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M M R

MUSICAL MERCHANDISE REVIEW

5 Tips to Work Effectively with Millennials 48

UpFront Q&A: Lee Oskar

26



The Golden Ticket

Dealers Tour Pearl River Factory

46



The Good Fight: Nashville Music Makes Us!

49

Summer 15 NAMM®

28

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C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

Vol.174 AUGUST 2015 No.08

FEATURES

26 Upfront Q&A: Lee Oskar

Lee Oskar recently sat down with *MMR* to talk about the new Quick Start Kits, working with Tombo Mfg., and new product releases on the horizon.

28 Show Report: Summer NAMM 2015 – Back Into the Swing of Things in Music City U.S.A.

Summer NAMM featured 495 exhibiting companies representing upwards of 1,600 brands, and 13,936 attendees, making it the most robust showing since 2006.

40 Dealer Survey: Instrument & Gear Rental Programs

Over 500 MI dealers were contacted to participate in this most recent survey, discussing what types of rentals their store specializes in, how much of their business comes from rentals, and more.

44 2015 SBO Scholarship Essay Contest Winners

Several thousand entries were submitted for the 15th annual scholarship essay contest, held by *MMR's* sister publication, *SBO*.

“Because people do not typically hear harmonica playing in other kinds of genres, they often do not realize that harmonica playing can belong in any kind of music. I don't think instruments have anything to do with genres. The music is the music.”

– Lee Oskar

46 The Golden Ticket: Dealers Tour Pearl River Factory

Contest winners from the United States and Canada were able to tour the Pearl River factory in Guangzhou, China. Jeff Tasch of Grand Piano Haus recounts his experience.

48 Small Business Matters: 5 Tips to Work Effectively with Millennials

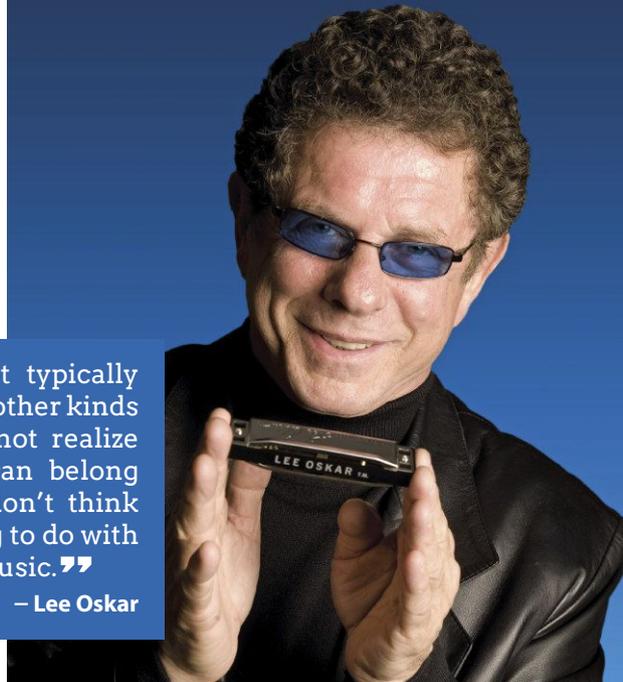
Menzie Pittman of Contemporary Music Center offers five steps to better communicating and understanding the Millennial workforce.

50 In The Trenches: Coloring Inside The Lines

Justin Norvell, vice president of Product Development, Fender Electric Guitars & Bases, discusses the importance of playing to your strengths, while still being open to change.

COLUMNS

- 4 Editorial
- 6 UpFront
- 10 Letters
- 16 Supplier Scene
- 22 *MMR* Global
- 24 People on the Move
- 25 Trade Regrets
- 49 The Good Fight
- 52 New Products
- 56 Classifieds
- 59 Ad Index
- 60 The Last Word



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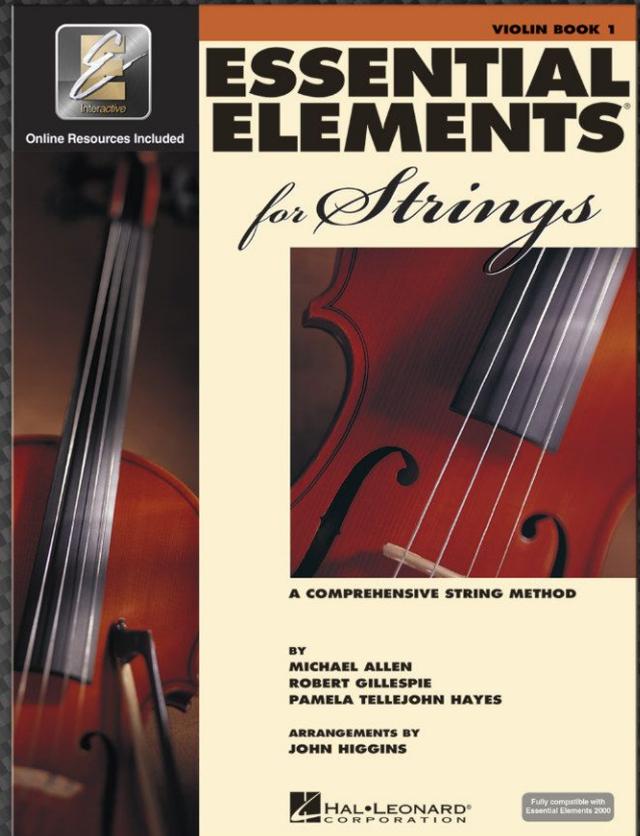
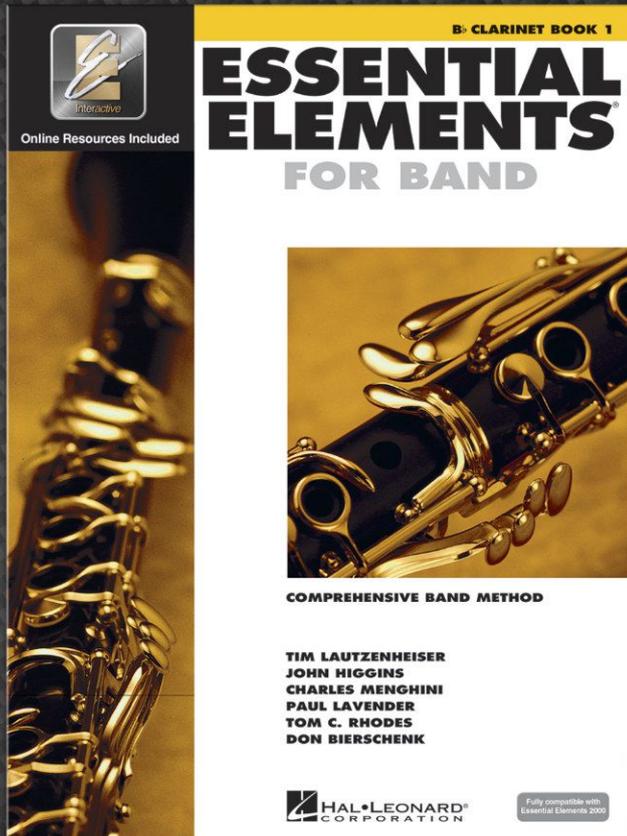
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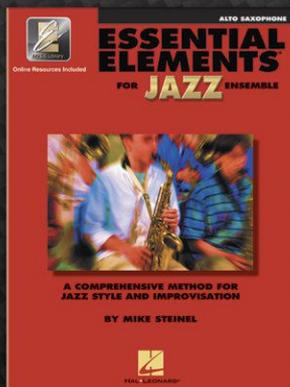
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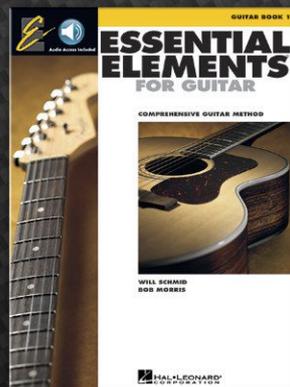
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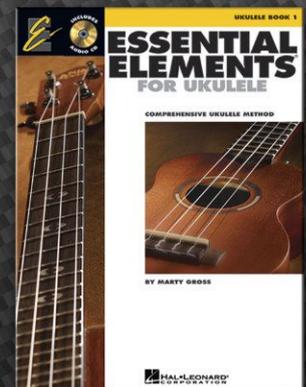
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'Back in My Day...'

