

MMR

MUSICAL MERCHANDISE REVIEW

GREEN ISSUE

Our annual look into Earth-friendly MI practices




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The Birth of Zoom North America

Interview with new VP Scott Hagen



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2013 Profile of the American Dealer Part II

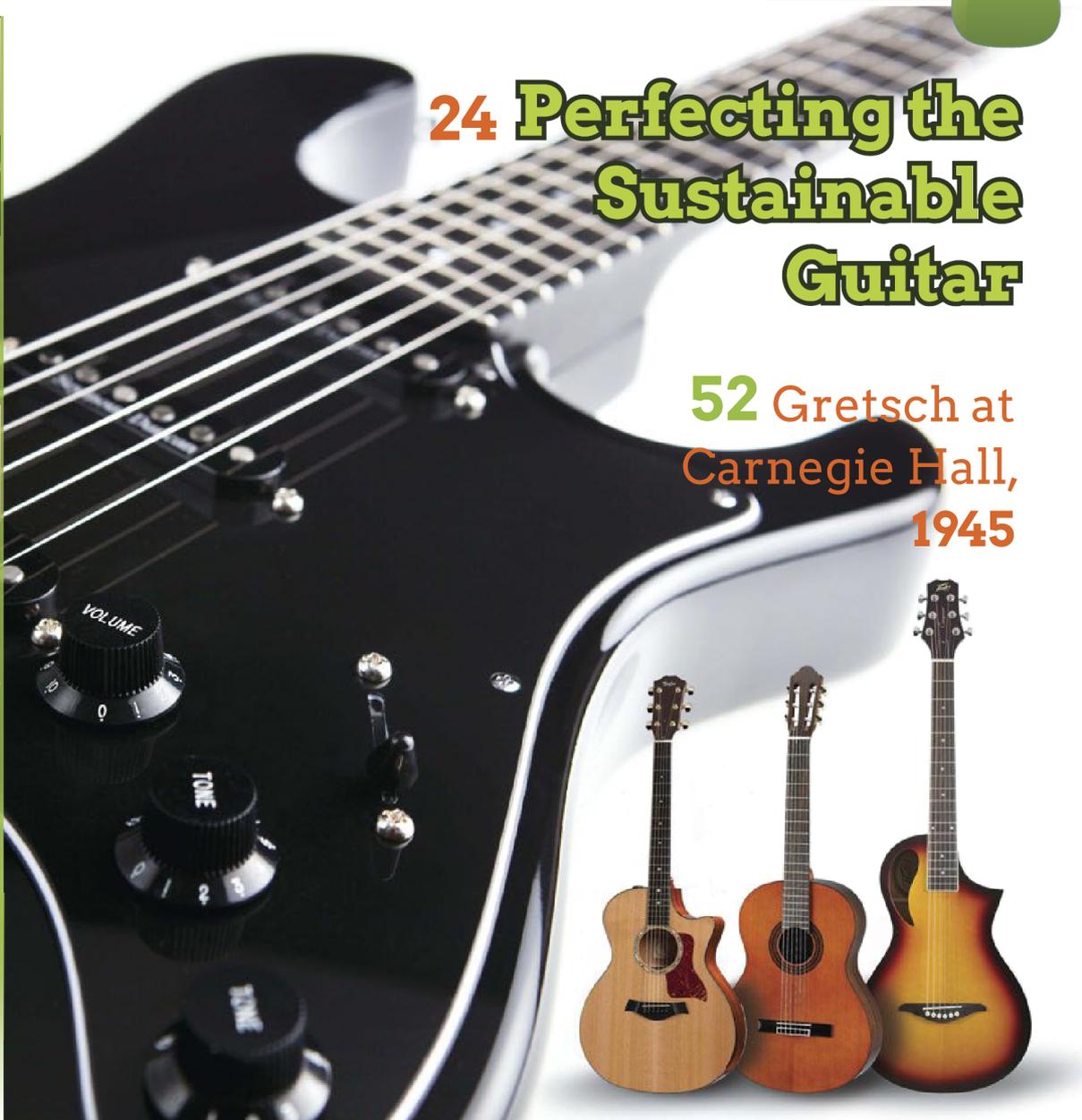
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C O N T E N T S

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MUSICAL MERCHANDISE REVIEW

Vol.172

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2013



FEATURES

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The innovative audio company starts anew in the U.S. as "Zoom North America." *MMR* talks to new VP of sales and strategic planning Scott Hagen about his role and the company's new H6 digital recorder.

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The role of the wholesaler has evolved drastically in recent years. *MMR* speaks to one old standby (American Way Marketing) and two well-known companies developing non-traditional roles (Alfred Music and Hal Leonard) about the changing relationships between retailers, wholesalers, and well-networked suppliers.

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Cover design by: Garret Petrov.

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“Kevin, I’ve always only tried to do one thing, and that’s make the dealer successful whether he wanted to be or not.” — Hartley Peavey

Embracing the ‘Failure’ Necessary for Success

“I have not failed. I’ve just found 10,000 ways that won’t work.”— Thomas A. Edison

I’m talking to Hartley Peavey in the greenroom moments before SNAMM’s Industry Icon event. I reference the theme of the show — the need for change and new ideas — and point out he was preaching this 12 years ago during what would be my first of many colorful interviews with him.

“Kevin, I’ve always only tried to do one thing, and that’s make the dealer successful whether he wanted to be or not,” he says. I soak in yet another Hartleyism, and he continues. He says that while the need to change is on the lips of nearly everyone, when it comes to actually following through on learning about a new product and bringing it into one’s shop, some retailers hold back.

There’s a reason for that: There’s a good chance the change won’t work out. While the workshops, sessions, and conversations at Summer NAMM were about the need to change, less discussed was what comes with trying new things: failure. Guru Bob Negen, who ran the Retail Boot Camp, warned that if a retailer tries something new and it isn’t a smashing success, that doesn’t mean to not try it again. Maybe it needs some tweaks. Sometimes good ideas need time to grow.

But key to success is accepting that wrong ideas are part of the process.

In another conversation with Hap Kuffner and NAMM’s Joe Lamond, the two were discussing the history of Summer NAMM shows. Lamond expressed he’s still smarting from the “failure” of the Indianapolis and Austin shows. But with Edison in mind, I pointed out that those forays weren’t failures. NAMM learned that Shows wouldn’t work in those towns.

All this is just not bumper sticker sloganism for me. I am right in it with you. I’m part of an organization going through tremendous changes right now, and with the thrills, there is the to-be-expected frustration.

You’ve seen many of our changes, including the new look, updated websites and apps, and a more comprehensive social media presence. In Nashville, publisher Terry Lowe walked around the show floor taking high-quality video and getting those up on our new MMR TV YouTube channel within 24 hours (we now have a dedicated video editor – talk about a positive change!). And there have been internal changes regarding people, processes, and the nuts and bolts of publishing.

With so many changes, have they all been successful from the moment of implementation? Inevitably, they have not. We are learning what works and what doesn’t, and we’re making adjustments to those in the near-miss category. It’s all to build a better media source that can serve you better.

Mr. Edison also said, “Many of life’s failures are people who did not realize how close they were to success when they gave up.” Let’s never give up. **MMR**

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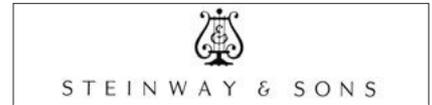
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Industry News

- Industry News
- Trade Regrets
- People On the Move

Steinway Sold for \$438 Million



1987 by Jerome Kohlberg Jr., and his son James A Kohlberg, the firm has organized seven private equity funds, through which it has raised \$5.3 billion of committed capital. They have completed 60 platform investments and 119 add-on acquisitions, with an aggregate transaction value of approximately \$9 billion. Their website states they invest in companies where it can work in partnership with senior management to identify growth opportunities and implement fundamental operating and strategic changes, resulting in substantial increases in revenue and cash flow.

"For over 160 years, Steinway's skilled manufacturing artisans have been crafting the world's finest musical instruments to perform with unequalled touch and tone," said Kohlberg partner Christopher Anderson. "Kohlberg's long history of collaboration to grow and expand some of the world's leading consumer brands makes us an ideal partner for Steinway to accelerate its global expansion, while ensuring the artisanal manufacturing processes that make the Company's products unique are preserved, celebrated, and treasured."

The firm has a history of taking financially challenged companies private. Their current investments include a wide assortment of companies, including funeral industry manufacturer Aurora, hockey and lacrosse manufacturer Bauer, and concrete pipe and manhole builder Hawkeye Pedershaab. Other companies serve janitorial, health, hospice, car windshields, and wireless communications markets.

Later in July, Steinway announced that it has completed its previously announced redemption of \$67.5 million in aggregate principal amount of its 7 percent Senior Notes due in 2014. With the completion of this transaction, Steinway has repurchased or redeemed all of its long-term debt.

Steinway Musical Instruments has agreed to its acquisition by private equity firm Kohlberg & Company. The deal is reportedly worth \$438 million and is expected to close in this year's third quarter.

The \$35-per-share deal with Kohlberg & Company offered Steinway shareholders a 33 percent premium over the average closing price on Steinway shares in the previous 90 days. Averaged over the past year, the offer represents a 45 percent premium.

