

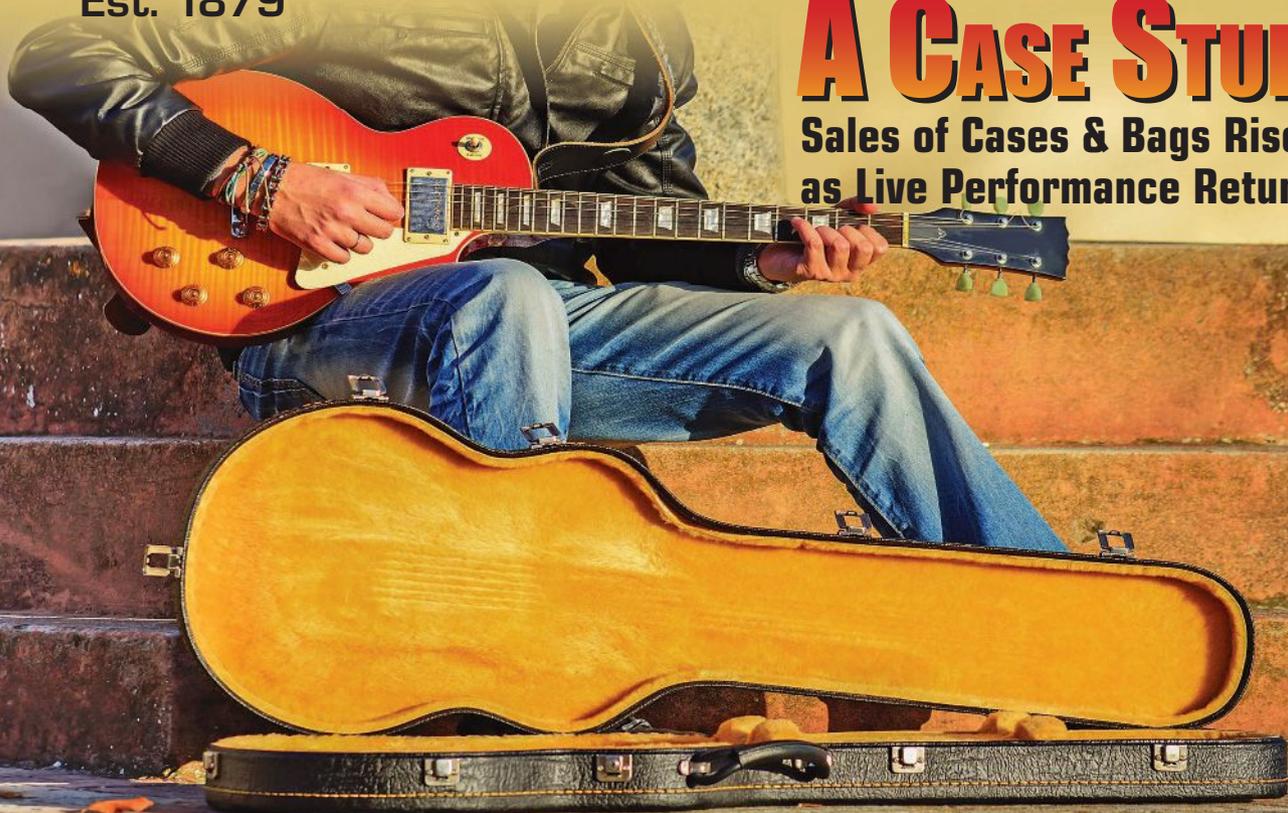
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MUSICAL MERCHANDISE REVIEW

Est. 1879

A CASE STUDY

Sales of Cases & Bags Rise as Live Performance Returns



avantis

IT'S A SMALL STEP TO A GIANT LEAP.

ALLEN & HEATH



INSIDE



Many Happy Returns
The 2022 NAMM Show



Dealer Survey
Taking a Stand (or Rack):
Sales of Keyboard Rack &
Stands in 2022



Small Business Matters
Let's Share a NAMM
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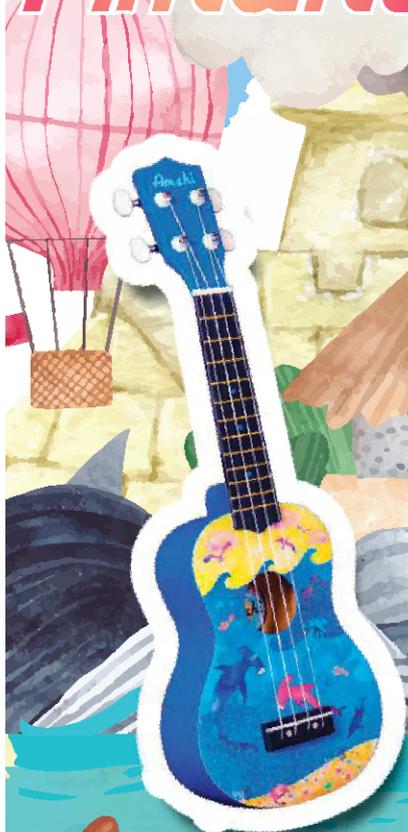


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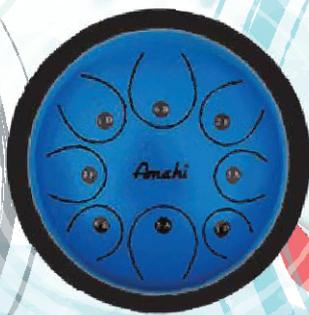
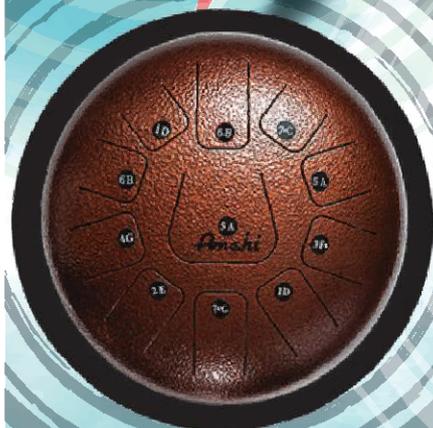
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MUSICAL MERCHANDISE REVIEW

FEATURES

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Roundtable

A Case Study: Sales of Cases & Bags Rise as Live Performance Returns **10**

MMR discusses the current state of this rebounding market segment with representatives from some of the most significant brands out there to get the scoop on what specific models are flying off the shelves – and how the most clever dealers go about displaying these things on the shelves to begin with.

Show Report

Many Happy Returns: The 2022 NAMM Show **15**

The metrics paint one picture – just over 1,000 exhibiting members representing 3,500 brands, and 46,627 registered attendees from 111 countries and territories (compared to 115,301 attendees in 2020) – but the true story was best told via the many upbeat conversations, smiling faces, boisterous

concerts, instructive educational offerings, and brisk booth activity that defined these three days in Orange County.

Survey

Taking a Stand (or Rack): Sales of Keyboard Rack & Stands in 2022 **21**

Pandemic-related lockdowns led to soaring keyboard sales in the past two-and-some-change years, so stands and racks for those newly acquired instruments must also be doing well these days, right? Well, as per the participants in this month's dealer survey, sales are in fact... not really trending in any particular direction, nationwide.

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Bang the Drum All Day

By
**Christian
Wissmuller**

When I was a young scamp, most of the kids I went to school with had parents who were enthusiastic about their children taking up a musical instrument. As with any personal experience, the “facts” that I can share from this time of life are both anecdotal and tarnished by whatever peculiar slant my own three-pound slab of brain-meat applies to them, but I feel certain the most “mom and dad approved” choices at the time were: piano, violin, clarinet, and... no, that was pretty much it. A few of

the hepper folks were cool with their offspring picking up guitar, too (Acoustic *only*. We're in a city apartment complex, junior!).

By junior high, not surprisingly, certain more musically headstrong, aggressive, and frustrated kids (Hi, there!) were already finding their ways to amplified instruments – the rock and roll combo stuff you'd expect, but also turntable/PA rigs. Finding a small misfit tribe of like-minded young rockers (or jazzers, or whatever, if that was your thing; I didn't know any of those types until later on) was pretty easy, as was “jamming” along to whatever rudimentary nonsense everyone could agree upon. Finding a *drummer*, however... difficult.

The reasons were self-evident: insist on your kid playing his new electric six-string un-amplified and you've got “noise pollution” considerably less intrusive than had he or she been fumbling away on an acoustic, whereas all acoustic drums (this was pre-affordable electric/virtual kits) are unapologetically, unavoidably *loud*; all but truly “toy” kits are more expensive than correspondingly entry-level guitars and basses; and drum sets take up a lot of real estate. You can slide your new \$150 axe under your bed and – voila! Out of sight, out of mind. With drums, you need a spare basement room or garage or something equivalent.

So, again: very tricky getting a drummer. The first drummers I played with were invited into my own questionable fold merely because they owned a kit – and consequently also had dedicated space where it was acceptable for everyone to play at brain-rattling volume (bless those parents) – and absolutely *not* because they could play well.

It was with some surprise, then, when I read a recent *New York Post* report (Judge me if you will. That rag's got a knack for absurd, pun-driven headlines) about a similarly recent poll of some 2,000 parents conducted by OnePoll on behalf of GC: “The survey found that 82% of parents think it's important that their child learn to play an instrument – although the recorder was not their No. 1 pick. The instrument 18% of parents most want to hear being practiced in their home is the piano. However, the surprising No. 2 pick, according to 17% of respondents, is – drumroll, please – the dulcet tones of the drum, followed closely by the violin (16%). That's right: one in six parents want their children to learn to play drums.”

Neither *The Post*, nor the poll itself went digging for any reasons behind this pretty unexpected result, but I'd have to assume the relatively low entry price-point for today's electronic (read: quiet) drum sets plays a big part. But that only speaks to why parents would *tolerate* drums more in 2022 than they did back when I was a kid hundreds of years ago.