A couple weeks ago, one of the bands I play in opened for The Mighty Mighty Bosstones – a real treat for me and my buddies, having grown up listening to these guys' albums and going to see them around town since before we were in high school. The reason for this particular show, though? After 43 years, iconic local music venue, T.T. The Bear's Place in Cambridge, Massachusetts is closing its doors for good and The Bosstones – who honed their chops at clubs such as TT's – wanted to help send the place off in style.

In addition to big-name bands dropping by to play farewell gigs (The Pixies performed two weeks earlier), there have been write-ups in *Billboard* and elsewhere bemoaning the club's passing and celebrating its more notable moments, which is fitting and nice.

But it doesn't really address a larger problem playing out.

It's easy to fall into the cranky old dude stereotype of, "Back in my day, things were so much better..." and this most recent club closing isn't the only (or, for me, even most significant) in my own local area – I've already bid farewell to The Rat and Bunratty's in Boston and my beloved Abbey Lounge in Somerville – but there's a disturbing phenomenon that's been unfolding for the past couple of decades, both nationally and globally, when it comes to live music venues:

"Clubs are being turned into gastro-pubs, open mic venues are fast becoming office blocks," opined The UK's *Vice* back in September of 2014; In June, both Holy Mountain and Red 7 in Austin reported that rent increases would very likely chase them out of town; "The number of middle-size venues disappearing off the Perth landscape [is] alarming," reported Australia's *WAToday* in February of this year; and in under a year, Brooklyn's Williamsburg neighborhood – an area most would consider

to be "strong" with supporters and purveyors of live music – has seen three significant mainstays shutter their doors (Trash Bar, Death by Audio, and Glasslands).

So what's going on and what's to be done? The answer to the first question is complex.

Operating costs of a club with live music present a considerably more robust challenge than those associated with running "just" a bar, for example. Add in increased rents and new residential developments in many many cities and it's enough to make anyone understand why a music venue owner would throw in the towel.

As for the second question, "complex" doesn't do it justice. If I (or anyone) had an easy answer, everyone in MI (as well as club-owners) would be in the black.

Musicians and music fans do continue to rally to save the institutions that matter to them, though, and hopefully those folks will find powerful allies who can add meaningful assistance. San Francisco supervisor London Breed is amongst those politicians who recognize the value – maybe not immediately or easily quantified in dollar-amount – of live music clubs to a region's character and worth, having recently proposed legislation to save long-standing music venues from closing and better the relationship they enjoy with neighboring residents.

I can attest that, while it's great fun to participate in a celebratory farewell to a much-loved local club, it's far more satisfying to play a part in preserving a venue that helps define and foster a community's artistic identity. **MIMR**



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- MMR Global
- Letters
- Supplier Scene
- People on the Move

Korg and VOX Leaders Convene in New York State



Korg USA, Inc.'s headquarters in Melville, New York recently hosted Korg and VOX leaders from Japan, the UK, and Italy during the company's annual subsidiaries meeting.

"Despite our increasingly digital world – or maybe because of it – the power of in-person interaction is now more valuable than ever," says Joe Castronovo, president and CEO of Korg USA, Inc. "Being able to sit around a conference table, as well as a dinner table, with colleagues from across the globe and have these face-to-face meetings to share visions and trends about our brands and the industry, really makes an impact on how we operate and greatly enhances how we service our customer as well as the development of new products."

Executives from Korg Inc. Japan, Korg UK, Korg R&D Italy and R&D VOX UK came together and presented their experiences over the past year, reviewed annual reports and discussed aligning their strategic visions. They also discussed selling strategies, the strengths of the various distribution channels and the specific successes and needs in their own markets.

While in town, guests made sure they enjoyed local restaurants with fellow Korg employees, toured the offices and met individually with other departments including marketing, product support, sales, customer service and the warehouse to get to know more about the people who make up Korg USA Inc.

Music China 2015 Grows in Scale, Content

Taking place from October 14 - 17 2015 at the Shanghai New International Expo Centre in Shanghai, this year's Music China will be the biggest ever with 105,000 square meters (344,488 square feet) of exhibition area.

With a growth of seven percent in the show's scale, the organizers set an optimistic target for this year's show. "Business is always the foremost priority for our show participants and the overwhelming response from the industry supports that Music China is a strong trade platform in Asia. We are projecting to have 1,800 exhibitors

total value of musical instruments imported into China reached USD 318 million, up 8.5 percent compared to 2013.