The 160-year-old piano maker saw its stocks rise immediately after the news broke in early July, but questions remain about what the move means. Steinway was last purchased in 1995 by Selmer Industries, who brought the company public as Steinway Musical Instruments in 1996. The company has grown to include Conn-Selmer, which counts among its products Bach Stradivarius trumpets, C.G. Conn French horns, and Leblanc clarinets.

The company has faced difficult financial challenges in staying competitive, though a series of recent cost-cutting measures had appeared to result in a jump in pre-tax income in first quarter earnings reports this May. Steinway had recently completed a 17-month-long strategic evaluation which originally culminated six months ago in a decision not to sell itself. A reported plan to sell off its band instrument division was also halted last year due to evaluations of the division's operating performance.

This past March, the company had also reached an agreement to sell Steinway Hall, located across the street from Carnegie Hall in New York City, which housed office spaces and the well-known showroom that generations of pianists visited. That sale was reportedly closed last week in a deal with the JDS Development group for \$46.4 million (though the Steinway plans to remain in that location through 2014).

Kohlberg & Company says it focuses on acquiring middle market companies, which they define as between the \$100 million to \$750 million level. Founded in



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CASIO



Mark Goff, Chris Martin, Robin Walenta, Larry Morton, and Joe Lamond

NAMM Introduces New Executive Committee Member and Positions

The NAMM executive committee enjoys a smooth succession by welcoming a new member, honoring its outgoing chairman, and announcing new appointments during Summer NAMM. The announcements were made Saturday, July 13 during the annual summer board meeting held in Nashville.

Larry Morton, previously NAMM's vice-chairman, is now chairman of NAMM's board of directors. Morton, president of Hal Leonard Corporation, served on NAMM's board from 1999 to 2002. He's accomplished in diverse aspects of the music-industry, having worked in many aspects of the business over the last 28 years – sales, marketing, retail, and manufacturing. In addition, Morton has performed, written, and taught music.

Chris Martin is the executive committee's incoming secretary. Martin, current chairman and CEO of C.F. Martin & Co. previously served on the NAMM board of directors from 2000 to 2003. "I am proud and honored to be selected to join the NAMM executive committee," Martin said. "As the sixth-generation owner-operator of my family business, I look forward to helping our industry grow and prosper"

Also stepping into new positions within the executive committee are Mark Goff of WH Paige & Company, Inc., now vice chairman, and treasurer Robin Walenta, of West Music Co., Inc. (Walenta is the first woman to serve on the executive committee since NAMM's inception.)

Kevin Cranley, who served as chairman since 2011, was distinguished by the revision and consolidation of NAMM's long-standing vision, mission, and objectives. During his two-year term, Cranley presided over the adoption of five strategic objectives, and takes pride in the committee's ability to put aside individual agendas to focus constructively on the overall welfare of NAMM's 9,000 members in carrying out the association's strategic vision.

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Stadiumred Partners with Gibson

Stadiumred, a music and entertainment company based in New York, has entered into a promotional partnership with Gibson Brands. Instruments from Gibson Brands will be on display and available to artists at both the New York City Stadiumred Studios Facility and an installation of a "Gibson Music Room" at the Stadiumred Estate in The Hamptons for the summer 2013 event series.

Skip's Music Celebrates 40 Years at Stairway to Stardom 2013

On August 11th and 12th, Stairway to Stardom, the groundbreaking summer music program founded in 1981 and designed for young musicians, will once again reach its season's grand finale in Sacramento, California.

Fourteen brand new bands will converge on the historic Crest Theater stage to perform a concert. Since the first concert in the Skip's Music store parking lot 33 years ago, Stairway to Stardom has grown in the retail music industry, and has paved the way and set the standard for many other rock music camp programs that have followed.

Stairway to Stardom is an eight-week music summer rock "camp" designed for young amateur musicians, age 11–18. The program gives participants the chance to write, rehearse, perform, and record music at a professional level. Skip's Music provides expert coaches, rehearsal space, professional equipment, and recording studio time. The curriculum also includes a series of seminars hosted by music industry specialists.

Skip invites all who have been involved and supported "Stairway" in the past, as well as anyone who would, to experience this life-changing program. Join industry friends and colleagues at the annual concert followed by a fun day on the green at the legendary Stairway to Stardom golf classic and benefit. For more information, details and registration info, visit: stairwaytostardom.net.



Lava Cable Moves to Larger Facility



Lava Cable recently moved into a new 5,000 square-foot facility in Owasso, Oklahoma. The new facility is larger than Lava's previous facility and will foster growth and enable Lava Cable to triple its output capacity. The larger space provides for better organization and workflow.

New workers have already been hired to meet increasing demand as a result. Lava Cable has installed a commercial rack/shelving system and a sound stage-equipped state-of-the-art JBL powered speakers, Presonus mixing console, and Shure microphones.

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Hal Leonard Expands Distribution of Many Brands

Hal Leonard has announced that they will distribute not only the complete M-Audio line from inMusic, but also add Alesis and Alto Professional products.

Hal Leonard has been exclusively distributing M-Audio's MIDI and audio interfaces, studio monitors, and keyboard controllers for several years. When inMusic acquired M-Audio last summer, they retained Hal Leonard as their primary distributor, and are now adding more products to the deal.

In addition to these new lines, Hal Leonard will also now distribute the Akai MPD18 controller with SoniVox Pulse bundle.

Also, Line 6, Inc. has announced an expanded distribution agreement with Hal Leonard Corporation. Effective immediately, Hal Leonard will provide a comprehensive array of Line 6 solutions for musicians using live sound, recording and performing guitarists, and recreational musicians.

"Line 6 remains committed to music retail, and Hal Leonard plays a valuable, strategic role in helping a broad set of local music retailers bring the Line 6 experience to their customers," says Jim Atkinson, senior vice president of worldwide sales for Line 6. "From award-winning POD multi-effects, James Tyler Variax guitars, and DT and Spider amps, to innovative digital wireless solutions, mixers, and speakers, Hal Leonard dealers will have a convenient destination for the Line 6 products their customers want."



Guitars line the wall in the new Sam Ash Music store in Dallas

Dallas Sam Ash Music

Sam Ash recently celebrated the opening of its new Dallas outlet, the second Sam Ash store in the Texas market.

The new facility features 21,500 square feet of space with plenty of free parking and great highway visibility

"This is the very first Sam Ash Music store to open up with a full Music School and beautiful one at that," says Sammy Ash. "This store has every single feature we have ever hoped to open with: school, stage, flying truss in PA/audio, dedicated electronic drum section, two shops near the departments they were intended for, wraparound warehouse for better access, monster guitar room as you walk into the store. Additionally, it's got all of the new colors and designs we have been filtering in over the years."

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Dr. Amar Bose

Dr. Amar Bose, founder and chairman of Bose Corporation, design engineer, holder of many patents and professor at MIT for more than four decades, passed away July 12 at his home in Wayland, Mass., at the age of 83.

Amar Bose was born in Philadelphia in 1929. Bose developed a keen interest in electronics for an early age, and began repairing radios to help support his family during his teen years. A bright and hardworking student, Bose was accepted by MIT and after graduating with a BSEE degree, moved to The Netherlands, to do research work for Philips Electronics.

Returning to the States, Bose resumed his studies at MIT, attaining his PhD degree, and accepted a teaching position there while continuing his research into acoustics and psychoacoustics. Never satisfied with the performance of the typical home stereo systems of the time, Dr. Bose founded the Bose Corporation in 1964.

Even from his early days, Dr. Bose was willing to think well outside the [speaker] box. His 1959 Pressure Wave Generation patent not only outlines multi-speaker enclosures in rounded corner, hemispherical and round hanging versions, but also employs a compensation network for systems control. Pretty advanced stuff for the time. The enclosures in this early work are fitted with multiple identical small-diameter drivers, a concept that Dr. Bose later advanced in his landmark Bose 901 Direct/Reflecting speaker system, which debuted in 1968.

In the consumer field, beyond the many 901 incarnations that followed, were some variations such as the original Bose 301 bookshelf speakers, which had a steerable flap that let users redirect the tweeter

energy for direct (conventional listening) or towards a nearby wall for a more diffuse field. Later, Bose tackled the issue of large speakers with a system comprised of system with two small cube satellite speakers (that again, could swivel for directivity control) paired with a subwoofer placed out of sight. These were also available as a 5.1 surround audio system. Bose also pioneered active noise-cancelling headphones, popular with air travelers everywhere. Ironically, one of his most successful consumer products was the compact Bose Acoustic Wave table radio/CD player, which essentially took the boom box concept and put in a stylish, decor-friendly enclosure that incorporated an acoustic labyrinth to increase bass as well as provide a wide stereo image.

Today, Bose Corporation creates products for consumer and pro, in the fields of home, auto, aviation, M.I., contracting, installation and professional audio. Thanks to the basic tenets and principles instilled by Dr. Bose in the company's more than 9,000 employees worldwide, team Bose will surely continue his legacy of innovation.

