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MUSICAL MERCHANDISE REVIEW

AMPED UP

For Many Players, Tube Amplifiers Remain the Standard



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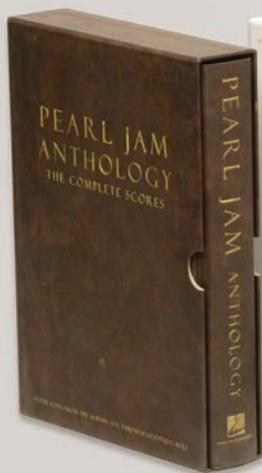
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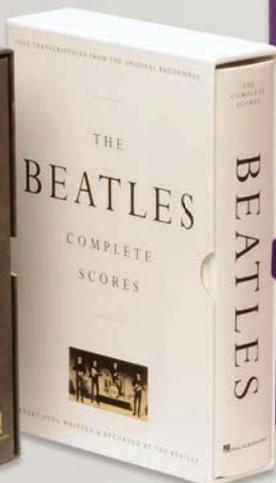
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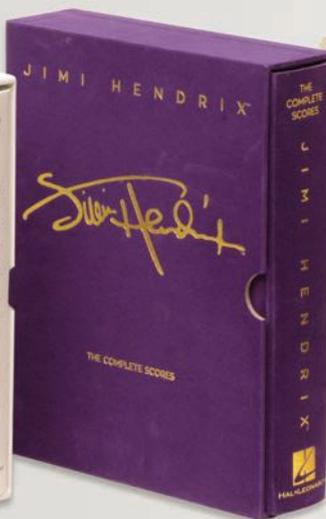
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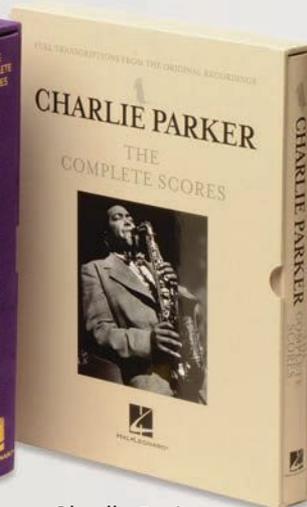
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“There’s been an uptick in sales over the past quarter as bands are starting to perform live again.” — David St. John, Music & Arts

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MMR

MUSICAL MERCHANDISE REVIEW

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Upfront Q&A

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Down the Tubes

By
Christian
Wissmuller

Of the multitude of horrors, human and sovereign rights violations, and threat of larger-scale conflict currently percolating due to the situation in Ukraine, what I'm about to examine is, unquestionably, small potatoes.

But this is *MMR* and not the *BBC*, *The New Yorker*, or whatever other news sources you trust to cover such global matters.

Now that that's out of the way, what are some of the implications of what's going down in Eastern Europe, as it pertains to the MI industry? Well, plenty, to be sure. The already-tangled supply chain – and not *just* for music-related stuff – is certainly going to be even more banged up (in some aspects it already is). But one of the most immediate cracks in the armor of MI revolves around vacuum tubes, the devices that power the amps discussed in this issue's cover story (page 28). Long gone are the days when U.S.-based companies such as GE, Raytheon, and RCA were cranking tubes out by the thousands, annually. Rossville, Georgia's Western Electric still produces some high-end tubes, but for the past many, many years the bulk of the tubes relied upon by musicians have been sourced from Russia and China. Oh, and Slovakia.

Odds are, you've spotted the problem.

“Long gone are the days when U.S.-based companies such as GE, Raytheon, and RCA were cranking tubes out by the thousands, annually.”

“Any significant shortage in supply of electron tubes will lead to significant availability issues since there have been only three manufacturers, worldwide, during last 10 years,” said Andreas Hecke of Tube Amp Doctor when I connected with him via email in late March. “Meanwhile, we heard that there has been an exemption made to allow the export of tubes made in Russia for use in musical instrument and audio equipment. So far we have not experienced this to come through, but it is too early, as they say it will take about three weeks. Without this exemption the shortage would be even worse. The handling of rules connected with the exemptions and the rocketing of raw material and energy cost will add to the cost of electron tube products, for sure.”

Another thing that's for sure is that once word spread in March that tubes would likely soon be in short supply, there was an aggressive sell-off that has depleted many vendors of their entire stock of vacuum tubes. Just spend a few minutes digging around Reddit and message boards and you'll see what I mean.

Or, ask someone like EveAnna Manley of Manley Laboratories, Inc. who, when I reached her for comment, only had the time to quickly respond, “It's all I have been working on for the past few weeks – securing supply for production!”

So how will this get resolved – and when?

Hecke says, “I assume that once the Ukraine conflict has been solved that Russian-made tubes will be available again. But today nobody can say if and when.”

When I checked in with Dalibor Farny (also in late March) of the Czech Republic to discuss the availability of tubes – an essential component to their Nixie tube clocks – I was told that, “There might be a shortage of neon as most of it is produced around Mariupol in Ukraine. These factories might have been already bombed by the Russian mob.”

Let's hope availability of tubes used for musical gear is resolved happily and quickly, absolutely – but of far greater importance, let's look forward to an end to bloodshed, a negotiation of peace, and a return to greater stability, worldwide.

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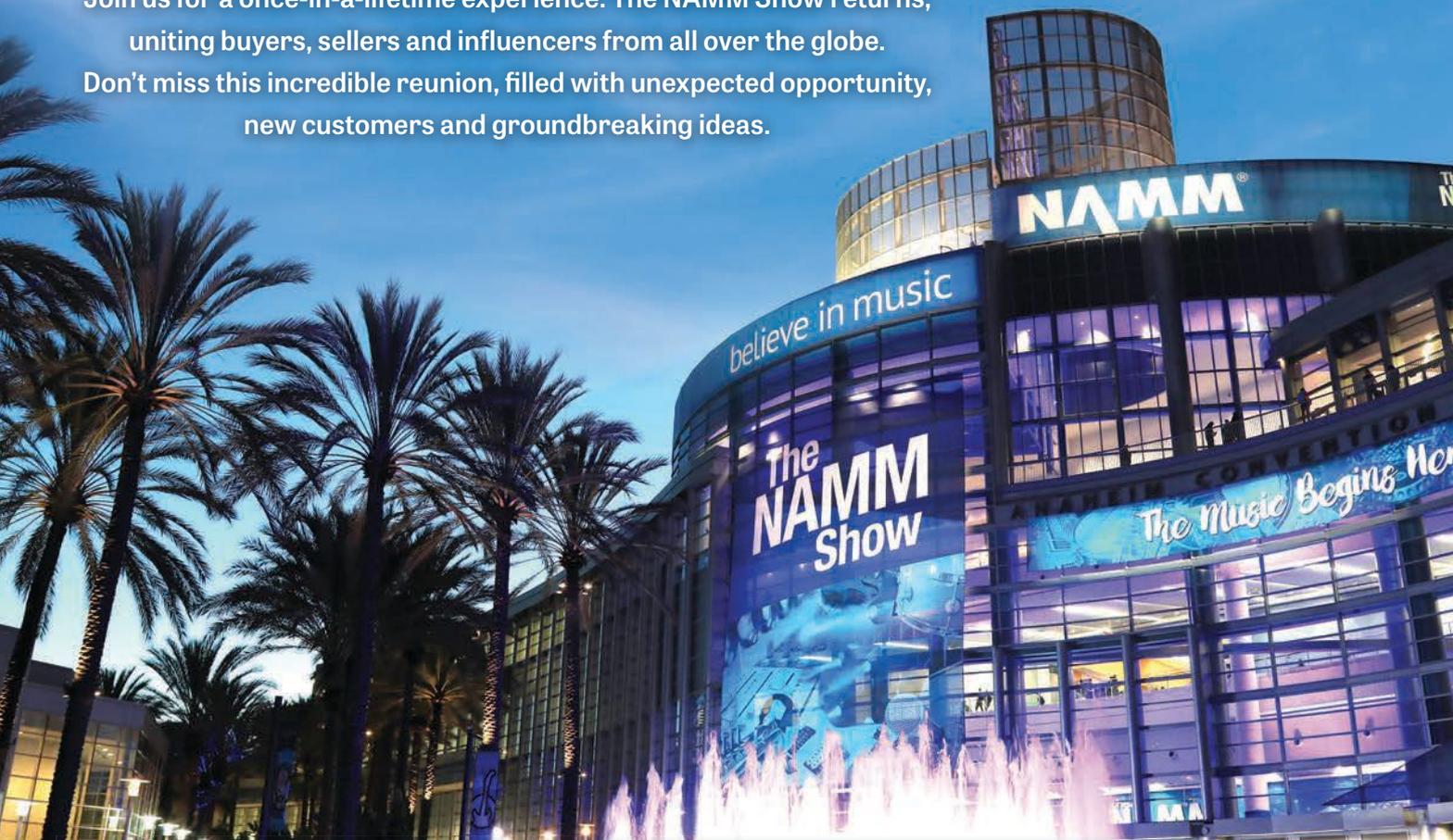
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Future-Focused Ideas to Fuel Opportunities and Business-Enriching Strategies Announced for the 2022 NAMM Show

The 2022 NAMM Show is announcing more than 150 sessions for established and emerging professionals in the music products, pro audio, and entertainment technology segments. Held in the Anaheim Convention Center, professionals will have the opportunity to further their careers by connecting with top thought leaders in sessions carefully curated to accelerate success and designed to engage and inspire business growth against the backdrop of the global gathering.

NAMM U: Lead in the Next Chapter

Each morning of the Show will open with a special NAMM U Breakfast Session, located in the Pacific Ballroom inside the Anaheim Hilton. On Friday, June 3, NAMM president and CEO Joe Lamond will host “Breakfast of Champions” with a lineup of industry leaders, artists and innovators. On Saturday, June 4, Scott Stratten, president of UnMarketing and branding and relationship expert, will present “Leadership in a Post-Pandemic World,” which will explore top-line strategies to strengthen your business and your personal brand; and on Sunday, June 5, “Best in Show” will return with a panel of retail gear experts to recognize their picks of the innovative products and technologies found across the show floor.

After each breakfast session, the tools, tips and tricks to advance business continue in the NAMM Idea Center. There, retail professionals and brands can experience more than 30 sessions designed to inspire business growth with proven strategies. Industry leaders and subject experts will cover a range of topics, including “Successful TikTok Marketing Tips for Music Businesses,” Melissa Loggins, Music Authority; “The Biggest Digital Marketing Trends and How to Use Them,” Larry Bailin, Single Throw Marketing; “Mastering the Art of Strategic Communication,” Brian Parsley, Constance Group; and “Updated Facebook and Instagram Ad Strategies to Drive More Sales,” Ayana Webb, The Musical Webb.

see NAMM on page 10

Taylor Guitars Named to *Fast Company*’s Annual List of the World’s Most Innovative Companies in the Manufacturing Sector for 2022

Taylor Guitars is very pleased to announce they’ve been named to *Fast Company*’s prestigious annual list of the World’s Most Innovative Companies in the Manufacturing Sector for 2022. The prestigious list honors businesses that are making the biggest impact on their industries and culture as a whole – ultimately thriving in today’s ever-changing world.

Taylor’s inclusion was the result of its groundbreaking sustainability initiatives. While each is different, all are linked by Taylor’s commitment to forest restoration and socially responsible business practices:

The Ebony Project – The Ebony Project is a venture to create a more socially responsible value chain for the supply of ebony instrument components. In 2019 the project recorded the largest ebony planting in history in the Congo Basin of Cameroon. In 2021 the Ebony Project was awarded a five-year, \$1.4 million grant as part of a broader \$9.4 million forest conservation initiative in Cameroon funded by the Global Environment Facility (GEF). The project includes fruit tree planting in participating communities, which addresses food insecurity issues in the Congo Basin.

Urban Wood Initiative – In 2020, Taylor launched an innovative urban wood sourcing initiative with the California company West Coast Arborists, Inc. (WCA), which manages over 300 municipalities and public agencies throughout California and Arizona, caring for over 6 million trees.



The initiative gives select trees in need of removal from California cities a second life as high-value instruments. Taylor introduced its first guitar featuring urban wood (Shamel ash) in 2020, followed by more models in 2021.

Koa and Hawaiian Forest Restoration – Taylor and supply partner Pacific Rim Tonewoods currently run a venture called Paniolo Tonewoods. Their mission: To work toward preserving a healthy future supply of koa for musical instruments by regenerating native Hawaiian forests that include koa trees. In June of 2021, Paniolo planted over 3,000 koa and more than 800 mixed native tree species on 10 acres of 564 acres of Paniolo-owned property on the north end of Hawaii Island. Over the next decade, the plan is to plant 150,000 trees on this property.

Taylor’s planting initiatives are not merely about securing wood for future guitars, but about supporting the needs of participating communities, which include a healthier environment and economic opportunities.

Canopus Drum Accessories and Hardware Assign Distribution Rights to Hal Leonard

Highly-desired Canopus products will no longer be hard to find. Starting March 1, Hal Leonard became the exclusive distributor of the Canopus “boutique” line of high-quality drum accessories and hardware for the U.S. and Canadian markets. The Canopus drum set line will remain direct with Canopus.

Based in Tokyo and founded in 1977, Canopus hardware leans towards the classic vintage drum hardware, with more modern appointments and features. Product categories include Bolt Tight, Brass Washers, Hybrid Hardware & Light Weight Hardware, Mufflers, and an extensive line of snares. For Hal Leonard,

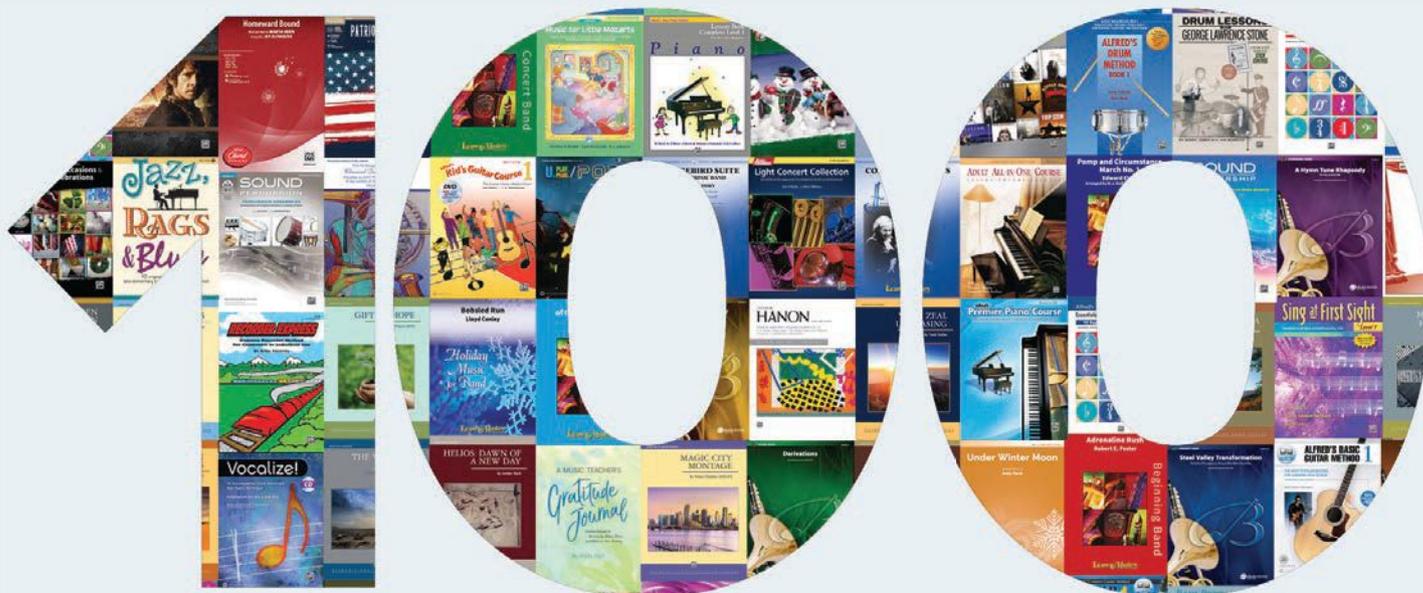
Canopus is added to their current lineup of Gibraltar and Gretsch hardware as well as Gretsch Full Range line of drums.

