News Release

MIDAS® VERONA™: A SOUND SOLUTION FOR THE CONTEMPORARY HOUSE OF WORSHIP



L-R: Doug Jennings (Video Production Coordinator), Jeff Neubauer (Technical Production Coordinator) and Danny Slaughter (Technical Director) of WAV Technologies at Westover Church, Greensboro, NC

Greensboro, NC (October 2004): Greensboro, NC, based Carey Sound, Inc., have been busy bringing renowned **Midas**® sound quality, performance and reliability to houses of worship in their region –- in the shape of the flexible and affordable 8-buss **Verona™** mixing console. Two of Carey's recent Verona sales typify a national trend towards installing touring-quality consoles in houses of worship: The Cathedral of His Glory and Westover Church, both in Greensboro. Carey Sound's Nicole Franklin (VP of Sales) described why the Verona makes sense for a contemporary house of worship:

"People professionally involved in the increasingly more high-tech world of house of worship A/V production have come to recognize the Midas badge as much as those who work in live sound. Houses of worship are hiring highly trained personnel to design and run their systems, and the specified components need to perform at a similarly high level, as both regular services and seasonal productions become more and more sophisticated

from an A/V perspective. For example, Jeff Neubauer, Technical Production Coordinator at Westover Church, actually comes from a production company background, running big consoles on big tours. Midas consoles are road proven and recognized for their reliability. There's no reason a hard working console at FOH in a church shouldn't have the same credentials. In this sense, smaller-format Midas consoles can be real high-performance problem-solvers. The addition of the Verona completes the picture, expanding on the idea of the **Venice**™ console with more features and inputs, but without the added expense of features like VCAs. Midas consoles are particularly famous for their EQs and preamps - well, the Verona offers customers brand new mic preamps that are their quietest yet. Quite simply, Verona is an addition to the Midas family that makes a lot of sense for a remarkably wide range of applications."



L-R: Sound Technician Mike Sveda and Technical Director Kenny Brutcher at FOH with Verona 560, Cathedral of His Glory, Greensboro, NC

Franklin continued: "In August we delivered a Verona to the Cathedral of His Glory, as part of the initial phase of their sound system upgrade. Earlier last summer, Technical Director Kenny Brutcher and his assistant Mike Sveda demo'd a Verona 560 IP and a competitor's console at the same time. Then the other console was there about a month on its own, whilst our demo Verona was drafted to go wow the crowds at Inspiration and Infocomm. We

actually sold them the Verona at this time, when they were left with the other console and its conspicuous absence of Midas sound quality! Kenny and Mike both preferred the sound of the Midas to the extent that they went back to using their original console (a 40-channel TAC Scorpion 2) rather than continue using the other demo board. As soon the trade shows were over, I brought the Verona back to the Cathedral for good – much to their relief!"

