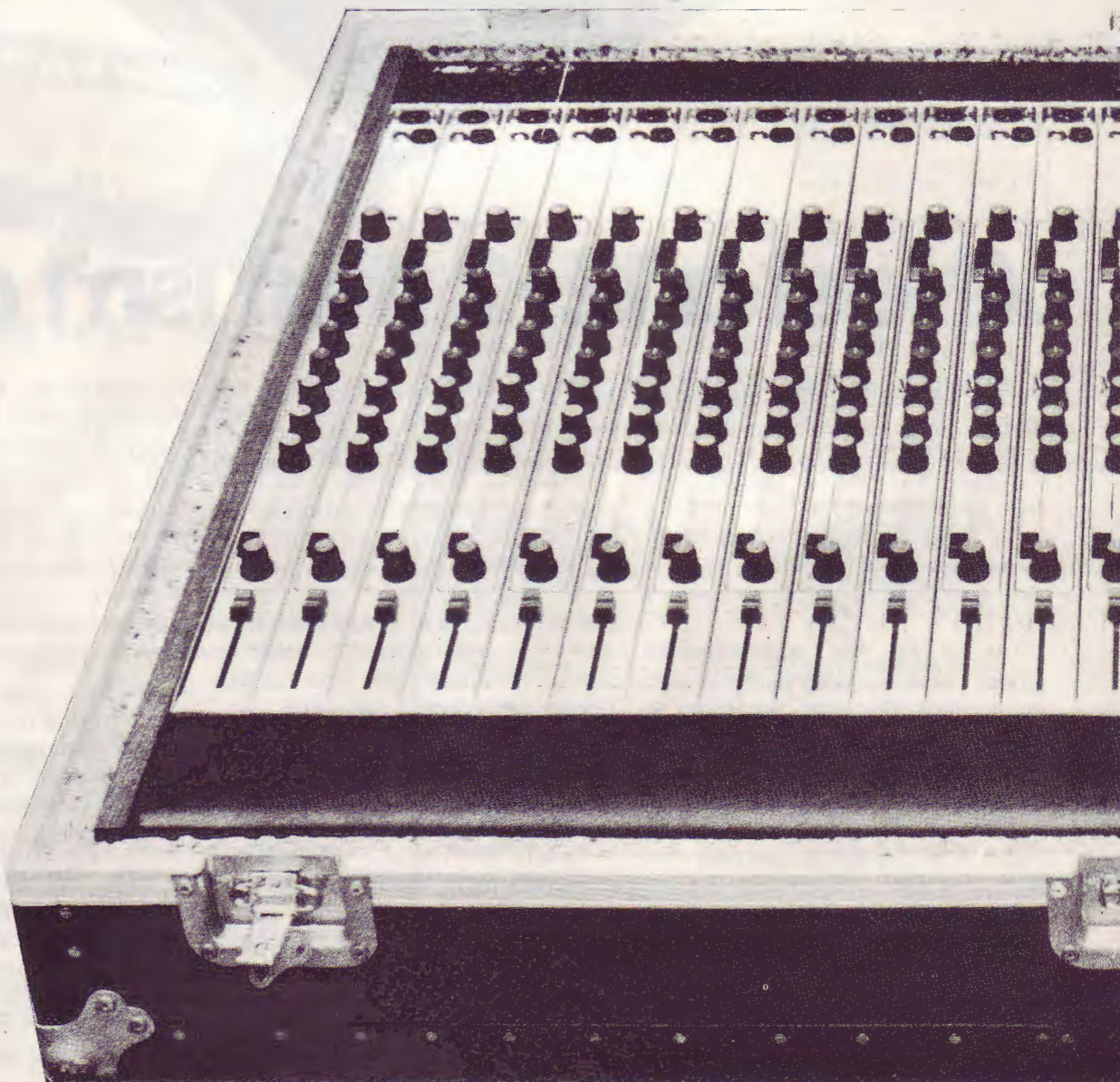
You would be very hard put to hear any difference in performance between these desks and the top studio consoles that Allen and Heath provide for the big studios.

The ingenious subgrouping of the desks is done through eight busses. Quite simply this means that each input can be fed to any one of eight sections. So adept are Allen and Heath at this design that Pink Floyd chose the company to build the band's first quadrophonic desk.

The SR20 and SR28 have another added plus. Three bank equalisation with a parametric mid-band means that the equalisation can be done to fit the vocalist or instrument rather than trying to squeeze the best sound out through pre-determined eq. The eq on the SR20 is not tied to preset frequencies and gives unmatched tone modification to fit any acoustic situation. It is also almost impossible to accidentally overload the mixer with an unintentional high signal.