“Canopus is so beloved by their artists. We are honored and excited to bring this line to our network of dealers,” says Brad Smith, VP of Hal Leonard MI Products Distribution. “Canopus is a great compliment to our current line-up. These unique products give the dealers and their customers more options.”

Any retailers interested in ordering Canopus drum accessories and hardware can call the Hal Leonard E-Z Order Line after at 1-800-554-0626.



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Focusrite Buys Linea Research

Focusrite plc has announced the acquisition of Linea Research Holdings Ltd, the UK based designer and manufacturer of professional amplifiers, controllers and software.

Linea Research becomes the ninth brand of the Focusrite Group joining Focusrite, Novation, Ampify, ADAM Audio, Martin Audio, Optimal Audio, Focusrite Pro, and Sequential.

Linea Research, headquartered in Letchworth Garden City, UK was formed in 2003 by a team of experienced professional audio specialists, and they design, develop, manufacture and market innovative professional audio equipment globally. Their products include a range of ground-breaking amplifiers, including the world-renowned M Series, together with Digital Signal Processors, audio networking and software products. Two of the original founders, Davey Smalley, commercial director, and Ben Ver, engineering director, will continue to lead the business post-acquisition.

Focusrite's subsidiary Martin Audio is a major customer of Linea Research – their technology is behind the successful iKON amplifier series that powers Wavefront Precision line arrays seen on live tours and at prestigious festivals such as British Summer Time in Hyde Park.

The acquisition strengthens the critical source of supply of amplifier modules for Martin Audio and will enable greater integration of loudspeaker and amplifier technology in Martin Audio products. However it is also the intention to continue to develop the sales of Linea Research products through third-party distribution and to OEM loudspeaker customers.

By extending the Group's business into new products and markets, which complement its existing offerings, the acquisition is strategically aligned with the Group's previously communicated aims of growing the core customer base, expanding into new markets, and increasing lifetime value for customers.

Fred Armisen Returns to Host the 37th Annual NAMM TEC Awards

The TEC Awards Steering Committee is pleased to announce that actor, comedian, and musician Fred Armisen will return as host of the 37th Annual Technical Excellence and Creativity Awards (NAMM TEC Awards), being held Saturday, June 4 in Anaheim, California. Finalists for each of the 28 award categories, which honor individuals, companies, and technical innovations used in sound recordings, films, broadcast television, and video games, were recently announced in Nashville at Summer NAMM. The TEC Awards are presented annually as part of The NAMM Show, the global crossroads of the music products, pro audio and sound, and entertainment technology industries.

Armisen released his original stand-up comedy special *Fred Armisen: Stand Up for Drummers* on Netflix. In the special, Armisen shares his thoughts on musical genres, drummer quirks, regional accents, and more for an audience of fellow drummers. The special was released in February 2018 and received a Grammy nomination for Best Comedy Album in 2019. Armisen also recently appeared in the Netflix movie *Sorta Like A Rock Star* opposite Carol Burnett and Rhenzy Feliz.

In February 2014, Armisen was named band leader of the 8G Band on *Late Night with Seth Meyers*. The band, curated by Armisen, includes members of indie rock bands Les Savy Fav and Girls against Boys. Armisen plays with the band when he is not in production on one of his other projects.

While his TV and film credits are impressive, Armisen's passion for making music ignited in the early '80s when he began playing drums in a local band with some Valley Stream, New York high school friends. In 1988, he moved to Chicago to play drums for the punk rock band Trenchmouth, and in the 1990s, he played background drums with Blue Man Group. Armisen played drums on three tracks for Les Savy Fav's 2007 album *Let's Stay Friends*, as well as tracks for Matthew Sweet's 2011 album *Modern Art* and Wandering Lucy's 2015 album, *Leap Year*.

Along with a series of Technical Achievement categories, which will rec-

ognize innovative product design and excellence in audio and sound production, the event will also include Creative Achievement honors to the talented production teams behind Hollywood's most recognizable TV and film projects, as well as the technicians and producers behind the music world's most recognizable live events and albums.

The Les Paul Innovation Award and NAMM TEC Hall of Fame honoree(s) will be announced at a later date. Past honorees include 2020's Les Paul Innovation Award winner, Joni Mitchell, and TEC Hall of Fame inductees, Dave Pensado and

Fred Armisen



Herb Trawick (Pensado's Place). Previous Les Paul Innovation Award winners include Peter Frampton, Jackson Browne, Joe Perry (Aerosmith), Don Was, Slash, Todd Rundgren, Pete Townshend, Steve Vai, and others who have received the award since it began in 1991.

See Fred Armisen and celebrate the winners of the 37th NAMM TEC Awards Saturday, June 4, 2022, at The NAMM Show. The TEC Awards are made possible through the generosity of sponsors, including Presenting sponsors include the Les Paul Foundation; C.F. Martin & Co.; Harman; Eventide; International Music Software Trade Association; L-acoustics; Leapwing; OWC; The Recording Academy; Shure; and Synchrony Financial, with additional support from 100 GROUP; AVID; Broadjam; The Blackbird Academy; CAS – Cineman Audio Society; Game Audio Network Guild (GANG); ixi Mega; Korg; LATAM STAGE; Millennia: MPSE; Musica y Mercado; sE Electronics International, Inc.; Sonic Scoop; Studioexpresso; TASCAM; Wholegrain Digital; Wonder Wonder Sound; WSDG and many others.

Ticket sales will begin on April 1. Additional information about tickets, finalists, and more is available at www.TECAwards.org

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PRS Guitars Opens New Artist Showroom at Soundcheck Nashville

PRS Guitars is proud to announce the opening of its new artist showroom at Soundcheck Nashville on March 14, 2022. Nashville has long been a city that attracts incredible musicians of all styles, and PRS guitars have become a staple for those professional recording and touring musicians, providing inspiring tools that consistently provide the highest level of performance.

PRS is excited to further strengthen its connection to local professional musicians through this new space.

“The PRS Guitars Nashville showroom will provide an easily accessible, inspiring space for musicians to connect while fostering a deeper relationship between PRS and artists in the Nashville region,” said Bev Fowler, PRS director of artist relations.

Located at the legendary Soundcheck Nashville studios, known for being the home of the famed CMA awards, the new PRS showroom is equipped with the latest offerings of PRS guitars and amplifiers for artists to check out or to borrow and test on the road. PRS will also be offering guitar tech work to qualified artists.



The PRS Guitars Artist Relations team is excited to share their passion for the instruments with old friends and new friends alike. The showroom will be open to artists Mondays, Tuesdays, and Wednesdays from 10:00 AM – 6:00 PM and by appointment. To learn more about what PRS Artists are up to, visit <https://prsguitars.com/artists>.

Allen & Heath Rocks SXSW 2022

Since its launch in 1987, SXSW (South by Southwest) has grown into one of the largest festivals of its kind, presenting parallel film, interactive media, and music festivals and conferences which take place across Austin, Texas. Allen & Heath was there in force for 2022 with a team presenting a number of daily show recap videos, rig rundowns and exclusive engineer interviews, tips and tricks from key Allen & Heath-equipped venues throughout the festival. Operating from their home base at the British Music Embassy's (BME) new Cedar Street Courtyard location, real-time “backstage” content was posted to their new dedicated ‘Allen & Heath @ SXSW 2022’ webpage (www.allen-heath.com/sxsw).

Provided by Texas-based Epicenter Productions and supported by UK-based live events campus Production Park, the BME Cedar Street Courtyard featured a trio of Allen & Heath dLive consoles. A S5000 was at FOH, a connected S5000 also covered monitors, and a compact dLive CTi1500 provided production and continuity functionality. Powered by a trio of MixRacks (one DM64 and two DM0), gigaACE cards provided 96kHz 128x128 interconnects alongside Waves and Dante options as needed. A DX32 96kHz Modular Expander housed 16 channels of the company's PRIME preamp inputs, offering next-generation DC coupled gain stage preamplification which eliminates the LF distortion typical of AC coupling, vastly improving low frequency linearity and phase response. 16 channels of PRIME output channels will also be nestled within the DX32 frame, featuring improved inter channel cross-talk which results in optimal stereo field and depth. An Allen & Heath SQ-5 served up a broadcast mix feed of the various acts throughout the duration of the event.

“The dLive source expander and dual threshold expander tools really were put to use at the BME this year,” noted Jez Dabbs, Subfrantic audio specialist and FOH engineer. “The gates and presets that were already in the dLive are amazing and the new DEEP plugins from the V1.9 update took things to the next level. We're getting it to sound better and better all the time. We were also amazed at the stability of the desks. We rarely turned them off in the last week and even with all the dust and the rounds of different engineers and show files and setups, everything was rock solid.”

With thirteen of *The Austin Chronicle's* “101 Essential Acts at SXSW” performing throughout the week at the British Music Em-



A dLive S5000 at FOH for the British Music Embassy Stage, mixing viral indie-rock duo Wet Leg at SXSW 2022

bassy Stage, the venue is a key outlet for scoping out upcoming bands and musical trends. “Getting a chance to do our part to support up and coming acts from a wide variety of genres via the British Music Embassy Stage is really amazing,” notes Allen & Heath USA marketing manager Jeff Hawley. “Not only was the festival a great way to get media attention for musicians and artists of all types from around the world, but we of course got to shine a light on the technical crew and the support staff and live sound companies doing such great work on the ground in Austin and the touring engineers who are out with the bands ensuring the shows sound their best. We always come away from the event with new friends and great connections being made and the 2022 run was extra special as we returned in person in a big way for everyone.”

Continuing the trend from previous years which featured a range of audio systems in addition to the British Music Embassy, Allen & Heath videos and social content from SXSW 2022 also highlighted diverse applications such as the compact Qu Series at an intimate comedy club setting and an Avantis / GLD / SQ Dante-enabled system supporting livestream broadcasts for the local NPR station and famed Studio 6A (former Austin City Limits) venue. A special live session of the ‘Allen & Heath Mini Masterclass’ training program was produced from the Cedar Street Courtyard venue, featuring Allen & Heath Pro Live (dLive | Avantis | ME) product specialist Jack Kenyon and Allen & Heath USA live sound/touring manager, Mike Bangs. Smaller corporate event ‘rig rundowns’ with the analog ZED mixers and the dLive C1500 were also part of the 2022 content series.

“Whether you are an established engineer looking to pick up some new tips on quick festival changeovers or seeing what compressors and plug-ins are showing up out in the field – or you are an aspiring audio beginner looking for a peek behind the audio production scenes,” adds Hawley, “our goal was to have you covered with this year’s content from SXSW.”

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TASCAM Announces its On-Air-Podcast Series

TASCAM is pleased to announce its On-Air-Podcast Series. The new program, slated to launch mid-March 2022, is geared toward the wide range of applications that encompass audio, with the goal of introducing users to new opportunities. TASCAM intends to introduce new programs at the start and middle of each month.

The On-Air-Podcast Series will be hosted by TASCAM product specialist Sean Daily. As part of his responsibilities at TASCAM, Sean routinely interfaces with the product support team, which encounters users from a wide range of backgrounds and experiences. The support team's conversations with a large assortment of TASCAM users are what prompted the introduction of the new podcast series. The On-Air-Podcast Series will explore podcasting, sound design, independent filmmaking, vlogging, recording, and more with a host of legendary TASCAM artists, producers, and other major players who will discuss their techniques and philosophies.

In many cases, musicians, audio engineers, and others involved with audio tend to work in one or two areas with which they are most comfortable. What they may not be familiar



with, is some of the other opportunities that exist for audio production. The goal of the On-Air-Podcast Series will be to show and explain the wealth of opportunities for audio production that exist and to have experts in each discipline share tips, tricks, and perspective.

Sean Daily, TASCAM product specialist and host of the new On-Air-Podcast Series, shared his thoughts regarding the upcoming program, "As streaming media becomes more and more commonplace among consumers, the need for content becomes greater and greater. As an equipment manufacturer, TASCAM finds itself developing a wide range

of audio production tools for what, at times, seems like an ever-expanding range of audio applications. It is this very situation that prompted us to initiate the On-Air-Podcast Series. By doing so, we introduce our customers to new opportunities that can not only further their careers, but in the process, can translate to more sales for us. In short, everyone wins."

The TASCAM On-Air-Podcast Series can be accessed by visiting the following URL: https://tascam.com/us/special/tascam_onair.

Guitar Center Music Foundation Collaborates with Jerry Garcia Music Arts on New JG Bear Collectible Items to Raise Funds for Arts and Music Education

The Guitar Center Music Foundation, a nonprofit organization focused on granting instruments to music education and music therapy organizations, has collaborated with Jerry Garcia Music Arts (JGMA) and Bears for Humanity to offer new collectible items to generate funds for arts and music education programs. Each item's design contains iconic original art created by legendary musician Jerry Garcia of the Grateful Dead.

Bears for Humanity is a nonprofit organization that creates "plushies with a purpose." The new collectible "JG Bear" teddy bears are certified organic, non-toxic and Fair Trade. As a non-profit and World Fair Trade Organization member, Bears for Humanity is revolutionizing the toy industry by creating safe and sustainable plush toys. Their buy-one give-one model provides cuddly teddy bears to children in need, all while protecting our planet. Bears for Humanity created 1,500 limited-edition collectible organic teddy bears for this project. The JG Bear teddy bears are free from any petroleum-derived plastic components.

"We commend Guitar Center Music Foundation and Jerry Garcia Music Arts for creating this beautiful collectible in the right way. They are honoring Jerry Garcia's legacy by creating memorabilia that has a positive, rather than harmful, impact on the planet," said Renju Prathap, Bears for Humanity co-founder.

Additionally, 1,000 organic cotton T-shirts, which are identical to the T-shirt that the JG Bear wears, are now available. Both the JG Bear and the T-shirt feature an image of Garcia's pen and ink

sketch titled "Mandolin Player." "Mandolin Player" is one of many original fine art pieces created by the virtuoso.

50 percent of net proceeds will go toward The Guitar Center Music Foundation's mission of supporting music education and therapy programs.

Garcia is most recognized for his signature sound as the lead guitarist of the Grateful Dead, but he was also a philanthropist who actively contributed his talents to preserving the planet's rainforests and coral reefs. His creative vision continues to serve the community and inspire new generations.

"It is an honor to work with the Guitar Center Music Foundation and Bears for Humanity on this project. My father always encouraged aspiring artists to follow their dreams. The music education programs supported by this project will provide children with some creative tools to help them realize their dreams," said Keelin Garcia, Jerry Garcia's youngest daughter, Guitar Center Music Foundation Advisory Board member and creative director at JGMA.

The limited-edition JG Bear teddy bears are available online at the Guitar Center website, and the bears and shirts are available at 100 select Guitar Center locations. Each item is available for \$29.99.