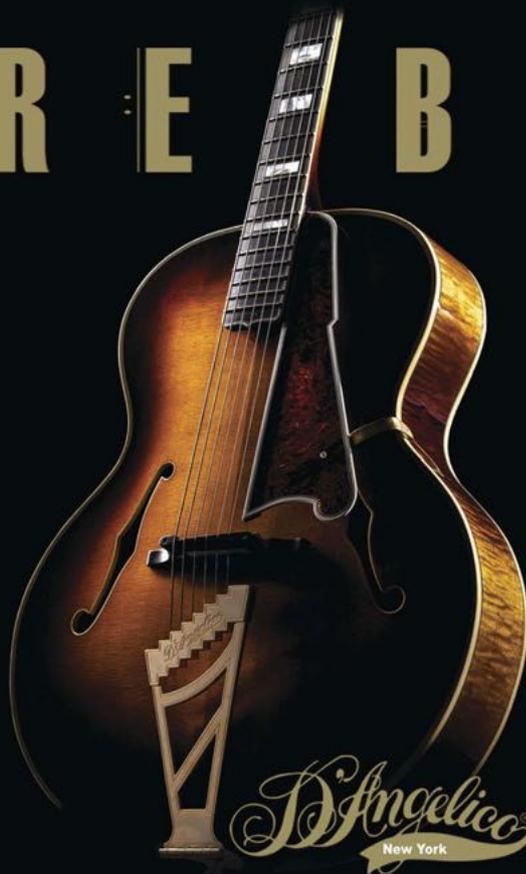


Johnny Smith

Johnny Smith, acclaimed jazz guitarist and MI retailer, passed away on June 12, 2013, less than a month before his 91st birthday.

In 1958, Smith opened The Johnny Smith Music store located in Colorado Springs, Colorado. In addition to selling instruments, Smith also taught guitar at the store. During this same time, he recorded the top ten records of his career and appeared on several TV shows and in concert around the world. Smith forged close relationships with many suppliers in the industry, most notably the Fender Musical Instrument Company.

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The 2013 SBO Essay Scholarship Contest Winners

MMR's sister publication, *School Band & Orchestra*, has selected the winners of its 13th annual scholarship competition for music students. Since its inception, the SBO Essay Scholarship Contest has awarded more than \$260,000 in scholarship funds and music products to 132 students and

their school programs. In 2013, the winning student entries came from nine states. Five winners were selected from grades four through eight and five from grades nine to 12, each receiving a \$1,000 scholarship, with their respective school music programs receiving a matching award of musical products

from co-sponsors NAMM, Alfred Music publishing, Sabian Ltd., Woodwind & Brasswind, and Yamaha Corporation of America.

The winning music students received their awards from local music dealers representing NAMM. Presenting music dealers include Jacobs Music, Melhart Music Center, Eckroth Music, Guitar Center, Atlanta Band Center, Music & Arts, Midwest Musical Imports, Foxes Music, Baker Music, and Bertrand Music.

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Rob Wells of Eckroth Music; contest winner Austin Amestoy; and band director Mike Miller of Laurel Middle School (Laurel, Mt.).



Orefield, Pa. School Board president Jayne Bartlett; Jacobs Music Store manager Elizabeth Campbell; contest winner Brittany Gelb; and Orefield Middle School music teacher Debra Reilly.



Kerry Gheesling, Atlanta Band Center; Dennis Kouakou, essay contest winner; and Thomas Luke, band director at Dekalb (Ga.) Academy of Technology and Environment.



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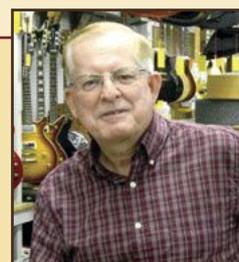
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Grades 4-8

Austin Amestoy

Age: 12

Grade: 7

Laurel Middle School
Laurel, Mt.

Brittany Gelb

Age: 13

Grade: 8

Orefield Middle School
Orefield, Pa.

Dennis Kouakou

Age: 13

Grade: 8

Dekalb Academy of Technology &
Environment, Decatur, Ga.

Armando Serrano

Age: 13

Grade: 8

Odem Junior High School
Odem, Texas

Julia Vaillancourt

Age: 13

Grade: 8

South Middle School
Braintree, Mass.

Grades 9-12

Colleen Aiken

Age: 17

Grade: 12

Washington-Lee High School
Arlington, Va.

Kayla Carin Thole

Age: 17

Grade: 12

Forest Lake Area High School
Forest Lake, Minn.

Abigail Fitts

Age: 17

Grade: 12

Northside High School
Columbus, Ga.

Arianna Santiago

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Grade: 12

Aliso Niguel High School
Aliso Viejo, Calif.

Cydney Taylor

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Grade: 12

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SBO 2013 Essay Contest Winners



Vincent Smith, Odem (Texas) High School music director; Steven Rash, Odem Junior High School director; contest winner Armando Serrano; and Ron Dunmore of Melhart Music.



South Middle School (Braintree, Mass.) music director Matthew Sawtelle; essay contest winner Julia Vaillancourt; and Phil Cahners of Guitar Center's Braintree location.



Kevin Landes, Foxes Music, Falls Church, Va.; essay winner Colleen Aiken; and music director Alex Robinson of Washington-Lee High School, Arlington, Va.



Forest Lakes (Minn.) Area High School music director Barry Zumwalde; essay contest winner Kayla Carin Thole; and Jessica Nelson of Midwest Music Imports.



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SBO 2013 Essay Contest Winners



Jim Baker of Baker Music; contest winner Abigail Fitts; and music director Frank Waggoner of Northside High School, Columbus, Ga.



David Weinberg, director of bands; Albert Jeung, orchestra director; contest winner Arianna Santiago; Ted Weed, manager of Bertrand's Music Mission Viejo; John Bertrand Jr. of Bertrand's Music.



Music & Arts district manager Michael Vandiver; Dr. Phillips High School principal Eugene Trochinski (Orlando, Fla.); Orlando Music & Arts manager Gene Katko; SBO contest winner Cydney Taylor; Cydney's parents; and Dr. Phillips High School orchestra director Raine Allen.

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Peavey Announces Distribution Partnership with AMG

Peavey Electronics® has entered into a distribution partnership with Australian Music Group (AMG), one of Australia and New Zealand's foremost distributors of musical instruments and products.

Under the terms of this alliance, Australian Music Group will distribute Peavey MI and Pro Audio products to Australia and New Zealand through its wholesale business, Australian Musical Imports/Music Link Australia.

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Phone: (03) 8696 4600
Fax: (03) 8696 4699
Email: sales@musiclink.com.au

Electra Guitars Returns

A resurrected and rejuvenated Electra Guitars has opened its doors with their classic logo intact and a slate of new products. And at this year's Summer NAMM show, they began looking for dealers to join the team.



The company will be launching new electric guitar and bass guitar models, which include completely new Electra models as well as enhanced Electra vintage guitar models. In addition to guitars, Electra also offers a variety of accessories including MagnaFlex guitar strings, Acetal guitar picks, and officially licensed Electra Guitar clothing.

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Other manufacturers using Graph Tech products



Supplier Scene

Casio Donates Keyboards to New Jersey City University

Casio America, Inc. recently donated three keyboards to New Jersey City University in memory of Dominique Romeo, the father of Rob Romeo (NJCU '85), an assistant professor of music at his alma mater. Casio America's donation of a Privia PX-330, a Privia PX-350, and an XW-P1 synthesizer to the University's Caroline L. Guarini Department of Music, Dance and Theatre was made through Stephen Schmidt, vice president of the company's Musical Instruments Division.

"Our keyboard donation represents our commitment to enhancing music education at NJCU and re-enforcing the legacy and love for music that Domique Romeo left behind," said Schmidt.

A master cabinet maker whose handiwork included designing and building doors at the Metropolitan Opera House, Dominique was born in Italy, raised in France, and immigrated to the United States in 1952. He became an American citizen in 1957 and settled in Cliffside Park in 1960. Romeo died on June 10, 2012.

