# News Release

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## MIDAS VERONA USER REPORT: ED SOLORS, SOUND ENGINEER, MEDINA ENTERTAINMENT CENTER, MEDINA, MN

***Ed Solors and the Midas Verona 480***

**Medina, MN (May 2004):** The new 8-Buss Midas Verona opens up a whole new world of sound production potential for the end-user looking for an unbeatable balance of quality and affordability – all with a Midas badge. Ed Solors, Sound Engineer at the Medina Entertainment Center in Medina, MN, discussed the board from a hands-on perspective:

“The Medina Entertainment Center is a 2300 capacity venue in the west metro area of Minneapolis, MN. We’re especially popular with touring Country music acts, though we have a lot of classic rock traffic too, everything from Guy Lombardo's Big Band to Ronnie Dio, and everything in between. The Little River Band was here at the end of May. The space is also rented for all kinds of corporate events. We even have dog shows here! We recently purchased a Midas Verona 480 mixing console as a means of providing top quality sound reinforcement in-house, lessening our need of rental desks. We’re no strangers to Midas here, having put all three frame sizes of the Venice (160, 240, 320) to task with great success. However, we’re a busy venue that hosts acts and events with a wide-range of performance needs, and we simply needed a larger format console. The Verona appeared on the market this year, situated between the largest Venice and the Legend 3000, at a size and price point that makes sense for

a lot of people operating at this level. Though our desk is installed, this is going to become a seriously popular console in both the small to medium rental & touring markets, as well as an ideal console for corporate applications."

"I was actually going to put my own money up for this console – I was that convinced by the Verona concept, and eager to work on one. I knew it was what we needed here. As it turned out, the owners also agreed that a Verona would drastically improve our production facilities, and decided to make the investment themselves. And, sure enough, we haven't looked – or listened -- back. Prior to the Verona we started out with a PM1800 at FOH and a MC3210 at MON, then moved up to the Venice boards at FOH. We all got hooked on the Midas sound, and then called Dennis Stech (of Midas reps Starin Marketing), who came out and demo'd the Verona. We've had our console for three weeks now. The new preamps on the Verona are amazing. It's such a quiet board. I run a Klark Teknik DN360 EQ, and both channels are switched to +/- 6dB rather than +/-12. I've also noticed the console only draws 3-5 Amps with the dual power supplies...combined total."

"The main room here is very wide, with low concrete chambered ceilings that I lined with some foam baffling. The onstage sound reflects off the ceilings and projects out into the room, making it considerably louder out in the audience than onstage. This was fine in the old big band days, but creates challenges in the era of amplified sound and monitoring. We are experimenting with baffling, and thinking of a compact line array for a better level of horizontal dispersion. But that's for the future. When I look at new equipment, I have to consider "What can this do for me in this room?" For the time being with our present PA, the Verona brings a level of control and equalization that has made a big difference in a reflective room, a space that can have a completely different acoustic profile dependent on the size of the crowd. Due to this, we need to be able to adjust the room from night to night. This flexibility also represents how useful the Verona would be in one-off rental applications. Why is the Verona a 'flexible' console? Primarily because of the control and responsiveness it offers. The EQ's on this board *work*: you don't need to turn the dial to nine o' clock to start hearing some gain reduction. Tweak them slightly and you hear the sweep all through the band. We need dials that do something, all the way around the clock – these give us that level of control. There's no "when's it gong to start and when's it going to stop."

"Beyond the immediately gratifying EQ's, another thing I especially like about the Verona is that everything is switchable – one of the key details that sets it apart from the Venice. The Venice serves it purpose well and I still plan to use them – the Verona simply gives you that added flexibility without the added expense of VCA's, as found on the Legend. I can really see where the

Midas engineers wanted to place this console, both in terms of the marketplace and application type. And, of course, the biggest selling point with Verona is the 8 sub groups and 8 auxes. You can break the subgroups down to stereo for full panning control or mono groups, which is a nice touch. Another nice feature is the Group/Aux flip switch. If I'm doing a National Act it's a full FOH desk. The next day on a local band or some corporate gig, each group/aux is individually switchable to divert the aux through the group fader, insert, mute, and XLR out jack. This means I can roll my monitor EQ's on over and insert them on the groups and do a monitor mix from FOH very easily. I haven't played with the special imaging system yet, which will be useful in tweaking our center fill. Basically, I've read the manual, I know the theory, but I want to play with the board and see if it works for our room, but that to is for the future when we have a better center fill."

"The Verona is most noteworthy for being an affordable, 8-Buss console that wears a Midas badge. As far as that bussing goes? The groups are really clean, which I like a lot. A lot of times you go to the groups and you *know* you've hit a sub group. That's why people like to go with VCA's, if their budget allows. From my understanding of the Verona's layered circuit board, a lot of the wiring has been dispensed with, which simply carries the cleanliness of the signal more effectively form input to output, with minimal loss and a great signal to noise ratio. It's not a VCA, but very usable. The same goes for the Venice. At Midas it seems to be most important to provide the cleanest boards in each specific price range. In this regard there was a

large gap between the Venice and the Legend. With the new Verona? Mission accomplished. If there is any marginal extra cost over a similar sized competitors console, the returns in sound quality are worth every penny."

"It's been about six months since I've worked a Heritage console, and I'd love to bring a big Midas up here to run an A/B test with the Verona. That was the first thing I noticed when I took delivery on the Verona and plugged a mic into it – it sounds like a Heritage. That's not all it has in common with the big Midas boards: you've got phantom power up front, phase reverse up front, a 15dB pad is on there, switchable inserts and solo features – the list goes on. Simply put, you remove the VCA's from the equation and you're still working on a big Midas console in everything but price. If you can live without the VCA's, it's every bit large-format Midas .... on a circuit board format."

For full details on all Midas products, please visit www.midasconsoles.com

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