To learn more, visit www.GuitarCenterFoundation.org, or follow @GiveMusicLife on Twitter for more news or to discover ways to support The Guitar Center Music Foundation.



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SOUND WITH SOUL

Shure Boosts B2B E-Commerce Solution with All-New Shure Partner Shop

In today's fast-evolving and competitive digital marketplace, access to streamlined and reliable purchasing journeys is key. For this reason, Shure has taken an essential step forward in digital commerce, announcing that the Shure Partner Shop is live worldwide. Existing Shure distributors, sales representatives, dealers, systems integrators, rental companies, and other current B2B customers around the globe can access a shopping experience that meets B2C standards with specific B2B features. The Partner Shop equips B2B customers with an easy way to quickly purchase Shure products, offering access to instant and reliable information about orders and delivery in real time.

The Shure Partner Shop is an e-commerce site for B2B customers that features efficient ways to quickly order and reorder Shure products. The platform displays product stock levels and estimated ship dates, optimizing the B2B purchasing experience and ensuring transparency throughout the entire buying process. It includes product and availability information, shipping options and monitoring, returns, and is integrated with the Shure TechPortal, providing all the relevant technical details needed for an educated purchase decision.

The Shure Partner Shop was rolled out in a multi-step approach

to regions starting in 2021 and became live worldwide last month. The Shure B2B e-commerce solution is already being used by more than 6,000 customers. A recent survey revealed that the majority of Shure's customers are satisfied with the new Shure Partner Shop.

"We are excited the Shure Partner Shop is now live worldwide, as it directly improves and increases the benefits of the purchasing experience for all our B2B customers," said Jens Rothenburger, senior manager, Global B2B e-Commerce, at Shure. "With this e-commerce solution, we are reinforcing our digital strategy while supporting our customers by providing a more educated, transparent and optimized buying process."

With the Shure Partner Shop, Shure is setting a technological benchmark for B2B business purchasing. The platform boasts built-in intelligence, optimizing the ordering process and increasing the quality of all orders placed. It even identifies spelling errors, retired SKUs and reflects all B2B customers' needs from a mobile-friendly and responsive interface designed for both small and large businesses, no matter if an order is for a single SKU or made in bulk.

The Shure Partner Shop is a response to the global market's needs and strengthens Shure's commitment to a truly global and enhanced customer experience.

NAMM *continued from page 8*

Retail Innovation and Financial Summits

On Thursday, June 2, ahead of the opening of The 2022 NAMM Show, retail leaders, managers and professionals from across the industry are welcome to participate in two half-day intensive training experiences: the Retail Innovation Summit and Retail Financial Summit. Each summit will provide the tools and strategies to successfully overcome the challenges of a post-pandemic world and supercharge business for the future.

Retail Innovation Summit – Anaheim Hilton, Level 2 • 9 am – 12 pm

Amplify your retail success and reshape your business future with an immersion into strategies, innovations and trends to transform your business. Join retail expert, consultant and trainer Bob Negen to discover new strategies, tactics, mindsets and best practices that you will be able to use immediately in your business. This engaging, half-day workshop is an exploration of this new, exciting "omni-experiential" future and what you must do to profit from it. Topics explored will include "how-to's" on using content marketing to build and expand your customer base; using authenticity to attract your ideal customer; best practices in live, social selling; and Negen's proprietary "Get 2 Give" system to earn trust, build loyalty and generate sales. Pre-registration is required: <https://www.namm.org/thenamshow/2022/ris-rfs-form>

Retail Financial Summit – Anaheim Hilton, Level 4 • 1 pm – 4 pm

Discover how to navigate this new world in a first-ever half-day workshop that will provide an immersion into financial strategies, trends and updates from industry financial experts Alan Friedman, CPA, and Daniel Jobe of Friedman, Kannenberg & Co. Get an up-close look at what's going on in the supply-chain world of musical products and find out how to help mitigate the effect of delivery delays in our post-pandemic era. Pre-registration is required: <https://www.namm.org/thenamshow/2022/ris-rfs-form>

The Future Is Hear: A3E, AES Academy at NAMM, Dante and TEC Tracks

More than 60 pro audio sessions await emerging and established professionals from all aspects of production and performance, pre-

senting myriad opportunities to grow their careers in preparation for the future of all things sound.

At A3E: The Advanced Audio + Applications Exchange, the future is now with a series of sessions that explore how advanced audio applications are transforming the music industry, production and performance. Future-focused sessions include "The Next Generation of Rap and Hip-Hop: Harnessing Music Technology for Empowering Creativity." Presented by Mike Johns, this panel of hip-hop creators and influencers will discuss the role that creators and technology play in the digital economy and now Web3 and how music, creativity and technology are influencing music and culture; "The Future of the DAW: How AI, Blockchain and the Cloud Will Change DAWs Forever," presented by Declan McGlynn, Yotam Mann, and Maxime Stinnett, who will look at how DAW will be reshaped and redefined by AI and other futuristic and forward-thinking music-making tools; and "Visionary Women in Musical AI: Deep Dive Into the Future of Music." Maya Ackerman will be joined by trailblazing technologists and artists at the forefront of musical AI, who will explore how AI can shape the future of music to better support aspiring and professional artists.

AES Academy (Audio Engineering Society) returns to The NAMM Show to present training and technical sessions for working and aspiring audio professionals. The society will present five tracks centered on the following areas: room acoustics; loudness; new audio technologies and practices; modern music production; and immersive audio.

For audio pros seeking big-picture sessions and speakers, TEC Tracks will uncover topics ranging from a series of how-to's and key expert insights, including "Dolby Atmos: An Engineer's Update," with Ken Caillat; "Music and Audio Mastering: Invasive or Subtle?," from mastering engineer Maor Appelbaum; "Running the Show: Sound Advice From Women Visionaries," featuring Chandra Lynn, Jan Glasband, EveAnna Manley and Heather Rafter; "How to Integrate Live Performance Software Into Your Show," with performer Tiffany Christopher; and "Finally! Play Together—From Anywhere, With Ultra-Low Latency," with RealTime Audio's CEO, Taylor Robinson, and musician and producer Brian Hardgroove.

Other special sessions include "Loud: A Conversation With Tana Douglas, the First Woman Roadie" will explore Douglas' story, start-

see **NAMM** on page 18

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Dinshah Sanjana
VP of Sales, EastWest Sounds



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ing with her early love of the technology behind live sound production and how she found herself working as a crew member with a then up-and-coming Australian band called AC/DC. “An Interview with Noel Lee” will spotlight the founder and CEO of Monster, who will cover his career—which included turning the audio cable market into a profitable cottage industry and its expansion to including 6,000 different products, including headphones and home theater components. Lee will be interviewed by Belmont University professor and recording engineer Dave Tough. “The Life of a Hit Song” will present three of the music industry’s biggest hitmakers – Tony Brown, Bob Clearmountain, and Mark Needham. Moderated by Don Miggs, the trio will discuss the evolution of songs that became hits.

Herb Trawick and Dave Pensado, the dynamic duo of Pensado’s Place, also return to The NAMM Show. Hosted in the ballroom inside the Anaheim Convention Center, the pair will be joined by surprise guests, industry veterans and new talent expanding the boundaries of recording possibilities.

The Worship Musician Summit at NAMM

On Saturday at the Show, TEC Tracks will offer an all-day suite of sessions for House of Worship audio professionals and musicians. Curated by Worship Musician magazine, session topics will include “Marketing Brands and Products to Houses of Worship,” “Selecting the Right Sound System and/or Installer for Your House of Worship,” “Song Selection, Streaming and Licensing for Houses of Worship” and “Guitar Technology for the House of Worship,” among others.

Dante Training

On Friday and Saturday, Audinate will offer in-depth Dante AV networking training for free to industry professionals. It will include a Dante Introduction and Bootcamp, Introduction to Dante Video, Dante Certification Level 1, Dante Certification Level 2 and Dante Certification Level 3.

Entertainment Technology: Illumination and Education Abounds

In collaboration with ESTA, *PLSN* and *FOH*, ESA, Lighting and Sound America/PLASA, and more, the Show’s free education and professional events provide the tools needed to navigate the next stage of any career.

Entertainment Services and Technology Association (ESTA)

ESTA’s extensive sessions will cover everything from lighting and lighting networking to rigging and safety through in-depth education for entertainment technology and design professionals, as well as those responsible for their safety. Presented in conjunction with Lighting&Sound America, top thought leaders Richard Cadena; Ethan Gilson; Kent Jorgensen; Eddie Raymond; and Bill Sapsis will present on topics ranging from “Electrify the Audience, Not the Stage,” “Safety in Event Planning,” “Stage Electrics: Clean, Safe Power for Audio, Video and Lighting” and “Portable Power Distribution for Video Production.” The program will also offer two deep dives: “New Guidelines for M.E.W.P.s—the Lifts Formerly Known as AWP’s” and “OSHA 10: I.A.T.S.E.,” Day 1 and 2. The OSHA course takes all mandatory and chosen elective subjects and applies these laws to the broader entertainment workplace – a “must” for both crews and managers in the entertainment industry.

ESTA Executive Matchmaking Retreat

On Friday and Saturday at the Show, a new avenue will open for buyers and exhibitors to have tailor-made, in-depth experiences in a curated setting. Geared toward buyers from theatres, cultural institutions and other venues with plans to invest in upcoming projects and installations, NAMM and ESTA intend to bring approximately 20 buyers together with approximately 15 exhibitors for two days of business and product education and events, including a behind-

the-scenes tour of Disneyland. Interested attendees can apply to attend the retreat here: <https://www.namm.org/esta-matchmaking>

Event Safety Alliance (ESA)

The Event Safety Alliance (ESA) will bring a suite of educational sessions with a diverse roster of industry experts to explore critical issues within the live event safety space. Across a multitude of sessions, the ESA will present timely, relevant topics including: “Show Stop: The One Agreement Everyone Must Agree On,” with safety expert Bryan Huneycutt; “Safety, Sustainability and the Venn Diagram of Our Industry’s Future,” with Neel Vasavada to examine the safety and economic impacts of climate change, as well as steps producers can take to ensure they’re operating ethically and sustainably; and “The Largest Target: Reputation Risk Exposure – Can We Stay Out of the Headlines When Something Bad Happens?” with Susan McGuirl, who will address what artists and promoters can do to minimize their reputational risk and how to respond when something goes wrong. Other ESA speakers include Jim Digby, Zach Borer, Chris Kerr, Roberta McHatton and Dr. Chayim Newman.

Pro Production Sessions

Front of House and *Projection, Lights & Staging News* magazines will present sessions, interviews and behind-the-scenes presentations with leading names in live entertainment production and technology. The keynote-style sessions will feature in-depth conversations with industry luminaries about their latest and most notable projects.

Loudspeaker System Showcase

In collaboration with the producers of *Live Sound International* magazine, the Loudspeaker System Showcase will return to The 2022 NAMM Show, presenting an ideal demo opportunity for manufacturers and specifiers to check out the latest gear.

Other professional education programs include GenNext for college-aged emerging professionals and faculty from across the industry; the Nonprofit Management Institute for nonprofit leaders; and Music Education Days for educators and administrators. Additional information on these sessions and others will be available in the coming weeks.

In addition to the professional development sessions, more than 3,500 brands will participate in the show, including Adam Hall; Allen & Heath; American Music & Sound; C.F. Martin & Co.; Casio; Conn-Selmer; Ernie Ball; ESP; Gibson; Hal Leonard; KMC Music; Taylor Guitars; and Yamaha, among others. In addition, in the pro audio and live sound space, more brands include 4Wall Entertainment; ADJ; Apogee; Audio-Technica; beyerdynamic; Dolby; Harman; IK Multimedia; Korg; L-Acoustics; Pioneer DJ; Shure; Telefunken Elektroakustik; Ultimate Ears; and more.

The show will also see the return of much-loved industry award events, including the Top 100 Dealer Awards, Parnelli Awards, TEC Awards, and She Rocks Awards, as well as other event gatherings and networking opportunities including Saturday’s Grand Rally for Music Education, featuring composer and founder of the Virtual Choir Eric Whitacre for a memorable, hybrid choral experience and performance by Gateways Brass Collective.

NAMM Show+

For professionals seeking to engage in-person or online, NAMM Show+, a new, virtual extension to The NAMM Show, will offer more opportunities to connect than ever before. With NAMM Show+, all attendees will have the capability to create a more productive on-site experience, and professionals, prosumers and music makers who cannot travel to The NAMM Show will be able to experience highlighted sessions and events from the Show. It will be available worldwide, accessible 24/7 on mobile or desktop. Access to NAMM Show+ will be free to all attendees who are in person at the show.

Registration for The 2022 NAMM Show is now open at <https://registration.namm.org>

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PEOPLE on the MOVE

MXL Microphones, a division of Marshall Electronics and a leading manufacturer of consumer and professional audio products, announces the promotion of **Gina Stimler** to the position of global sales manager.

Stimler's diverse professional experience includes over 17 years working with the company's core customers, dealers, distributors, manufacturer representatives and system integrators. Since 2005, Stimler has worked in International Sales for MXL and has also spent the last four years as senior sales operations manager for Marshall Electronics.

"Gina has been actively collaborating with our customers throughout the world for many years and we are excited to announce this well-deserved promotion," says Leonard Marshall, CEO of Marshall Electronics. "Gina's account management and training background will bring exceptional value to the position. I am confident that she will expand MXL's corporate and education markets in cooperation with our dealers as they look for new opportunities to increase business with enterprises and universities throughout the world."

SE Audiotechnik, developer and manufacturer of professional loudspeaker systems from Solingen in Germany, has announced the addition of **Francesco Gatto** to its international R&D team.

Gatto's sound engineering career already started at the young age of 14. Through contact with a local rental company in his hometown in northern Italy and the progressive rock formation 'Goblin', Gatto's musical passion and newfound interest in sound engineering allowed him to gain his first experience with sound reinforcement systems. Later Gatto complemented his electroacoustic studies with studies in aerospace and physics with a focus on materials science. As a result, Gatto's developments strongly benefit from his broad interdisciplinary knowledge.

His first designs in the early '90s included passive stage monitors, which were highly appreciated by renowned Italian artists who were happy to take them on tour. At the end of the '90s, Gatto designed his first line array system for a well-known Italian brand. Therefore, it did not take long for Francesco Gatto to become a highly regarded loudspeaker designer, working for many well-known loudspeaker manufacturers in the high-end segment.

C.F. Martin & Co. has announced that **Matthew Kennedy** has been elected to the company's board of directors.

The nephew of Chris and Diane Martin, Kennedy has been a full-time employee of Martin for nearly a decade and has held a seat on the board of the Martin Guitar Charitable Foundation where he has served with integrity and passion since December 4, 2020.

"Matt will be assuming Diane's position as a representative of the Martin family, along with me, on the board of our closely held family business," said Chris Martin. "Matt shares many of the values that made Diane an incredibly kind and beloved human being to everyone who knew her. She and Matt have always shared a fair and just outlook on life and business, carrying on their duties without privilege or ego. I look forward to helping Matt learn



about how to guide our precious family business into the future."

Currently a project manager, Kennedy started his journey with Martin on the manufacturing floor and has held various positions throughout the organization. By working alongside coworkers in each area for extended periods, Kennedy was able to understand the unique opportunities and challenges that the employees face on a daily basis. It is through this ongoing immersive experience that he hopes to bring the voice of every employee into the board room.