CasioMusicGear.com

JHS to Distribute Cymatic Audio's LR-16

Worldwide independent trade distributor John Hornby Skewes & Co. Ltd. is the new exclusive UK and Eire distributor of



the Cymatic Audio LR-16 multitrack recorder and USB audio interface. The new Cymatic Audio brand offers standalone Direct to USB recording to Thumb and Hard drives. The LR-16's insert-style TRS connections are hardwired, which means there is never the need to arm tracks or assign any channels. The unit is always recording 16 discrete wave files at 16/24 bit/44.1-48kHz and automatically names the tracks and take folders.

jhs.co.uk

Jeff Coffin Joins Rico

ricoreeds.com



D'Addario and Rico recently announced the addition of saxophonist Jeff Coffin to the Rico artist roster. Coffin is an internationally recognized saxophonist, bandleader, composer, and educator. For 13 years, he played with bluegrass/jazz fusion group, Bela Fleck & the Flecktones. While with the supergroup, Coffin garnered three Grammy

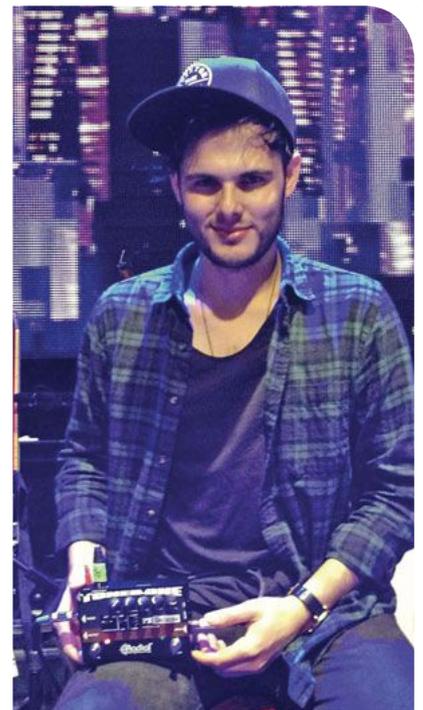
awards. He also won Best Contemporary Jazz Album for *The Hidden Land* in 2007 and Best Pop Instrumental Album for *Jingle All the Way* in 2009. In July 2008, Coffin began touring with the Dave Matthews Band, officially joining the group in 2009. Coffin also fronts his own group, Jeff Coffin & the Mu'tet. Coffin plays a myriad of Rico reeds including La Voz Bb Clarinet Reeds, PlastiCover Bari Sax Reeds, Rico Select Jazz Tenor, Alto & Soprano Sax Reeds, and Rico H-Ligature & Caps.

Brady Cohan Uses Radial's PZ Deluxe

During his gigs as *American Idol* guitarist, Brady Cohan often plays a Traugott guitar. He enjoyed the sound but found himself dissatisfied when it was amplified. "It's always been a challenge for me to find a way to properly amplify acoustic guitars. I always felt terrible simply plugging those guitars into a standard DI box because they would never do them justice." On *Idol* this year Brady added the Radial PZ Deluxe Acoustic Preamp to his set up. "The PZ Deluxe is the first piece of gear I've used that really adds a warmth to the tone while still maintaining the clarity and pristine quality of his acoustics."

With his Traugott guitar and PZ Deluxe in hand, Brady will be touring with the *American Idol* show this summer playing 40 shows within two months.

radialeng.com



Pearl/Adams Launches DCI Website

Pearl/Adams recently launched PearlAdamsDCI.com, featuring content from Pearl/Adams drum corps from across the country. Users can check the site regularly throughout the 2013 DCI season for pictures and videos of favorite DCI percussion ensembles. The world's top drum and bugle corps are fully equipped with Pearl/Adams drums, percussion, keyboards, and hardware as they begin their three-month-long tour of DCI competition. The DCI sanctioned events are held across the country and culminate at DCI World Championships in Indianapolis, Ind.



The 15-time and defending DCI World Champion Blue Devils, Concord, Calif., look to continue their reign of success, while the two-time DCI Champion and fan favorite Phantom Regiment, of Rockford, Ill., make a triumphant return to the Pearl/Adams roster this year.

www.PearlAdamsDCI.com

Line 6 Outfits Live Sound for N.J.'s Calvary Chapel



Russell Mack (L) and pastor Tim Gentle of the Calvary Chapel North Jersey.

line6.com

New Jersey's Calvary Chapel North Jersey installed a Line 6 Dream Stage system to satisfy needs for a simple, effective new sound system. "Because set-up time is such a big consideration for us, we were really looking for a cost-effective way to upgrade our old analog system," says Tim Gentle, the church's pastor. "Using a touchscreen instead of a lot of knobs and faders was very appealing. The interface sets up an X/Y grid with four adjectives in the corners, and the engineer just drags their finger toward the sound they want – for instance, 'bright' – and can hear how it changes as they move."

The music presentation at Calvary Chapel North Jersey is a full contemporary Christian band, with a worship leader and three backing vocalists. Instruments include Roland V-Drums, multiple guitars, bass, keyboards, saxophone, and percussion. All are easily accommodated by the StageScape M20d mixer's 20 inputs.

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Sennheiser Develops the 'Innovation Campus'

Sennheiser electronic GmbH & Co. KG recently began the construction of the company's "Innovation Campus." The building complex will offer space for meetings as well as optimum staff working conditions. The construction work is scheduled for completion by the end of 2014. Included in the campus are plans for a new childcare building which will open in summer 2014. The total investment amounts to around 20 million euros, one million of which will be used for the nursery.

Spanning an area of approximately 35,000 square feet, in addition to technical office space, the new building will also house a conference facility. The campus will offer employees space for collaborative working and dedicated project areas and will further strengthen innovation while ensuring sustainable growth.

www.sennheiser.com

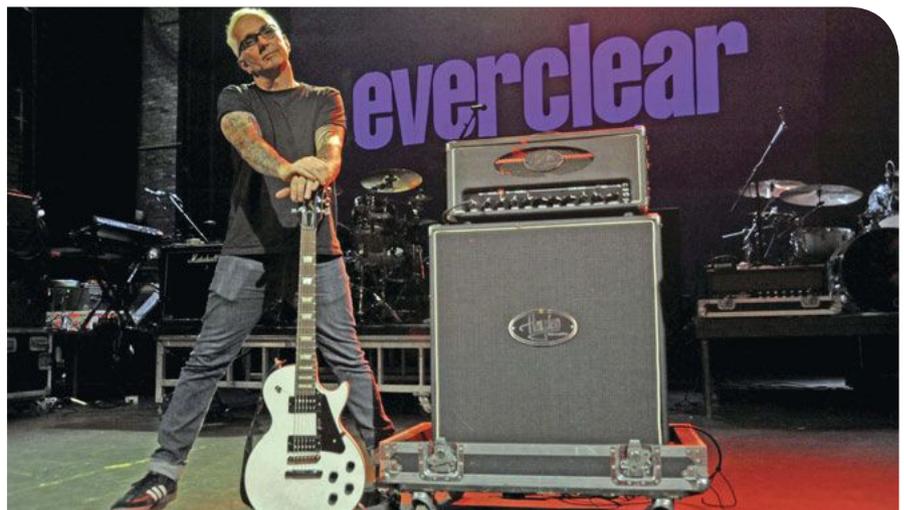
Hayden Amps Hit the Road with Everclear

American rock band Everclear, who had hits in the '90s with songs like "Santa Monica," "Everything to Everyone," and "Wonderful," is headlining the 2013 Summerland Tour. Frontman Art Alexakis is playing Hayden Amps.

Alexakis is employing a Hayden Classic Lead 80W head and 412 cab to get his signature west-coast alternative guitar sound, which anchored the band's eight albums including *Sparkle and Fade* (1995) and *So Much for the Afterglow* (1997), and earned Everclear both a Grammy nomination and Billboard Music award in 1998. Everclear's most recent album is 2012's *Invisible Stars*.

After the wide success of the inaugural edition in 2012, the Summerland Tour returned for a 2013 edition. The cross-country tour continued through the end of July, with a lineup including '90s greats Filter, Live, and Sponge.

www.haydenamps.com



Queen Guitarist Plays Live in London Train Station with Chauvet Lights



Rock legend Brian May and West End star Kerry Ellis teamed together for a live performance illuminated with 24 wireless, battery-operated Chauvet Freedom™ fixtures at London's St. Pancras International train station. The former Queen guitarist and musical theater star performed atop a translucent stage known as the Tranzstage. Neatly and strategically placed underneath the stage, 16 Freedom™ Par and 8 Freedom™ Strip Mini wireless wash lights projected a spectrum of light through the transparent base to

bathe the duo in a rainbow of colors. Mr. H Productions provided the stage, lighting, and sound system.

During this performance, May and Ellis joined forces with other musicians, artists, authors, conservationists, retailers, and members of the public to launch the Tiger Tracks campaign. The campaign, set up by the Born Free Foundation and Environmental Investigation Agency, is designed to raise awareness and increase support of the remaining 3,500 tigers left in the wild.

www.chauvetdj.com

ON THE MOVE

D'Addario & Company, Inc. recently revealed a new organizational structure designed to reinforce the leadership of the company in the face of today's dynamic and global economy.



John D'Addario III & Rick Drumm.

The new corporate structure consists of two distinct divisions within the company that will be led by two co-presidents, Rick Drumm and John D'Addario III. This divide-and-conquer strategy will make it possible for both individuals to leverage their experience and strengths, having been with the company for eight and 17 years, respectively.

Fishman has recruited **Ron Kronewitter** as key accounts manager. He will be responsible for handling major retail accounts including Guitar Center, Musician's Friend, and Sam Ash, as well as a number of other important independent dealers.



Kronewitter has over 30 years of music products retail experience, including 13 years at Fender Musical Instruments where he served as VP marketing for acoustic instruments and VP marketing operations. During his time at Fender, Kronewitter first started working with Larry Fishman and head of OEM sales Rob Ketch. That team eventually transitioned the entire Fender Acoustic line into exclusively using Fishman products.

Yamaha Corporation of America (YCA) has appointed **Steven Fisher** to the position of marketing manager for electronic drums. His primary responsibility will be to advance the market for the company's DTX drums.



Before joining Yamaha, Fisher spent more than 20 years with Roland Corporation U. S., where he held positions in marketing and product development and served as a clinician. Prior to this, he enjoyed an expansive career as a professional musician, performing and recording with Maynard Ferguson, Dizzy Gillespie, and more, emerging as a pioneer in electronic drum pads and drum machines.