Doing a quick search for “Why do parents want their kids to play drums?” semi-verifies my assumption to an extent, but two interesting benefits to bashing away also seemingly play a role: stress relief and physical activity.

I don't know how you'd fairly compare the stress levels of today's 14 year-old to those of a ninth grader in 1988 – that's akin to asking which team is better, the 1986 Celtics or the '17 Warriors (spoiler: it's Boston) – but it's widely and often reported how grotesquely, unhealthily obese some Americans, in particular kids, have become, so... maybe there's something there.

Anyway – possibly a few new selling points/angles to trot out the next time a musical-inclined parent comes into your store with a hyperactive kid who clearly is *only* interested in the drums, but mom's not sold on the idea yet. Plus, it's a “fun fact” to tuck away for the next time you're hard-up for topics to discuss at a dull dinner-party.

Oh, while not on the subject of drums, it's affirming to know that some things do, in fact, remain the same – or at least the same as during my formative years. Per the survey's results: “As far as what the children themselves want, it's a potentially bombastic choice: The top instrument is the electric guitar, according to 22% of the parents polled.”

Ah, excellent... Looks as if – to borrow a phrase – it might get loud. Again.

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Alfred Music and MakeMusic Provide Ukrainian Students Access to Suzuki Titles

MakeMusic, makers of SmartMusic, and Alfred Music, in conjunction with The International Suzuki Association, are proud to have come together to provide access to popular Suzuki titles to teachers and students who are displaced due to the war in Ukraine.

One way to access these Suzuki titles will be via SmartMusic's online platform. This platform transforms the way students practice by offering professionally recorded accompaniments and the ability to receive immediate feedback on their performance. Teachers leverage SmartMusic to individualize instruction and document the progress of every student.

Most Suzuki titles will be available via assessment and/or digital sheet music.

The Ukrainian Suzuki Association said, "From the beginning of the war in Ukraine, many of our families and teachers had to leave our country to protect themselves and their families. We thought first of all about our lives and safety; sometimes we had the possibility to bring our instruments and music books but sometimes not. We were very happy to hear that Alfred Music was ready to help our families and provide online Suzuki books. It would be a great help for us in teaching to have the possibility to use them. And in future, it will help us to spread the Suzuki method in Ukraine."

Additionally, from Alfred Music and MakeMusic, "We are deeply shocked and saddened by the current invasion of Ukraine. We share the universal concern for the safety and freedom for all people impacted by the war, including those in the Ukrainian Suzuki Community. Recognizing the extraordinary power of music and its ability to uplift and inspire people during such difficult times, Alfred Music has partnered with the Ukrainian Suzuki Association to ensure that all Suzuki teachers, parents, and students continue to have access to Suzuki publications. We stand with Ukraine and believe in the resilience of its people."

Gibson Garage Marks First Anniversary with Epic Live Music Celebration

On Thursday, June 9 – Les Paul's birthday and the official one-year mark of the opening of the Gibson Garage – Darius Rucker visited the Gibson Garage stage for a special donation event with Gibson Gives – the philanthropic arm of Gibson. Gibson Music donated \$30,000 to the National Museum of African American Music (NMAAM) and its fund for music education while the country superstar thrilled the packed crowd with an intimate acoustic performance of his hit songs.

Gibson Garage Fest attendees enjoyed artist panels, one-of-a-kind giveaways and experiences, and participated in guitar-playing lessons with Matt Heafy – frontman and guitarist of Trivium and renowned expert Marty Schwartz and enjoyed live music from a wide range of generations and genres spanning country, Americana, rock, blues, and pop including Darius Rucker, Marcus King, Ernest, Charles Esten, Orianthi, Matt Heafy, Kirk Fletcher, Eric Paslay, Hannah Dasher, Tiera, Meghan Linsey, Phangs, Ashley Cooke, Callista Clark, Honey County, Temecula Road, Elvie Shane, Danielle Bradbery, Filmore, Cooper Alan, Stephanie Quayle, Brandy Zdan, Laci

Kaye Booth, Sean Stemaly, Alana Springsteen, Love and Theft, Gibson Generation Group G3's, and the Rex Brown Experience supergroup featuring Rex Brown, Snake Sabo, Jared James Nichols, Dennis Holm, and Cesar Gueikian (Gibson).

"One year ago, we couldn't have imagined the impact the Gibson Garage would have on guitar fans in music city and around the world," says James "JC" Curleigh, president and CEO of Gibson Brands. "It's the best compliment to hear artists say that the Garage has set a new benchmark and is yet another massive step in the right direction for Gibson."

One year after opening its doors, the all-new Gibson Garage is the place to explore Gibson's past, present, and future. People from around the world visit the Gibson Garage where fans can experience live music, play more than 400 guitars, plug-in and play all things Gibson, Epiphone, Kramer, MESA/Boogie, Maestro, and KRK. Inside the Garage, catch an icon on the stage, try the full line of electric and acoustic guitars, design a dream custom guitar, and watch a taping of the award-winning Gibson TV series.

Pearl River Makes Triumphant Return to the 2022 NAMM Show

After being delayed from the intended January dates and missing 2021 entirely, Pearl River Piano Group experienced a successful NAMM Show.

Leng Tshua, director of global sales and marketing of Pearl River Piano, says, "We set up a private exhibition room for the show that was designed to feature whole new concepts and to premiere new Pearl River point of sale materials," Leng said. "We had a full house and were also honored by visits from many industry VIP friends, including former executive vice president at Yamaha Corporation USA Terry Lewis, members of the Piano Buyer group including Larry Fine, and Christian Wissmuller of *MMR*."

New products were introduced, including the Pearl River 5'3" P9 and 4'10" P8 grand pianos that feature ebony black wood keys, redesigned cabinet, and PR2.0 hammers, which drew accolades for their warm tone.

Ritmüller debuted its 6' Superior RS183 grand piano with brass hardware, German Röslau wire, copper wound bass strings, an all-spruce soundboard, PR2.0

hammers with imported Wurzen AA grade German white outer felt, and elegant blue felt.

New Pearl River upright models made their first appearance, including the 46.5" PL1 European Series in scratch-resistant MFC satin walnut finish, the 46.5" UP118T Traditional Series in PVC polished ebony, and the 49.5" UP126T Traditional Series in polyester polished ebony.

A new hand-rubbed ebony satin finish premiered on the 52" Kayserburg KA6X upright and the 6'2" Pearl River GP188A grand piano. The new 5'3" Kayserburg GH160C grand piano made an appearance with a redesigned cabinet and straight legs with brass end caps.

Leng also gives special thanks to the team who made NAMM 2022 possible for Pearl River, including Peter Giles, general manager of Pearl Music Distribution LLC, David Davis and Shelley Conn of MCD advertising, Sherry Carlisle Smith of Miller Piano Specialists, a longtime Pearl River dealer in Nashville, and Jeff Tasch of Grand Piano Haus in Chicago.



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PEOPLE on the MOVE

DPA Microphones is pleased to welcome an array of new team members to the family. The additions are company-wide, with new hires in product management, research and development, sales, marketing, and production.

Among the recent hires is **Helga Somava**, who recently joined DPA as one of the brand's directors of product management. Somava brings leadership experience from past directorial and man-

agerial roles at Bang & Olufsen, GN Netcom and most recently at NUORI ApS, where she served as COO. In her new position, Somava will oversee the development of new products as they align with DPA's goals.

Another recent addition to the team is **Torben Ekenberg**, the company's new



Helga Somava



Torben Ekenberg

head of research and development. In this role, Ekenberg will lead the research efforts needed for the creation of new technology and equipment. A previous R&D manager for Brüel & Kjær's Transducer department, Ekenberg comes to DPA with a familiarity of the brand and its technology.

Further additions to the team include **Nikolaj Vejen** as senior product manager, **Richard Watts** as regional manager – Southern UK, **Konrad Majchrowski** as area sales manager – Poland, **JC Bittance** as area sales manager – Midwest U.S., **Carlito Cobos** as area sales manager, Southern U.S. and Latin America, and **Tetiana Kulyk** as digital marketing specialist.

Austrian Audio has announced that **Mike "Hucky" Huckler** has joined the Group One Limited sales team as national sales manager for Austrian Audio products.

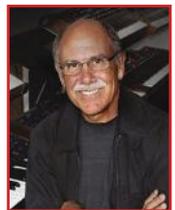


Douglas Pileri, chairman of the board of directors of Music for All, recently announced that **Andeliz Castillo** has been elected to the organization's board of directors.



TRADEREGRETS

On June 1, Sequential posted the following on their site's homepage: "It is with heavy hearts that we share the news that **Dave Smith** has died. We're heartbroken, but take some small solace in knowing he was on the road doing what he loved best in the company of family, friends, and artists."



Smith (who passed on May 31) was a pivotal figure in the world of electronic music gear, founding Sequential Circuits in 1974 and pioneering MIDI instruments in the early '80s. After continuing to work on groundbreaking projects with Korg and Yamaha during the '90s, he launched Dave Smith Instruments in 2002 (changed to Sequential in 2018).