"I'm truly honored to accept a position on Martin's Board of Directors," said Kennedy. "I hope to make my aunt proud by ensuring that her never-ending voice for inclusivity and equality continues to resound with each decision that is made on behalf of the board. I feel a deep sense of responsibility to do what I can to make sure my family's business and all of my coworkers continue to thrive for the foreseeable future."

Continuing with its development plan to expand its services globally, **Chauvet** has appointed **Antonio Parise** to the position of EMEA business development manager.

Based in Rimini, Italy, Parise will work with Goran Dončić, the company's current European business development manager, in that market, in addition to being responsible for serving customers in Africa. He and Dončić will both report directly to Stéphane Gressier, Chauvet's international sales director.

"As a company, Chauvet has been extremely pleased with the way our brands have been embraced throughout EMEA market," said Gressier. "As we continue to grow, we want to ensure that our distributors and dealers continue to receive the uncompromising level of support that they have come to associate with the Chauvet name. Given Antonio's impressive track record in this industry, we're confident that he will help us take things to the next level and help our customers drive new sales opportunities."

In his new position, Parise will be responsible for Chauvet's family of Chauvet Professional, Chauvet DJ, and Illuminarc brands.

Sweetwater Sound, Inc., the world's leading eCommerce provider of pro audio gear and music instruments, has announced that **Candice Gidney**, with approximately two decades of legal experience, has joined Sweetwater as senior vice president and general counsel. Gidney will be Sweetwater's first general counsel leading the company's legal, compliance, and risk management functions.

"We are thrilled to have Candice join our team," said Sweetwater CEO John Hopkins. "We're especially excited about her experience, expertise, and proven leadership and are confident she will be a valuable asset."

Gidney will join Sweetwater's executive team as it continues to provide world-class experiences to customers, to further build a company with a unique and caring culture, and to pursue opportunities to scale for long-term success.

"I am excited to join the Sweetwater family and have the opportunity to lead its legal department," Gidney said. "I look forward to working with John Hopkins and the rest of the executive team to support the company's continued success and commitment to make musical dreams come true."



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TRADE REGRETS

On March 24, we received the following from NAMM's Dan Del Fiorentino:



*We learned today that **Ed Hamrick** passed away on Wednesday. He was 72 years old. Ed enjoyed playing the drums ever since he saw the Beatles on the Ed Sullivan Show in 1964. From that moment on, he played drums and in the early 1970s established his own drum shop outside of Atlanta, Georgia. Over the years the Atlanta Pro Percussion Shop has become one of the strongest dealers in the industry, providing top name clinics and introducing decade's worth of new and innovative percussive products. Ed was an active member of PAS and NAMM and as well as sponsoring several local music events over the years. Ed passed in March 2022 and is deeply missed.*

Lloyd W. Meyer II, 80, considered a legend in the musical instruments industry and well known throughout the town of Carefree, Arizona, passed away on



March 11, 2022, at his home surrounded by his loving family. He was recently diagnosed with an aggressive terminal cancer.

His memorial service is scheduled for 1 p.m. on Saturday, April 30, at Desert Hills Presbyterian Church, 34605 North Tom Darlington Road in Scottsdale, Arizona. A live stream, online broadcast of the service will also be available at <https://deserthills.org/> for those unable to attend in person.

From humble beginnings in Hollywood, California, Lloyd completed Harvard University Business School's advanced management program and reached the pinnacles of success in the music industry. He faithfully served his family, his community, his church, and his country as a veteran of the United States Army.

Perhaps best-known as the president of Steinway & Sons who led the dramatic revitalization of that company in the 1980s, Lloyd enjoyed tremendous success as a top executive at CBS, leading that company's music division which became the largest manufacturer of musical instruments in the U.S. during his tenure. He also excelled as an entre-

preneur, founding Lloyd Meyer & Company and its Renner USA division, which is responsible for product development, marketing, and distribution of piano action parts throughout North and South America.

On March 10, NAMM's Dan Del Fiorentino sent the following:



*Yesterday we received the sad news that the matriarch of Ted Brown Music, **Sharon Brown**, passed away on Monday. Sharon was a teenager when she first began working for Ted Brown Music. While in high school she met and began dating the founder's son, Warren. Soon she discovered she had a real love for both Warren and the music business. She ran the record department and after marrying Warren, she played a very important supportive role in the business as well as the industry. The couple were among the founding members of NASMD, and while her husband served*

as president, she served as secretary for the board from 1981-1985. Sharon also helped run the annual conference which included even cooking the salmon dinner in the early days! Her love, support, and passion has clearly been passed down to her two daughters who continue the family tradition. While she did not consider herself a musician, she helped thousands of students and customers of all ages make music.

LETTERS

Hi Christian,

I read your March edition editor column and on behalf of the Foundation, I wanted to reach out and thank you for featuring the Foundation's Bridge Fund this month. It means a great deal to us and the work we are doing for the organization.

All the best,
Natalie Morrison
D'Addario & Company, Inc.

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A Conversation with NAMM's Joe Lamond

By Christian Wissmuller

January 16-19 (plus a day or two on either side for many of us) represented the most recent "normal" NAMM Show. Since then, due to a once-in-a-lifetime crisis, nearly every aspect of modern existence was shut down, marginalized, or diminished for at least some stretch of time – and the MI industry was no different.

Now that restrictions have been removed, or at least greatly relaxed, in most parts of the country and much of the globe: music stores are open and functioning much as they did pre-COVID-19 (despite supply chain challenges raining on that particular parade somewhat...); clubs and arenas are hosting musicians and other performers; many restaurants and stores have put away masks and "proof of vax" requirements; travel is... well, it's manageable; and it's time to get back to Anaheim for the gathering that has helped to define our industry since 1904.

A lot has happened since January 2020 and there are a lot of questions – not just about the 2022 iteration of the NAMM Show, which will be held June 3-5 at the Anaheim Convention Center, but also about what the future holds for such professional get-togethers, which "coping mechanisms" MI suppliers and retailers adopted during lockdown may be here to stay, and how vendors and dealers – of all sizes – can best connect with one another and with consumers going forward.

We recently chatted with NAMM president and CEO Joe Lamond, who has served at the helm of the organization since 2001 in order to get his thoughts on the above topics. Lamond's candor and passion for MI distinguished our conversation as much as his insights helped to provide some clarity.

Let's talk a little about the much anticipated return to Anaheim in June. What can attendees and exhibitors expect? How much will it be what we all recall from previous Shows and how much will the 2022 edition be informed by perhaps lingering safety concerns and protocols, or things like supply chain disruption?

First off, moving it to June was not a voluntary choice, right? This was all pandemic-related, everything has been driven by the pandemic. At that point, in June of 2022, it will have been a very long time since the industry gathered. We're just doing our best to create this platform, the NAMM Show, where the industry can gather, and do what industries need to do: launch new products, inspire with great education, and then do the humanity part of networking that creates all this opportunity for individuals and companies. And that's things like the hotel bars, the Marriott Pro Audio Pool Party, the award shows.

I do believe that, regardless of supply chain [challenges], there are going to be a lot of new products that have either come to market in a very small way on online launches, or have been pent up. I think there's going to be a lot of new products and a lot of new, interesting, maybe up-and-coming companies that will get their chance at this one. And I know the education for every segment is just gonna be very robust. Again, there's so much change that needs to be addressed. So, the education was like... you know, that was just like shooting ducks in the pond. There are just so many topics to cover, and then the networking is all coming back. I think after so long, that may be the part where it's a little more



challenging for people to actually see themselves back being together again – and, again, that’s pandemic-related. The idea of being with your friends, being with your peers, discovering new opportunities... the pandemic kind of turned that part off in our brain of what that means – that limbic bath of being together with your friends and peers, and I think that’s the part that maybe we need the most. It feels like it’s been kind of under a blanket, these two and a half years, because it wasn’t even safe to do those things, or it wasn’t deemed to be safe, you know?

I think what we’re trying to say is that this is a platform for the industry to gather. We’re going to produce the very best thing we can, and we’ll produce, as NAMM, whatever the industry wants. So far, it sounds like a lot more people want small meeting rooms. They don’t want to maybe do the double-decker, you know, maybe that just doesn’t feel right right now for a lot of companies. We are creating many more areas for smaller exhibits, meeting rooms, you know, that just, “Hey, we just want to get together with our customers and our vendors.” And so, you know, we’re going to produce whatever the industry is looking for, and that’s our story. We’re sticking with it.

Basically, you’re willing to be – and you already have been – nimble and accommodating to a changing landscape. Along those lines, I think a lot of people who have found ways to endure and, in some cases, to thrive during the pandemic – particularly those who found greater success with the solutions in these alternative avenues that they’ve embraced – are eager to come to the conclusion, “Oh, this was a tipping point, and I no longer need to do X, Y, and Z – these traditional activities that were part of the equation for years and years.” For some people, that includes large-scale conventions, like the NAMM Show. Do you have any response to stuff like that? And if you don’t, don’t worry about it – I’d just be remiss not to ask.

I think my response to that, again, would be, “That may be. That may be. We’ll see.” I do believe in human nature, and I do believe that humans have been gathering in pilgrimages or other large gatherings since the dawn of human recorded history. But that may be. Maybe now is different – maybe it is, but I don’t know. We’ll see.

I think that for a lot of people – especially if you’ve been living in sort of a relative bubble for the past 30 months or whatever – it’s easy, having not experienced things like the NAMM Show in two and a half years, to forget that there is

this intangible, human element to these gatherings that has value. Whether it’s running into a vendor who you do business with at the bar, going with co-workers to watch one of the concerts, or randomly sharing an elevator with a former colleague – those are experiences that just can’t be duplicated over even the most elegantly-arranged Zoom call. It’s just not the same.

Well, it also may be generational, too. I just read a Deloitte study on Millennial and Gen Z that just came out. And those age cohorts can’t wait to get back together again. I believe that’s a really growing part of the NAMM Show. So, it also may be generational, and some of those people you’re talking about may be the ones who maybe won’t come back together again. Like I said, we’ll see.

I really don’t want this to be a, you know, “NAMM loses and the industry wins,” or “The industry loses and NAMM wins.” It’s not that way at all. I mean, don’t forget that there were times when it the NAMM Show was in the Conrad Hilton in Chicago where people’s exhibits were in their sleeping rooms. They stood the bed up against the wall and showed off their products, and at night shut the door and locked it and pulled the bed back down. So, you know, it’ll change again. And this June, I think if nothing else, people will be curious to see what are some of the tea leaves of change in the future. Because, look, I tell ya: anyone who’s kind of breaking their arms slapping themselves on the back about how well they’ve done through the pandemic... I don’t know man, pride cometh before the fall, you know?

Our goal is to get more people playing music and, as an industry, that is our true end zone: more to start, fewer to quit. And if we got a lot [of people] to start playing music during the pandemic, man, I couldn’t be happier. Who knew that real market development was this? But now, we’re down to the “fewer to quit” [part], and what are the industry plans for that? Otherwise, we will have this glut of instruments flooding the used market, and that will not be good for people. So, again, as an industry association, our goal is: more to start, fewer to quit.

I don’t know that any rational member of the “MI World” is actively rooting for the NAMM Show to fail – that’d be asinine. I expect some folks will come to the decision that they don’t need or want to attend and that’s fine.

Again, wishing a large association that gathers the industry in a crossroads of all, wishing for that to fail is almost like all those industry segments being on the same airplane and wishing for your pilot to fail. I’m not sure that’s a really good thing. I don’t think it is. And don’t forget, I’m kind of a short-timer here, so, you know, my



views can be very open. And I want what's best for the industry in the long run. And what's best for the industry in the long run is to come together, nurture new talent, be a springboard. So many of those companies that you're talking about, the NAMM Show was their launchpad. And so, there's other companies right now that we haven't heard of that are gonna look at this upcoming Show as their launchpad.

I agree. Doubling back quickly to an aspect of my first question: for those attendees or potential exhibitors who are still very concerned about COVID-19 and safety at the Convention Center, what protocols are going to be in place that might put their minds at ease?

Well, I think the building itself, the GBAC certification. The building is going to be much safer from the sanitization, and the ventilation, and all the things that went into that GBAC certification. Obviously, hotels have all somehow found ways to accept guests being healthy and all that. As far as regulating what people need to have in order to attend, we are going to follow the science, as they say, and let the state of California be the guide as far as vaccinations, proof of negative tests, regular testing. I don't feel confident to make that call, so I'm going to look to the state of California. Right now, masks are not mandatory anymore indoors. Large events over 5,000 right now, you still have to show a vaccination or negative test. So that's if we were holding it today.

Right, and that could change.

Yeah, it was today, you would have to show proof of vax, and that would all be in the badging system, or we'd have testing on-site. And of course, I think as a practical matter, what I'd be more concerned about is that we will be able and ready to really take care of our members who have any concerns while they're on-site, especially traveling back home from international destinations. If I were traveling internationally, I'd be very concerned: "Hey, am I gonna be taken care of if I happen to get a cold or something while I'm there?" You know, people get sick when they mingle with other people. We're going to do everything we can to make sure we're able to have hotel rooms ready for our members if they have to quarantine before they get home.

We just want to make sure that no NAMM member will be left alone if they happen to get sick while they're there. We're going to be there every step of the way with them. To me, that would be what I'd be looking for if I was traveling overseas. I've heard too many travel stories of people that went on vacation over a holiday, over Christmas, and half the family flew home, but one kid had to stay back because he or she tested positive. I was like, "Damn, that'd be my worst nightmare." And I want people to know we're going to take care of them. We're working on hotel rooms, and are ready to go. If on the off-chance anyone needs to stay, we're going to take care of them and be with them every step of the way.

Excellent. Okay, last question: details have been released about the following years' NAMM Shows – can you talk about the thought process behind coming to those decisions for 2023 and beyond?

Those details you refer to will probably be considered the worst-kept secret ever because we've been working with the exhibitors since probably last November on this idea that we didn't think we could do January '23, and the exhibitors felt the same way – that, you know, six months after the 2022 Show is just too soon.

And what happened in August [2021] with Delta, and then October and November with Omicron... We don't think that it's gonna happen again, but who knows? So, staying out of January for at least one more year made sense. And again, by the way, this decision was negotiated a while back. So, we looked at April, and were able with Anaheim's support – real support – to get some dates in April of '23 that makes it a bridge. I say it's a "bridge" back to January '24: From June '22 to April, nine more months, from April '23 to January '24, nine more months. So, the April Show – it's a one-off, and I know it's a crowded month with lots of other activities going on. We're anticipating that if pandemics act the way they have, historically, by then, it will be waning. But by '24, we can get back to the traditional industry pattern of gathering at the first of the year to set the tone for the whole year. That's our hope, that it's going to take us from 2020 Show – which was, you know, pretty good – all the way to 2024. 



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AMPED UP

For Many Players, Tube Amplifiers Remain the Standard

By Christian Wissmüller

While the emergence of silicone transistor technology spelled the slow end for most valve-reliant products beginning in the late 1960s and early '70s, many musicians – particularly guitarists – continued to embrace tube amplifiers. “Natural” and “warm” are just two of the common adjectives favored by tube amp purists to describe the resulting sounds, to the perpetual annoyance of more high-tech leaning sorts who argue (mostly *correctly*, on paper, anyways) that all qualities of such anachronistic gear can be faithfully reproduced by more modern digital emulation. Nonetheless, despite whatever arguments there may be against them – heavy, fragile, finicky – there’s no question that for legions of players, tube amps are simply the only way to go.

