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# SOUND BOARD

Fall 2009

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## SE Systems NEW Website www.sesystems.com

SE Systems will be launching our NEW website in November 2009. We will be displaying our entire product catalog online. The new E-Commerce website will feature products, information, video downloads, and many other elements geared towards the professional audio consumer. We will have a contractor sign-in that will enable our approved contractors to get the best deal on Pro Audio. Shop and buy products online, or make your selections and talk with one of our sales associates. The website will have an education section and also feature a projects highlight section for our contractors who want to share their installs or highlight a project.

SE Systems will continue to offer the products, customer service and experience our customers have relied on since 1973. We will be adding to, tweaking and updating the site continuously, so please check back often.

## Customer Appreciation Day

Friday, November 27, 2009

Greensboro 9:00-5:30

Manufacturer Reps on hand  
Door Prizes and giveaways

## SE Systems Sales

### JR Luther

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704.375.3700  
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### Jim Boren

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- Advanced digitalTone Lock™ squelch blocks stray RF

## SE Systems Showrooms

SE Systems Greensboro  
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Greensboro, NC 27406  
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FAX 336.275.9052  
Toll Free 800.662.1312

SE Systems Charlotte  
1920 Freedom Drive  
Charlotte, NC 28208  
704.375.3700  
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SE Systems Website:  
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Graphic Design and Web - Bryan Smith [bryansmith@seystems.com](mailto:bryansmith@seystems.com)

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**QSC**



Go to [www.qscaudio.com](http://www.qscaudio.com) for more information on the K Series and other QSC products available at SE Systems.



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## From “Cliff’s Notes” at [www.sesystems.com](http://www.sesystems.com)

Cliff Miller is founder and President of SE Systems, production manager for Alison Krauss & Union Station (AKUS) and audio director for the Carolina Panthers.

### Shure KSM-313 10/18/2009

Like most audio guys, I’m always looking for the perfect microphone for a given application. For example, Bernie Velutti (FOH AKUS) and I have been trying to find a mic for AKUS guitar & Banjo player Ron Block’s banjo. We’ve used an AKG C-535 on his & Dan Tyminski’s guitars with great results and have used both a Shure KSM-32 and the ol’ standby Shure Beta-57 on his banjo for live shows for years. Neither delivered the “banjo” sound we were looking for. I had learned recently of a new ribbon mic from Shure that is built to withstand the rigors of the road called the KSM-313. This is actually the smaller of two new ribbon mic offerings from Shure with a very distinctive look in a cylinder shaped black casing with a red grill. As with all ribbons it is bi-directional with the front side producing a brighter sound than the rear and capable of 146dB SPL. I’m wondering if this just might be the mic for Ron’s banjo. Bernie and I were scheduled to work the International Bluegrass Music Association (IBMA) awards show in Nashville at the Ryman Auditorium with Bernie at FOH and me as audio director on October 1. With 16 bluegrass bands and even more banjos I thought this would be a great opportunity to try this microphone. So I called up our Shure rep and good friend Herman Civils of Millar Electronics and Ryan Smith of Shure Artist Relations in Nashville. Both agreed to provide a KSM-313 for the show. (Note: One band had two banjo players. More on this later.)

The KSM-313 has a unique stand mount which allows the mic to be positioned in any orientation. Keeping the bi-directional properties in mind, we mounted the mic vertically with a 20 degree tilt forward to keep the rear pattern out of the wedges. Mark Thomas, our monitor engineer, wound up pulling out a little 500Hz on the channel. We still didn’t know if we could get the gain before feedback we would need in the wedges until we had a band.

As luck would have it “Hot Rize” was our first band to sound check. Who better than “Dr. Banjo” himself, Pete Wernick, to be the first to play through the ribbon. Our gain worries were alleviated when Pete asked Mark to turn the banjo down in the monitors. This was the moment we were waiting for. For those of you who don’t hear a lot of banjos (probably on purpose) we know it’s difficult to achieve the right balance between a banjo’s tone/resonance, percussive qualities, and attack. How would this microphone reproduce the banjo and what would the player think of the sound? Throughout sound check we heard listeners and players describe it as “smooth”, “silky” & “rich”. It happened that Steve Martin and the Steep Canyon Rangers, who were just kicking off a national tour, were also scheduled to perform. (That’s the two banjos I was referring to). I guess Steve really liked the mic because he and Ryan worked a deal and he left at the end of the night with the KSM-313.

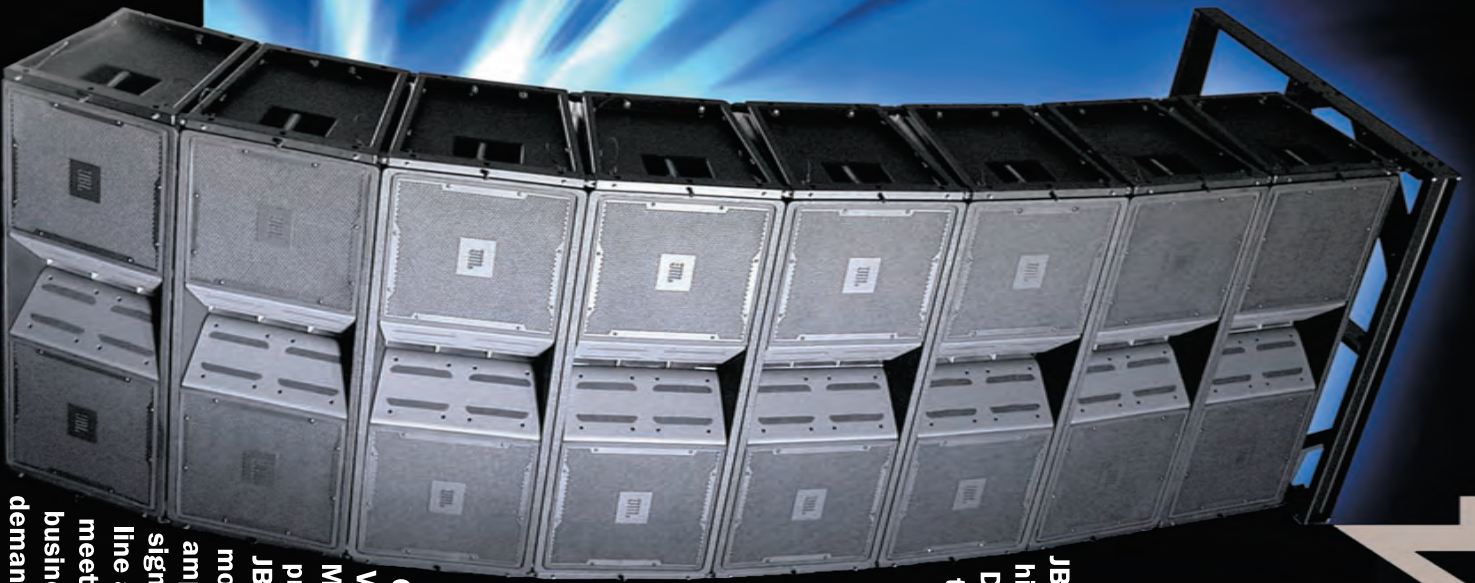
Update on the KSM-32. On Monday, October 12th, Bernie and I traveled back to Nashville for the concert & taping of Rounder Records 40th Anniversary celebration held at Opryland. Alison & Union Station w/ Jerry Douglas were scheduled as the last act and once again Millar Electronics’s Steve Spittle brought a KSM-313 over for the taping. I’m happy to report that we’ve found the mic for Ron’s banjo and we’ve ordered three of them, one for each of our stores, Greensboro & Charlotte, and one for our production division.



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