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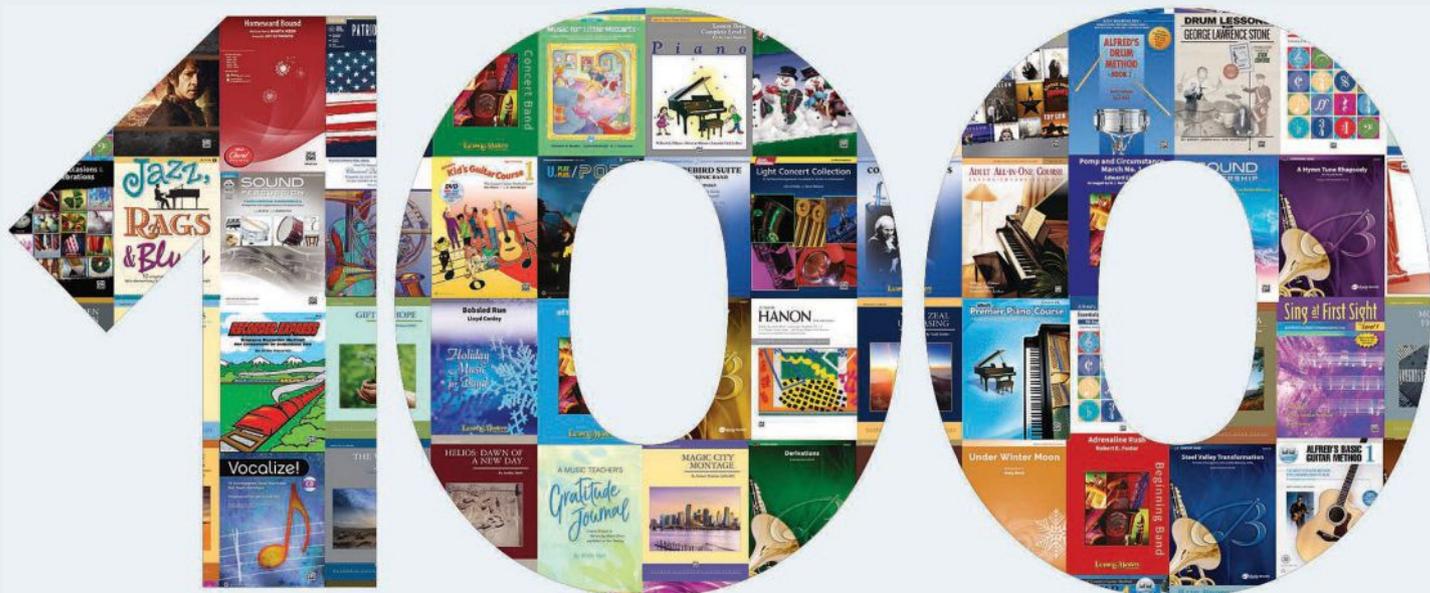
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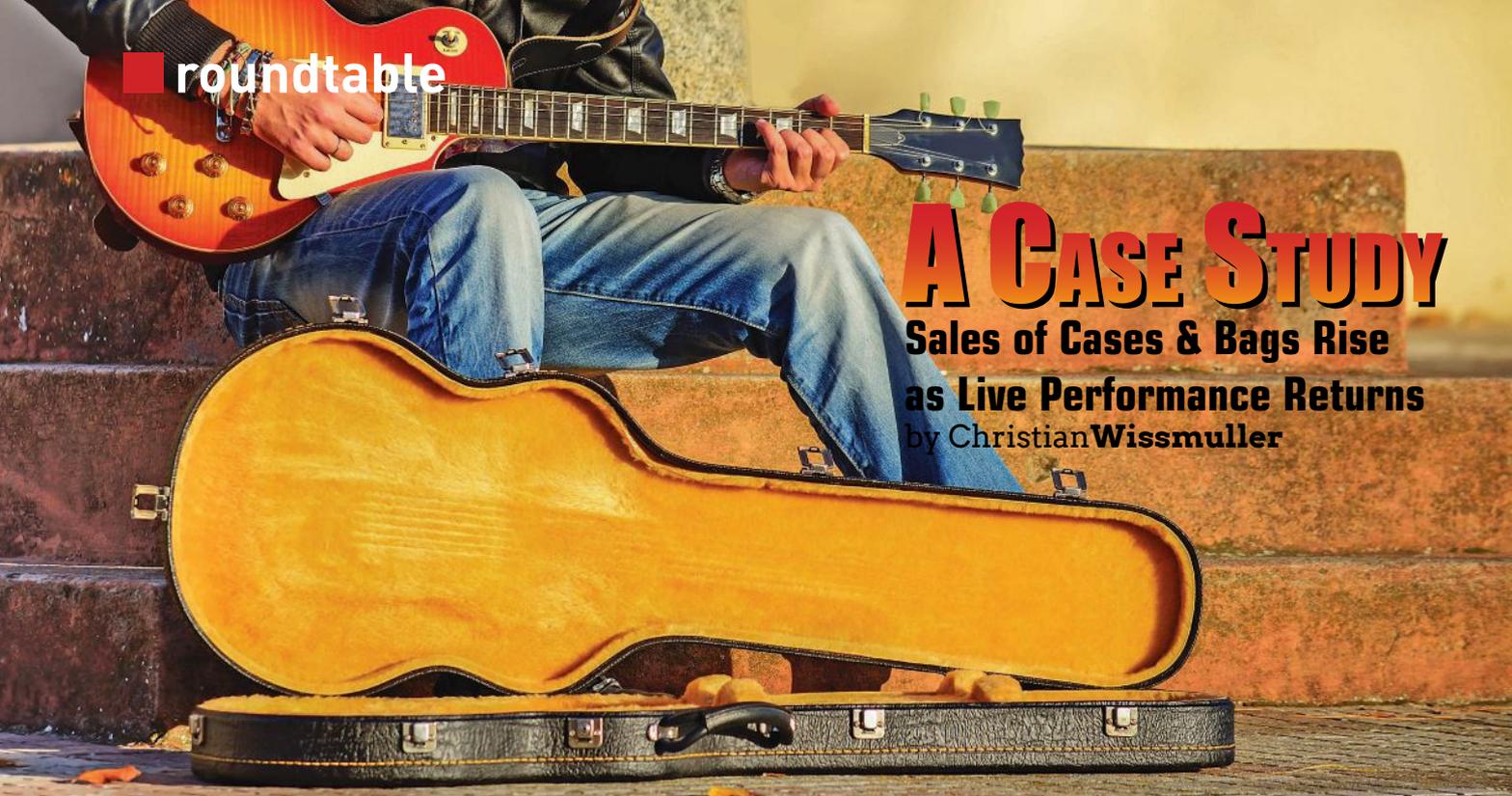
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A CASE STUDY

Sales of Cases & Bags Rise as Live Performance Returns

by Christian Wissmuller



The past couple of years have been challenging in a myriad of ways, but if you're the type who absolutely lives for attending – or performing at – concerts, the pandemic offered little in the way of release.

With a return to live performances in venues large and small, that familiar release-valve is back in play for many and commerce related to such activities, such as the protective cases and bags musicians rely on to lug their instruments and gear to and from gigs, is also back in full-swing. On top of that, how about the much-discussed surge in sales of fretted instruments during lockdown? Those guitars and ukes are now being set free from the confines of bedrooms and apartments and if a new music-making convert is going to be taking his or her fancy new six-string on that camping trip or for a week at the lake-house... well, odds are a bag or case will be needed.

We discussed the current state of this rebounding market segment with representatives from five of the most significant brands out there to get the scoop on what specific models are flying off the shelves – and how the most clever dealers go about displaying these things on the shelves to begin with.

With a return – or at least tentative/partial return – to live performances, have you noticed an uptick in demand for cases & bags recently?

Jeremy Payne: When looking at YTD sales of January through mid-May, bag and case sales are up by significant margin, roughly 75 percent. We're hoping to see this trend continue, not just from a sales perspective, but as a sign that people are getting back out and gigging. I haven't played a gig in over two years and this stat

gives me that itch to get back out and make music in front of a live audience.

Will Steven: Yes, we have. With more groups picking up new equipment to get back on the road we've been able to supply cases to resellers, production houses, and rental companies to make sure the gear makes it through the tour unharmed. Since the majority of our cases are made in Orange, California, we are able to react quickly to keep up with demand.

Irwin Berg: Yes, over the last eight months there has been a definite increase in demand.

Rob McCoy: We have seen an uptick in our products for live production. The live sound manufacturers slowed down a bit in releasing new products, so people are looking to make sure their current gear stays protected, which increases demand for our products.

Tom Dougherty: Yes, our data indicates that more musicians are gigging out once again. The welcomed return of the many small, music-inspired venues, clubs, and outdoors events, along with larger music-themed festivals and gatherings reveals that a more-normal music scene is creating an increase in demand.

For your brand, what are the current top-selling items in this category?

WS: Guitar cases, keyboard cases, drum cases, pro audio cases, and racks.

RM: We do well in a lot of segments in this category. From our speaker tote bag series to our custom flight cases for mixers, all of our live sound products are rebounding very well. One of our goals is always to provide

“One of our goals is always to provide multiple levels of protection for customers to accommodate their needs at all levels.”

– Rob McCoy

Product Management Director, Gator Cases



PHOTO CREDIT: GATOR



“It seems obvious, but stores that display and merchandise cases and bags with the same level of detail as the instruments seem to have the best sell-through.”

– Jeremy Payne

Senior Director – M.I. Business Unit, TMP Pro



multiple levels of protection for customers to accommodate their needs at all levels. We’ve been very successful because our gear can be used in so many ways.

TD: Both of our thoughtfully and uniquely designed Vectra® Series of IPX Soft Cases and Vectra Molded cases, have seen an increase in demand. We attribute this trend to our ability to meet the needs of musicians, who are clearly expressing their desire for strong, lightweight, protective, and durable carrying solutions.

IB: Our lines of molded cases, Enduro and Enduro Pro, continue to be in demand, as well as our three bag lines – Tuxedo, Galaxy, and Drum Seeker – which are all distributed worldwide.

JP: Acoustic guitar bags and cases represent about 40 percent of our sales and also represent the largest percentage growth out of all the categories. If looking at bags vs. cases, bags are growing at a larger clip than cases. If looking at “good, better, best” price point movement, “better” is our top performer by a significant margin.

What features – materials, dimensions, functionality, et cetera – are in demand by end-users in 2022?

IB: Quality always shines in Humes & Berg products. That is what we are all about. We always use the best of materials available to make our products. We constantly upgrade and change our models to suit the marketplace. We are always in touch with professionals, students, and educators throughout the world who help us improve our products constantly.