Due to pandemic-related supply chain interruptions and, more recently, unrest in eastern Europe and Asia due to the Russian attack on Ukraine, this market segment is particularly volatile at the moment (see Editorial on page 6). We decided to touch base with four major suppliers of tube amps to find out about the enduring appeal of these products, how successful retailers market and promote them, and what the coming months may hold.

While tube (valve) amp technology is decidedly “old school” it remains a go-to for many players. To what do you attribute the continued enthusiasm for these types of amps?

Steve Smith: I think there are quite a few reasons, but firstly it’s down to the tone, feel and the responsiveness from valve amps. You can hear your fingers, the sound of your guitar’s woods and pickups, so it makes the amp feel more like it’s part of the instrument. Neither solid-state or digital can give you that same experience. I think a huge part of the success is also down to tradition. Usually when someone wants to play an instrument it’s because they’ve been inspired. So, as Marshall are a heritage brand with a lot of history we have a long list of legendary guitarist who continue to inspire new musicians. We also continue this tradition by supporting the new artists and bands.

Paul Stevens: An analogy I’ve often used is this: Antonio Stradivari made violins (amongst other things) roughly 300 years ago using materials and techniques of the day. These kinds of instruments then defined the sound of the orchestral music of the era and much of what followed. Despite the fact that we could make “technically better” violins today, with different materials and techniques, the sound of these original instruments is still revered for producing those sounds and many top players still use them.

I believe that in the same way the music of

“You can hear your fingers, the sound of your guitar’s woods and pickups, so it makes the amp feel more like it’s part of the instrument.”

– Steve Smith

Product Specialist, Marshall Amplification





“We don’t have a holier-than-thou attitude about tube amps... but we’re very happy to continue participating in the black magic of tube amplification.”

– Ryan Kershaw, EVP of Product,
Bond Audio (Supro, D’Angelico, Pigtronix)



those days was defined by the contemporary technology, electric guitar sounds are largely defined by the technology of the 1950s to 1970s, when the electric guitar exploded in popularity and cultural significance. In the case of amplifiers, this just happened to be valve/tube-based designs. The arguably lucky fact that the naturally occurring harmonic series could be manipulated in these circuits, by different combinations of even and odd harmonics, to add color, warmth, bite, aggression, and more to the tone meant that the amplifier became an inherent part of the sounds being defined and not just a means to make it louder. Apart from the tone, there is also the natural compression that occurs which is flattering to the player. The player gets a feeling that they are “controlling” something, rather than just triggering it. Some of the above are just my personal opinions, but I think most would agree that it’s a combination of tonality and feel.

Shane Nichols: Because there is an incredibly large body of work that was performed and recorded with those tools. In the same way that many musicians still insist on a nine-foot grand piano or acoustic drum set, many guitarists still insist on playing tube amps. In addition, when you plug in to a good one and turn it up, it can really be a thrilling experience.

Ryan Kershaw: For the same reason that a player might prefer one amp simulator over another, many players prefer the sound of analog tube amps over digital simulation or replacement. Simply put, they sound different!

There’s also the visceral, physical experience of a tube amp that is impossible to replicate in any other format. With tube amps, you can feel the physical components of the amplifier creating your tone, and there is a touch-sensitivity (especially to Class A amps like ours) that can really only exist in the physical realm. We don’t have a holier-than-thou attitude about tube amps and are genuinely excited about all the emerging technologies in our industry – but we’re very happy to continue participating in the black magic of tube amplification.

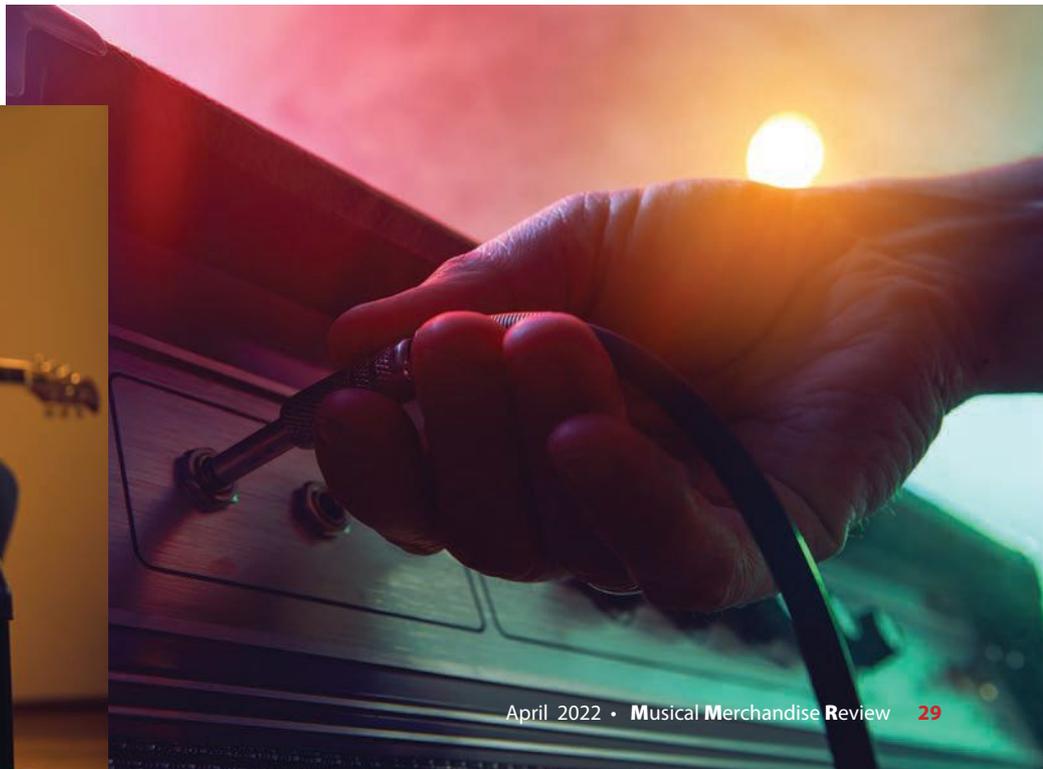
For your brand, what is currently the most popular tube amp model, or models?

PS: While we produce valve amps in the range of 1W up to 200W, these days the higher quantities sold tend to be in the lower wattage areas, such as the MkII HT series (1W, 5W and 20W, Class AB push-pull) and the Studio 10 range (10W single-ended class A).

SN: Our best-selling tube amps are the Blues Junior followed by our various Princeton and Deluxe Reverb models.

RK: Our most popular long-standing model is the Black Magick Reverb (and rightfully so – that amp is a killer). But we recently launched the Royale and it sold out instantly. It’s a first for us here at Supro: designed to be the boldest high-headroom amp we’ve ever offered. It features the ability to switch between a 35W Class A mode and a 50W Class AB mode, allowing the player to easily toggle between the warm, touch-sensitive saturation usually associated with our amps and a tighter, “grid-biased” sound usually associated with clean and loud amps. It also has a robust feature set that makes it incredibly versatile. We’re upping production on the Royale as we speak. We can’t wait until everybody gets their hands on this amp.

SS: This can fluctuate depending on trends and which region of the world we’re talking about. However, the Studio Series since its release in 2019 has been and is still consistently popular across the board. This range of amps offers some of our most iconic models such as the JCM800, 1959, and Silver Jubilee, but in a more portable and lower wattage format. They are a great option for the player who wants the same tone as these classic amps but doesn’t require 100 watts of power. As the Studio versions are 20 watt and switchable to 5 watt they’re perfect for playing at home or the stage. The range includes the SC20, SV20, and the Studio Jubilee.



■ roundtable



“The current geo-political issues may have an effect on supply of certain items, but we have already been putting time into having alternative sources for what we can.”

– Paul Stevens

Chief Engineer, Blackstar Amplification



Are there any recent developments in tube amplifier technology or production techniques of note?

Dave Koltai: New sound design ideas, as well as industrial design for manufacturing and aesthetic refinements are constantly in development at Supro. While there are certain elements of our tube amps that have remained fundamentally unchanged since the 1950s, each product represents a chance to bring a unique combination of complementary elements together. One technology-based hallmark of Supro's success is our approach to PCB layout and construction, which enables us to deliver sonic consistency from unit to unit along with superior noise suppression. Most recently, we developed a new, multi-wattage power soak technology that will be featured on a new combo amplifier coming out later this year.

SS: Going back to the first question I'd say tradition is still the key. Over the years companies (including ourselves) have experimented with hybrid designs which mix valve and solid-state circuitry or adding digital effects to a valve design. But guitarists tend to keep going back to the original straight-up valve designs. The only real change has been the need for lower wattage designs or amplifiers, which offer power attenuation. This is so the player can change the wattage (power) of their amp using a simple switch on the panel. As far as production techniques we offer some traditional vintage hand-wired amplifiers. Or, if the design is particularly complex such as a multi-channel amp with switchable reverbs and modes like our JVM, then it makes sense to manufacture these using a PCB.

PS: In the last few years, there's been an increase in use, as well as in increase in acceptance, of mixed technologies and connectivity features within amps that are still fundamentally valve. For mixed technologies I refer specifically to op-amps [operational amplifiers – Ed.], JFETs, MOSFETs, and DSP working alongside valves, for the advantages they can bring to audio circuits (more flexibility, lower noise, et cetera). For connectivity, we now don't flinch at seeing such things as USB connectors included, to enable guitarists to have options already standard on other audio products.

The near future will see further developments to perpetuate the popularity and ongoing relevance of valve guitar amps. I believe this, as I know what Blackstar is currently working on. Unfortunately, as of March 2022 I can't reveal any more than that.

What are some “best practices” adopted by successful dealers when it comes to displaying and marketing tube amps?

SN: The biggest thing that successful dealers can do is have a good selection in stock. Whether it's a consumer buying the amp of their dreams from an online dealer, or a player trying the amps in person to see what they like best, the sale usually goes to the dealer who can offer a variety of choices, and has them in stock.

PS: This is not really my field but I'll give my opinion as a long time user/purchaser of amps. Don't just display one amp from a particular range. Most products attract attention and present better when they are in multiples.

If the whole range is too much commitment (in space and cost), then at least do a “good, better, best” three-option type of display, using the different sizes within a range. You can't “upsell” if the model isn't there. Should be obvious, but make sure they are easily demoed/auditioned – footswitch, mains, and speaker leads connected, controls already set to complimentary settings. Make use of any provided point-of-sale graphics. These will usually be the main features and USPs. They can give instant sales-patter just from referring to them. Make sure staff are trained and knowledgeable of the products. Owner's manuals contain much useful information, but are too often overlooked.

SS: I think the dealers who understand [that] amplifiers are “eye candy” to the serious musician can do well. If an amplifier looks great, then you want to plug

“Whether it's a consumer buying the amp of their dreams from an online dealer, or a player trying the amps in person to see what they like best, the sale usually goes to the dealer who can offer a variety of choices, and has them in stock.”

– Shane Nicholas, Director of Product Management, Amplifiers, Fender Musical Instruments





“While there are certain elements of our tube amps that have remained fundamentally unchanged since the 1950s, each product represents a chance to bring a unique combination of complementary elements together.”

– Dave Koltai, CTO

Bond Audio (Supro, D’Angelico, Pigtronix)



into it. An amplifier is as much a part of the image as the actual guitar itself. So when you walk into a dealer, it’s great to see our amps setup and ready to go. Also, placing a suitable guitar next to an amp(s) is great. For example, seeing a vintage style Marshall sat next to an old Strat or Les Paul is such an inspiring image.

RK: We think consistent content production is key in the pursuit of marketing tube amps. We always encourage our dealers to make the absolute most out of the content we produce. Sharing on social media, hosting on your website, and constantly guiding customers back to a brand’s official content is instrumental in their understanding the product and ups the likelihood of their deciding to purchase it. We love being the master of our own fate with the content that we produce, and we reach a lot of people, but when dealers share that content with their specific audience, we see extremely positive results in terms of getting customers who are ready to make a purchase into their stores.

As for in-store display/marketing, we encourage all dealers to know their stuff or know where to find the information. We purposely make our website extremely easy to navigate, so that all pertinent information is cleanly laid out and easy to understand. If your customers understand the product fully and appreciate that each detail was thought through, they’re that much more likely to want to take it home.

Projections for the coming months when it comes to this market segment?

RK: Everyone is concerned with the current state of manufacturing. A huge part of our job is to be one step ahead, stay flexible, and mitigate risks. Thus far, we’re doing very well with those challenges. Based on the number of guitar sales we’ve seen in the last few years, we expect tube amp sales to be very

healthy – m any guitar player’s second favorite obsession is amps. We’ve been having an incredible time fleshing out the Supro product line in the last few years and genuinely believe we are doing our best work ever in terms of offering products that expand the definition of what Supro can be, while still staying true to the classic technologies that make our sound so unmistakable.

SS: Unfortunately, we can’t really make any accurate projections at this time, due to supply chain issues affecting product development and production.

PS: For Blackstar, I firmly believe

this market segment will be increasing throughout the medium term. There are very specific reasons for this that unfortunately I can’t go into today. What I can say is that, some of the attractions to other types of amp technology that have been popular in recent years will likely be less of a difference due to what our next generation of valve amps will offer.

On a more serious note, the current geo-political issues may have an effect on supply of certain items, but we have already been putting time into having alternative sources for what we can.

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Taking Center Stage

Stage Monitor Sales Rebound

By Christian Wissmuller

The live performance industry was absolutely decimated by the pandemic – and we all know it (and are likely sick of hearing about it). Trust me, I’m at least as tired of writing about “COVID-related dips in sales” of gear related to concerts, clubs, HOW, et cetera as you are tired of reading about it.

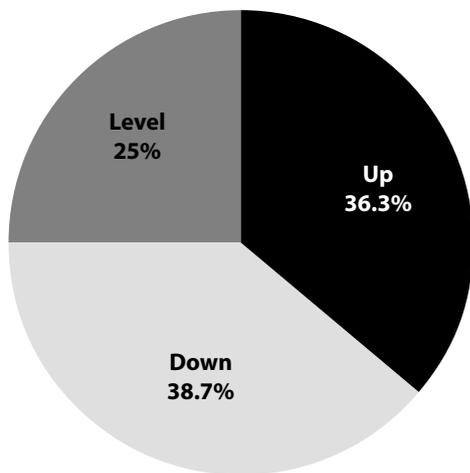
This month’s appraisal of stage monitor sales is a legitimately hopeful sign that such bleak assessments of this market segment may well be (fingers crossed) coming to a close – for a while, anyway.

Contrast with last May’s MMR Dealer Survey on the subject of live mixers, which showed 57.6% of participants reporting that

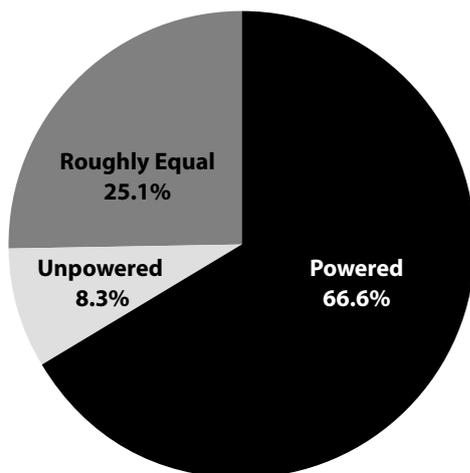
sales were down, and this spring 2022 poll about stage monitor sales seems positively joyful: 61.3% of stores are moving amounts higher-than or level-to this same time last year. “Bands are getting gigs again and buying new gear!” enthuses Patterson’s Music’s (Fort Wayne, Alabama) Dan Patterson.