Carrying out Music China's concept of putting music, business, and culture together, the organizers will host a handful of engaging fringe programs and live performances to provide show-goers with a complete experience of music, knowledge and culture. The program will have a core focus in business strategies in new markets and business segments, education for kids, appreciation for musical instruments and music masters' workshops. Some of the events to highlight include:

- NAMM CMIA Forum and NAMM University Courses
- Music Education Conference and master classes
- Ancient and modern violin making demonstration
- Music learning program for kids
- SchoolJam and Drum Circles
- Artists' and celebrities' autography
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For more details about Music China 2015, visit www.musikmesse-china.com or send an email to music@hongkong.messe-frankfurt.com.

music CHINA

to showcase a wide range of musical instruments at the 2015 show and attract 73,000 visitors from around the world," says Fiona Chiew, deputy general manager for Messe Frankfurt (Shanghai) Co Ltd.

The dynamic market in China has become a major attraction for the participating brands and suppliers. In 2014, the total value of import and export in China was USD 2.029 billion (up 3.91 percent) and the

Hal Leonard Signs MXL Distribution Deal

Hal Leonard Corporation has announced a distribution deal with MXL Microphones. Effective immediately, the product line will be available through Hal Leonard in the U.S. and Canada.

Headquartered in El Segundo, California, MXL is a leading manufacturer of professional audio products for the music recording, broadcast, post-production, and live sound markets. MXL offers condenser/ribbon/dynamic mic solutions for a variety of uses, including studios, podcasts, video conferencing, field recording, and more.

The company designs and engineers its recording tools, signal processors and music accessories for consumers, musicians, hobbyists, and audio professionals. MXL



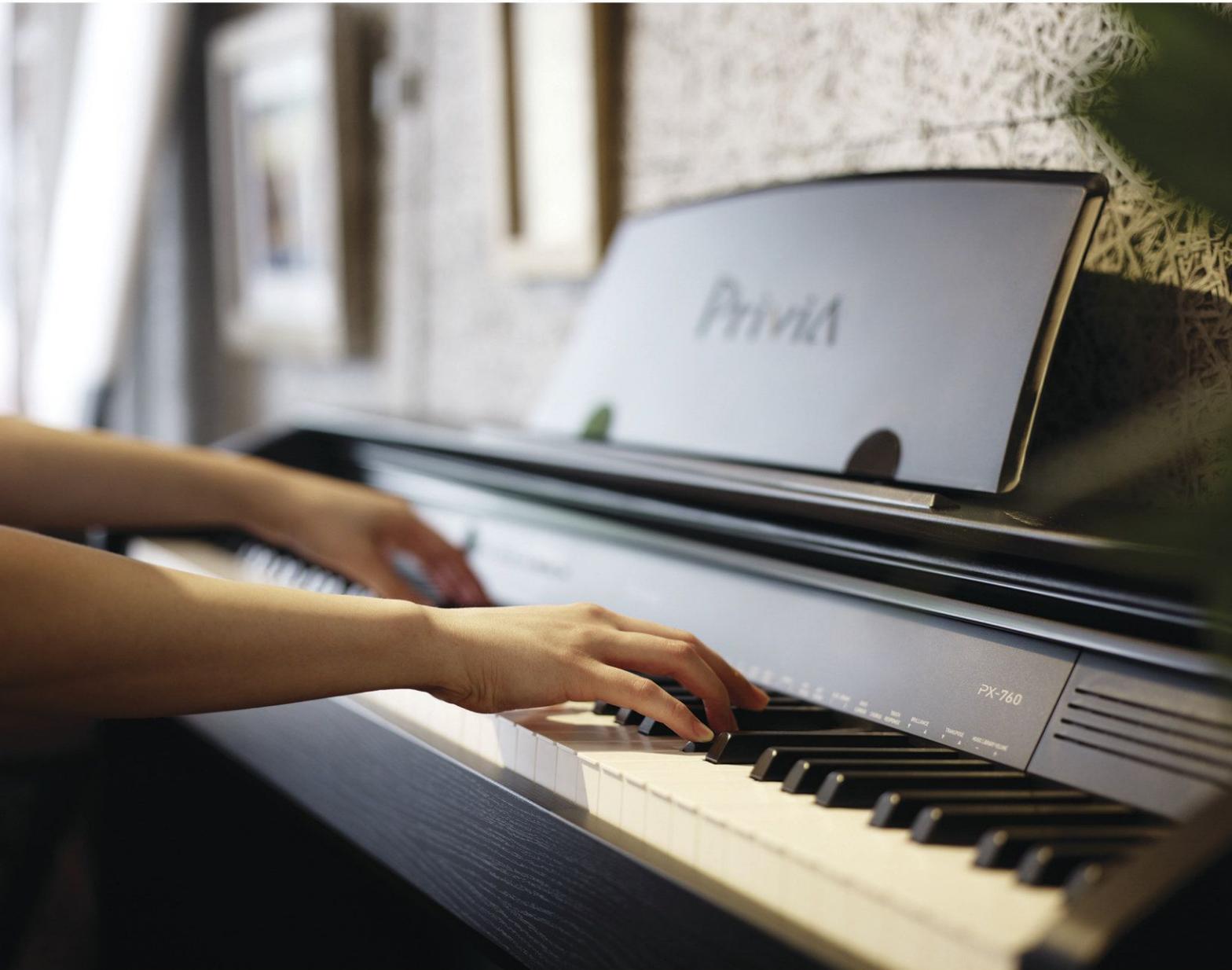
Hal Leonard sales reps Joe Howard, Brandon Mathieus, Maribeth Barrons, Scott Brooks, and Peter Carlson.

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Strengthening a percussion portfolio that already includes Gibraltar, Latin Percussion, Remo, Toca, Vater, and Vic Firth, KMC Music (www.kmcmusic.com) has announced that it has been appointed to serve as the sole United States distribution partner of Paiste America (www.paiste.com)

"The addition of Paiste to our already extensive percussion portfolio reinforces our position as the MI retailer's only true one-

stop source for all of their percussion needs," notes KMC Music vice president of Merchandising Roger Hart. "We are proud to be able to offer our customers the cymbals used by artists that include Stewart Copeland, Nicko McBrain, Ian Paice, and Alex Van Halen, among many, many others."

KMC Music has also announced that Absara Audio LLC has appointed the company to serve as the exclusive United States



distributor of Supro amplifiers (www.suprousa.com), the iconic line of guitar amps.

Out of production since the late 1960s, an entirely new line of vintage inspired Supro amplifiers was introduced to the world in 2014 when Absara Audio LLC acquired the rights to the Supro brand from former Fender amp designer and longtime Pigtronix associate Bruce Zinky. Zinky and Absara Audio founder and president David Koltai have collaborated to create the modern incarnation of the classic Supro "sound". The Supro lineup includes the Coronado, Dual-Tone, Royal Reverb, Saturn Reverb, Thunderbolt, and Thunderbolt Plus models, as well as the upcoming Tremo-verb model which were released in July, through KMC distribution.