JP: A bag or case is worthless without great construction, padding, stitching and zippers. It can’t fall apart, no matter what the price point is. On bags, piping and hidden zippers seem to be the first thing that people grab onto and express how much they like the look and feel. We also put stowable backpack straps on just about any bag we make, and people seem to appreciate that. For cases, people are demanding something lightweight with ample storage compartments. “Hybrid” style cases that are mostly a heavy-duty gig bag with rigid interior protection seem to be taking over preference from traditional wood or molded cases.

RM: Our end-users demand value. We take that very seriously as our number-one priority in not just the features of our products, but the overall experience with us. Specific to our products, our mission has always been to provide high quality solutions at the best price and highest value. For over 20 years, our customers have depended on us to take care of them, protect their gear, solve their problems, so they can focus on what they love. That hasn’t changed.

TD: The trends related to materials and other specifications have been dictated by the consumers demand for the optimal blend of these identified features. Our R&D Team continually seeks out, and often develops, the forward-thinking solutions. Achieving the desirable, light weight requirements, while still delivering the total protection needed for our customers’ instruments definitely brings with it some challenges. As an integral part of our TKL Future Forward mission, we dedicate an extensive number of resources to scientific research, data collection, and solutions generation. The result will be products which truly reveal a revolutionary, optimized, form-follows-function mindset.

WS: We’re always working to find the most efficient ways for musicians to travel. As equipment gets smaller and more lightweight, we come up with the best options available. Carry-on sized cases are in demand as more musicians travel for fly dates and they want to cut down on checked luggage. Checked cases that are under 62 linear inches are in demand, as well, so that they don’t incur oversized fees.

What “best practices” have you observed dealers who are exceptionally successful at selling protective cases and bags adopting when it comes to display, promotions, outreach?

RM: Dealers who have figured out what products work the best in bundles and for specific applications seem to be the most successful. Our products are a perfect “add-on” opportunity, and showcasing the add-on’s with the primary gear or instrument has proven to be very effective for sales. Also, many dealers have taken a cue from Gator’s “Case Finder” website tool by making sure they educate their customers on what fits best with our cases and bags. End-users feel more confident in finding the perfect fit for their gear.

TD: Many of today’s successful dealers have identified that offering their customers real protection and real product value is a combination which helps build their stores’ brand credibility and equity, by building customers for life. They recognize that providing a great customer experience oftentimes means that they need to go beyond offering just a low-cost, minimally-protective case or bag.

Consumers that have invested in their dream guitar, or heirloom-quality instruments are looking for cases that can really protect their instrument, especially if they might want to pass it along to their children, friends, or their heirs. TKL has always made our cases for this customer, and we back this up with our 24/7 Protection lifetime warranty. Dealers that help consumers get the right case for that special instrument are really benefiting.



“Carry-on sized cases are in demand as more musicians travel for fly dates and they want to cut down on checked luggage.”

– Will Steven, VP Sales & Marketing, SKB Cases



■ roundtable



“We are always in touch with professionals, students, and educators throughout the world who help us improve our products constantly.”

– Irwin Berg, CEO, Humes & Berg



WS: The resellers with excellent customer service, follow up, and healthy stock tend to be the most successful.

JP: It seems obvious, but stores that display and merchandise cases and bags with the same level of detail as the instruments seem to have the best sell-through. Musicians certainly buy bags and cases when buying a new instrument, but they absolutely buy them for an existing instrument, too. To keep them in storage as an afterthought to an instrument sale, in my opinion, is a mistake and missed sale opportunity. The best displays I've seen are typically homemade and are artfully crafted to fit their retail space.

IB: Our dealers that display Humes & Berg products outsell the ones that keep them in the back room as an afterthought.

Do you have any recently introduced or upcoming cases and/or bags you'd like to draw our readers' attention to?

JP: I'm really digging on our 4990 deluxe bags and 7550 hybrid series. They're at step-up price points that I see as replacements for traditional cases. I'd encourage folks to check them out at on-stage.com.

IB: Thank you for asking. We have recently introduced a mu-

sician's backpack. This is no ordinary backpack – this is designed with the musician in mind. It has to be seen to be appreciated. Also we have recently improved our companion bags on wheels (tilt & pull bags). The new trolley system is far superior to the last models. This represents what I was saying above about improving our products with each production run if feasible.

RM: Our ICON series of bags is doing fantastic. We really took our time and put a lot of thought into developing a new bag that functions like a case but has the ease of a bag and a lot of style. We continue to receive a lot of positive feedback on the ICONS, especially after they have seen these bags go through extreme tests. They are very impressed by the protection these bags have, and just recently at NAMM, we released new colored versions.

TD: We will introduce our newest ultra-protective bag collection, the Vectra Stealth IPX series, this summer. This new product addresses the consumer priorities of great, comfortable, yet rugged, protection, while also being lightweight, and elevating the design principals and results up another notch. We will launch this on our new website, making this an exciting summer for TKL.

WS: An extremely popular case for us is our Studio Flyer which is offered as a 2U or 4U version. The 2U is carry-on sized for air

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Dinshah Sanjana
VP of Sales, EastWest Sounds



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roundtable



“Consumers that have invested in their dream guitar, or heirloom-quality instruments are looking for cases that can really protect their instrument.”

– Tom Dougherty, Owner, TKL Products Corp.



travel. This case offers laptop storage on top with rack space below and is popular for playback rigs, portable live recording setups, MIDI rigs for drummers/keyboard players, and other audio control.

Predictions for this market category in the coming months?

RM: I think the market will stay healthy throughout the summer. People are excited to get out and are feeling more comfortable, so they can enjoy themselves. That means concerts, festivals, and parties, which is music to our ears. It's been very difficult for our music community and we're excited for them to return to what they love doing.

IB: Humes & Berg cases and bags are always a great profit-builder for our dealers and will continue to be for many years to come.

WS: We expect the market to stay strong as live performances continue to grow and people are traveling more.

JP: I don't see any reason to believe that things will slow down. Instruments seem to be coming back into stock more and more as the year ticks on, so with those instrument sales, I think

case and bag sales will organically grow, too. Even still, we've seen significant growth despite instrument shortages, so it'll be interesting to see how high things can go.

TD: Certain segments of the market are already seeing a softening in demand, when compared with the levels seen during the pandemic, and I believe this trend will continue for a while, until a new equilibrium is reached – a new “normal,” where there is a more realistic, more stable balance between customer demand and supply.

We will continue to do our part to help our customers navigate through this uncertain environment, by focusing on being the customer-centric, understanding supplier that our dealers need. We prioritize long-term partnerships over short-term business volume, and know that we must always be there for our dealers and OEM partners, to help them manage and grow their businesses.

For the future, the “instrument as an investment/heirloom” market will likely have continued stability and growth potential, and will favor those dealers that have positioned themselves as the instrument protection experts, by providing the cases and bags which meet these needs. PHOTOGRAPH BY [unreadable]



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Many Happy Returns *The 2022 NAMM Show* showreport

By Christian **Wissmuller**



“IT was incredible to see our members and industry partners come together for our first Anaheim gathering in two and a half years,” says NAMM president and CEO Joe Lamond. “The excitement of being connected again, in-person, was palpable. Business was done, new products found a welcome buying and media audience, the educational offerings spanned every industry segment and the networking with new and old friends, peers and customers was perhaps more appreciated than ever. As I said in my opening remarks, half of life is about simply showing up, and the NAMM Members who were there epitomized the animal spirits that will, and have always, prevailed through good times and bad.”

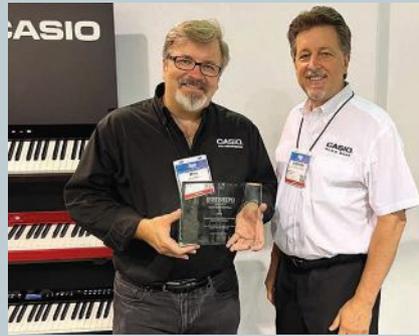
Lofty sentiments, to be sure, but as nearly all we connected with this June in Anaheim would agree, pretty spot-on. The metrics paint one picture – just over 1,000 exhibiting members representing 3,500 brands, and 46,627 registered attendees from 111 countries and territories (compared to 115,301 attendees in 2020) – but the true story was best told via the many upbeat conversations, smiling faces, boisterous concerts, instructive educational offerings, and brisk booth activity that defined these three days in Orange County.

What the future holds for all such industry get-togethers is the topic of much debate, but whatever size, dates, and locations are in store for NAMM Shows to come, the 2022 return of the MI industry’s largest gathering more than demonstrated its continued relevance – and importance – for many.

The 2021 Dealers’ Choice Award Winners



Jeff Hawley with **Allen & Heath’s** Dealers’ Choice Award (DCA) trophy for Product of the Year.



Casio’s Mike Martin and Stephen Schmidt receiving the company’s DCA hardware for both the Home Digital Keyboard of the Year and the Pro Digital Keyboard of the Year



Allan Reiss and Albert Chauvet with **Chauvet DJ’s** 2021 Dealers’ Choice Award for Lighting Line of the Year



Gator Cases’ Crystal Morris holds the 2021 DCA for Accessory Line of the Year



David Jahnke, Trish Dulka, Larry Morton, and Doug Lady of **Hal Leonard** with the Dealers’ Choice Award for Print Music Publisher of the Year



Thomas Ripsam holds **C.F. Martin & Company’s** 2021 DCA trophy for Acoustic Guitar of the Year



Pioneer DJ’s Marc Weinbach with the 2021 DCA for DJ Line of the Year



Rick Naqvi with **PreSonus’** DCA trophy for Recording Product of the Year



Sean Bowman holding **Shure’s** DCA hardware for the 2021 Microphone Line of the Year



Iris and Ron Manus at the NAMM Show event celebrating Alfred Music's 100th anniversary



Michael Huckler and Perry Damiri of Austrian Audio



Gene Baker and Mike Rinkenberger of b3 Guitars



Jake Wu of Donner



Flock Audio's Ben Shipley



Fred Armsen served as host and MC of the 37th Annual NAMM TEC Awards



Iain Wilson at the G7th booth



Frank West of Kawai



NAMM's Joe Lamond at "Breakfast of Champions" on the first day of the Show



Madeleine Crouch of NASMD



Reverb's Mark Anzell



Andrew Forsyth of JackTrip



The C.F. Martin & Co. team at the company's booth the afternoon before the NAMM Show officially began



artistpro's Mike Lawson with Andrew Surmani of Surmani Business Coaching



Carlos Gonzalez and David Royer of Mojave Audio, Inc.