Fisher's arrival helps Yamaha fully realize the One Yamaha program, in which Yamaha's marketing, artist relations, and product development experts work as an integrated unit.

Anthem Musical Instruments has appointed **Frank Sarcia** as director of sales. Sarcia has worked in the music products industry for over 25 years, holding sales management positions for many companies, including Sonaré Winds, Avid/Digidesign, Lexicon, and Genelec. Frank has also enjoyed a 30-plus-year career as a pro musician and music educator.



"I am delighted to be working with Frank again," says Anthem president David Kilkenny. "He fits perfectly into our culture, and understands our business model of 'exclusivity' and 'freedom pricing.' Based on his background, he will be introducing programs to help educate and incent band directors, and to help retail partners to grow the Anthem brand name, and more importantly, grow their bottom line."

Fender Musical Instruments Corporation (FMIC) has appointed **Tony Price** to the position of vice president of North American sales.



Price will have sales responsibility for FMI and specialty brands across all channels, and KMC fretted brands for national accounts through inside sales and FMIC's regional and district sales manager structure.

Price brings a successful track record of running FMIC's national accounts business and offers extensive prior work experience as vice president of Microphones Worldwide for Bosch; director of the Americas for Bose Professional; and vice president of Guitar Center Pro Audio.

Sonaré Pro Brass has welcomed **Steve Allen** as brass sales director for the Sonaré and E.K. Blessing product lines. Allen brings over forty years of experience in the music industry, having held positions in sales, product management, and customer service with musical instrument manufacturers.



A professional trumpet player, Allen began his career as a bandsman in the United States Air Force 564th Tactical Air Command Band at Langley Air Force Base in Hampton, Virginia. For the past sixteen years, Allen has resided in Elkhart, where he is currently the director of the Truth in Jazz Big Band and associate conductor of the Elkhart Municipal Band. He is also an Adjunct Trumpet Instructor at St. Mary's College in Notre Dame, Indiana. Allen received his Bachelor of Music degree from Florida Southern College and Master of Music from the University of Kansas.

Zoom Takes Off for a New Beginning

Scott Hagen defines the post-Samson future of this innovative company



Zoom North America's
Scott Hagen and
Scott Goodman.

Zoom's history of innovation in handheld recorders is well known to anyone who has sold or used portable machines like the H1, H2n, or H4n. Now, the company pledges continued innovation as it starts a new chapter in North America. Distributed for years by Samson, it now strikes out on its own here in the U.S. as Zoom North America.

And when Zoom Corporation (Japan) decided this year to create the new American organization, it turned to former Best Buy director Scott Hagen to fill the role of vice president of sales and strategic planning.

"Scott brings incredible experience in both retail and business collaboration," says Zoom North America CEO Scott Goodman. "His leadership ability and strong background in consumer electronics and musical instruments are exactly the qualities we were looking for."

Zoom North America is currently only distributing the new Zoom H6, but starting January of 2014, they will take on accountability for US distribution of all existing Zoom products.

"When you think of everything Zoom has done for making and capturing music, it's just an exciting opportunity."
– Scott Hagen

A Powerful Launch

Hagen brings 18 years of Best Buy experience with him to the table. He started at the bottom of the corporate ladder, stocking CDs, but went on to lead buying teams in home theater, mobile electronics, digital imaging products, and musical instruments (he's a graduate of the Recording and Music Production program at what was formerly known as Music Tech of Minneapolis). Hagen's front line MI retailing experience predates all of that, though, having worked by day at Minneapolis's Encore Music, a new and vintage gear shop, while playing piano around town by night.

Another skill he brings to the table from Best Buy is his experience in supporting merchants by developing tools and ideas that move products off the showroom floor, something he says he's anxious to start doing at his new gig. "I want to take all the business elements I've learned so far and apply them to Zoom," Hagen says. "This is a great opportunity."

The new company's launch is a big deal, perhaps even risky. But the move is fueled by a pretty powerful new product – the H6 Handy Recorder, billed as the first six-track portable recorder. Hagen says it features a revolutionary system of interchangeable input capsules and is the most advanced portable recorder yet.

"The H6's six tracks of recording is great, and people really like the system of interchangeable input capsules that can be swapped out as easily as the lenses of a camera," Hagen explains. "The two capsules included are stereo X/Y and Mid-Side, and then Shotgun and dual XLR/TRS combo capsules are available



The new Zoom H6 features several interchangeable input capsules, among many new features.

What the Future Looks Like

Zoom's distribution in the past delivered great customer service, training, and innovation, and Hagen aims to build on that, he says. For the dealers who will handle Zoom, he outlines three things he or she can expect:

- **Feedback.** Zoom is going to continue building close ties to the dealers and the customers, actively gathering feedback so the company can more quickly and efficiently bring to market the products consumers want. "This will allow us to continue our product innovation on an even grander scale," Hagen says. "Streamlining communications will allow for more success for Zoom and our affiliate partners."

- **Personal Attention.** The level of customer service will be even more personal. "We're positioning ourselves so we have a direct focus on our core dealer base, and will make sure that each dealer has whatever he or she needs to be as successful as possible."

- **Training.** Having lived in retail for nearly two decades, Hagen says he's clear on the importance of training. "Product training support will be addressed as it never has been before," he says. "We will seek input from our dealers and create training programs that are put together intuitively."

Related to point three are promotional ideas like the teaser video already created on YouTube (ZoomSoundLab). "That is the kind of thing that will drive customer traffic. We hope to have a high level of interaction through video to create excitement for the consumers and drive them to purchase from our dealers."

Zoom dealers can also expect to be part of a team that works together in getting new innovations to the market.

But Hagen does speak frankly on the immediate challenges for Zoom North America. "We have to build distribution from the ground up," he says. "But we have wonderful resources for that, and we are using them to get up and running as fast as possible. We couldn't have a better team in place for that, and we are making progress every single day."

"I'll tell you another challenge," he continues. "And it's the best challenge. You could not have a better product in the world out of the gate than the H6 to do this with. The customer feedback on it already has been phenomenal. We've started with a bang."

as options." It records directly to SD, SDHC, and SDXC cards up to 128 gigabytes in a variety of MP3 and BWF-compliant WAV file formats, including 24-bit / 96k for the ultimate in high-definition audio. "And there's so much more about it – we're really enthusiastic about it and that enthusiasm spreads to anyone who handles it." Hagen's relationship with Zoom started with Best Buy's foray into musical instruments. Hagen says he noticed the consumer demand for more high quality music and audio capturing devices that were affordable and easy to use. "During my time in Digital Imaging, I also noticed a gap for consumers," he says. "There were all of these high quality video capturing devices but they didn't provide equally high-quality sound."

His move to Zoom at this point is a perfect one, Hagen says. "I want to be a part of Zoom building a closer relationship with U.S. customers and dealers," he says. "I'm looking forward to building a distribution network. I love the product, I love what it stands for, and when you think of everything Zoom has done for making and capturing music, it's just an exciting opportunity." **MIMR**



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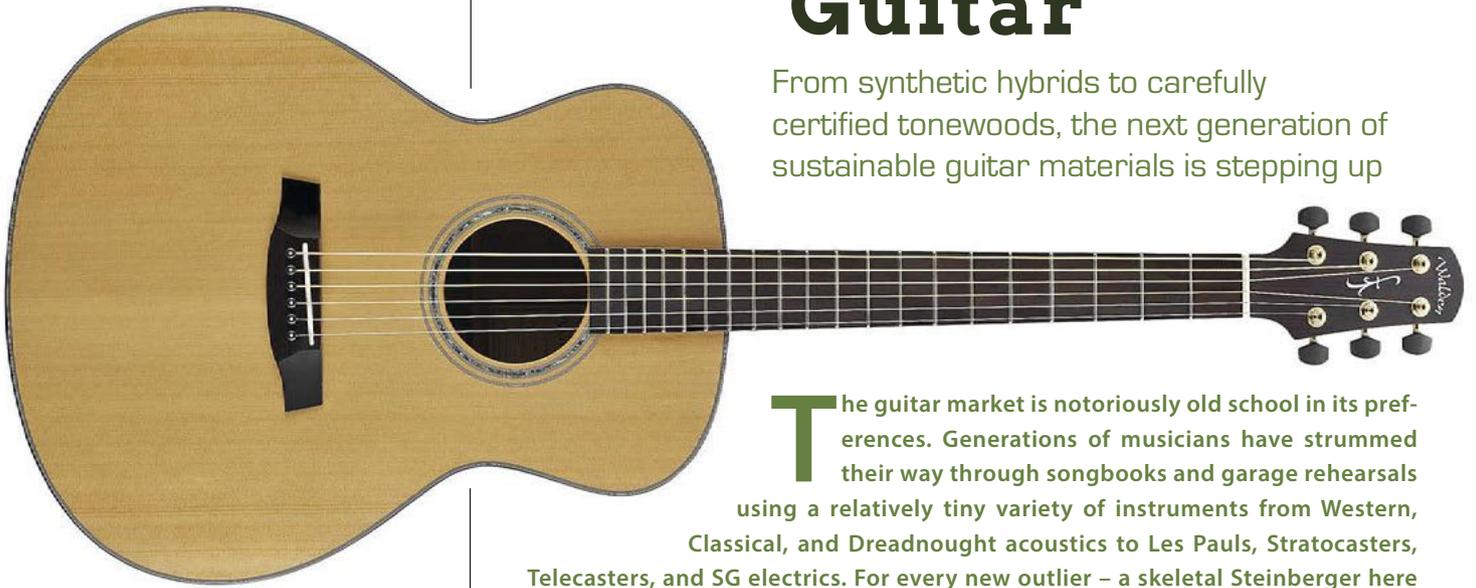

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Perfecting the Sustainable Guitar

From synthetic hybrids to carefully certified tonewoods, the next generation of sustainable guitar materials is stepping up



The guitar market is notoriously old school in its preferences. Generations of musicians have strummed their way through songbooks and garage rehearsals using a relatively tiny variety of instruments from Western,

Classical, and Dreadnought acoustics to Les Pauls, Stratocasters, Telecasters, and SG electrics. For every new outlier – a skeletal Steinberger here or a fiberglass-backed Ovation there – there always seem to be ten new clones of the guitar your uncle played in his high school band.