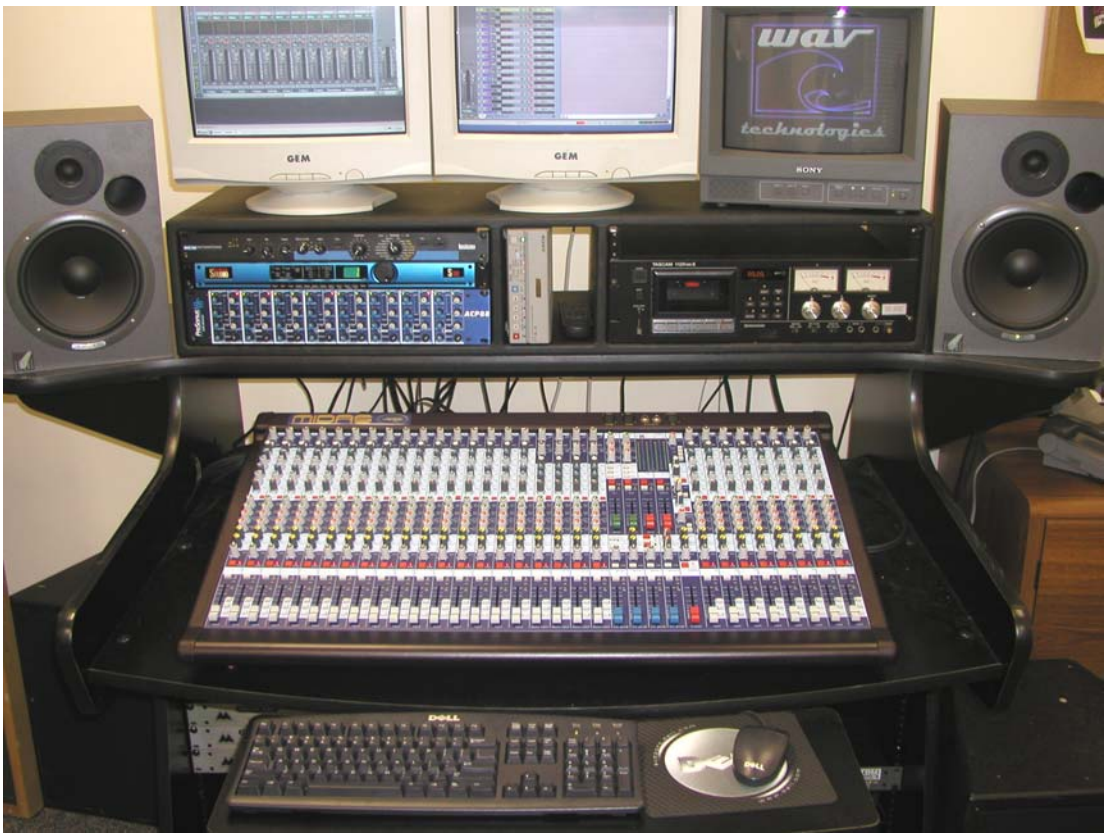


Midas Verona 480 at FOH, Westover Church

"Our latest Verona installation – a 480 frame – went in to Westover Church the last week of September. Westover has a growing congregation of around 3,500 and is currently undertaking 26 million dollars' worth of additions to meet this growth. They had been using a console from another manufacturer, and, again, we simply invited them to demo a Verona. They were already very happy with the Venice 320 we sold them earlier this year, and were intrigued by the Verona concept. Sure enough, they fell in love with it, and within a few days we delivered the console and it's working out great. Once people hear this console there's no contest. Verona is a bona-fide large-format mixing console that can handle anything they require of it at their level of production."

Danny Slaughter, Director of WAV (Westover Audio Visual) Technologies, Westover Church, is another professional participant in the new paradigm of

House of Worship A/V production. He described how their Verona is making a difference at Westover: “First of all, Midas consoles of *all* sizes have big board sound. Our little Venice far surpassed our previous large format consoles in terms of sonic quality and responsiveness. We wanted that same performance in a large-frame console at FOH. In this regard, the Verona came into the picture at an opportune moment. This is a large church, and we do a lot of dynamic vocal and musical worship. I had to run our previous large console pretty hard to reproduce those dynamics, especially in a mix where I needed to emphasize bottoms, highs, and warm low mids. Pressing our old console this hard ran the SPL through the roof. Another consideration was that we wanted to relocate the Venice to our digital audio workstation, where it could really shine on the record mixes we do for the national artists that regularly perform here.”



Westover’s Venice 320 optimizes audio production and mixing at their digital audio workstation (running Sonar 4).

“Earlier this year, when our previous console started having more technical problems, I demo’d a Verona. Sure enough, when we brought in the Verona in we got more dynamic range at a lower SPL than I’d ever heard. That really sold the leadership here at the Church, and, just to be thorough, we ran **SMAART LIVE™** so they could see on paper what their ears were hearing. Similarly, the average congregation member *can* tell the difference in sound

quality – many people have high-performance sound systems at home, and have higher expectations at Church as a result. So, there was no doubt that the time was right to switch to another Midas. The Verona is an incredible addition to the Venice – it's completely changed the quality of the signal flow from the input to the console to the output at the speakers, just as the Venice has completely changed the quality of our multimedia audio mixes. When you transplant the heart of a PA system EQs and preamps of this quality, the benefits resonate throughout the entire A/V system. With other manufacturers consoles you need to work harder at the basics – more boosts, more cuts – which leaves less time for the mixing nuances that can really enhance the worship experience. The Verona's dual-purpose (FOH/Monitors) feature set has some standout time savers too – being able to switch from post to pre EQ on the ample amount of auxes is fantastic, something we couldn't do on the old board, where everything was post EQ. That often messed up the mix onstage. Add the mute groups, the multi-function channels and the four matrices to the list of features and you've got a genuine multi-function board. Ultimately though, it's just more enjoyable to work with a console that has gives you a warm, clean signal, rather than making you work for it like getting blood from a stone. It's great to be able to tell the difference between different models of microphones without even touching a dial! The quality of the Verona speaks for itself."

