

AUDIO SOLUTIONS USES MIDAS VENICE MIXER FOR NICKEL CREEK AND PRESIDENT BUSH

Greenville, SC (November 18th, 2002): The Midas Venice console continues to carve itself a niche in the pro audio marketplace, coupling compact size with legendary Midas power, preamps, and EQ's. Greenville, South Carolina's Audio Solutions has recently outfitted hot newgrass/ bluegrass up-and-comers Nickel Creek with the Venice sound.

Audio Solutions President Alan Simonton described his company and experience with Electro-Voice and Midas products: "We've been in business for 14 years - mainly sound contracting and production. We've had really good luck with EV. We've used a good amount of their product for installation, and use several EV products in our rental department as well. And we do own a Venice ourselves. I read the reviews, took a look at one and had to have it. We've got the 320 model with 32 channels. I've been extremely happy with it. The mic pre's and the EQ section make all the difference in the world, as does the headroom."

What sets the Venice apart from the competition is the proportionate difference in power and performance to the extra investment made at purchase. For a little more money you get a LOT more board, as Alan Simonton concurs: "The first time we used it at all, you touch the EQ and you hear it immediately, compared to other boards where you really have to twist the knob off to get what you need. The EQ's very responsive. We've got other small consoles in our rental department, and when we use them with our larger systems it seems like they don't really have what it takes to really drive the system to its max. But the Venice jumped right in where our larger format console was, and it has all the gain and headroom and the sound quality as the bigger board."

Having been convinced of the Venice's merits on his own terms, Alan Simonton was confident in recommending the console to colleagues and customers. One such case was when he introduced Nickel Creek soundman Danny Poland to the board, believing it was just right for the band's style, setup and non-stop touring schedule. Simonton recalled the event at which the introduction took place last summer: "We were doing production for Nickel Creek at Furman University (Greenville), just a small five song set, a PR thing, and so we advanced the job and told their sound guy (Danny Poland) what we had. He was great with it. I don't think he had used the Venice before, but he definitely wanted to give one a shot. He was impressed with it, and said that the next time out on their tour they would be traveling with their own equipment, so he would be giving me a call, which he did, giving me a list of things he wanted. The Venice was at the top of the list." The Venice was ideal for Nickel Creek acoustic guitar, vocals, mandolin, fiddle, and bass lineup, meeting their needs with no excess baggage - aside from all the extra headroom the console carries - as Simonton recalls about another satisfied customer: "They're only a 10 input band, so he's using half the board for monitors, half for mains, and splitting all the inputs. He's completely self-contained on this board - he loves it! In fact, we're all happy with it. Actually, the show after the Nickel Creek show was President Bush, and we used

it with him as well. We use it all the time, everything from a small local band, to backup on a larger event.”

Nickel Creek soundman Danny Poland now contributes to the Venice’s growing fan base: “The first thing I said to the tour manager was ‘that is exactly what we need for our tour.’ I wasn’t aware of the Venice console up until to that point, and I couldn’t believe it was a Midas console – the size! And then I used it and just thought it was great. It didn’t take much more than that to convince me that it was the console I wanted to go with. And then, over the period of a couple of different shows, more in Europe than anywhere, I kept running across that console and getting the mix on it, and really thought it sounded good. Plus it’s just so compact. I do front of house and monitors with our 320 console. I have 10 inputs coming up from the stage, so once it gets out to the front of house I split it, and use channels 1 thru 10 for my front of house, and the last 8 channels for the monitors. Basically that gives me separate EQ control on each channel for the monitors, and then I go from that into some wireless mic packs that I basically send via antenna back to the stage: my monitor mixes go back through the air. I just patch everything into the Venice and it’s worked out great everywhere we’ve gone.”

Since discovering the Venice in Greenville, Nickel Creek started touring with it in August. “We’ve taken it all over the United States, every sized venue from a 500-seat club to a 10,000-seat arena. We’re also going to be doing some opening up for John Mayer. Even when the band gets to the point where we need more channels, I really don’t plan on going with a much bigger console. For size and ease of use, I’d rather think about getting another one of these and chaining them together!”

In closing, Danny Poland remarked: “If you’re talking about spending \$2500 dollars on a (competitor’s product) console, to spend twice that for this console is nothing for the quality you’re getting. British design, German made, I mean c’mon, you can’t get much better than that! It’s a great little package!”

The compact Midas Venice 320 is a 24 mono/4 stereo console weighing in at just 56.9 pounds. It’s dimensions are 22” x 35” and it features a 4 band sweepable EQ, 6 Mix Sends, Direct Output, 2 stereo masters, and 4 Audio Sub Groups.

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