But whether that approach to guitars is feasible for much longer is up for debate. A wide variety of new market forces that have converged on the guitar industry are responsible. Stricter enforcement of endangered wood import and manufacturing under the Lacey Act, along with the new European Union Timber Regulation (EUTR) legislation have made sourcing ethically harvested wood more cumbersome for many manufacturers. A slowly growing public demand for “green” materials has created full-time public relations pushes for many. Meanwhile, increasing demand for a shrinking supply of these tonewoods has caused costs to rise steadily.

As Flaxwood Guitars’ head of sales Rick Nelson says, “Unless something dramatically different happens, the horse is already out of the barn for the old way of doing things.”

Several solutions are being pursued by guitar makers, including new engineering techniques, synthetic or hybridized building materials like Richlite, or simply fighting to ensure sustainable sources of traditional tonewoods. The ways those options in particular are explored, developed, marketed, and ultimately accepted by the public could be the greatest factors in the guitar industry’s survival over the next 50 years.

Holding the Line

Guitars weren’t always involved in fights for sustainable forestry. During an influential Greenpeace campaign in southeastern Alaska that began in the mid-2000s, it dawned on advocates that the guitar industry might be the perfect market to lead the way toward sustainability. Scott Paul, who served as Greenpeace’s Forest Campaign director at the time, remembers following the trail of high class lumber to guitar makers’ doorsteps for the first time.

“We did analysis in Alaska and I couldn’t get my hooks into anything because they were exporting most of their wood to China and Japan,” he says. “The one really weird exception was this tiny sliver of the lowest volume, highest value species – Sitka spruce. It was trickling down into the U.S. and showing up at places like Gibson, Martin, Taylor, and Fender.”

Those companies’ high profiles were a perfect asset to Paul’s campaign. He organized a “Big Five” of MI manufacturers (Gibson, Fender, Martin, Taylor, and Yamaha) into a proactive group designed to advocate for sustainable timbering in Alaska. The idea, which

“The thing about the forest products industry is that it can be the least sustainable way to build things or the most sustainable way.”

– Scott Paul, Former Greenpeace Forest Campaign director

culminated in Paul’s “MusicWood” campaign, was that guitars represented a segment of the economy that had more bang for the buck with consumers than any other product. “What better vehicle to educate people?” he says. “If you’re going to start a drive for sustainability, a beautiful place to start is through knowledge. Musical instruments and guitars are an exceptional vehicle for that. Blue states or red states – everybody was in a band in high school, or at least wanted to be.”

Around the same time, changes in the Lacey Act (which in 2008 expanded protection of endangered species to include plant life – hence tighter control on threatened forests) and the specter of increased CITES enforcement began to mean that other sources of traditional tonewoods available for import were drying up.

Put together, it’s created a difficult scenario for both manufacturers and consumers. Nelson believes the race is on for a new paradigm. “The costs will continue to rise for the materials that have been traditionally used,” he says. “So the job of the dealer and distributor will be to try and educate their customers about alternative materials. At the same time, builders are trying to hold the line against the rise in manufacturing costs.”

All is not lost, though.

Sustainable Sourcing

In the grand scheme of the timber industry, guitar makers are responsible for a tiny fraction of trees cut down every year. The problem is the types of those trees, says Ian Hanna of the Forest Stewardship Council (FSC). “The music quality logs are a small part of that overall harvest regime, but they totally modify the habitat,” he says.

“In some examples, particularly in the tropics, the mining of the really high-value species is typically the first stage in a cycle of deforestation where access and road building is first developed to pull out the [high quality woods like] mahogany, rosewood, teak, and Brazilian cherry. This then provides access points for ongoing settlement afterward, usually uncontrolled.

“It’s definitely the first stage in a very destructive series of events.”

The guitar industry, then, holds a great deal of influence over the future of forestry. Many are well along with efforts to ensure portions of their output is certified by the FSC, which is a 20-year-



Taylor's Charlie Redden

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Taylor Guitars' team in Cameroon, where the company harvests sustainable sources of ebony for its fretboards.

old organization dedicated to building more sustainable timber practices throughout the world (and across many industries).

Taylor Guitars is one company which has taken unprecedented moves to ensure the sustainability of their traditional tonewoods. Taylor supply chain manager Charlie Redden, who spoke with *MMR* from the company's timbering operation in Cameroon, says the company believes that these tonewoods can be used indefinitely. "Business can be a major part of the solution to sustaining traditional materials such as mahogany, ebony, and rosewood," he said.

Taylor now features guitars made with sustainable ebony from the Cameroon facility and has poured considerable resources into working with Greenwood Global, which has led to new harvesting practices of Honduran mahogany. "Manufacturers must also educate dealers and customers of the realities of buying and using a natural resource," says Redden.

ty audit is required to ensure that's always the case.

"We have to hire a company outside of FSC that is part of their short list of accredited companies that can do auditing and education every year," says Lee.

A challenge to companies using sustainable wood is selling them to consumers who can't tell the difference. While manufacturers report an increase in operating costs, there are no immediate improvements to the actual guitar.

"A comparison would be the organic food industry," says Lee. "An organic tomato might cost twice as much, but it's a better tasting tomato and people feel like it's healthier. With these materials, they don't actually make the guitar sound better."

But the desire for ethical products is always rising – in some countries more than others. Lee is confident that these guitars will not only prove desirable to environmental early adopters, but will also add prestige to Walden's entry and mid-level instruments.

The 100 Percent Challenge



Walden's Madera line features FSC-100 percent certified tonewoods.



Walden's president and chief designer, Jon Lee.

Walden Guitars takes a similar approach, aiming for FSC-100 percent certification in their top-line "Madera" guitars. "Walden is building guitars out of what are essentially the traditional guitar materials – we're not really resorting to alternative materials," says

Walden president and chief designer Jon Lee.

Becoming 100 percent FSC certified isn't easy (there's also an easier ranking to achieve – FSC-CW for "controlled wood" products, designed for companies to avoid illegally harvested, threatened, or genetically modified wood). Not only does your factory need to be certified, but every step in the supply chain must be as well, and a yearly third-par-

A Forever Guitar?

Some manufacturers are looking for options entirely outside of the timber process, foregoing wood altogether. Hartley Peavey sums up the situation as he sees it rather bluntly: "Anybody who depends on rare tone woods is increasingly going to be in trouble," he says. "Instead of running around paying little kids to go plant trees where other trees have been cut down and other efforts to forestall the inevitable, we're just doing an end run and making our guitars out of this carbon graphite fiber, which is very unique."

Peavey purchased hybrid pioneer builder Composite Acoustics in 2010 and has made efforts to push the line of instruments to the forefront of dealer's minds when it comes to alternative materials. The composite is far denser than traditional tonewoods and results in a



Peavey's Composite Acoustic products use a strong, dense carbon graphite fiber material.



A Sure Cure for Island Fever



Jalee Fuselier
Miss Hawaii 2010

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Saga Music



very thin soundboard and more durable parts (no warping means a truss rod or neck heel aren't necessary, plus they've included long-lasting stainless steel frets).

"We like to call it our 'forever guitar,'" says Peavey. "A lot of people make their necks out of mahogany, which is a soft wood. Maple is stronger, but over time any wood will take what luthiers call a "set." Wood kind of breathes and if you get it too dry it'll crack, if you get it too wet it becomes unstable and paint won't stick to it. It's a great material for what it was, but there are better materials available now."

Peavey hates to go so far as to say the composite material, which requires substantial time cooking in molds to create the guitars, is a miracle environmental savior, though. The energy required to make the guitars is great.

But as Peavey calls it, the race is on to figure out the next step in guitar building. "What's going to happen eventually is that the countries that grow these tone woods aren't going to sell them anymore," he believes. "Like that old Southern gospel tune, 'I wants to be ready.'"