Many of the retailers who took part in this month’s survey noted that they *could* sell far more wedges – if only they could get their hands on them. Supply chain disruption is a genuine concern and it’s impacting the realm of sound reinforcement in a big way. As Allen McBroom of Starksville, Mississippi’s Backstage Music points out, “Lack of product availability is a real issue. Bottom line is: you can’t sell it if you don’t have it.”

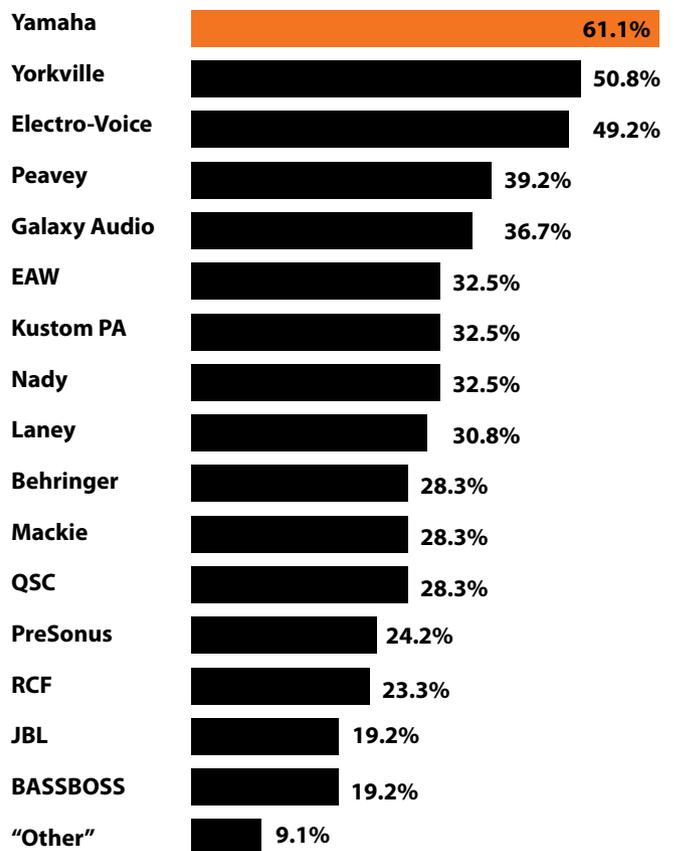
For your MI store(s), when compared to spring 2021 sales of stage monitors/wedges are...



Of those sales, are the majority powered or unpowered?



What brands of stage monitors are selling best at your store?



**What trends have you been noticing with respect to this market segment
- either on the consumer or supplier sides of the equation?**

"Wedges have once again eclipsed personal monitor sales. We're experiencing good numbers on both powered and unpowered units. Our sound reinforcement room is configured to make deming different models a breeze."

Jerry Vesely
Vesely Music Co.
Parowan, Utah

"There's been an uptick in sales over the past quarter as bands are starting to perform live again. A lot of club bands have decided to upgrade their monitors since the long COVID layoff. Powered monitors definitely dominate the market here in the Los Angeles area."

David St. John
Music & Arts
Glendora, California

"In-ears have become way more popular than wedges over the last 10 years or so. They don't interfere with the house sound and they sound better. [It takes] lots of adjustment to get used to them. Been using them for 10 years, still adjusting, but they are a better choice."

Bill Cunningham
SoundCheck Music
Decatur, Illinois

"Supply chain and actually getting products is what has limited our sales. In general, active (powered) monitors continue to overtake the sales of passive units in all but the very low cost segment. IEM's have also cut into the market for wedges, especially in the HOW marketplace."

Don Williams
Q Systems Music & Sound
Hobbs, New Mexico

"Like most all other stores, we have definitely had supply issues over the last year and a half. Things do seem to be getting a little better on the PA side of things, but still having to strategically order to try and keep up with the supply and demand! We have noticed a lot more customers switching over to in-ear systems, both wireless and hardwired."

Adam York
The Music Store, Inc.
Tulsa, Oklahoma

"People are definitely migrating towards IEM, especially in the worship market, which is a large part of our market."

Rick Doling
Wentworth Music
Canada

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Creating Value

By Remembering Personal Details



By
Menzie
Pittman

Ten years ago my daughter was in need of a few arts supplies, and she was looking for some unique products. In the next burb over we found a fun, independent music store called Cramer's Music. Steve Cramer was the owner, and he had quite an eclectic shop. I realized just how diverse it was on our first visit for those hard-to-find art supplies. Cramer's was situated in the heart of Manassas, Virginia – the same small-town Manassas that Stephen Stills named his solo album

after. Yup, it's true, we're famous in Virginia.

Until this point, I had not had a reason to visit Cramer's, but I had always heard that Steve was a great guy, and a killer horn repairman. So, off my daughter and I went to get art supplies from a music store! When we entered Cramer's, the first thing I noticed was that Cramer's had a unique character. Steve had more band and orchestra scores than any music store I had ever visited, and he also had a theater as part of his store's design. Now don't get me wrong, when I use the word "theater," I'm not talking about a recital room. I'm talking about a full-blown performance theater with lighting to die for. Many years later I found out that Steve and his family had a theater background. That explained his courage to tackle an auditorium-size venue as part of his vision, an idea that's not for the faint of heart. But it's an idea that identified his store as a unique business and separated it from others. In Cramer's model he had art and drafting supplies, music equipment, service and repair, music education, and theater productions. Quite an operation.

Once we found the art supplies section of his store, we began rummaging through all his unique products; that's when Steve came over and introduced himself. We immediately connected because of our common love for the arts, crafts, and music. That common appreciation cemented an instant bond.

As we walked and talked all things music and family, Steve gave us a tour of his shop and took us into the theater space. Instantly, my jaw was on the floor. I could only imagine how difficult his job was overseeing such a visionary undertaking. Cramer's was a completely unique enterprise.

Fast forward roughly five years. Downtown Manassas had slowly morphed into an extremely fast-paced, professional area, and Steve made the decision to follow a different path. He decided to sell his business, and because he is a master repairman, he decided to pursue this avenue. Therefore, when he approached me about a relationship with CMC, saying "yes"

was a no brainer. Who wouldn't want to join forces with a qualified repairman with high standards and a reputation to match?

As we began engaging in a productive dialogue, Steve inquired about my daughter. This is where he displayed another unusual and unique skill set. He asked if she was still participating with visual arts, and if she still had interest in attending Belmont University in Nashville to pursue songwriting. If memory serves me, somewhere in our initial conversation five years earlier, she casually mentioned that she had an interest in pursuing a music degree at Belmont and in developing her songwriting skills.

What's amazing to me is that five years is a long time to remember quirky details. The ability to do so is a unique ability. When someone shows enough care to remember minute details that matter to you, it shows regard for the relationship. And when we remember to use this skill with our customers, it sets a standard of respect.

Cramer is not the only professional I know who can execute this skill artfully. The professional who cuts my hair is a master at this talent. Granted, I see her on somewhat of a regular rotation. However, her memory for clients' details is uncanny. She averages around 12-15 customers a day, which is somewhere around 200 clients a month. That's quite a few 30-minute conversations. Her gift is that she not only can recall your last conversation (though I still think that's amazing), but she can also remember every detail of every conversation you've ever had. That skill is the most powerful tool in business.

I know you're asking what my point is, "And how does this pertain to my store business and me?" So, here's the answer. When you remember which sticks or which drumheads a drummer uses, or the strings a player uses, or better yet, who they love as a musical artist, or what style of music they are into and what spin-offs there are, now you have dynamic thinking as a core fundamental in the relationship. You have a tool of engagement that opens the chances for a conversation and a dialogue. And that's the best sales tool there is.

Everyone appreciates being important enough to be remembered, and when we can do it without looking at a computer screen, it shows respect. Just ask Aretha! 

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."

“When someone shows enough care to remember minute details that matter to you, it shows regard for the relationship. And when we remember to use this skill with our customers, it sets a standard of respect.”

A Philosophy for Money



By
**Jaimie
Blackman**

When Christian Wissmuller, executive editor of *MMR*, invited me to write a column, he asked me what I would like to name it. Without hesitation, I said, “Sound of Money.” I see money through the lens of music. The Sound of Money bridges the language of music to the language of money. The title and subtitle of my eBook, *End Your War With Money, Create Harmony by Finding Your Financial Voice*, says it all.

If I ask an MI retailer why they do what they do, the accumulation of money would certainly be second to sharing their love of music. If someone asks me why I am a financial advisor, my artistic nature prevents me from saying, “I want to share my love of money.” I would authentically say, “I love helping people improve their relationship with money.” The artist uniquely recognizes this conflict. If left unaddressed, the gap between heart and pocket will lead to a separation from spirit, which manifests into disease, divorce, depression, or death.

The last thing the world needs is another financial guy or gal making you feel badly because you’re not saving or investing, or planning or whatever. Our financial prosperity is directly linked to our relationship with money. Our relationship with money is directly linked to our own inner peace and harmony. They are not mutually exclusive. This is not a difficult concept, because money touches every part of our life. When there is inner harmony, sound financial decisions are made, without hesitation. With internal dissonance, estate planning turns into perennial planning.

I discovered that, like music, money has its own aesthetic qualities. Just look at the menu names on my website at bhwealth.com: “The Maestros,” “The Talent,” “The Instruments,” “The Score,” “The Music.” This is not your typical wealth management website.

I dug deep into the aesthetic qualities of money and created a Do-Re-Mi of money called “MoneyCapsules.” Then I used music parody, music comparisons, and the very language of music to help educate people in a way that didn’t cause shame, guilt, or stress (listen to one of my videos).

Merriam-Webster defines “metaphor” as, “a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them, as in drowning in money.”

For example, I’ve demonstrated the term “dead beat” by killing the rhythm of a song.

Or by using orchestral sounds, to help an audience un-

derstand the value of orchestrating their own financial life through diversification.

Think about it this way: the music educator will play music for the class and ask, “Did you hear what happened in the music? Did you ‘feel’ what you heard? Did you understand?” Likewise, a financial advisor in tune with the feelings of music may ask, “What happened with your decision to begin estate planning? How does it feel? Do you understand why you’re not moving forward?”

When you cross the bridge from money to aesthetics, which is grounded in feelings, decisions will be heart-centered and, as a result, authentic to your true nature.

Music is so beloved because there are no symbols. There is nothing between music and the experience. It’s been said that music is the language of the soul because it speaks directly to the heart. You may be thinking that music notation is not music. It’s a representation of music and therefore it is a “symbol.” Still, music notation was not created to substitute the direct experience of music.

In the same way that music educators have a philosophy for aesthetic music education based on the nature and value of the art of music (*A Philosophy of Music Education* – Reimer), I suggest we adopt a philosophy for money based on the nature and value of the art of money.

At its core, a philosophy of money ought to be based on “time,” which after all is our most valuable asset. When we work, we are trading time for money. Since time is our life, we are paying with our life.

Jacob Needleman makes an important distinction between the quality of life, and quality of experience. For example, you can have everything you desire, everything money can buy, and have an ever-diminishing quality of experience. You can have everything and be nothing. This is poverty. This is hell.

Money is not the root of all evil. Money arises from the human desire to give and to ultimately create a better world. For many, money is the final frontier to conquer. It is a process, so be patient. In the end, what do we all want? Freedom. Freedom to live the life we were meant to, freedom to share what we love. That is a philosophy of money that you can live by. 

Jaimie Blackman – a former music educator and 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

“Our relationship with money is directly linked to our own inner peace and harmony. They are not mutually exclusive.”

ACCESSORIES

BOSS Introduces RE-202 and RE-2 Space Echo Pedals

BOSS introduces the RE-202 and RE-2 Space Echo pedals, two new products based on the legendary Roland RE-201 Space Echo from the 1970s and 1980s. The RE-202 is an advanced



pedal with three footswitches and extended features, while the RE-2 offers core Space Echo features in a classic BOSS compact pedal. Known for its distinctive rhythmic echo sounds, warm character, and highly playable sonic quirks, the tape-based RE-201 continues to inspire musicians, producers, and audio mixers over four decades on. Backed by intensive R&D and the latest BOSS innovations, the RE-202 and RE-2 capture the original Space Echo sound and behavior in flawless detail.

Introduced in 1974 and in production for over 14 years, the RE-201 Space Echo was a benchmark Roland product and one of the leading tape echo units of its era. Equipped with three evenly spaced tape heads and a spring reverb tank, it could produce everything from clean, single delays to dense, rhythmic echoes and ambient washes. The RE-201's appealing sound was influenced by many factors, from the warm compression of magnetic tape saturation to the evolving modulation created by motor speed fluctuations, friction, and other elements. Last but not least, analog preamp circuitry was a key ingredient in the Space Echo's rich sonic recipe.

With the RE-202 and RE-2, BOSS brings the genuine Space Echo experience back to life like never before. Based on careful analysis of several vintage RE-201s – including a pristine original unit from the BOSS and Roland factory archive – these pedals fully reproduce all the complex, non-linear behaviors that contribute to the RE-201's immortal character. Everything that influences the sound has been recreated with all-new algorithms, including the tape path, record/playback mechanism, motor variations, preamp coloration, spring reverb character, and more.

RE-202 Space Echo The RE-202 delivers the full vintage vibe of the RE-201 – without the need for regular tape replacement and hardware maintenance. All the core controls of the original are here, including the iconic 12-position mode selector. Every behavior is replicated with complete accuracy, such as the gradual pitch change that occurs when the Repeat Rate knob is tweaked, or the cool runaway feedback that happens when the Intensity knob is maxed.

With selectable tape age and variable controls, users can dial in everything from a brand-new Space Echo to the worn character and quirks of a well-loved vintage piece. The Saturation control introduces warmth and compression based on the actual magnetic tape and preamp behaviors of the RE-201, while the Wow & Flutter control provides all the natural modulation characteristics that are essential to the Space Echo sound.

The RE-202 also includes extended features for today's musicians, including twice the delay time, tap tempo control, memories for saving presets, and a fourth virtual tape head that unlocks five additional sound combinations. In contrast with the mono RE-201, the RE-202 provides true stereo I/O and selectable operation for guitar or line-level devices. And for the dry sound, users can choose between the warm, fat RE-201 preamp tone or a clean signal with zero processing. Full stereo I/O is available, and it's possible to mute the dry signal for parallel effect setups and studio use. The RE-2 also supports control via external footswitches, an expression pedal, or MIDI.

RE-2 Space Echo The RE-2 squeezes the complete sonic char-

acter of the RE-201 into the famous BOSS compact pedal format for the first time. An 11-position mode selector provides access to three virtual tape heads with or without spring reverb, and users can balance the echo/reverb blend with independent level knobs. The RE-2 also offers powerful features such as Wow & Flutter control, extended delay time, selectable carryover, stereo I/O, tap tempo, external control support, and more.

The BOSS RE-202 and RE-2 Space Echo pedals are available in the U.S. for \$399.99 and \$249.99, respectively.

www.boss.info

Drum Dampener from Black Swamp Percussion

Black Swamp Drum Dampeners are constructed from lumber cut-offs collected during their Unibody solid shell manufacturing, then fully repurposed into a beautiful new percussion accessory item. The updated model features a balanced weight, reducing movement while performing without fully eliminating the tone necessary for your drum to sound its best!