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NASMD Annual Board Meeting

The Board of Directors for the National Association of School Music Dealers (NASMD) recently concluded a three-day planning meeting for the group's 2016 convention to be held March 30-April 2 at the Grand Lakes Orlando in Orlando, Florida.

The NASMD board includes (president) Rosi Johnson of Mississippi Music, (vice president) Mike Meyer of Meyer Music, (secretary/treasurer) Whitney Grisaffi of Ted Brown Music, Beth Houlihan of Kidder Music, Greg Lyon of Royal Music, Jim Provost of Gerry's Music, Mike Guntren of Ray's Midbell Music and Cris Behrens of Summerhays Music Center.

The educational program will include many social media sessions, roundtables and panel discussions led by NASMD members as well as some top professional speakers relevant to operating a successful retail business.

The Grande Lakes Orlando Hotel and Convention Center is just a marching bands' length away to a Greg Norman designed golf course, and the hotel features great restaurant. NASMD Bocce Ball tournament will make a comeback along with the annual golf tournament on Friday.



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 Letters

Although we found your survey on print music in your July issue insightful, we felt Paige Tutt's article on the "Death of Print Music" in the same issue to be very misleading and inaccurately depicting the overall print market today. It's unfortunate that Tredwell Music has closed its doors, however we hardly see their closing as being reflective of the "death" of the print music industry. In fact quite to the contrary, most of the dealers you surveyed in the pages prior to the article have had success with print. 73.7% of dealers either showed growth or steady print sales from the previous year. Only 26.3% saw a sales decrease. We frankly see this article as a contradiction to your own survey.

In reality, print music is being sold regularly in over 7000 North American music store-fronts, and on retailers' websites to the tune of over half a billion dollars in 2014 sales. As evidenced by the comments in your survey, those dealers who choose to evolve and progress with the times (as all businesses must to stay vibrant and relevant), are

the ones that succeed. Dealers choosing a "business as usual" or "as it's always been" approach are not catering to customers of today, and eventually may fold. In all due respect, it seemed that your reporter has limited knowledge of the print market and jumped to conclusions based on the demise of one retailer, who bemoans the effect of the internet as the cause of his business failing.

Further, there are a number of observations by Mr. Samatiuk that we feel are narrow and dated in relationship to pop music. He says, we have no "Elvis, Jerry Lee or Buddy Holly," and that rap and hip-hop have taken over. Clearly this is an over-generalization by someone not in touch with the music of the day. There are many "non-rap" artists today such as Taylor Swift, Adele, Sam Smith, Ed Sheeran, John Legend, Coldplay, and many others that are very print-friendly and sell extremely well. Additionally, print has "long legs" where classic artists like the Beatles, Elton John, Billy Joel, Stevie Wonder and Eric Clapton continue to thrive in print form and sell significantly year after year.

Mr. Samatiuk also failed to cite shows and musicals with long-lasting popularity

such as *Les Miserables*, *Phantom of the Opera*, *Wicked* and even *Sound of Music* as ways to help to get more kids interested in making music, create more music makers and in turn, drive print sales. Any viable print dealer will tell you last year's big print hit, Disney's *Frozen*, helped to generate a huge amount of business for music dealers across the U.S., Canada and throughout the world.

Lastly, the successful retailers' comments in your survey cite a number of positive trends in print:

Digital programs – Hal Leonard and other publishers have very successful programs where dealers can offer download sales from their website, or through their brick and mortar store. And although digital sales through dealers are growing, our stats tell us that the majority of musicians continue to prefer quality, tangible physical publications over digital music on printer paper.

Many have also adapted a "click-and-mortar" strategy where they benefit from e-commerce sales to compete with Amazon and benefit from publisher's Internet referral programs.

continued on page 12

D'Addario

40 YEARS OF INNOVATION COMES TO WOODWINDS



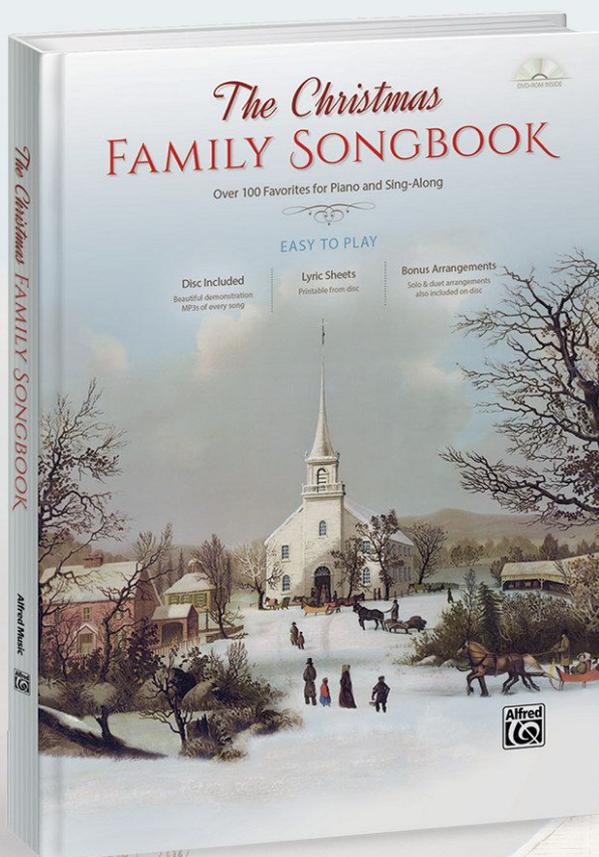
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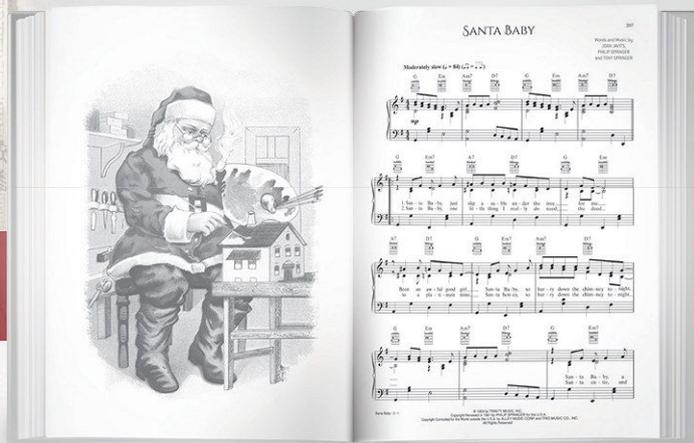
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continued from page 10

Strong educational and method sales – Hal Leonard’s educational print sales are 6%+ up through the first half of the year and were 5% year-over-year from 2013 to 2014. The education system and parents are increasingly realizing how important it is to have their children involved in music, and the method and instructional print music numbers speak to that.