Chauvet DJ: David Ibarra



Steve Rorie, Chris French and Dominic Massaro of J.J. Babbitt



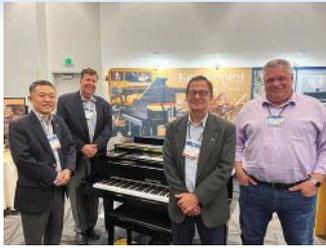
Tim Pfouts and Brian Strong of S.I.T. Strings



Steve Finley, Brian Cleary, Alex Mew of Barnes & Mullins



Lynn & George Reeder and Zach Spruill of Rovner Products



Pearl River Pianos' Leng Tshua, Peter Giles of Giles Communications, David Davis of Pearl River Piano, and Jeff Tash of Grand Piano Haus, LLC



Positive Grid's Leslie Buttonow with MMR's Matt King



Morgan Walker and Briana Totino of KORG USA



Ken Susi, Larry Fishman, and Chris Demaria of Fishman



Eric DeGrove and Tim Brokopp of Blink Lesson



Dasa Kajganic and Brendon Downey of My Music Staff



Sara Sadri, Autumn Schear Lembert, and Keith Maine of Amahi Ukulele



Rob Troke and Greg Dollmont of Veritas Instrument Rental



Jimmy Hendricks, Jody Espina, Danielle Walker, and Colin Schofield of JodyJazz



Riley Memmott, Eric Thornton, Clinton Brady, and Taylor Harmois of Rain Retail Software



Keri Almendariz of Lyon & Healy



Chris Kortschot, Sean King, Pete Jones and Mark Kortschot of Légère Reeds



Elie Maalouf of Maalouf Guitar Stands



Mallory Byers, Jodi Anderson, and Austin Wagenknecht of Alfred Music/MakeMusic



Gary Spears and Ron Van Ostenbridge of Bari Woodwinds



Alvaro Fontanals and Michael Rodriguez of Alvaro Fontanals, Michael Rodriguez of DAS Audio



Sam Zhang and Paul Chu of Hunter Music



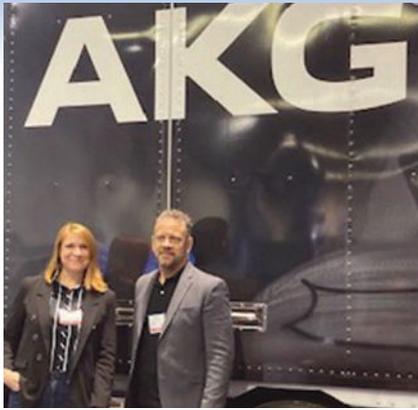
Susan Laffoon, Tim Ricci and Kelly Durrenberger of American Way Marketing



David Hayes, Craig Siegerf, Wendy LaPlaca, Peter LaPlaca, David Benedetto, and Pat Emmett of F.E. Olds/Dakota Phaeton



Mark Blasko and Brett Marcus of OMG Music



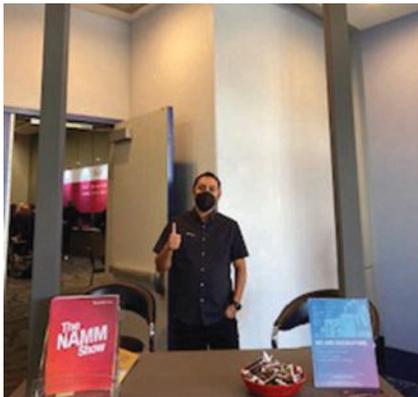
Harman/AKG: Sara Morgan and Frank Joseph



Bourns Pro Audio's David Johnson and Wayne Medeiros



Royer Labs' John Jennings



Focusrite/Novation: Christian Salas



Connolly Music Company's Nina Haberlehner and Grace Newman



Earthboard's Kym Bradley and Mark Bradley

A collage of various electronic components such as capacitors, resistors, and connectors, arranged in a grid-like pattern.

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Voices from the Show Floor

MMR *chatted with a number of attendees to the 2022 NAMM Show to get their take on a few topics. First off, how was it to be back in Anaheim after such a long time? How did exhibiting members feel about some long-time Show 'regulars' who opted not to make the trek this year? Did the timing – June rather than January – have an impact on how successful the gathering was? Does it seem like having both the NAMM Show and Summer NAMM will make sense going forward?*

"I thought the show was great! It was a strong reminder of how much personal connection means and how lucky we are to be in an industry where the friendships are as important as the business being done. The show drove home to me the importance of gatherings, I am very happy that we were a part of it!

"I was extremely happy to see everyone that was there, along with understanding the trepidation that existed and led to companies not attending. Exhibiting at NAMM is an expensive and time intensive endeavor to prepare for. In hindsight, I wish NAMM would have done more to incentivize exhibitors to come, as there was a lot of extra space that could have been filled and would have made a better experience for the attendees thus driving them to attend in future years.

"I loved the fact that there were so many music educators attending this year. I hope that the show continues to evolve in bringing in more influencers groups such as these. I like the idea of one [annual] show. As for the perfect timing, that is a big debate due to so many other industry group gatherings that take place in the spring. For us, I like it being a little later in the year versus January, as that allows new product releases to be more relevant and 'new' for Q4."

Crystal Morris, President/CEO, Gator Cases

"The show was buzzing. The one over-riding factor was meeting friends, colleagues, old and new business partners – FACE TO FACE. It was a joy to leave Zoom and Teams aside for a few days and get back to good old personal contact.

"Yes exhibitors and numbers were down. However, those that were there were there to network. Rather than 30 minute back to back meetings, we had extra time to meet with our customers, discuss new opportunities and secure new business. While we saw less international customers, we did see representation from most countries that were permitted to come.

"I think COVID has taught us we can use other means to achieve the same goals, not to mention the cost. However, nothing beats seeing your customers and consumers face to face, picking up industry tidbits, trends and opportunities. I hope NAMM builds on the success of this year and we see a number of the absent exhibitors return in 2023, even if they take smaller booths."

Iain Wilson, CEO, IBC Trading Ltd.

"It was great to 'be back' and to engage with consumers, dealers and distributors, suppliers, artists, peers, and the media in person, and to discuss and conduct some business. There was a good energy level and vibe in and around the show. NAMM continues to offer a platform to showcase new products and services and to provide a snapshot of the state of the industry. The MI industry continues to roll out lots of new high quality products and services, so from a consumer perspective this is the best time ever to take advantage of that. There were definitely fewer manufacturers, channel partners and suppliers at the show, and there seemed to be a lot more consumers attending this year, relatively speaking.

"Our Martin booth had great attendance throughout with a good mix of consumers, artists, channel partners, suppliers, and the media, and many of our Martin attendees had opportunities to participate in the various NAMM sessions and to connect with our peers. We got great exposure from it.

"I think the NAMM Show will need to evolve in order to maintain or increase its relevance and to grow. How, that is the big question, but I would imagine it would be around NAMM's role and purpose, its audiences, and its value proposition

"As an intermediary step, [having the 2023 Show in April] kind of makes sense, yet it will be interesting how that timing impacts attendance. I don't think it makes sense to have a winter and summer NAMM show going forward if the format is the same for both.

Thomas Ripsam, President & CEO, C.F. Martin Guitar & Co.

"This year's show reinforced the importance of face-to-face gatherings with our customers and key partners. The music business, like music itself, is a communal culture. We need to be together to collaborate, inspire, and be creative together. Another take-away for us this year is that our NAMM presentation doesn't need to only be about product, but more focus on strategy and programs to grow the market. In a digital age, our customers get new product info in real-time and it's more productive to use their precious time at NAMM to focus on bigger topics.

"I think it was a big mistake for those exhibitors and retailers who chose not to participate this year. They not only missed out on close personal connections to the industry, but in my opinion, they bailed out on NAMM and the industry as a whole during a time of transition when we needed everyone's support. Some benefits are not measured in days or months, or dollars or ROI. The NAMM Show experience is bigger than that.

"We think the NAMM Show will eventually return to prominence, albeit in a different shape and a broader experience. The Show needs to be more inclusive of pro-sumers and music educators, who are all stakeholders in our industry. The Show will need to continue to improve itself as a social media platform so that the energy of the NAMM Show can be amplified for suppliers and retailers via their own social media reach. I don't love the 2023 April date, but it had to be done to 'bridge' our way back to January 2024. I think Summer NAMM, as it is currently conceived, will likely not have a very strong future, but rather will evolve into a different professional development event, which would be a good second platform for NAMM and the industry."

Larry Morton, CEO, Hal Leonard

"First of all, I was pleasantly surprised by the attendance. We had a steady, busy stream of people stopping in the booth. It was great to have face-to-face interactions with customers, retailers and more and get their initial spontaneous reactions. I also found it very valuable to meet with partners in person to bounce ideas and build energy. I think we were all excited to be back together!

"It's a weird world right now. Everyone needs to make a decision for themselves – a business decision, a personal decision. I will not deny it was a bit nerve-wracking to be around that many people, many of them unmasked. But for us it was a great show and we were excited to be a part of a forward-thinking MI contingent that shows up!