Hybrid Solutions

Other companies have found similar materials useful. The Finland-based Flaxwood Guitars have turned heads with their guitars parts made from using a special natural fiber composite (NFC) material developed in Finland. Its "Hybrid" guitar model, launched in 2011, combines a sustainably sourced European alder body with an NFC neck, created using primarily recycled Northern spruce. Flaxwood's Rick Nelson says the product is a direct result of the company's locality.

"The idea was to take advantage of the resources that were available in the region while at the same time looking for environmentally friendly materials and processes," says Nelson. "In Flaxwood's research, they tested various materials and developed a natural fiber composite made



Flaxwood's Hybrid series uses a molded natural fiber composite developed to take advantage of the existing recycled pulp technologies in Finland, where the company is based.

from recycled material from the pulp industry, an industry that had been thriving there for a long time. I was told that if they didn't plant another spruce tree in Finland, they still have a thousand year supply."

The resulting NFC material has a denser fiber content than natural wood and ends up being an extremely uniform and thick material, which the company plans to expand the use of throughout the industry, including violin fingerboards for companies like the Germany-based Mezzo-Forte Violins. They're also looking into investing in larger molds, which could lead to new products such as fingerboards for electric and upright basses.

Earlier mainstays in the synthetic materials category are products like Micarta and Richlite, composite materials held together with resins and plastics that have been in use for decades across many manufacturers and industries. The fate of Richlite may be about to change, however, with a new EPA proposal (announced in July) to regulate formaldehyde emissions in laminated wood products.

Alternate Woods

Meanwhile a number of manufacturers are simply looking for different types of wood to use. Martin Guitars has made a concerted effort to explore alternative tonewoods such as ash, maple, walnut, cherry, and red birch. The woods tend to sound great, though they offer looks that many consumers aren't used to seeing.

Gibson has long experimented with alternative woods as well, a notable model being their late '70s "The Paul" style Les Pauls made of walnut. The guitars weren't popular at the time, but they've been a sleeper favorite among tone and sustain aficionados ever since. They've recently introduced a layered Indian rosewood fingerboard, and have made significant use of other alternatives like Granadillo. Gibson has also been an advocate of torrefied maple, which is created by curing maple wood in a kiln to increase strength and density. The process also darkens to



Mada's hempstone molding materials have resulted in striking designs, such as this red acoustic.



wood to resemble a rosewood color, making it a good fingerboard substitution.

A small company called Mada Guitars, based in Austria, even takes advantage of “hempsone” material – hemp pulp, essentially – in its visually striking guitars.

Driving the Push Toward Sustainability

As many industry leaders have noted, though, efforts toward sustainability won't mean a thing without market acceptance. Governments wield the power of regulation in forests throughout the world, but everyone would like to see the guitar industry (and the timber industry in general) take care of its own problems. Part of the responsibility lies with the manufacturer to educate consumers, while another lies with retailers to further make these types of alternatives both available and attractive to their customers.

“The most efficient driver of change is buyer preference,” says Hanna. “In the world of music, it's also performers who want to stand up and talk about this and make it be part of their own advocacy. Some are hot to trot for that and some less so. It's definitely a group of people who know they can inspire culture change.”

Peavey notes a general frustration likely felt by all manufacturers trying to push the envelope with new ideas. “I can strike up a conversation with a retailer at a NAMM show and they might say, ‘Let me see what's new.’ I'll show my latest hot shot thing and they'll say ‘That's nice but to be honest with you, I don't have any call for that.’” Peavey shakes his head. “How can you have any call for it if nobody's seen it? There it is for the first time.”

Nelson sees a shift in the music and technology as central to the idea of how woods are perceived. “I think the next generation of people coming into the

marketplace are not going to have the same preconceived prejudices or opinions that past generations have had. They're much more receptive to changes in technology, and I think that will open the door for us. I think that will be a good thing.”

Leave it to the die-hard environmentalist to be most optimistic. “The thing about

the forest products industry is that it can be the least sustainable way to build things or the most sustainable way,” says Paul. “You can lead to the destruction of sensitive habitats or you can lead to the restoration of environment and the communities that depend on that environment.

“That's what we're trying to help with.”

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Note From Joe Crisis as a Blessing

During a recent road trip, I met with long-time NAMM Member Juan Grecos in Spain, where we discussed the rapidly changing face of our industry. His particular insight is, of course, driven by the euro crisis and its impact on the Spanish market. Their economy is under tremendous pressure with unemployment rates—especially in the prime music-making demographic—above 25 percent.

Here in the U.S., our future looks brighter. Headlines focus on lower unemployment and recovery in both the housing and stock markets. These key indicators make us hopeful that the “Great Recession” is in our rearview mirror. However, beyond the fluctuating economy, the music and sound products industry continues to be buffeted by forces, some within, and some beyond, our control.

The Internet has changed the way people shop forever—retail will never go back to the way it was. Much of the world is now connected through mobile devices; technology is making it cheaper and easier to make music; musical trends defy any predictability; and competition for the attention of our key demographic audience is unprecedented.

Sounds like a world in the midst of massive change. Is this the definition of a crisis? And, if so, the real question is, what are we going to do about it?

Juan shared with me some wise words from Albert Einstein:

“A crisis can be a real blessing to any person, to any nation. For all crises bring progress. Creativity is born from anguish, just like the day is born from the dark night. It’s in crisis that inventiveness is born, as well as discoveries made and big strategies. He who overcomes crisis, overcomes himself,

without getting overcome. He who blames his failure to a crisis neglects his own talent and is more interested in problems than in solutions.

“It’s in the crisis where we can show the very best in us. To speak about a crisis is to promote it. Not to speak about it is to exalt conformism. Let us work hard instead. Let us stop, once and for all, the menacing crisis that represents the tragedy of not being willing to overcome it.”

This is a deeply personal challenge that each of us must address. To deny these changes are happening is to miss a huge opportunity. To embrace them is to be open to making progress and possibly going further than we ever have before. How we respond will shape our businesses, our industry and the world of music.

We must choose carefully and act boldly with so much at stake. It may turn out this really *is* a crisis—and that facing it is a blessing in disguise.



Joe Lamond
NAMM PRESIDENT AND CEO



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Organizers Report Improved Numbers for Summer NAMM

But did it live up to the hype?



Gayle Beacock was pretty happy about receiving the Dealer of the Year Award from parting NAMM chairman Kevin Cranley (Willis Music). Incoming NAMM chairman Larry Morton (Hal Leonard) shows his approval.

It's been a few years since the first day of SNAMM started with such hype. We heard this year would be better. We heard new programming and educational sessions would provide real tools to dealers to improve their bottom line. We heard about the new convention center.

SNAMM was built up so much... could it live up to the hype?

The consensus seems to be: if not "yes," then "pretty darn close."

You couldn't buy a bad word about the facility, and most felt the show overall did indeed make it "back." It certainly got off to a good start on Wednesday with Bob Negen's Retail Boot Camp. Negen, who was running the camp for a third time for NAMM and is already penciling in a fourth one for Winter NAMM, said that attendance keeps increasing, and even those who had attended previous sessions had returned. One is Owensboro Music Center's Gordy Wilcher. "Retail Boot Camp is a must attend event," Wilcher declared. "I have attended all three NAMM events and brought home new, valuable ideas that I could implement now! I look forward to the next session."

NAMM president and CEO Joe Lamond hit the stage of the Retail Summit breakfast on Thursday morning pretty much on fire. The summit was focused on specifics as he pulled up innovative retailers and energetically fished for real tools that all MI dealers can use specifically to increase their final quarter, which was disappointing for so many in 2012.

First up was a session with Chris Johnson (Musician's SuperStore) and Gabriel O'Brien (Larry's Music Center), the latter being an *MMR* cover story subject this past January. Innovative ideas and new best practices were laid out, ending with a visit by Negen, who gave his spin on maximizing holiday sales.



"The new facility was fantastic. Amazing! I'm not sure that a new facility automatically guarantees future success, but it certainly doesn't hurt. Maybe the excitement and positive feelings that those attended had will help those on the fence to decide to go next year. I certainly had more dealers at our exhibit this year than last year. We were able to have quality meetings and wrote business." —**Joe Castronovo, Korg USA**



GETTY IMAGES

Industry Insight

"These are iconic heroes of mine, and to have all of them on stage here tonight is wonderful," declared a genuinely giddy Lamond. And while what followed was designed as 60 minutes of no-nonsense advice from pretty much the biggest collection straight-shooters in the business, the event expanded to include odes to an industry that the panel so clearly love. The session went over by 30 minutes, much to the audience's delight.

Lamond exited staged right as hosts Vince Gill and Two Old Hippies' Tom Bedell took the podium. Jim D'Addario spoke of embracing green technology, and of bringing much of his company's production back to U.S. soil. He was blunt about the investment necessary in terms of training and dollars that an organization of any size must

make from time to time, but and encouraged all, no matter what size, to do the same.

Following that theme, Bob Taylor spoke on Taylor's success in setting up a factory in Cameroon, and what it means to be truly environmentally sensitive. "We have to look at tone wood differently," he said.

When Bedell asked the panel what they learned from their father, Andy Zildjian got a big laugh when he

was filming him on this panel.)