Flexibility and fidelity are what the SR20 and SR 28 equipment is all about.

The meter system can be changed at the



# on the road

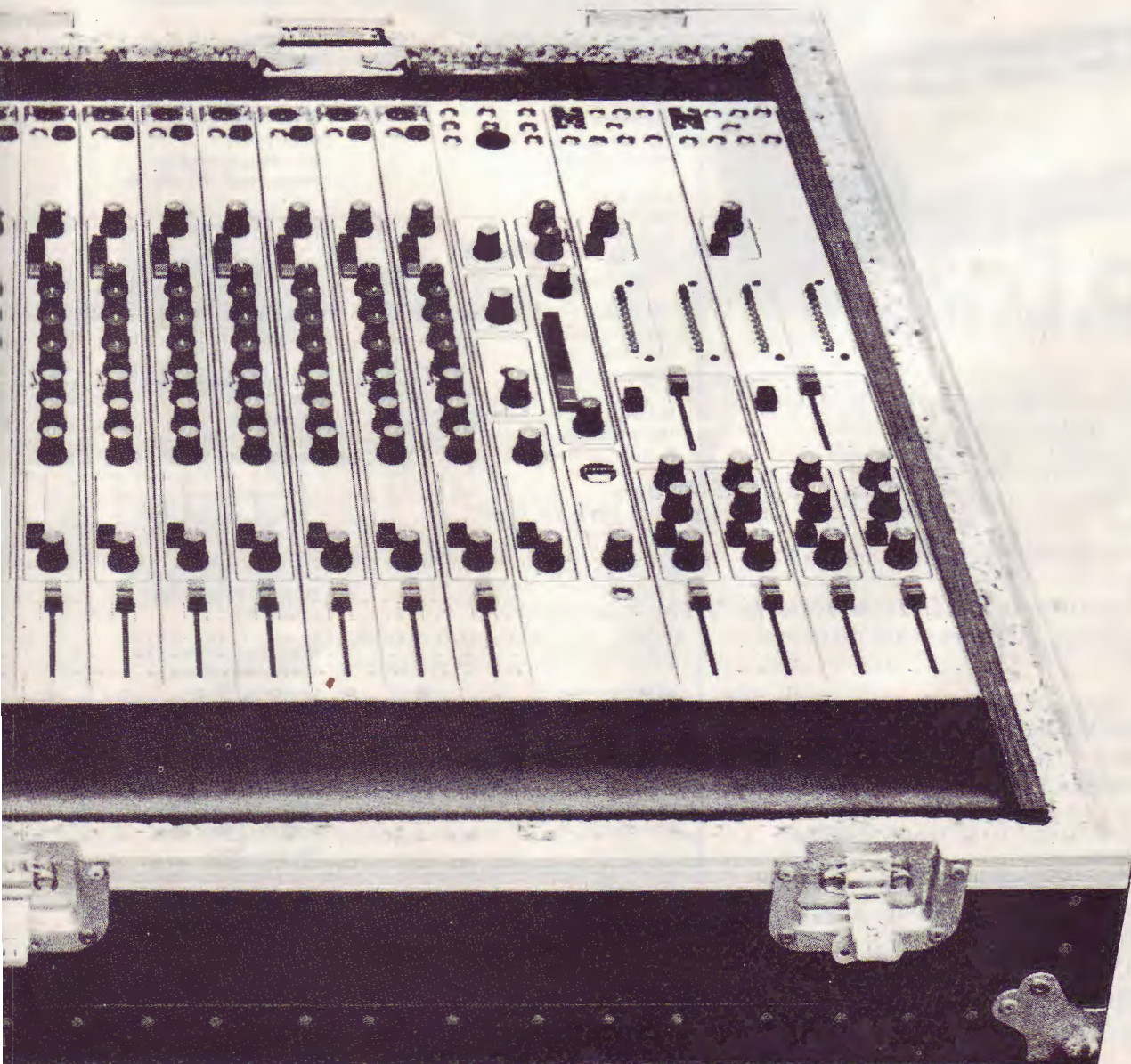
push of a button to give either the reading for the main sound, or each of the individual signals coming in off the four sub-groups. A special master control module allows the engineer to monitor all the signals in the console without affecting the main mix.

If, in the unlikely event of anything failing in the consoles, modular design means faults can be rectified within seconds. All the operator has to do is take out the module containing the faulty component or circuit and replace it with a working module. Thus performances need never be brought to unplanned halts and the mixer need not lie useless in the repairer's workshop.

The specifications and design of the SR20 and SR28 console series means any concert hall or theatre can become a studio. Let your ears, and not your hands, do the work with this A&H equipment.