"Personally I like this show as a winter show. We are super active with artists, influencers, and other publics, and doing this show during [summer] touring season – there are just many missed opportunities. As far as how the show will evolve – I wish my crystal ball was fully functioning! As an innovator in the industry we are always thinking about how to surprise and delight with new ideas and activations; I'm sure NAMM will do the same. There's nothing wrong with looking at new partners and new ways to interact. I'd love to see some kind of networking event that just pairs us up to chat – maybe like industry speed networking. I love connecting and exploring ideas with new people so anything that helps facilitate that is a good thing."

Laura B. Whitmore, SVP Marketing, Positive Grid

"The key takeaway from our team was just how important the face-to-face and hands-on elements are in the pro audio and MI space. Whether it was a touring engineer who needed one final deep dive training session with an Allen & Heath dLive before they commit to it (otherwise sight unseen) for an upcoming tour, a DJ checking the build quality for herself on a Xone mixer, a keyboardist getting a read on the key action for a keyboard controller for their studio, et cetera, we witnessed many instances of the "I just needed to see it / touch it / feel it for myself" across the American Music & Sound booth. To that point, we offered packed training sessions for the live sound crowd, special small scale concert events, the AM&S 'petting zoo' booth, an Avantis console for the Loudspeaker Demo in the Arena, intimate meeting rooms, larger ballroom team gatherings, etc. so that everyone was able to experience those unique in-person elements at the show. We've been committed to expanding and enhancing our online marketing tools and CRM system and live streaming rigs for our sales team since the first COVID shutdown hit, but even with the best virtual online processes and tools that you can buy, that last step in creating a new customer often will require an experience that only a show like NAMM can deliver.

showreport

"We made a number of strategic decisions around how we approached both NAMM and InfoComm since we have brands that are major players in both the MI/pro audio as well as the commercial audio/install segments. It seems quite clear to us that the benefits of attending shows in a big way as we did outweighed the risks and costs of attending, but for other companies who decided to pass the calculus may have been different. I think it comes down to how each company views tradeshow attendance from a tactical standpoint and whether they missed out on achieving particular sales and marketing goals by deciding to skip on attendance. I guess the short version is that we are glad that we went all in – and we weren't too bothered by those companies in our space who decided to scale down drastically or pass entirely.

"This is a bit of a personal take on the matter, but I think that one show in January is ideal. Play up the 'FOMO' (fear of missing out) factor and drive attendance of that single NAMM instance up. Go big in January and hopefully other trade shows will get their schedules set so things pace out better than 'NAMMfoCOMM 2022' did. However it lands, I'd vote for not being on the road in full tradeshow mode for weeks at a time again."

Jeff Hawley, Marketing Director, Allen & Heath USA

"Attending NAMM 2022 this year had one main takeaway for me and that was a refreshing reminder why we as audio technology manufacturers do what we do. To create products for our customers and then get the opportunity to meet and chat with them while exposing our products to thousands of new potential customers in the process, there's nothing quite like that feeling, and I definitely missed it.

"I think for companies like Flock, having some of the larger brands not attending shifted more focus and attention onto us during the show. Even with the smaller numbers in attendance, it felt very busy on the show floor. I would have liked to see more California-based companies attend this year to support the event, especially since it's right in their own backyard, but I understand that there are a lot of considerations that factor into their decision.

"It will be interesting to experience NAMM in April next year, but no more than it was to have it in June a couple weeks ago. I think if this past experience at NAMM has taught me anything, it's that it doesn't matter too much when the show is held and it's just a pleasure to be back on the show floor reconnecting with our fellow brands and customers. I do personally hope that Summer NAMM in Nashville returns in 2024 as it was a different vibe entirely than Winter NAMM and always gave us an easy excuse to visit one of our favorite cities... Nashville."

Darren Nakonechny, CEO and Founder, Flock Audio

The NAMM Show will return to Anaheim April 13-15, 2023 and then again in January 2024.



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Taking a Stand (or Rack)

Sales of Keyboard Rack & Stands in 2022 By Christian Wissmuller

Pandemic-related lockdowns led to soaring keyboard sales in the past two-and-some-change years, so stands and racks for those newly acquired instruments must also be doing well these days, right? Well, as per the participants in this month's dealer survey, sales are in fact... not really trending in any particular direction, nationwide.

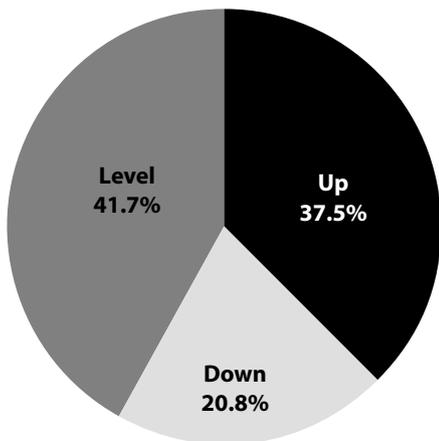
When asked to contrast sales in 2022 with the previous year, the most

commonly selected option was "Level" (41.7%), but it was by no means a runaway majority-leader. So... search me! Regional differences in the marketplace, supply-chain issues, and other factors may be at play. Those who are noticing increased business cite the return of live performance, while those who report that sales of stands and racks are down blame declining music education in schools and increasing prices.

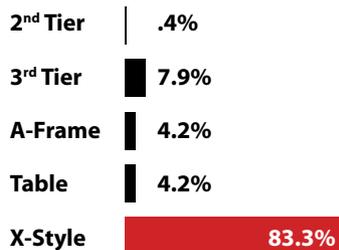
There was one clear trend outlined by these poll results, however: players *really* gravitate towards X-style units. As Bill Cunningham from Decatur, Illinois' SoundCheck Music points out, "Double X single-tier stands have been most popular for years."

Read on to learn more about how MI retailers are viewing this segment of the market.

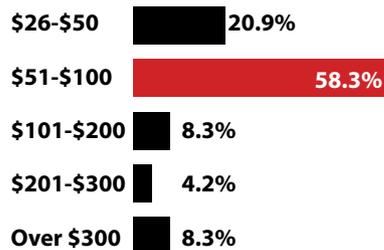
Compared to early summer of 2021, sales of keyboard stands & racks at your store are...



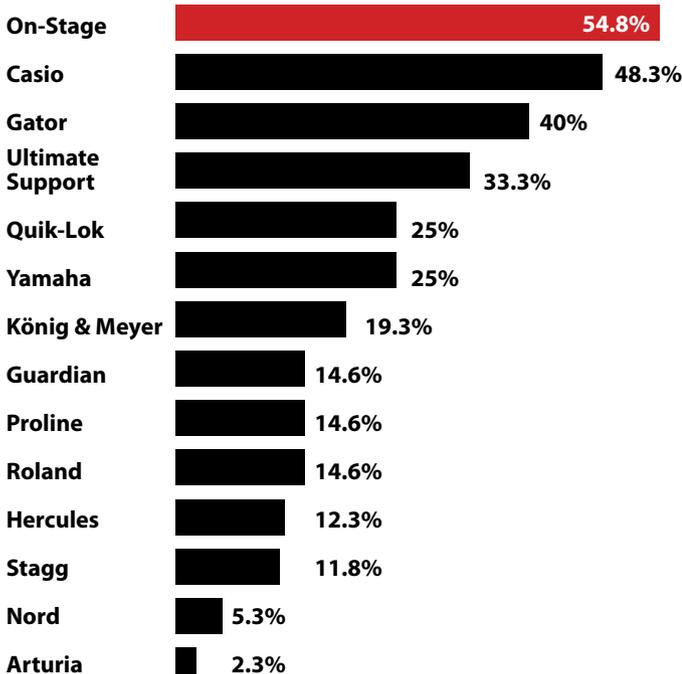
What stand/rack style is most popular at your business?



What price point for these products are driving the majority of sales?



What brands of keyboard stands & racks are top sellers at your dealership:



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We are one of the leading suppliers of band and orchestra instruments to schools and music dealers throughout the United States. We offer a full line of brass, woodwind, orchestra and percussion instruments designed and crafted to educational standards.

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Let's Share a **NAMM Laugh...** at My Expense



By
Menzie
Pittman

How enjoyable was it for the music products industry to reunite at NAMM? From where I stand, it seemed a "homecoming" of sorts. There were so many genuinely enjoyable moments, and a rekindling of the new normal. To celebrate, let's have some jocularity around a few NAMM moments that I will laugh about for many years to come.

My first crazy moment came at 8 PM the night before my early morning flight – 12 hours to be exact. It had been a while since I had scheduled a West Coast jaunt, so I was diligent in setting the details of the flights to

function smoothly, or at least that's what I thought.

DING! I hear the famous phone-sound. Keep in mind, I am a back pocket cowboy and can draw my trusty phone as fast as Wyatt Earp, especially as I'm heading out the door for a cross-country trip. The text read:

"Your flight from IAD on June 02 has been canceled. We're working to rebook you."

WHAT?!?!? 12 hours before? I immediately transcended into crisis mode and called the airline. I dialed the phone so quickly that my dog even gave me a high five. Of course, you already know what happened next.

"You have reached Incompetent Airlines. Currently we are receiving a higher-than-normal rate of calls, and your hold time is 2 hours and 15 minutes. Press 1, if you wish to hold and speak with an operator. Press 2, if you would like a call back. Expect a call within the hour, as your call is important to us. Thanks for choosing to fly on Incompetent Airlines."

This fiasco happened at 8 PM at night, so mentally I ran the math and calculated that I would hear from somebody around 9 PM. Oh, but wait: in airline time "within the hour" would mean around 10 PM. Something in my gut told me not to trust "the bot" that was programmed to make me feel better. Since I couldn't even reach the airline, I decided to call the online travel provider (OTP), and the story actually gets a little better here. In my particular case, the first thing the online ticket provider did differently than the airline was they actually answered the phone. Granted you have to be Inspector Clouseau to find the OTP's phone number. However, if you are a gifted detective, they will actually answer the phone, and sometimes do so reasonably quickly.

