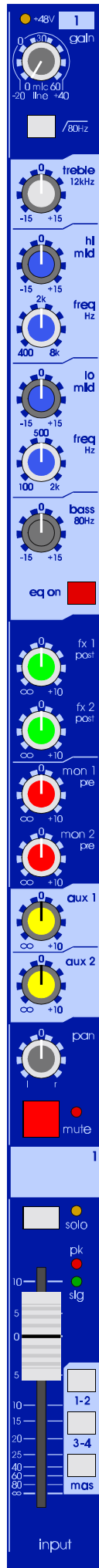


MIDAS VENICE MONO INPUT CHANNEL



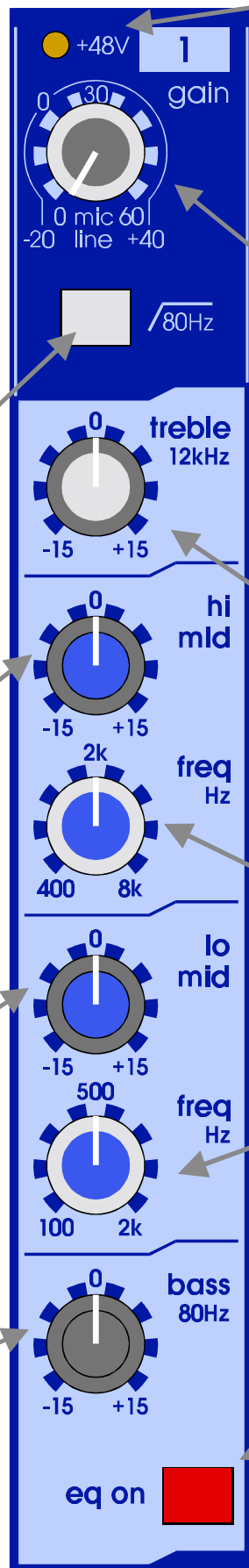
The Venice Mono Channel is equipped with an XLR input, which can be used for Mic or Line level signals up to +22dBu. An additional ¼ inch jack socket, provides an input for line level signals, which require protection against accidental 48 volt connection. The Line input gives 20dB of permanent attenuation to the input signal which will allow the connection of extreme high line-level signals up to +42dBu.

The HI PASS switch connects the the 80Hz hi-pass-filter in the input channel signal path before the insert point and equaliser.

The HI MID control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The LO MID control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The BASS control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent. The bass equaliser acts on 80Hz with a traditional MIDAS shelving response.



The +48V led monitors if phantom power is assigned. The +48V switch for each channel is placed on the rear-panel of the console. It connects +48V phantom power to the XLR input connector. This is suitable for a condenser microphone or DI box.

The GAIN control gives continuous adjustment of the input amplifier gain from 0dB to +60dB for the Mic input and - 20dB to + 40dB for the Line input.

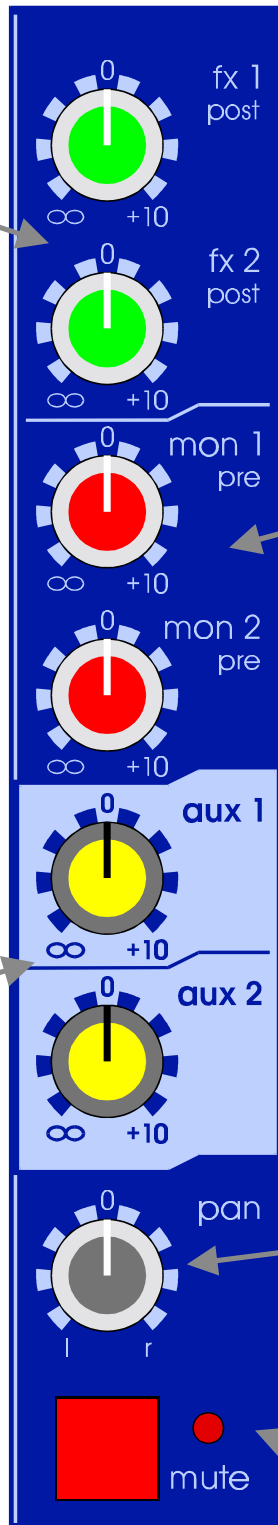
The TREBLE control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent. The treble equaliser acts on 12kHz with a traditional MIDAS shelving response.

The HI MID FREQ control gives continuous adjustment of the frequency range that the hi mid equaliser acts on from 400Hz to 8kHz with a 1 octave bandwidth.

The LO MID FREQ control gives continuous adjustment of the frequency range that the lo mid equaliser acts on from 100Hz to 2kHz with a 1 octave bandwidth.

The EQ switch connects the equaliser in the input channel signal path.

The FX controls give continuous adjustment of the post fader level sent from the input channel to the FX busses. The level adjustment is from + 10dB to off with 0dB at the centre position of the rotary control.



The MON controls give continuous adjustment of the pre-fader and pre-equaliser signal sent from the input channel to the MON busses. The level adjustment is from + 10dB to off with 0dB at the centre position of the rotary control.

The AUX controls give continuous adjustment of the level sent from the input channel to the AUX busses. The level adjustment is from + 10dB to off with 0dB at the centre position of the rotary control.

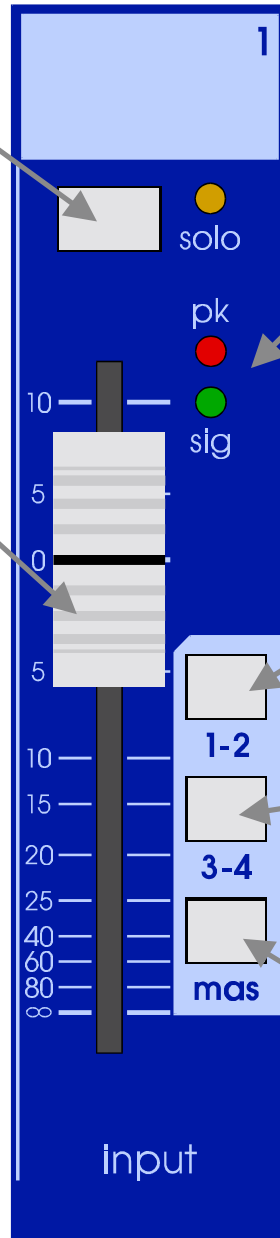
AUX1 and 2 can be configured globally for pre- or post-fader operation by pressing the PRE/POST switch on the appropriate AUX-rail in the master section.

The PAN controls the channel placement within the master stereo- or group mix and has a constant power law. i.e. - 3dB at the centre position and 0dB or off at either extreme setting.

The MUTE switch mutes the input channel at all points after the insert send, including all auxiliary sends.

The SOLO switch sends the input channel signal to the PFL / mono-and AFL / stereo busses. If the switch is engaged, the mon1/2 meters are automatically used for solo metering.

The FADER gives continuous adjustment of the input channel level from + 10dB to off.



The SIGNAL (-16dBu) / PEAK (+16dBu) display monitors the peak signal level of the pre fader input channel.

The 1-2 switch connects the post fader channel signal to the group 1-2 busses via the pan control.

The 3-4 switch connects the post fader channel signal to the group 3-4 busses via the pan control.

The MAS switch connects the post fader channel signal to the master stereo bus via the pan control.