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ROB "CUBBY" COLBY MIXES LATINO SUPERSTAR LUIS MIGUEL WITH MIDAS® XL4™

Minneapolis, MN (October 31, 2003): Minneapolis based FOH engineer Rob "Cubby" Colby has a reputation for reliability and quality that mirrors that of his favorite Midas consoles. At present Cubby is FOH engineer for Luis Miguel and Ricky Martin, having also mixed sound for Prince, Phil Collins, Genesis, Janet Jackson and Shakira, among many other artists of equal stature. Cubby's reputation is also firmly established in the world of awards shows, having mixed the Grammy Awards for the last 5 years, the MTV Movie Awards, the Billboard Awards and the American Music Awards.

Cubby has manned Midas consoles on some of the biggest tours in rock history, from Prince's opulent extravaganzas of the 80's to Genesis' sold-out stadium shows of the '90s, to his current work the biggest superstars in the world of Latin music. Cubby has been working with Midas, Klark Teknik and EV equipment for over 25 years, and has seen these brands evolve with the changing demands of live sound production. In fact, Cubby's involvement with Midas in particular goes beyond simply operating the consoles to contributing to elements of their design. He introduced Midas to Outboard Electronics during his tenure at FOH with Phil Collins, and the questions he asked at this time as a Midas operator were answered with technological solutions in the shape of, for example, recallable faders for presets. Similarly, if it had or has "Midas" written on it, Cubby has used it, having extensive experience as both a monitor and FOH engineer. Cubby recalled:

"When I started in the business with Harry Witz and DB Sound in the mid 1970s, we had the Midas Pro 3 and Pro 4. My first large-scale outing was mixing Kansas on a Midas console. I also toured with Heart at this time. We experimented with what we had back in those days, modifying our consoles and sidecars with quad panners, etc, and working with the manufacturers to develop what are now standard functions and features. From there I went on to work with Prince, first as a monitor engineer, then moving to FOH. The Prince tours were amazing in terms of musicianship, showmanship and scale. I mixed on all his classic '80s album tours. Then, after 7 tours with Prince, Phil Collins hired me on the spot in Japan. I was with Phil Collins and Genesis for 10 years, which is when I thought it might be cool to suggest incorporating MIDI controls into the VCA functions on my console. This made itself apparent as a solution for mixing Phil's show, a really diverse set in terms of the tempos and styles of songs. Midas is a great company for taking R&D feedback seriously. I consider that to be an important part of my job; aside from making tonight's show sound good, how can we make tomorrow's sound better? I'm a huge supporter of audio advancement. It's easy to find things wrong with a product, but I prefer to find what's right and build upon that. There still needs to be a human element at work in this field, especially now the equipment is

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becoming so sophisticated. I still believe a good ear is as useful as any digital tool for tuning a system, for example. Midas represents the best of both worlds: quality analog preamps and EQ along with digital control. It's a tool for a crafting sound rather than a something to simply plug in and operate. Plus, nothing sounds as good as a Midas, and that's what counts."



Cubby Colby at FOH with the Midas XL4

Cubby continued: "Right now I'm doing four shows in a row with Luis Miguel, then I'm off to New York to mix Ricky Martin, then back for two more with Luis. We're using an XL4 at FOH and a Heritage 3000 for Luis's monitor mix. Mike Jones is the Monitor Engineer, Mark Miller the Systems Engineer. I'm currently using the XL4, the industry standard. It's so reliable. It's amazing how the Midas reputation for reliability has spread around the world. I was in Eastern Europe mixing Ricky Martin, in Poland and Romania on an XL3. These are countries that just don't have big budgets for productions, yet they are finding ways to use console that everybody will be happy with. Midas really is the global standard of excellence in consoles. They really hold up over the course of time, just like a classic record: the XL3 I used in Eastern Europe looked really beaten up, but it sounded great."

Over the course of his 20-plus year career, Luis Miguel has become one of the biggest international stars of Latino music, with two Grammy awards and over 50 million records sold. Miguel currently has the number one album on the Latino charts. His 25-date tour of the US began on October 8th in Palm Desert, CA and ends November 17th in Duluth, GA. Then, after a short break, it's off to

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South America, with huge stadium shows scheduled for Chile and Argentina. The Midas consoles will accompany the tour South of the Equator, the racks and stacks will stay Stateside. Cubby commented on the tour so far: "We had 5 sold out shows at Universal Amphitheatre in Los Angeles, using the Midas with the house PA. We got a lot of really positive feedback on the sound quality at those shows. The XL4 is specifically for Luis Miguel out front. It's loaded to the gills. I've got at least a dozen stereo modules in this frame. There's no support act, so it's just Luis. I'm using all the features on the desk. The matrix is driving all the different zones: the main hang, the front fills, the under hangs, the side hangs, side subs and ground subs. I'm also using all the sub groups for instrumental solos, etc. Both record outputs are being used: one is going to the media, the other goes to a finalizer where I burn the show to DVD and CDR. I've allocated this much responsibility to the XL4 because it is, quite simply, the most reliable console out there."



(more)

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