On to step two. Although this transaction will now cost me an arm and a leg, the OTP attempted to get the cancellation issue addressed. At this point, it appeared we were now making progress. The OTP operator was polite, and she appeared invested in solving my problem. At least that is what I first intimated from her civility, but when she said I might not get a refund from Incompetent Airlines because it was less than 24 hours before the "canceled" flight, I morphed into Mr. Legal, and informed her that I couldn't be charged for a service that was not provided to me. In her polite voice, she asked me to hold, and after sitting on hold for 15 minutes, she returned to say the refund had oddly been approved.

My relationship with this OTP operator had advanced to booking two new flights with a different airline that, quite frankly, I thought I would be more comfortable with – or at least I hoped I would be. This airline, however, turned out to be Lost Luggage Airlines.

Lost Luggage Airlines had two flights that worked well and, with the exception of losing two limbs and my mind because of the cost difference, it now appeared that I'd dodged the bullet, and although I had deteriorated into an emotional wreck, at least I knew I'd make the NAMM Show on time to keep my first appointments. Speaking of time, at this point in the evening, it was 10:30 PM. And I had not received a call back from Incompetent Airlines. Imagine that!

So, the next morning, I get up at the crack of dawn, everything I need is in my suitcase, I have my laptop, I'm traveling in "cool-guy clothes" – AKA, jeans and a logo t-shirt – and I appear to be a legit businessman on a mission, which I know to be true because, I have intervened and kept a catastrophe from happening. Go, Team Cool Guy!

As I arrive at LAX, the good news is I have connected with the rest of my party, and all I've got to do is get my suitcase, catch a Lyft, and we're jammin'. Simple, right?

"Attention passengers, your luggage will arrive at carousel number one, or maybe carousel number three. Oh, wait – make that number three in San Antonio, Texas. Attention passengers: Never mind, we have decided to be honest. We have no idea where your luggage is at this time."

From here you can almost guess the rest of the story. Even after I thought they would restore my faith in airlines again, fate had other plans. It appears the person at the baggage check felt it was necessary for my suitcase to visit San Antonio, Texas. I'm not quite sure why.

What is the moral of the saga? Well, first, if you stay at a decent enough hotel, they will have a gift shop with "cool" Anaheim t-shirts that look good with jeans, and they will even have toiletry kits. Thank goodness! Lesson learned: I will never make fun of toiletry kits ever again, I swear. Second, when you attend the NAMM Top 100 dinner, or speak at The Idea Center in jeans, as long as you surround yourself with hip young musicians, your peers are fooled into thinking it was an intentional decision and, with a wink, you can almost pull it off. Third, if you're nice to people when they make mistakes, they really try to hustle up the best solutions. Even if it's a day late. Winner of the attempt at better service award: Expedia. Runner up: Lost Luggage Airlines.

Menzie Pittman is the owner and director of education at Contemporary Music Center in Virginia (CMC). Following a performance and teaching career spanning more than 32 years, he founded CMC in 1989 and continues to perform, teach, and oversee daily operations. He has 50 years of musical experience as a drummer and drum instructor. Menzie is a frequent speaker at NAMM's Idea Center, and a freelance writer for MMR's "Small Business Matters."

“It appears the person at the baggage check felt it was necessary for my suitcase to visit San Antonio, Texas. I'm not quite sure why.”

Here's Your Fast-Read Primer for the Special Needs and Disability Community



By
**Jaimie
Blackman**

M meet Uncle Jerry. From my earliest recollection, there was always Uncle Jerry. I suppose his birth was uneventful and he had no apparent physical disability, but by the time he turned five, the school professionals gave him a diagnosis of mental retardation, a term used in the 1940s.

My grandparents and my parents did the best they could with Uncle Jerry. Teaching him to learn to read, helping him understand how to count money, and perhaps his greatest accomplishment, learning how to navigate the NYC subway system – necessary for his 40-year employment as a messenger for a large financial institution.

At the time, financial and educational resources were scarce. As my grandparents aged, they were unable to care for Jerry. My grandfather and my uncle moved into our home. The financial and emotional stress placed on my parents was significant resulting in less leisure time and arguments with Jerry's siblings. Looking after Uncle Jerry took a big chunk out of my dad's weekly paycheck, and resulted in less vacation time than I'm sure my mom would have liked.

Today, one in four Americans report having a disability. One in five Americans are caregivers, providing care to an adult or child with special needs. Caregivers spend an average of 24 hours a week providing care. 30 percent of caregivers have taken a loan, hardship, and/or early withdrawal from retirement accounts. Not to mention that caregivers are also aging, with seven out of 10 people over the age of 65 requiring long-term care in their lifetime.

The four different types of disabilities are congenital disorder, debilitating disease, catastrophic event, and aging population.

A congenital disorder is a disability you were born with which includes Down's syndrome, autism, cerebral palsy, or developmental disability.

A debilitating disease can happen later on in life, and includes multiple sclerosis, muscular dystrophy, and mental health.

The physical effects of caregiving are significant. For example, 83 percent of caregivers use their own sick time/leave/vacation to provide care. This increases anxiety, sleepless nights, and results in less time to do things for themselves.

The financial effects of caregiving can be devastating to a less affluent family. Caregivers estimate that they spend an average of \$825 per month on caregiving expenses. Caregivers' professional goals are also impacted because they are forced to cut back on work hours, leave one job for another, or quit work entirely.

As a financial advisor, I was trained to discuss retirement. The education focused on creating sufficient financial resources for retirement income replacement, and retirement lifestyle planning.

Special needs planning was never part of my advisory education. My Uncle Jerry was, and still is, my best teacher.

The planning involves the coordination of resources needed for caregiving which includes: medical professionals, religious contact, financial professional, educator, family members/caregivers, accountant, attorney, and social workers.

The conversation for those who work in MI, and who have family members with special needs, will need to include thinking about a holistic planning approach.

The life cycle, which directs the required planning, looks something like this:

- Birth to 3 years old: Early intervention, longterm planning including special needs trust funded by life insurance.
- Childhood and transitioning to adulthood 3-18 years old: Individual education plan, transition planning, guardianship, workshops, and adult education.
- Adulthood 18 +: Medical, housing, social life, education, and employment.
- Retirement: Retirement savings, government benefits, and beneficiary designations.

Planning for care later in life and beyond the caregiver's lifetime: a letter of intent, special needs trust, will, and guardianship.

In July, my Uncle Jerry turns 85. He is happy and can be fun to hang out with. Thanks to the foresight my grandparents had, their planning in the 1950s included helping to lay the foundation for the ARCny.org, a non-profit organization that houses developmentally disabled adults, and has created an outstanding educational, recreational, and caring community for the individuals we take care of and, by extension, their family and loved ones.

I'm proud to say that I'm a third-generation board member and currently serve as ARC's board president.

For additional educational resources for the special needs and disabled community which includes a Roadmap to Government Benefits for Special Needs Financial Planning, check out my website, bhwealth.com.

Jaimie Blackman – a former music educator & retailer – is co-founder of BH Wealth Management. The organization offers 401(k), insurance, and succession planning services. Download your complimentary copy of End Your War With Money at bhwealth.com/moneycapsules Registered Representative, First Allied Securities, Inc. Member FINRA/SIPC

“Special needs planning was never part of my advisory education. My Uncle Jerry was, and still is, my best teacher.”

PRINT & DIGITAL

Two New Releases from Hal Leonard

Hal Leonard is proud to announce the release of *Play like Joe Bonamassa* by Joe Charupakorn. This book lets guitarists study Bonamassa's trademark songs, licks, tones, and techniques. Players will learn everything they need to know about his renowned guitar playing, from the settings he uses with his enormous guitar and amp collection (the "Bona-seum") to his virtuosic blues licks and beyond. The book features five full song transcriptions, including "Driving Towards the Daylight," "Dust Bowl," "Oh Beautiful!" "Redemption," and "The River." It also includes excerpts from many others.

The book includes access to online recordings of many of the examples and includes backing tracks for the full songs so players can get the experience of playing Bonamassa's parts with a band! Audio is accessed online using the unique code inside the book and can be streamed or downloaded. The audio files include PLAYBACK+, a multi-functional audio player that allows you to slow down audio without changing pitch, set loop points, change keys, and pan left or right. *Play like Joe Bonamassa* retails for \$29.99. Interested retailers can contact the Hal Leonard E-Z Order Line at 1-800-554-0626 or sales@halleonard.com

Additionally, Hal Leonard has published *The Total Drummer* by Dimitri Fantini. This unique book/video combo is put together for any drummer who is looking to take their playing to the next level, offering a complete package designed to help them achieve musicianship goals. Professional drummer, producer, and educator Dimitri Fantini guides players through exercises, drills, and routines that are guaranteed to improve playing. Lessons include: rudiments; developing advanced hand and feet techniques; coordinating independence; stacking meters; maximizing vocabulary; working in the studio; over an hour of video performances and instruction; and more.

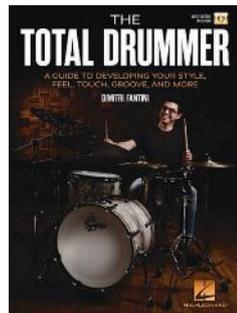
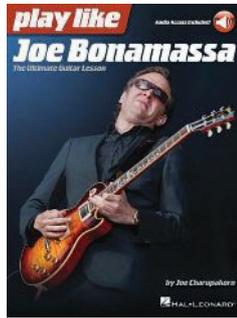
The book includes video lessons, showing how to implement the concepts described within. It also includes a special solo performance by the author, fully transcribed and showing all the techniques explained in the book. Video is accessed online for download or streaming using the unique code inside each book. *The Total Drummer* retails for \$24.99. Interested retailers can contact the Hal Leonard E-Z Order Line at 1-800-554-0626 or sales@halleonard.com

www.halleonard.com

PRO AUDIO

IK Multimedia Announces iLoud MTM Immersive Speaker Bundle

IK Multimedia has announced enhanced support for immersive audio, including Dolby Atmos systems. In addition to a recent firmware update adding a selectable 80 Hz low-cut filter, iLoud MTM studio monitors are now included in the Dolby Audio Room Design Tool to ease in setting up immersive audio configurations to Dolby's technical specifications.