Newer formats and trends such as physical play-along books with online access to backing tracks, books with charts for summer rock band camps and ukulele books catering to hobbyist music-makers are just a few of the many newer concepts in print that proactive dealers are embracing.

Thank you for the opportunity to comment on this article. We hope that our observations help your readers better understand the complete picture of print music today.

Sincerely,
Doug Lady
Senior Vice President, Sales
Hal Leonard Corporation

.....

Teachers Honored at Musical Innovations Grand Opening

Musical Innovations hosted a grand opening for its new Musical Innovations Conservatory (“MIC”) in June at its main location in Greenville, SC.

The event was co-hosted by the Mauldin Chamber of Commerce, and featured guest speakers Mauldin Mayor Dennis Raines, former Secretary of Education and Governor of South Carolina Dick Riley, Greenville County Schools Fine Arts Coordinator Bradley Wingate, and Greenville County Schools Teacher of the Year (and Mauldin High School band director), Adam Scheuch. Wingate was honored with an award for his support of area school music programs, and Scheuch and other area Teachers of the Year were honored as well. Both Riley and Senator Tim Scott (represented by his Greenville office staff member, Danielle Baker Gibbs) were presented with Certificates of Appreciation for their strong support of music education in South Carolina.

Musical Innovations recently completed an expansion that increased the store’s size from 1,300 square feet to 3,200 square feet, adding five new, soundproofed teaching studios to MIConservatory, as well as a Pro Instrument

continued on page 14



Ventura Guitars

Tired of Matching Internet prices... competing with the local GC?



We are proud that for the past **14** years Ventura Guitars have only been sold to brick and mortar independent music stores.

NO Internet web sites! NO national music chains! NO big box stores or other retail!

We understand your business and make it easy and desirable for you to do business with us: **NO buy-ins! NO annual requirements to keep the line! NO minimum orders!** Just buy only what you need, when you need it! And, a **LIFETIME WARRANTY!**

The Ventura Guitar Line is designed mostly for **retail price points of \$100-\$300.** We usually have most everything in stock, and ship the same or next day. All products have a lifetime warranty, without exclusions, and it is your call!

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Tom & Lily Oliphant, Owners Ventura Guitars

Many of you may have seen us in your store already. We spend several weeks a year out in the field and from that perspective we understand the independent store operation, your problems, concerns and needs. You have told us what your customer wants and what they are willing to pay and Ventura Guitars are designed with the features and value to meet these requirements and allow you the reasonable profit your store needs to stay in business.



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The Double Reeds Your Educators are Looking For



The Olivas Music team, from left to right: Mike Middleton, Carlos Zarur, Ken Wells, Jo Ann Montoya, Jimmy Olivas, and Aaron Zarur

Tell us a little bit about Olivas Music.

Olivas Music Company has been in business since August of 1981 when it began as "Bob Farley Music, Inc." The corporate name still remains the same.

In 1983 the company DBA name was changed to Capshaw Olivas Music with new owners being Kenneth Capshaw and Jaime Olivas and remained that way until 2009. In June of 2009, Mr. Jaime Olivas became the sole Owner/President and the DBA name was changed to the current "Olivas Music". After a reorganization of staff in 2009, the company has seen steady growth on a yearly basis.

Olivas Music, with its two locations and a very active repair facility, is very involved with school music programs in the El Paso, Texas and Southern New Mexico area. The store staff includes: Jo Ann Montoya, Office Manager; Ken Wells, In House Accountant; Aaron Zarur, East Location Manager; Mike Middleton, West Location Manager; Carlos Zarur, Graphics Designer/Road Rep; four repair personnel and thirteen part time staff.

We are very fortunate and grateful for the many local music education administrators and educators who are very loyal customers of Olivas Music.

Over the last couple of years we have seen a significant increase in the number of Jones Double Reeds you have been purchasing. To what do you owe this increase?

We owe the increase to the quality of Jones Double Reeds for two primary reasons. The first reason is because the quality of the reeds has only gotten better over the years. Because of this quality, many local teachers have been recommending Jones reeds more and more. The second reason would be the availability of the reeds. We used to carry various brands in stock, but due to the quick availability of Jones, it is easier and faster to keep in stock.

What are some of the things band directors are saying about the reeds?

On a consistent basis, band directors are saying very positive things about the Jones Double Reed brand. One of the biggest compliments that many local directors say is that they are a very reliable and very affordable type of reed. With the quality they receive from Jones in the way it produces a sound, they don't require their students to have any other type of reed other than Jones.



“If you want a quality double reed at a great price and fast delivery, we would simply go with Jones.”

What advice would you have for other independent dealers when choosing a double reed brand to carry in their store?

Advice we would provide to other stores would be that if you want a quality double reed at a great price and fast delivery, we would simply go with Jones. With these double reeds always being in stock and available from DANSR, we never have to turn away any customers or teachers for not having what they want or need. And at the price Jones Double Reeds are available at, we can carry a healthy quantity for stock without having to worry about overspending.

For more information on Jones Double Reed Products, please call **888-707-4455**

For more on Olivas Music, visit **www.olivasmusic.com**

JazzFestivalsWorldwide.com Website Launches

JAZZed magazine, the premier magazine for jazz educators, jazz professionals and jazz enthusiasts, is pleased to announce the launch of JazzFestivalsWorldwide.com, an Internet database site for jazz festivals around the world.



JAZZed publisher Terry Lowe explains, "We did extensive research and found there was really no comprehensive site dedicated to jazz festivals on the web. We invested a lot of resources in aggregating in one location as many jazz festivals as we could possibly find. This allows users to search for festivals by city, state, region, country, and dates of festivals."

Every festival has its own page on the site and is allowed to update data and add information about its festival free of charge, including listing their performance schedule, pictures of the festival, their logo, and videos associated with the festival.

JazzFestivalsWorldwide.com is more than just a database. Festival news is continually updated on the site, in addition to updated record reviews. "We're trying to be a great resource for jazz enthusiasts to stay current on the latest concert opportunities, as well as the latest releases," added Lowe.