Because they manufacture a wide variety of Unibody solid shell options, the availability of exotic and domestic lumber reused for drum dampeners is just as varied. This includes walnut, cherry, cocobolo, zebrawood, maple, bubinga, and more.

Besides repurposing lumber, a recycled sleeve and sticker are also used for Drum Dampener packaging. Look for their new "mark of sustainability" as well, noting future products have been developed with the impact on our planet in mind.

Dimensions are 5" x 1 1/8"

Model: BSDD

Retail List Price: \$25

www.blackswamp.com

DL4 MkII from Line 6

Line 6 has introduced the DL4TMMkII, the successor to the iconic DL4 Delay Modeler that debuted more than two decades ago and has been embraced by everyone from casual players to superstars.



The DL4 MkII features 15 delays drawn from the HX® family of amp and effects processors, for a total of 30 delay types. The MkII delays include both revered classics and Line 6 originals such as Harmony Delay, Pitch Echo, Euclidian Delay, Glitch Delay, and ADT tape delay. There are also 4-Switch and 1-Switch looper types, each with up to 240 seconds of record time, expandable to several hours using an optional microSD card. Additional features include an XLR dynamic microphone input; MIDI capabilities such as real time parameter control and preset selection (up to 128); MIDI In and Out/Thru DIN connectors; heavy duty footswitches; and switchable true, buffered, or DSP bypass. An optional expression pedal or two external footswitches may also be connected for increased creative control.

Finally, although the DL4 MkII does everything that the original DL4 does (other than run on batteries), plus so much more, it is considerably smaller and lighter, making it an even more appealing choice for modern musicians of all types.

\$419.99 USD (MSRP)

www.line6.com

HDJ-CX Professional On-Ear DJ Headphones from Pioneer DJ

AlphaTheta Music Americas, Inc. announces the release of the HDJ-CX from its Pioneer DJ brand – a brand-new model of lightweight professional on-ear DJ headphones. Specially engineered to deliver premier comfort and tight audio with a wide range for

mixing and monitoring music in any environment, the HDJ-CX headphones feature a high level of sound insulation and are designed to last.

The all-new HDJ-CX headphones can be worn for several hours with artists hardly feeling the headphone's presence.

This supreme comfort level roots in the headphone's new lightweight, ergonomic design. Every tiny design detail was considered, including a slimmer cable wiring to reduce weight, the coiled cable curl positioning sitting closer to the plug for greater balance, high flex in the sturdy, stainless steel headband and adjustable earcups.

Aside from comfort, the headphones outperform its weight with its range of sound production. Mids and highs are clear and precise while lows are robust and powerful with the new PEEK-PU-PEEK composite film diaphragm[1]. Bass reflex chambers in the housings improve the low-frequency response and the sound insulators offer a higher level of audio insulation – enabling artists to hear every musical nuance.

In addition to passing demanding tests similar to other professional headphones in the Pioneer DJ range, the HDJ-CX headphone model also passes the US Military Standard MIL-STD-810H Shock Test – proving its durability and resilience against physical impact. SRP: \$149 excluding tax

www.pioneerdj.com



FRETTED

Introducing 'Theodore' from Gibson

Gibson's legendary former president Theodore "Ted" McCarty helped develop some of the most iconic electric guitars ever during the 1950s and early 1960s, including the Les Paul, ES-335, Flying V, Explorer, SG, and Firebird models. He enjoyed sketching new instrument ideas during meetings, and the height of his creative output was in 1957 when he sought to modernize Gibson's electric guitar designs significantly.

On March 18th, 1957, Ted detailed and signed his drawing for a new solid body instrument which was never produced... until now. Gibson Custom Shop is proud to present the "Theodore," inspired by Ted McCarty's original drawing and notes. Its unique features include an alder body, scimitar headstock, double Florentine cutaways, and a walnut center strip. The lightweight, balanced construction is extremely comfortable, and the powerful P-90 pickups produce effortless sustain and a rich diversity of tones.

This very special Archive Collection run is limited to just 318 total instruments offered in three colors: natural, cherry, and ebony. Each includes a historic-style brown/pink case, a premium leather strap, a print of the original signed drawing, a 1957-style catalog page print, and a deluxe certificate of authenticity booklet.

MSRP: \$4,999

www.gibson.com

Fender Launches JV Modified Series

The JV Modified Series combines classic aesthetics with modern playability to suit the needs of today's guitarist. Taking cues from the now highly sought-after "Japanese Vintage" reissues from the early '80s. For the player seeking classic Fender instruments with a twist, the JV Modified Series delivers a unique combination of vintage Fender with modern playability.

JV Modified '50s Stratocaster HSS guitar



(\$1,329.99) The '50s Stratocaster HSS has a resonant basswood body and features a pair of vintage-voiced single-coil pickups in the neck and middle positions and a powerful humbucking pickup in the bridge position. A push-pull pot on Tone 2 splits the humbucking pickup for sparkling single-coil sounds, making this Strat extremely versatile. The soft "V"-shaped maple neck has a silky-smooth satin finish and the 9.5" radius maple fingerboard and medium jumbo frets provide effortless playability.

JV Modified '60s Stratocaster guitar (\$1,299.99) The '60s Stratocaster has a resonant basswood body and is loaded with a set of three touch-sensitive vintage-style single-coil pickups for unmistakable Fender tone. A push-pull pot on Tone 2 adds the neck pickup for even more tonal possibilities. The Soft "V"-shaped maple neck has a silky-smooth satin finish and the 9.5" radius maple fingerboard and medium jumbo frets provide effortless playability.

JV Modified '60s Custom Telecaster guitar (\$1,349.99) The '60s Custom Telecaster has a resonant basswood body and is double bound for a touch of elegance. Its dual single-coil pickups are voiced to deliver classic Tele tone. A 4-way switch allows players to quickly select each pickup individually or both pickups in either series or parallel wiring. A push-pull pot on the tone control allows players to flip the pickups in and out of phase in switch positions 2 and 4. The soft "V"-shaped maple neck has a silky-smooth satin finish and plays effortlessly thanks to the 9.5" radius maple fingerboard and medium jumbo frets.

JV Modified '50s Telecaster guitar (\$1,299.99) The '50s Telecaster is equipped with a resonant basswood body and dual single-coil pickups voiced to replicate classic Tele tone. A 4-way switch allows players to quickly select each pickup individually or both pickups in either series or parallel wiring. A push-pull pot on the tone control allows players to flip the pickups in and out of phase in switch positions 2 and 4. The soft "V"-shaped maple neck has a silky-smooth satin finish and plays effortlessly thanks to the 9.5" radius maple fingerboard and medium jumbo frets.

www.fender.com

New Aurora Baritone Ukulele from Flight

Flight is a company that listens to its customers and with the growth in the popularity of the baritone and the growing demand for quality ukuleles of this size, Flight has released a baritone option as part of its Princess series – an upgrade on the previous DUB38 baritone.

The Aurora baritone ukulele features a rosewood back and sides for a deep, rich, resonant tone and a solid spruce top that also provides clarity and projection. This combined with a C1U Active pickup makes it a great ukulele for amateur and professional ukulele players alike. This baritone ukulele is strung with DGBE tuning, which is the same as the bottom four strings of a guitar making it a good option for guitar players starting out on the ukulele or ukulele players who also want to learn guitar. With DGBE tuning, all the usual ukulele chord shapes will work, just for different names of notes and chords. It is also possible to string a baritone with GCEA if so desired. MSRP: \$428

www.flightmusic.com



Dean Reinvents 'Old School' with ML Select 24 Kahler Quilt Top Trans Blue

Dean pays homage to the glory days of electric guitar-driven music with the introduction of the ML Select 24 Kahler Quilt Top Trans Blue. This edgy model features a modern advancement of a classic Kahler Hybrid Tremolo system with a newly added Kahler

locking nut for enhanced pitch stability. Packaging up a stunning finish, fully loaded dual octave fretboard, and exclusive pickups, the Dean ML SEL 24 K backs up its audacious look with big, bold tone.

Underneath the Trans Blue finish, jet black hardware, and show-stopping body design, it is the warm, full-bodied mahogany that forms the sonic foundation of the 24.75-inch scale ML SEL 24 K. The Quilt Maple top provides an eye-catching, billowing visual effect that's complemented by 5-ply white-black binding. A feature that also appears on the classic V-cut headstock with Dean's signature winged logo as well.

The Dean ML SEL 24 K's angular aesthetic carries over to the V-shaped neck crafted from sturdy 3-piece maple with dual-action truss rod for dialing in perfect action every time. Players will note the set-through neck construction for improved sustain and tonal transfer. Dean's satin neck feature helps with high-speed soloing, while the extreme cutaway design provides utmost access to the highest 24th fret. The ebony fingerboard (12-inch radius) has pearl block inlays that add to the instrument's vintage appeal.

Whether a player wants to jam on warm, bluesy rock tones or crank the gain for modern metal, the Dean ML SEL 24 K offers all the controls needed, with exclusive parchment Seymour Duncan TB5 (bridge) and APH-1 (neck) high-output pickups. Each pickup has its own volume control, and the toggle pickup switch and dedicated tone knob helps players dial in the right amount of shred.

Anticipating that ML SEL 24 K players will want to let loose, Dean includes a classic Kahler Hybrid Tremolo system with the added new Kahler locking nut, an advancement that removes the need for a string tree with a built-in break angle that avoids any pitch shifting when locking down. Additionally, Grover 18:1 ratio tuners provide finer tuning and greater stability.

Like other Dean Select Series guitars, the ML Select 24 Kahler Quilt Top Trans Blue is designed by professional musicians for professionals. Players can enjoy meticulous craftsmanship that delivers an ideal combination of old school guitar nostalgia and modern features, all without breaking the bank.

MSRP: \$1,999 (\$1,349 street)

www.deanguitars.com



PIANO & KEYBOARD

The Next Generation Yamaha CFX Concert Grand Piano

Yamaha has announced the next generation of the award-winning CFX, a hand-crafted concert grand piano that melds tradition and innovation to deliver the pianist's true artistic expression. Built by master craftsmen committed to blending the wisdom of the old world with innovations of the new, the new CFX concert grand piano offers an unabridged musical experience that has been refined over more than half a century.



"We launched the original CFX in 2010, following the culmination of 20 years of research and development," said Gary Klugman, director of marketing of Keyboard. "We have been crafting pianos for over 100 years and strive to continually improve the artistic experience. That's what led us to shaping the CFX through feedback from the world's most acclaimed pianists and to deliver an instrument that beautifully expresses musical intentions."

CFX pianos are built by expert craftsmen who, through years of experience, understand the delicate balance between absolute

precision and the human touch. To unite artist and instrument, Yamaha used its Unibody Design Concept to drive the piano's evolution to enhance immersion and extended musical range. Carefully, hand-selected materials create an extraordinary union of projection and richness in every note. From delicate pianissimo to powerful fortissimo, the CFX provides players more responsive touch, furthering the connection between player and piano.

The work of building the finest pianos is never finished as knowledge from over a century of crafting grand pianos for the world's most prestigious concert halls and competitions has been passed down through Yamaha artisans, but traditional methods and innovations continue to help reimagine our pianos today.

<http://yamaha.io/cfx>

CASES & STANDS

On-Stage's New WS3500 Production Station

The Music People, a division of Jam Industries USA, LLC, a leading supplier of musical accessories and pro-audio equipment, and parent company of On-Stage and TMP-Pro, has released its WS3500 Production Station which holds multiple production accessories on a single stand, enabling podcasters, streamers and performers to create audiovisual content without leaving their workstation.



The multi-device holder clamps to a desk or table and supports a production setup on adjustable arms with no need for multiple stands. A variety of mounting options provide space for a mic boom, cameras, lights, tablets and other accessories. For ease of device placement, the upper arm of the station swivels, the lower arms and boom-arm holder adjust in height and angle, and the mounting stems slide to any point on the arms. Three ball-joint adapters are included to enable precise pan and tilt while the included 3/8-inch and 5/8-inch adapters make it possible to attach nearly any device.

"Positionable mounting stems on swiveling arms provide a broad range of gear placement – making it a perfect tool for all content creators," says Jason Joyal, On-Stage product line manager.

Full specs:

- Height: 24 inches
- Arm Spread: 39 inches
- Individual Arm Length: 17 inches
- Center Post Diameter: 1.4 inches
- Desk Clamp Opening Size: Up to 4 inches
- Boom Arm Holder Compatibility: Accepts most standard boom arm stems up to 13mm
- Weight Capacity Per Arm: 15 lb
- Total Weight Capacity: 60 lb
- Construction: Steel and aluminum
- Color: Black
- Includes: (3) 1/4-inch ball joint adapters, (1) 1/4- to 3/8-inch adapter, (1) 1/4- to 5/8-inch adapter, (5) cable clips.

www.musicpeopleinc.com

The XPND Telescoping Pedalboard from D'Addario

Available now, D'Addario has introduced XPND, a game-changing telescoping pedalboard.

With its patented telescoping technology, XPND lets you instantly change the size of your board and the number of pedals – forever expanding your sonic potential and creating a board that continually adapts to your needs. XPND features aircraft-quality rails that easily adjust in and out, a unique cable management system. XPND is also fitted with hook and loop fastener tape, keeping



everything neat while making swapping pedals super easy.

Available in one or two-row configurations, dealers and distributors will love the fact that these two models will cover the size capabilities of more than a dozen comparable products. Boards will also come unassembled for shipping efficiency, taking up less space – all in a visually distinctive package that can be transformed into a striking visual at the point-of-purchase.

The XPND product line will also include an optional Pedal Riser, allowing the player to elevate individual pedals that may be hard to access, and premium quality, optional Backline XPND Pedalboard Transporter bags for both models. The transporter bag will adapt quickly to any sized pedalboard, with customizable partitions that easily adjust to create a uniquely snug and secure fit.

"This has been one of the most challenging and rewarding innovation projects our team has ever completed," states Jim D'Addario, chief innovation officer. "This is truly a game-changer."

www.ddar.io/XPND.PR

PRINT & DIGITAL

Excelcia Music Publishing's *Take a Bow* Offers Young String Ensembles A New Progressive Approach

Excelcia Music Publishing announces the new release of *Take a Bow, Progressive Fiddle and Folk Tunes for the String Ensemble*, arranged or composed by experienced educator, string player and composer Caryn Wiegand Neidhold. A perfect intermediate step between method books and performance literature for young string players and ensembles, the set of newly composed and arranged works in *Take a Bow* is comprised of progressive works to help strengthen fundamental string techniques for all instruments in the classroom, small chamber groups or in individual instruction.



Each of the 19 pieces in *Take a Bow* has a line for melody and a line for harmony, making each work meaningful for individuals as well as groups – while at the

same time giving teachers the flexibility to meet the unique needs of their ensembles. The series culminates with five string orchestra arrangements that complete a progressive journey for students, adding a remarkable value to this already packed resource. In the student books, the melody & harmony lines can be used as solos, duets, sections, or full ensembles. Teacher and Student books are sold individually, and there are optional piano and percussion parts as well as optional violin ii (viola t.c.) parts included in the back of the teacher book.

"*Take a Bow* has been road tested for eight years in the classroom, and thanks to feedback from students and teachers alike, it has evolved into this powerful resource," explains author Caryn Wiegand Neidhold. "I'm excited to see it finally in print and available to intermediate students and their teachers everywhere!"

Author Caryn Wiegand Neidhold is a composer and arranger with an extensive background as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. She has years of performance experience as a violist and violinist

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with orchestras, including the Reno Philharmonic, Reno Chamber Orchestra, New World Symphony, Chautauqua Symphony Orchestra, and the Fairbanks Symphony. Her experience at fiddle camps, in rock bands, and in jazz bands fuels her love for bringing diverse music to young string orchestras.