To enable more users to meet the rising demand for Atmos mixing, IK is releasing a new **iLoud MTM Immersive Bundle**. Available now with 11 speakers, this bundle offers incredible performance at an affordable price point, allowing anyone to dive into producing for immersive audio. With their compact size, iLoud MTMs are easy to mount or can be quickly installed on any standard microphone stand for use in environments where permanent mounting isn't an option.

Immersive Audio for Every Space

With the explosion of spatial audio, studios of all sizes need to implement multichannel monitoring, from 5.1 surround to 7.1.4 and beyond. The Dolby Audio Room Design Tool is an interactive Microsoft Excel tool which allows the user to input speaker layout dimensions, speaker locations, and speaker and amplifier details to help design and model a Dolby Atmos Home Entertainment configuration to Dolby recommendations. iLoud MTM's inclusion makes it easier than ever to set up a compact system that's fully compliant with Dolby's technical guidelines.

Readily Adjusts to Any Position

Using the included MEMS measurement microphone, iLoud MTM's acclaimed built-in ARC self-calibration system adjusts in seconds, correcting each one's output to ensure the most precise and balanced sound from every position, including ceiling-mounting.

Point-source Acoustical Performance

iLoud MTM is ideal for multichannel installations being linear phase and having a point-source acoustical performance to be accurate at any distance. This minimizes the inaccuracies that conventional speakers can introduce in the imaging, which is critical for multichannel and immersive setups.

Reduced Acoustic Interaction

iLoud MTM's midwoofer-tweeter-midwoofer design boasts dramatically more controlled dispersion than typical designs. This minimizes the speakers' interaction with room acoustics (and each other), making them ideal for rooms not custom-tuned for surround audio.

Lighter, Smaller and Easy to Mount

At 30 to 50% smaller and lighter than comparable studio monitors, users will find setup a breeze in any size room. In addition, the iLoud MTM's threaded bottom allows them to be mounted on a standard microphone stand or boom stand to best suit the listening environment or when space doesn't permit ceiling mounting.

iLoud MTM Immersive Bundle 11 \$/€3999.99 – Includes 11 x iLoud MTM monitors, 1 x ARC MEMS measurement microphone.

www.ikmultimedia.com

AMPLIFICATION

Fender Introduces Two New Amplifiers

This year, Fender is expanding its popular range of amps with two new models for guitarists who love Fender classic and modern tones. The Mustang LT40S is the newest addition to the popular Mustang LT series guitar amplifiers, ideal for practicing and jamming at home, with 40 watts of stereo power, a pair of high-fidelity, full range 4-inch speakers and a super-simple user interface and full color display. The new Limited Edition Pro Junior™ IV SE is a simplified alternative to our core Lacquered Tweed model. Fun, flexible and pedal-friendly, the Pro Junior IV SE is an ideal addition to any electric guitarist's amp collection.

Limited Edition Pro Junior IV SE amplifier (\$549.99)

The new Limited Edition Pro Junior IV



SE is a compact and straightforward 15-watt all-tube tone machine, a simplified alternative to Fender's core Lacquered Tweed model. It comes equipped with a Fender Special Design speaker for tight, well-balanced output with plenty of high-end sparkle. Its stage and studio ready style features black vinyl covering, aged silver grille cloth and a chrome control panel with red jewel light, giving it the unmistakable look and vibe that's classic Fender. Fun, flexible and pedal-friendly, the Pro Junior IV SE is an ideal addition to any electric guitarist's amp collection.

Mustang LT40S amplifier (\$229.99)

The Mustang LT40S is the newest addition to the popular Mustang LT series guitar amplifiers. It's ideal for practicing and jamming at home, with 40 watts of stereo power, a pair of high-fidelity, full-range 4-inch speakers, a super-simple user interface and full color display. The Mustang LT40S features a collection of presets covering a wide range of music—a "greatest hits" of electric guitar tones. The versatile signal chain with high quality onboard amp and effects models produces amazing tones. With the free Fender Tone® LT desktop app download, use your Mac or PC to edit, store and manage your presets with ease. The Mustang LT40S is a fun, flexible and easy-to-use modeling amp for any guitarist. It's the only desktop amp in its class with such a rich feature set. Available August 2022.



www.fender.com



MESA/Boogie Announces New 'Subway D-350 Bass Amp'

MESA/Boogie had announced the release of the smallest, and lightest bass amp in MESA history, the super-versatile Subway D-350 Bass Amp. Hand-crafted in Petaluma, CA, the MESA/Boogie Subway D-350 with its world class tone, innovation, and quality is MESA's most affordable bass amp to date. The ultra-compact champion in MESA's Subway Bass Series the MESA/Boogie Subway D-350 weighs only 3 lb., 2 oz., and packs a powerful punch with 350 watts of Class D power.

Building on the legendary foundation laid by the acclaimed Subway D-800, the new Subway D-350 uses a solid-state pre-amp coupled with a lightweight Class D power amp and switch-mode power supply to deliver heaping portions of world-class TONE in an incredibly small and lightweight package that's perfect for home use and studio recording sessions while still delivering plenty of power and punch to provide MESA-quality tone authoritatively and dependably, gig after gig for small to mid-sized venues, or as a micro-sized backup amp on tour.

The MESA Subway D-350 easily adapts for use with active or passive basses with the flip of the Active/Passive switch, while the Input Mute switch lets you use inline tuners silently. The Bright switch adds bite and sparkle to the tone and opens up the top end a bit more, and all the switches have LED status indicators. Separate Gain and Master Volume controls allow you to dial up a wide range of tones from shimmering clean to mild overdrive and everything in between, while the built-in fixed high-pass filter (HPF) blocks unwanted, non-musical, headroom-robbing sub-sonic frequencies. The Variable Voicing control adjusts the amp's response

from a flatter curve to a more vintage curve by modifying and varying levels and frequency response in multiple regions with the turn of a single knob.

The fully active 4-band Baxandall EQ features fixed frequency high and low-frequency shelving controls, as well as fixed frequency Low Mid and High Mid peak/dip bands for even more tonal control. When practicing at home, the Aux Input and Headphones output jacks let you listen to a media player and your bass simultaneously and silently without disturbing others. The Subway D-350 also has a USB power port for powering accessories, while the fully-featured balanced XLR direct output (DI) with pre/post EQ source, ground lift, and Mic/Line level switches are perfect for delivering MESA's legendary tone to the front-of-house PA or your recording system's audio interface. A pair of speakON jacks allow you to connect one or two speaker cabinets; the Subway D-350 is an excellent partner for MESA's highly musical Subway Ultra-Lite cabinets. The Subway D-350 is compact (3" x 9" x 8.25") and fits easily into your gig bag's accessory compartment, or in its own gig bag which is included.

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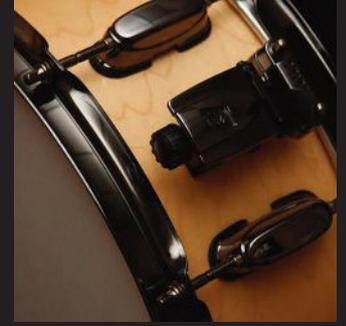
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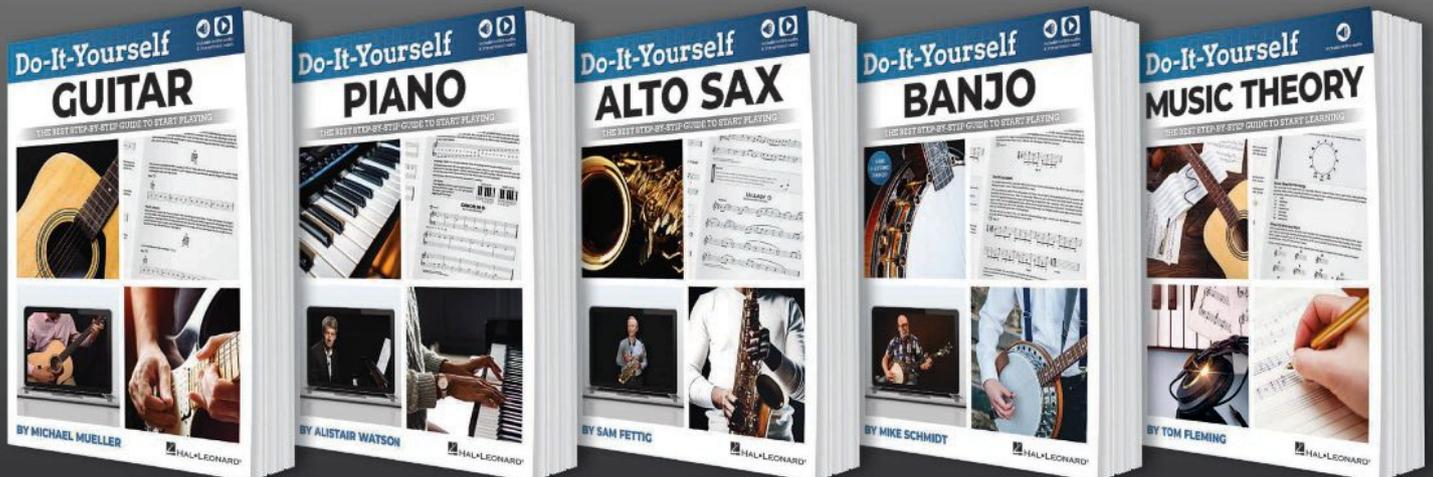


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