There are currently 1,271 jazz festivals listed on the site in 51 different countries, with 471 festivals listed in the United States.

For those wanting up-to-date information sent to their in-box, JazzFestivalsWorldwide.com will also have a bi-monthly newsletter. Those wishing to receive the newsletter may sign up on the site to receive it. Current subscribers to JAZZed magazine will receive the JazzFestivalsWorldwide.com newsletter automatically.

Lowe summarizes, "We hope JazzFestivalsWorldwide.com will serve a need in the market for those in the industry, as well as aficionados of jazz. For agent, artists, and production professionals, it will be a great resource to know everything that is out there in the market in one easy-to-navigate location on the Internet."

Teachers Honored

continued from page 13

Showroom, home of the company's custom flute shop, Carolina Flutes, and an expanded warehouse. It was announced at the June event that the company has acquired an additional 650 square feet in the strip center, which will house the company's new in-house instrument repair center.

Also announced was the re-formation

of the South Carolina Coalition for Music Education, a collaboration between local educators, retailers, community members and other music education stakeholders designed to strengthen and support local school music programs. Honorary members of the SCCME include State Superintendent of Schools Molly Spearman, former Secretary Riley and Dr. Tayloe Harding, dean of the USC School of Music.

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Supplier Scene

Orange Amplification Presents the Fourth Annual Progressive Music Awards

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Now in its fourth successful year, Orange Amplification is delighted once again to be main sponsor of the Progressive Music Awards.

The awards, which celebrate a musical genre that is currently seeing many mainstream successes, will be returning to the Underglobe venue, situated below Shakespeare's Globe Theatre, a hidden gem in the heart of the Southbank. The awards will take place on Thursday 3rd September 2015 and will be hosted by brand new host, TV Presenter Matthew Wright.

Amongst the many award nominees are a number of notable Orange Ambassadors. Included in the Limelight category for up and coming bands are the Heights, who have been creating some of their most vibrant prog recently, Leicestershire's instrumentalists, Maybeshewill and Bend Sinister, reportedly Mike Portnoy's new fave band. Up for the Vanguard Award (previously Breakthrough Artist) are Northern Irish band And So I Watch You From Afar, thoughtful Icelandic rockers Sólstafr, and previous Limelight nominees Purson. Nominated as one of the ten finest prog tunes in the Anthem award is former Oceansize front man and Biffy Clyro touring guitarist, Mike Vennart for Operate from The Demon Joker. Finally in the Storm Thorgerson Grand Design Award, which honors the best in lavish box sets available, are Rush and bass player Geddy Lee for R40. The set includes every live DVD release so far, housed in a hardback book.

Newman and Chauvet DJ Light Up Electron at Brooklyn Bowl



The 20,000-square-foot venue was a perfectly appropriate site for an unforgettable concert by Electron, the heavy hitting four-piece band formed by Disco Biscuits bass player, Marc Brownstein.

Lighting designer Manny Newman drew on the brawny power of Intimidator Spot LED 250 moving fixtures from Chauvet DJ to provide a monster light show for the band's recent performance at the Brooklyn Bowl. "Looking at the band, the venue, the crowd and the tradition, it's an exciting night," said Newman. "You don't want to bring a meek lightshow to something like this. I wanted to make a power statement without being overpowering or blinding the band."

Manny accomplished this goal using the Intimidators and a collection of other Chauvet DJ fixtures. He positioned three

T-bars upstage and flew two Intimidator Spot LED 250s and one MegaStrobe FX12 on each. "Working with the FX12s, the Intimidators bring the intensity level way up," he said "I almost always have the FX12 play a huge role in my shows, because they really help me achieve a great blinding effect when a band peaks. Plus, the 6-cell pixel control of this fixture allows me to get some really cool effects."

For side lighting, Manny called on the Chauvet DJ SlimPAR 56, a wash light powered by 108 red, green, and blue LEDs, and counted on a Hurricane Haze 2D hazer for atmospheric. "I like the color and coverage I get from the SlimPARs," he said. "The SlimPAR 56s are great as a side wash, because they will not blind the band, but at the same time they give me a nice solid wash."

Deering Launches #YESBANJO Trade Up Program

Goodtime banjo owners can now turn their Goodtime into the banjo of their dreams, thanks to Deering's exciting new #YESBANJO Trade Up Program.

The new initiative from San Diego based Deering Banjo Co. will see customers receive up to \$599 towards any Deering or Vega banjo when they trade in their Goodtime or Goodtime Two banjo at any participating dealer.

"We truly believe that the Goodtime banjo offers the best value for money on the marketplace today and we know it is the first choice for many new players," comments VP Administration Jamie Latty. "But we also hear from a

lot of customers who dream of owning a Sierra, Eagle, or even a Calico banjo. The #YESBANJO Trade Up Program is designed to simply make that step a little easier for the newer players who are ready to take their banjo playing to a new level."

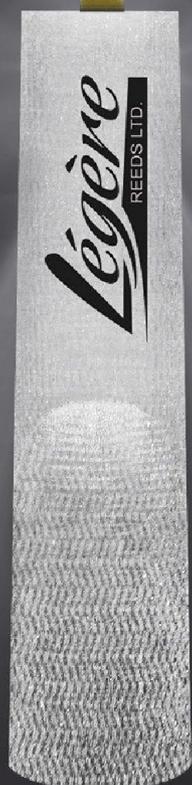
Customers first have to register with Deering Banjos at which time they can simply take their Goodtime or Goodtime Two banjo to any participating dealer within one year of original purchase. They will then receive up to \$399 back for a Goodtime and up to \$599 back for a Goodtime Two towards the Deering or Vega banjo of their choice.

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Our Retailers

- Légère sells no reeds online; all consumer orders are given to retailers
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Roland Professional Supports Dalai Lama 80th Birthday Celebration

On July 4, 2015, a diverse mix of celebrities, admirers and close friends of His Holiness the Dalai Lama gathered at Rancho Los Lomas in Silverado, California, at a private event to celebrate the exiled religious leader's 80th birthday.

Celebrities in attendance included Forest Whitaker (who introduced His Holiness),

Linda Perry, Sara Gilbert, and Aloe Blacc, who performed an acoustic set. The event was held by the Peak Mind Foundation, an organization whose mission is to inspire individuals "to achieve peak performance through the power of meditation" and "to offer a hub to unplug, recharge and tap into that space where brilliant ideas are born." A key member

of the Peak Mind Foundation's Event Team is Kerry Brown, known as a multi-instrumentalist, artist manager, record producer, engineer and composer; a longtime associate of The Smashing Pumpkins; and a founding member of veteran indie group Catherine, among countless other credits. Brown has a close ongoing relationship with Roland Corporation U.S., and he was able to involve the Roland Professional A/V Division, to supply a range of products and support for the event.