Hartley Peavey had the last words, and pushed the dealers in the crowd to strike out on their own. "To stay ahead of the competition, you have to know more about them than they do," he says. "And you have to try new [products]. Finally, if you don't have a passion for what you're doing, get out of the business!"

The Show Floor

Often enthusiasm is fueled by the first-timers at a show like this. One new company, Pedal Stop, were showing off a product for keyboardists that stops "pedal creep." It was a "why hasn't someone thought of it before?" kind of tool. Thomas Hanes of Pedal Stop was pleased with the show from its opening bell. "I didn't know exactly what to expect, but this is really exciting."

Stories were being told and retold. There was one old name that was brought back from the dead: Longtime luthiers Mick Donner and Ben Chafin have worked for several of the big guitar makers over the years, and then found themselves in pursuit of the right to build new guitars under the old Electra name. A mid-level guitar put out by St. Louis Music in the 1970s, that company had stopped producing the brand and gave up the trademark on the name. Donner and Chafin pursued the right as a few others had the name, including Electra Records ("we had to promise we wouldn't make LPs," Chafin quipped, seemingly only half-kidding).

The two brought some old Electras from their private collection to show among their new models. "Everyone knows the name," says Donner. "And we're building them better than they were."

Rick Carlson at the Kala booth declared that the ukulele craze continues with no end in sight. "I'm looking forward to expansion into the education market," he said. "You think about recorders ... they often don't sound good and there's nothing you can do [after you learn it]. But imagine ukuleles in the classroom. They are fun, parents like them, and it allows the child to move into guitar or other fretted instruments down the road." He added that Kala just joined the National Association of School Music Dealers.



"The new Music City Center was beautiful with a gorgeous progressive exterior design which fits beautifully with the Country Music Hall of Fame next door. The natural light in the trade show area was very welcome. When the construction is finished, and the whole neighboring area is accessible, it will really be something. We will be back next year, and look forward to basking in the completed project. "We felt this Summer NAMM had a lot to offer, and we had many positive interactions during the trade show hours and afterwards."

— **Andy Garrigue, TKL/Cedar Creek**

responded with, "Don't believe your own press, or you'll make an ass out of yourself!"

Sterling Ball stressed the importance of looking outside our own world. Specifically he spoke of his foray into the world of barbecue, and what lessons he learned since founding his Big Papa Smokers. (Sterling is now something of a cable television star, being featured on TLC's *BBQ Pitmasters* show – a television crew from the network

'Music Industry Day'

The convention's third day saw a diverse crowd who were happy to shell out \$10 and mingle with the manufacturers and suppliers. The Yeas and the Nays could be roughly divided: The bigger the company was, the more likely the day was embraced. Smaller wholesalers and suppliers were less keen (the exception was the

small guitar and effects maker, who loved the attention).

Yamaha's Armando Vega was bullish. "How often does a consumer get to talk directly to the manufacturer?" he asked. "I get people coming up and saying they bought a bass of ours in say 2002, and go 'I love it but I always wondered why it's xyz,' and I'm able to go, 'Funny story about that... It's great.'"

"It gave us a chance to connect with the customer," adds TEAC's Garyn Jones.

"It's a complete waste of a day for us," says Nova Strings' Gordon Roberts. "Did you just see that kid? He came into my booth and picks up a \$5,000 guitar. These people come in and touch our stuff, and all the dealers go home!" (One supplier notated that a high-end saxophone was placed back on the wall incorrectly and took a fall, causing several hundred dollars of damage, but he shrugged it off.)

Overall, most declared the show "better" than it has been. It will be interesting to watch and see if the hopefulness for the industry is based on something tangible, or if "flat" will remain the new "up" for another year or two. Will dealers continue to keep a lean inventory and not take chances, or will they take up Hartley Peavey's advice to buy new and different inventory that was at this show?

Mark Herring of Eastman noted how the show has evolved. "It used to be someone would come in and you'd write up that \$60,000 order," he says. "Sunday night, we'd sit with the calculator, add it all up, and go 'woo-hoo.' Now it's all done before and online."

Randy Chaisson, who runs Gon Bops for Sabian, knows that dealers have kept their products sparse in recent years, but says "those who are gambling a bit [on beefing up inventory] are doing well."

Beacock Music Honored as Dealer of the Year

At midnight, Gayle Beacock strolled into Renaissance Hotel bar and soaked in the eruption of spontaneous applause that greeted her. She smiled, waved, and hugged, acknowledging that just a few hours earlier she had been named "Dealer of the Year" by NAMM at the top 100 Dealer Awards.

Before accepting the industry's highest retailer honor, Beacock had won the award for Best Store Exterior. So as she took the last award given at the ceremony earlier that evening, she blurted, "I really love winning!" It garnered a big laugh. "Everything you do contributes to that overall goal, and the good things you do toward that goal create more good things. For us, that's really what drives us." She then added that it's about trying "to have a vibrant music store."

It was standing-room-only as hundreds turned out for the award show. Vince Gill served as Emcee and he and his band supplied the live music that kept the ceremony moving at a quick pace.

Tom Schmitt of Schmitt Music took home the trophy for Best Marketing and Sales Promotions. "Quality music education for every child is what it's all about," he declared. "It's all about the children."

Doug John of Legend Music received the Best Emerging Music Dealer award, and referenced that this is his second career, having "retired" from his company Delta Rubber to open the two MI stores. "Our customers made this happen," he said waving the award, adding: "And in just two and a half years, I've made more friends in this business than the 46 years at work before!"

Other big honorees include Matt's Music Center (Best Merchandising Display); Vintage King Audio (Best Online Presentation); George's Music (Best Special Event Locations); and Avalon School and Music, who were recently featured in *MMR* and took home the "Music Makes a Difference" Award.

The top 100 Dealer Honorees can be found at namm.org/summer/2013/top-dealer.



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1. Ruth and Mike Kairys of **Ac-Cetera**. 2. Dave Andrus with Ian Cook of **Ace Products Group**. 3. **Alfred Music**: Ron Manus, Antonio Ferranti, and Steve Harder. 4. Dale Lott of **Aurisonics**. 5. Walter Deselms, Angela Huckeby, and Chris Pelletier of **Aurora Strings**. 6. Paul Beard of **Beard Guitars**. 7. Jeff Strametz of **Boulder Creek Guitars**. 8. Rosa Daza and Kobi Stok at the **DR Handmade Strings** booth. 9. Mary Faith Rhoads-Lewis of **Breezy Ridge/John Pearce Strings**. 10. Jim Diekhoff, Melisa Kirk, and Tom Moore of **Rain Risers**. 11. Andy Garrigue of **Cedar Creek Custom Case Shoppe**. 12. Vitty Wang, Zhe Zhao, Ron Moreno, and George Xia of **Cherub Technologies**. 13. **BG's** Jessica Watts. 14. Tyler Barrett, Elena Ryan, Travis Perry, and Dena Hickman of **Chord Buddy**. 15. **Flying Mo-Jo's** Robert Johnson. 16. Os Leguizamo and Matt Harpster of **CME/Virgin Musical Instruments**. 17. Ryan Cooper, Amilcar Dohrn-Melendez and Jon Bingham of **Cordoba Music Group**. 18. Jason How of **Rotosound Inc.**. 19. **Cupit Music's** Shayne Owens. 20. **D'Addario's** co-presidents Rick Drumm and John D'Addario III with artist rep Tom Spaulding. 21. Joe Markovitch of **Graph Tech Guitar Labs**.



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NAMM Retail Summit with Gabriel O'Brien of Larry's Music, Chris Johnson of Musician's SuperStore, and NAMM president and CEO Joe Lamond.



Owensboro Music's Gordy Wilshire flanked by Yamaha's Rick Young and Tom Sumner.



Vince Gill co-moderated the Industry Insight session.



MMR president Terry Lowe on the show floor filming Mike Martin of Casio talking about Privia's 10th Anniversary. For all Summer NAMM videos go to mmmagazine.com/mmr-tv.



The Idea Center had many sessions focused on Internet best practices. In this session, moderator Danny Rocks (far right) questions a panel of retailers on their website approach. From left to right: Leslie Faltin of Instrumental Music Center, Brad Boynton of Rhythm Traders, and Whitney Grisaffi of Ted's Music.

Trevor James Flutes

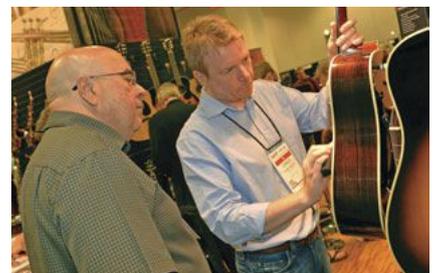
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The Hard-Earned Wisdom Session included Hartley Peavey (Peavey), Sterling Ball (Ernie Ball), Fred Gretsch (Gretsch), Chris Martin (Martin Guitars), Andy Zildjian (Sabian), Bob Taylor (Taylor Guitars), Jim D'Addario (D'Addario), and Henry Juskiewicz (Gibson Brands). The panel was flanked by moderators Vince Gill and Tom Bedell (Two Old Hippies).



St. Louis Guitar Services' Jerry Proctor with St. Louis Music's Chris Meikle looking over the new Alvarez-Yairi guitar line.