

## ELECTRO-VOICE®, MIDAS® AND KLARK TEKNIK® AT 50<sup>TH</sup> ANNUAL UNIVERSITY OF MINNESOTA SUMMER CONCERT SERIES



*The Michael Hauser Flamenco Quintet accompanied by dancer Debra Elias Morse – her percussive footwork mic'd by two EV N/D767a mics*

**Minneapolis, MN (July 27<sup>th</sup> 2004):** Summer 2004 marks the 50<sup>th</sup> anniversary of the “Summer at Northrop” concert series, a free outdoor concert tradition that has entertained visitors to the University of Minnesota campus since 1954. The concerts ran from June 7<sup>th</sup> through July 28<sup>th</sup> on the plaza in front of the University’s main live performance venue, Northrop Auditorium. A total of 25 acts performed on the outdoor stage through a PA provided by local EV and Midas dealers Metro Sound and Lighting, Inc., in collaboration with Telex Communications. The PA included Electro-Voice SxA 360 powered loudspeakers, SbA 760 powered subs, a Midas Venice 320 mixing console and a selection of EV mics. Northrop Auditorium supplied Klark Teknik DN360 Equalizers and SxA250 powered monitors.

Northrop Stage Managers Justin Burke and Mike Damman were responsible for FOH and monitor mixes for most of the concerts, which represented a wide diversity of styles from around the world, from the Cambodian music of Rak Smey Khemera to the Michael Hauser Flamenco Quintet. On Tuesday July 27<sup>th</sup> the Michael Hauser Flamenco Quartet performed a windy lunchtime set accompanied by dancer Debra Elias Morse, and their crisp acoustic tones came across with remarkable definition and clarity. Justin Burke was especially impressed with the new SxA360 and SbA760 FOH speakers, and

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suspected that many of the bands who performed on the Summer stage will be contacting Metro Sound soon to acquire a powered EV rig of their own. Burke reported:

*Below: (L-R) Justin Burke at the Venice 320 with EV's Mike Linden, plus plenty of KT DN360 EQ*



“This PA has done a great job, and all the acts have been impressed with the sound quality and coverage – especially since the SxA boxes are so compact. Similarly, the Venice has proved ideal for this application, in being a compact console with enough inputs and auxes to handle any production scenario that might arise with any of these different acts. We don’t need to go above 82 or 84 dB – the sound carries here, were surrounded by reflective surfaces here in the quad, and the SxA boxes give us the control, definition and SPL capacity we need to meet any requirements. In a

similar sense the Venice is a great idea – it has the XL3 preamps and the warm Midas EQs without any features that would be unnecessary for this kind of application. The Venice makes sense for a lot of people who are mixing smaller-scale events like this, but who don’t want to compromise on flexibility or sound quality.”

*(more)*



*Compact power from EV: SxA360 with SbA760 sub; SxA250 stage monitors. An N/D468 was used to mic the percussion box onstage – an essential element of the Flamenco sound. Guitars ran direct into the Venice.*

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**Telex Communications, Inc.**

12000 Portland Avenue, Burnsville, MN 55337 • Phone: 952.884.4051 • Fax: 952.346.4985





*The compact SxA & SbA had no problem filling Northrop Auditorium Plaza with crisp, clean sound*

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**James Edlund**  
Public Relations Manager  
Telex Communications, Inc.  
12000 Portland Ave. South  
Burnsville, MN 55337  
Phone: 952-736-3901  
Fax: 952-736-4582  
[james.edlund@us.telex.com](mailto:james.edlund@us.telex.com)

**Guy Low**  
Public Relations Producer  
Telex Communications, Inc.  
12000 Portland Ave. South  
Burnsville, MN 55337  
Phone: 952-736-3935  
Fax: 952-736-4582  
[guy.low@us.telex.com](mailto:guy.low@us.telex.com)

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