## SR 20 and 28 – Technical Specification

Format	SR 20 20-4-2	SR 28: 28-4-2
Equivalent Input Noise	-126dB	
Sensitivity	-80dB	
Maximum Output	+18dBm	
Noise	Better than -75dB overall	
Frequency Response	30Hz to 20kHz + 1dB	
Output Operating Level	0dBm including insertion points	
Equalization	$\pm 16$ dB at 10kHz $\pm 16$ dB at 100Hz $\pm 18$ dB at 1.8kHz to 7.5kHz cont. variable	



# MIXING

WITH ALLEN & HEATH LIMITED

Allen and Heath-Brenell manufacture a unique professional studio package which enables musicians and engineers to produce master tapes without permanent brain (or bank) damage.

Consisting of the Mini 8 and Mod II with the option of limiters and A.D.T. unit, the AHB package is now available at an extremely advantageous price through specialist AHB dealers and worldwide agents.



## PACKAGE FEATURES

### Mini 8

- Professional 25mm tape format giving 63dB signal to noise ratio (A weighted ref 320nwb/m) enabling track bouncing without noise reduction.
- Powerful three motor transport with full logic control
- Fully modular electronic with front panel alignment
- Ultra silent Drop-In and Sync monitoring
- Digital tape counter, remote control and vari-speed

### Mod II

- Fully modular desk electronics with integral patch bay
- Sweep frequency equalization as standard ( $\pm 18\text{dB}$ )
- Expandable from 4 to 16 track without additional wiring

For further details contact Andy Munro at:  
Allen and Heath-Brenell Ltd.,  
Pembroke House,  
Campsbourne Road,  
Hornsey,  
London N8 Telephone: 01-340 3291  
Telex: 267727 BATGRP G

## AHB Dealers

Allen & Heath dealers show a professionalism that comes from both knowing the practical side of the business while being knowledgeable of the sophisticated electronics of their equipment. In today's music world, simply knowing about musical instruments is no qualification for judging the merits of a mic pre-amp or routing system. That is why A&H dealers have been carefully chosen.

For instance, if recording equipment is your need then Telecomms, Radford and Turnkey have their own eight track demo facilities as does Roger Squires. And few people know more about mixing consoles than Cathedral Sound, Photo-Acoustics or SES. When it comes to production studios and club installations then F&M Wilson, Sound Services, MBA and Seen & Heard have the answers to all the problems.

Of course the SD12/2 and SR20 are available in London from Roger Squires, ITA, REW, SES and Grahams as is other A&H equipment along with our successful 8-track Studio Package. And Trad and Turnkey have become the first stockists of Syncon, a state of the art mixer for 16 and 24 track recording.

Upcoming in the autumn you can look forward to an exhibition put on by SuperFi which Allen & Heath will be actively supporting.

Photo-Acoustics Ltd  
255a St. Albans Road  
Watford, Herts.

F&M Wilson  
20 Market Avenue  
Ashton-under-Lyne, Lancs.

Soundwave  
66 Victoria Road  
Romford, Essex

Retail Music Services (UK) Ltd  
Music House  
387-389 Lincoln Road,  
Peterborough, Northants.

Epicentrum  
Fox House  
Moor Road  
Langham  
Colchester, Essex.

Super Fi  
15 Market Street,  
Nottingham, Notts.

Telecomms  
189 London Road  
North End,  
Portsmouth, Hants.

I.T.A.  
Harewood Road  
London NW1

Maldwyn Bowden Associates Ltd  
168 Edward Street  
Brighton, Sussex.

Studio Equipment Services  
Studio Shop,  
Oxgate Farm  
Coles Green Road,  
London NW2

Radford  
52-54 Gloucester Road  
Bristol, Avon.

REW Professional  
146 Charing Cross Road  
London WC2

Cathedral Sound  
Fourways  
Morris Lane  
Halsall  
Ormskirk, Lancs.

Grahams Professional Ltd  
86-88 Pentonville Road  
London N1

Audio Services  
25 South Meadway  
High Lane  
Stockport, Cheshire

Roger Squires Pro Audio  
55 Charlbert Street,  
London NW8

Curly Music  
58 Stanley Road  
Liverpool

Turnkey  
8 East Barnet Road  
New Barnet, Herts.

Rushworths Music House Ltd  
Whitechapel  
Liverpool

Trad Electronic Sales Ltd  
149B St. Albans Road  
Watford, Herts.

H.W. Audio  
158 Bradshawgate  
Bolton, Lancs.

Sound Services  
9 Tweed Close  
Swindon, Wilts.

Tractor Music  
Kenion Street, off Drake Street  
Rochdale, Lancs.

Audio Visual Seen & Heard Ltd  
38 Half Moon Lane  
Gateshead, Tyne & Wear