Roland supplied the following products: M-5000 OHRCA Live Mixing Console, R-1000 48-Track Recorder/Player, S-2416 24x16 Digital Snake Stage Unit, V-800HD Multi-Format Video Switcher, VC-1-DL Bi-directional SDI/HDMI with Delay and Frame Sync, HT-RX01 HDBaseT Receiver, and HT-TX01 HDBaseT Transmitter. The M-5000 was used to mix FOH, streaming mix for broadcast and five press feeds. All inputs were recorded to the R-1000 for later editing. The web stream was produced by Roland Corporation U.S.'s video team using V-800HD and VC-300HD. They also used the HT-TX01 and HT-RX01 for long-distance HDMI runs from PTZ cameras. It was broadcast using the LiveStream account to the Peak Mind and Dalai Lama websites.

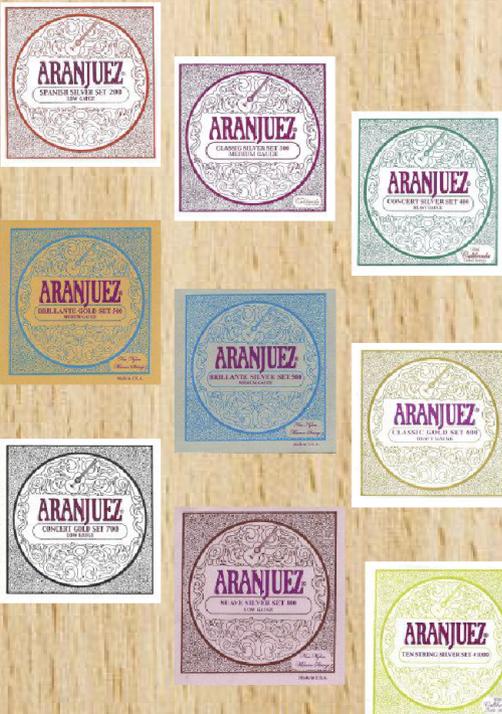
Nico Efthymiadis and Shure Celebrate 45-Year Partnership

This year, the N. Efthymiadis Company is celebrating its 45th year as distributor for Shure Incorporated in Greece. Owner Nico Efthymiadis accepted a special commemorative certificate from Shure President and CEO Sandy LaMantia.

"For more than four decades, we have maintained a strong partnership built on productivity and cooperation," said LaMantia. "It is a testament to the hard work and dedication of each and every employee, past and present, at N. Efthymiadis. We appreciate their support in our continued commitment to providing great sound to the world."

Nico Efthymiadis began his relationship with Shure as an importer of phonograph cartridges. He facilitated successful installations of Shure audio equipment at international trade fairs and stadiums, and earned the opportunity to become the exclusive Shure Distributor in Greece for all Shure products.

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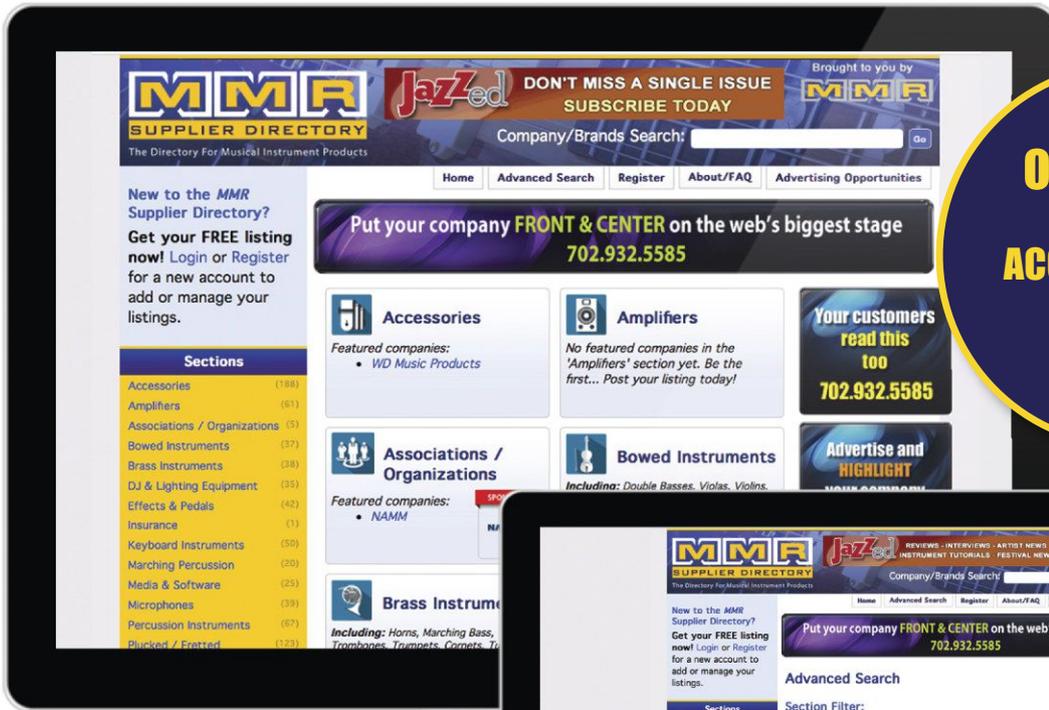
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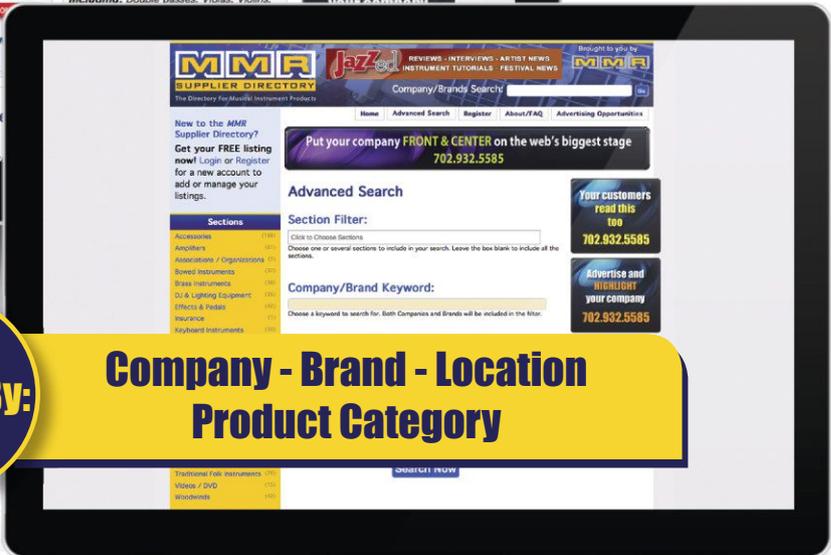
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SABIAN Launches Education Network

SABIAN officially launched its SABIAN Education Network (SEN) at The Collective in New York City on June 24. Hosted by SEN director Joe Bergamini, the event was a discussion panel featuring top educators Jojo Mayer, Mark Guiliana, Dom Famularo, Memo Acevedo, Anthony Cintrinite, John Favicchia, Camille Gainer, Jim

Mola, Rod Morgenstein and SABIAN CEO Andy Zildjian.