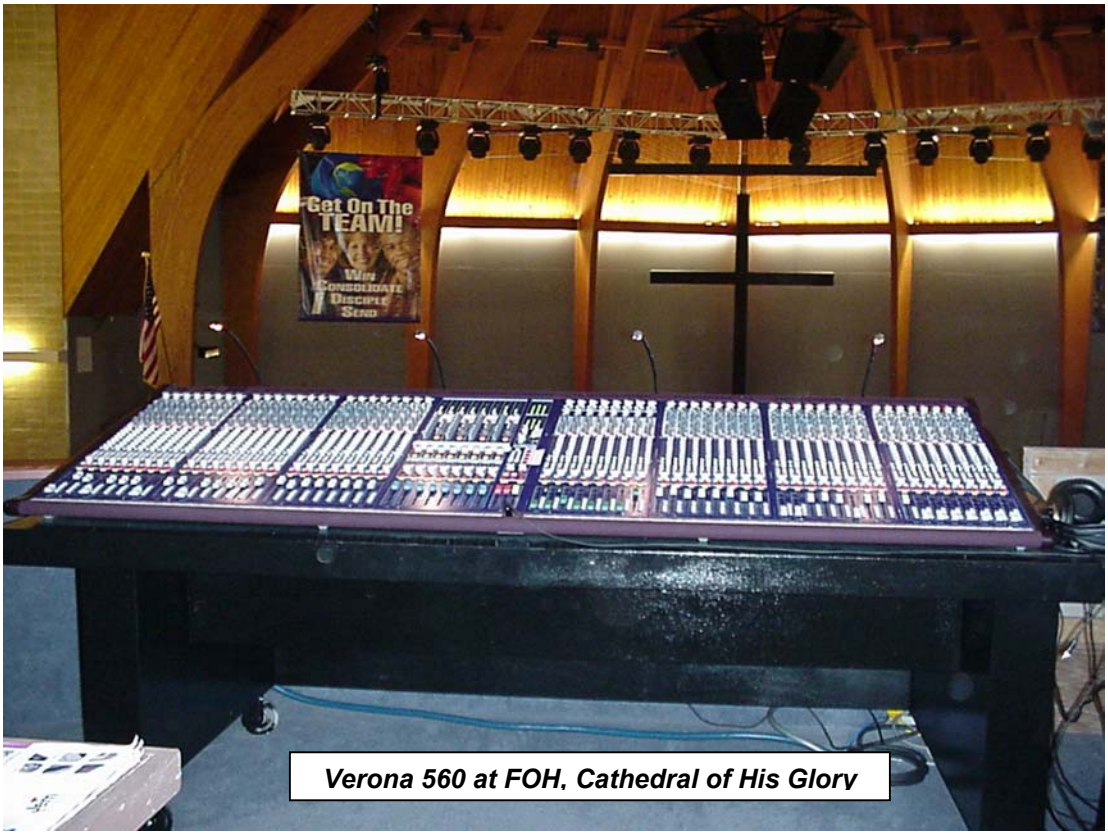


Verona 480, Westover

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Kenny Brutcher also arrived at the Verona through the working with the Venice, and is similarly enthusiastic about how it has upped the A/V ante at the Cathedral of His Glory: “The Verona came to the market right when we started shopping around for a new larger frame console. We were happy with the Venice sound, and were excited to hear it had a big brother we could realistically consider for FOH duties from a financial perspective. Sure enough, when it came to demo’ing the Verona, it was pretty wonderful - we didn’t have to work hard to get it to sound good. We were already sold on the legendary dependability of the Midas name; the fact it had everything we needed at a price point that was right for us made it the obvious choice.



Verona 560 at FOH, Cathedral of His Glory

Brutcher added: “The pricing brings big Midas sound within reach to a large section of the market that might not be able to justify, for example, a Heritage console. You can easily overlook not having VCA’s on the Verona when you hear the quality of the EQs, and sure, other boards in this price range might have a few more auxes, but they simply don’t sound as good right out of the box, which I think is far more important. We have a nice FOH rig here, and bringing in the Verona in has breathed new life into it. The Verona is extremely quiet, its got gain for days, and I can control everything on stage from FOH position. Time is of the essence when it comes to organizing praise teams comprised of 20-plus people. We have so many other

programs going on, we often have less than an hour to set up. It's pretty much a festival style production here every week, and the Verona helps us keep a lid on things. We know those preamps and EQs are ready to go with optimum sound built-in – as opposed to time spent dialing it in. For example; I had a digital keyboard that was having some output issues. The Verona was dialed in at 4 o'clock with the pad off, and it was still as quiet as a mouse. The keyboard came through the system loud and clear for one reason - we were using a Midas console."



A praise team in action at Cathedral of His Glory

The Midas Verona series comprises six models ranging from twenty-four up to a massive sixty-four inputs. It incorporates features and components that make it look, sound and feel like a true, professional-grade Midas console. Sonically, a brand new premium performance mic amp design with very high CMR performance provides simple, noise-free connections, and, of course, every mono channel offers a highly accurate and musical swept 4-band EQ. Mechanically, Verona's rigid chassis construction is designed for long-term reliability, whether it is destined for life on the road or in a fixed installation. From a performance and functionality point of view, Verona may be easily set up for either FOH or monitors; the Group/Aux changeover switch allows the choice of any combination of the aux outputs to be controlled via a 100mm fader including insert point. This flexibility is supported by the front

panel Aux EQ defeat switch - when pressed any auxes assigned pre fader will be sent pre EQ.



*Please recognize the trademark (™) status of all product names and numbers in **bold** type*

For full details on the above products, please visit
www.midasconsoles.com

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