Take a Bow student books (\$8.99) and teacher books (\$34.99) are available from music retailers and from Excelcia Music Publishing.

www.excelcia.com

SOUND REINFORCEMENT

Yorkville Sound Introduces Most Affordable Powered Subwoofer

Canadian pro audio manufacturer, Yorkville Sound, has created the YXL15SP powered subwoofer for the working DJ & Musician. The YXL15SP is the latest addition to the YXL Series, Yorkville's new line of high quality & affordable powered cabinets.



The YXL15SP offers Yorkville Sound's best ratio of power, performance and value for an active subwoofer enclosure. Providing 1000 watts with efficient speaker components, the YXL15SP is extremely loud for its size. Weighing in at just over 60 pounds, the YXL15SP is easy to transport, and can be maneuvered to achieve the desired sound coverage.

Jeff Cowling, Yorkville's vice president of sales and marketing comments; "Subwoofers are a Yorkville Sound specialty. With the YXL15SP, we have a powered sub option that is accessible, versatile, and upholds our reputation for great sound and durability."

The YXL15SP powered subwoofer is available in stores now, and can be used with any full-range cabinet. Yorkville Sound's YXL line provides options for 10, 12 and 15 inch full-range speakers.

www.yorkville.com

Celestion CF0820BMB Bass/Midbass and CF0820M Midrange Cast Aluminum Pro Audio LF Drivers

Celestion, one of the world's leading suppliers of professional loudspeakers and compression drivers for sound reinforcement applications is announcing that the CF0820BMB and CF0820M, two of its 8-inch (200mm) diameter ferrite magnet, cast aluminum chassis professional audio LF loudspeakers are now available packaged individually for dealers and distributors to sell to retail.



The Celestion CF0820BMB is purpose built for bass and mid-bass applications. Perfectly suited to two-way systems, it packs an impressive amount of low end for such a compact driver. CF0820BMB features a 2"/50mm multi-layer voice coil providing 250Wrms (AES standard) power handling and 93dB sensitivity with an output frequency range of 50Hz to 6 kHz. The half roll elastomer surround enables greater stability at extremes of excursion, along with improved modal distribution for reduced distortion. Balanced Airflow Venting (BAV) increases airflow around the coil and inner magnet assembly to provide enhanced cooling, preventing sensitivity loss through thermal compression.

The Celestion CF0820M is a dedicated midrange driver designed for straightforward three-way systems, horn-loaded or line array applications. The driver delivers 250Wrms (AES standard) power handling and 98dB sensitivity, with an output frequency range of 150Hz to 6 kHz. CF0820M features a copper sleeved pole to reduce inductive rise for improved HF performance. The low profile aluminum chassis enables close packing in applications where multiple drivers are required, while an inverted dust cap

enables the close positioning of a phase plug where horn-loading is required.

Developed at Celestion's headquarters in Ipswich, England, these loudspeakers are designed using specialist FEA (Finite Element Analysis) modelling techniques, enabling the Celestion engineering team rapidly to achieve genuine increases in performance, including greater efficiency, and exceptionally low distortion.

These two high performance cast aluminum loudspeakers emphasize Celestion's continuing commitment to delivering a wide range of high-quality solutions for sound reinforcement and professional audio applications.

www.celestion.com

DRUMS & PERCUSSION

The Zero Pad from Vater

In response to demand for a soft style practice pad option, but available at music retail, Vater Percussion has added the Zero Pad to the already popular Vater Chop Builder Pad product range.



A simplified, one size and color scheme version of a pad concept that have been around for many years in slight variations, the Zero Pad's plush surface material and 3/4" thickness [19.05mm/1.90cm] gives drummers another pad offering that has minimal rebound as compared to a traditional gum rubber pad – making the player focus, fine tune and strengthen their sticking mechanics and technique.

The Vater version is single-sided, measures 11" [279.4mm/27.94cm] in diameter and is quiet in volume due to the nature of the pad material. Covering the back side of the wood base is a thin layer of soft rubber to prevent slipping when placed on a surface, and can also be used in a snare stand.

Added bonus: Each Zero Pad includes a FREE printed Vater Must Know Rudiments chart, as outlined by the Percussive Arts Society, which is essential for any drummer's lesson binder or practice room.

www.vater.com

PRO AUDIO

Black Rooster Audio's VLA-2A Mark II Vintage Leveling Amplifier

Black Rooster Audio has introduced its VLA-2A Mark II Vintage Leveling Amplifier – advancing its best-selling plug-in as a new and improved version of the world's finest emulation of an acclaimed late-Sixties-vintage opto compressor that continues to make its musical mark to this day, duly capturing the beauty of opto electronics by bringing warm, breathy compression and tube saturation to (DAW) tracks and adding that unmistakable vintage flair with all the features that owners of the original VLA-2A have clearly come to know and love, but benefitting from a larger GUI and added EXT SC (side-chain), EMPHASIS, CELL SEL (selector), MAKE UP gain, and DRY/WET mix controls.



VLA-2A Mark II is available to purchase for a time-limited introductory promo price of only \$59.00 USD – rising thereafter to its regular price of \$129.00 USD – as 64-bit AAX-, AU-, and VST-compatible plug-ins for Max OS X (10.9 or later – macOS 11.x not yet supported) and AAX- and VST-compatible plug-ins for Windows (7 or later) directly from Black Rooster Audio via its dedicated webpage, which also includes in-depth information, including must-see (and hear) video- supplemented sound samples.

www.blackroosteraudio.com

PIANO & KEYBOARD

Akai Professional Announces the MPK mini Play mk3

Akai Professional, a leading manufacturer of music equipment for performers and producers, is proud to announce MPK mini Play mk3 keyboard controller. The MPK mini Play mk3 combines incredible portability with powerful music making features and software for beginners, pros, and all music fans.



Play Music Anywhere

Musical inspiration can happen anywhere and MPK mini Play mk3 is the perfect portable companion to capture those melodies and harmonies, anytime and anywhere. With battery-operated performance of over 14+ hours, MPK mini Play mk3 users do not have to worry about power adapters, chargers, or cables when it is time to play music. The upgraded built-in speaker delivers increased output and added low-end response, making for more enjoyable jamming and playing. With an improved listening experience, users can dive into the 128 onboard instruments and drum kits including acoustic and electric pianos, synth leads and pads, and more. When using the speaker is not practical, MPK mini Play also houses a 1/8-inch headphone output jack for quiet practicing or songwriting without disturbing others.

Professional Performance

At the heart of the MPK mini Play mk3 is the new Gen 2 keyboard delivering a dynamic performance and accurate velocity response, with a feel users will certainly appreciate. While it maintains its sleek, compact footprint, MPK mini Play mk3 is more playable and comfortable than ever and ready for hours of playing. The eight drum pads have been upgraded to real, velocity sensitive MPC drum pads, offering optimal feel and response for even the most percussive drum parts. With Class Compliant, plug-and-play capability, MPK mini Play mk3 doubles as a powerful MIDI controller and instantly connects to your favorite DAW for immediate music production duties. Four assignable rotary encoder knobs offer versatile control of MIDI parameters like Pan or Automation for super-precise editing. With its sturdy construction and build, MPK mini Play mk3 is ready to travel securely alongside any favorite music production items in backpacks or bags.

Limitless Creativity with MPC Beats Software DAW – Effects and Instruments Included

The MPK mini Play mk3 comes bundled with MPC Beats, the powerful music-making and recording desktop software DAW for Mac and PC based on iconic MPC hardware. Featuring a full array of musical instrument plugins, effect plugins, and audio and drum samples, MPC Beats is the best way to start making great-sounding music quickly. In addition to MPC Beats Desktop Software DAW, MPK mini Play mk3 also includes multiple world-class plugin instruments from award-winning sound design company AIR Music Technology. Available in both AU and VST are Hybrid 3 — a powerful polyphonic analog synth, Mini Grand — an acoustic piano instrument, and Velvet — a vintage electric piano instrument.

Educational Software Included

MPK mini Play mk3 comes with a Melodics educational package. Available as both a desktop and iPad app, Melodics features instruction for MIDI keyboard, pad controllers, and e-drums, offering tailored cross-genre lessons and real-time feedback designed to help refine necessary music creation skills. The free Melodics download includes 60 lessons to get started and with plug and play support, no extensive set-up is required.

MPK mini Play mk3 Key Features

- Battery powered mini keyboard instrument

- Over 100 internal drum and instrument sounds
 - New, larger built-in speaker with increased volume and low-end response
 - Premium 25-key Gen 2 dynamic keybed
 - (8) real MPC drum pads for durable performance
 - (4) assignable knobs to control MIDI parameters
 - Assignable Joystick
 - OLED display for visual feedback
 - 1/8-inch headphone output jack
 - USB port for Class Compliant MIDI controller functionality
- The MPK mini Play mk3 will ship with an MSRP of \$149.99

www.akaipro.com

ACCESSORIES

EarthQuaker Devices Afterneath Retrospective

Way back in 2014, EarthQuaker Devices released the Afterneath Enhanced Otherworldly Reverberator, a pedal that became a game-changer for the Akron-based boutique pedal maker. The little pedal with the big, cavernous sound and a wizard in a cave emblazoned on it was an instant hit with musicians, producers, and anyone looking for an adventurous, versatile reverb. The Afterneath further burnished EQD's reputation as a maker of unique and inspiring pedals. Though EQD generally prefers to look steadfastly into the future, sometimes it's good to acknowledge the past.



The new Afterneath Retrospective film takes viewers through the creation of the pedal, beginning with the "happy accident" EQD founder and lead designer Jamie Stillman discovered while messing around with the code that would eventually become the Afterneath algorithm. The film also highlights several longtime EQD employees who discuss their part in the Afterneath's success, including artist Matt Horak whose iconic "Wizard in a Cave" graphic is a favorite among EQD fans.

The film features testimonials from various players and other music makers who have made the Afterneath a permanent part of their pedal arsenal. Artists include guitarists Nels Cline (Wilco, The Nels Cline Singers), Robin Finck (Nine Inch Nails), and Yvette Young (Covet), veteran producers Dave Pensado and Joe Barresi, popular YouTuber Stefan Fast (The Pedal Zone), and vocalist Uno Lady a.k.a Christa Ebert and many more. Throughout the film, the illustrious artists discuss how the Afterneath sparked their creativity, and several demonstrate the versatility of the Afterneath and its Eurorack counterpart using guitars, the human voice, synthesizers, and even the harp.

As part of the celebration, EQD is releasing a special limited edition colorway of both the Afterneath v3 and Afterneath Eurorack module featuring black print on a raw silver enclosure available at EarthQuaker Devices dealers worldwide.

Take a fun, informative, and musical trip with EQD into the history of one of our most popular devices, the Afterneath.

www.earthquakerdevices.com/

A graphic for Musical Merchandise Review (MMR). It features the MMR logo in a stylized font, with the text "MUSICAL MERCHANDISE REVIEW" below it. Underneath are social media links for mrmagazine.com, @mrmagazine on Twitter, facebook.com/mrmagazine, and youtube.com/mrmagazine.



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The Gathering of the Tribes



By Mike
Lawson

After more than two years, the NAMM Show is returning – a few months late, but back. It was a bold and wise pivot this year, erring on the side of caution. Yes, it will be a little odd to be in Anaheim in June, for me, anyway. Yes, the show will be smaller. Yes, it will be strange to not have a summer show in my hometown of Nashville.

No, the pandemic isn't over, but sort of, kind of, maybe a little more under control if we are lucky. Hopefully World

War III isn't starting, and a very weary planet can have a short break from madness for a while. It has been an unfortunate several years on the political, global, health, and peace fronts, and we are all ready for a break.

Now, while I understand this is all purely anecdotal evidence, I am happy to say that I have survived as a triple (soon to be quadruple) vaccinated man, having attended five music education industry events. I didn't get sick. Four of them had trade show exhibits, and all were large gatherings. I went to the New York State School Music Association (NYSSMA) and The Midwest Clinic in the final weeks of 2021 and, since January, have attended the Ohio Music Educators Association conference, plus the very large Texas Music Educators Association conference. I also attended the American Bandmasters Association convention. The guidance at the time was masks for indoor events, and fortunately, for the most part, people observed that.

Wearing a mask on a plane and in an airport all day sucks. COVID sucks worse. I'm down with masks if that is what it takes to ease into our new normal where hopefully this pandemic becomes endemic, vaccines and anti-viral treatments are readily available, and we can begin to rebuild all that was minimized since the beginning of 2020.

I recently attended my first big indoor concert gathering, catching Bob Dylan at The Ryman Auditorium in Nashville, and am now past the incubation period, didn't get sick, and masks were not required. Given the age range of the audience, but factoring in the local percentage of Tennessee's vaccine scaredy-cats, it is safe to guess that most in the audience were vaccinated. It was Bob Dylan, not Kid Rock. Again, anecdotal, but positive results now of five travel events and a concert while vaccinated was that I didn't get ill. There is always the next trip.

I have attended NAMM Shows for the better part of 30 years. And at least half of them have had me coming home with a terrible cold, strep throat, or a strain or two of influenza. I caught two strains of the flu at Musikmesse one year. In

2020, I got Type A and B influenza during TMEA, just before COVID-19 hit. The running joke for decades now has been one could catch "NAMM-thrax" and get quite sick at Winter NAMM. The summer show seemed to be less of a spreader event, but there are always germs floating about at any gathering of breathing beings, so caveat emptor, right? A decade ago I spent an extra four days at the Sheraton Anaheim getting well enough to fly home. It happens.

The bottom line is I am not afraid of going to NAMM. I will take whatever precautions are under advisement. I will mask where I am asked to mask, or where instinctually it feels right, like tight spaces with large groups. At my age, outside of being in the crowd at NAMM, I don't do a lot of late-night parties and events at the conferences, anyway.

This will be the first NAMM since my company, artistpro LLC, acquired *MMR*, *School Band & Orchestra*, *Choral Director*, *JAZZed*, and launched *Modern Band Journal*. It is an important show for our company to attend.

Though we mention it on the top of our website and masthead, we don't brag enough about the fact that *Musical Merchandise Review* magazine, in continuous publication since 1879, is the oldest and largest music industry trade magazine in the world. *MMR* pre-dates NAMM. We pre-date Gibson Guitars, first documented to have produced an instrument in 1894. *MMR* has seen over 142 years of ever-changing trends in the musical instrument trade. From revolutionary changes like pianos that play themselves, to electricity changing how instruments and musicians who play them are heard. The list of changes since electricity are endless, let alone since computers became a common thing.

MMR has survived during a massive number of domestic and global wars. It has survived pandemics like the Spanish, Asian, and Swine Flu, and it will survive COVID-19.

As *MMR* has endured this long through so much, so likely will your store, your customers, your manufacturing facility, and the music products industry. Short of a nuclear catastrophe wiping us all out, music will be here as long as there are humans. Global inflation and supply issues will settle at some point. The looming vacuum tube shortage will get addressed. So far, the world is not ending, and going to NAMM to see our friends, colleagues, clients, customers, suppliers, and more is a good thing.

Our company and its editors and advertising sales executives are excited to see you in Anaheim. When our booth is assigned, we will announce the number, and hope you will stop by and say hello, if we don't find you at your booth first. It is time for all of our various tribes to gather again, and get on with business as "usual," inasmuch as that is possible now.

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