SABIAN launched SEN to create a community of teachers, and this first event demonstrated the dedication and enthusiasm drum teachers are so eager to share with others. Each panelist brought a unique perspective to education, leading to stim-



ulating discussion between the attendees and other panelists.

SEN charter member Jim Toscano summed it up: "I was so thrilled to attend the Sabian SEN launch event last week! The evening was moderated and hosted by a great drummer, friend, and educator (and one of the nicest people in the business) the ever-enthusiastic Joe Bergamini. This esteemed and diverse panel was comprised of friends, colleagues, and some of my drumming heroes. Dom Famularo eloquently offered inspiration, excitement and of course, a healthy dose of comic relief."

Panelist Jim Mola added, "It was an honor to be a panelist for SEN's launch event at The Collective. To see a room filled with dedicated educators focused on how best to help students and empower other teachers reach their goals was inspiring."

SEN is open to all educators – from the private home studio teacher with a handful of students to a music school or educational institution – and provides a welcoming and inclusive forum for drum educators worldwide to exchange ideas and share skills. To join SEN, please visit www.sabian.com/joinsen

Allen & Heath Hires Two New U.S. Rep Firms

Allen & Heath hires two new sale representative firms to handle the New England and Mid Atlantic territories in the United States.

Richard Dean Associates, a manufacturers representative firm based out of New England signed an agreement with Allen & Heath. In 1975 two partners, Richard Bazigan and Dean Goodwin, established the firm, which focuses on the professional audio and musical instrument markets.

Allen & Heath also hired Samuel K. Macdonald, a manufacturer's representative firm widely known as SKMac. SKMac has been a preferred resource for customers since 1926 serving the professional audio, video, lighting, musical instrument and security markets in the Mid-Atlantic States.

"Versatility has been the key to my music career. I perform & record in a wide variety of musical settings and need equipment that enables me to move effortlessly from genre to genre & venue to venue. Antigua Pro One saxophones do that for me with great tone, intonation, ergonomics, and durability." #AntiguaProud

- Jason Weber
Pictured with his Pro One Tenor, Alto, & Soprano

To learn more about Antigua please visit www.antiguawinds.com or contact us at info@antiguawinds.com
Photo by Scot Myers

Audio-Technica Honors Online Marketing with Samurai Award

Audio-Technica has recognized Wadsworth, Ohio-based Online Marketing with its Samurai Award for the 2014/2015 fiscal year.

The award was presented to Online Marketing Principals Mark Taylor and Mike Wuellner by David Marsh, Audio-Technica Director of Sales, Professional Markets, and Vince Mancuso, Audio-Technica National Sales Manager. Online Marketing is being recognized for exceptional representation of Audio-Technica's complete line of professional audio products in Indiana and Kentucky, and they also handle Michigan, Ohio, Western Pennsylvania, and West Virginia as well.

Audio-Technica held the awards ceremony to honor its dedicated force of manufacturer's representatives during the InfoComm Expo on June 17, 2015, in Orlando, Florida. The A-T Samurai Award recipient was congratulated for outstanding sales performance and bestowed with Audio-Technica's beloved Samurai doll. Online Marketing was acknowledged for its consistent success in the areas of sales, marketing and customer service.

Doug Swan, Audio-Technica National Director of Sales & Marketing, Professional Markets, said, "We are proud to honor Online Marketing with our Samurai Award. The Online Marketing team distinguishes itself, year after year, with service



and support of the highest caliber. We are proud to be in the stable of brands they represent, and we appreciate the attention to detail they show in the service they provide to their customers."

Pictured L-R: Steve Grigdesby, Online Marketing Sales; Philip Cajka, Audio-Technica President & C.E.O.; Vince Mancuso, Audio-Technica National Sales Manager, Professional Markets; Mark Taylor, Online Marketing Principal; David Marsh, Audio-Technica Director of Sales, Professional Markets; Mike Wuellner, Online Marketing Principal; and Dave Kocias, Online Marketing Sales.

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by Ronnie
Dungan

Rotosound Launches Range of Care Products

Rotosound has launched its first range of branded guitar care products. The range includes guitar polish, string lube, and lemon oil. All three products are supplied in a counter display of 12 bottles.

Rotosound Guitar Polish (RRP £6.50) is specially formulated to reduce fingerprinting, streaking, dust and grime and restore an instrument's shine and lustre. The polish continues to work after application protecting guitars and basses from dust build up.



String Cleaner Lube (RRP £5.95) is a silicone-based lubricant which aids friction reduction as well as helping to prolong string life and the brightness of the string tone. Used correctly it can speed up playing, make sliding and pull offs easier, as well as improve fretting accuracy.

Lemon Oil (RRP £5.95) is a natural cleaner and conditioner that will keep the fret board of prized guitars and basses looking fresh and playing at their best. It helps remove dirt, grease and wax build up on instruments and combat the drying and cracking of the wood.

The Marshall Plan

A Marshall-branded smartphone might seem like a strange swerve for the UK amp brand but it's a bold and necessary move which other brands should consider...

Has "Keep Calm and Carry On" reached the U.S. yet?

It must have. It has? Well, apologies for that. It was only ever intended as a morale-boosting slogan to keep British spirits up during the WWII and 60 years later was plastered on everything from oven gloves to kidney dialysis machines (freely available on the NHS, y'all).

It was a licensing program that some would say went a little bit out of control and that's before you even consider the amount of spin off "Keep Calm" slogans that proceeded it. Ironically, it made keeping calm quite difficult when faced with mugs emblazoned with "Keep Calm, there's a royal baby," which immediately made you want to harm someone. Anyone.

It was the worst example of label-slapping – when a brand becomes disconnected with its original identifiers and "values" (can a brand have "values"? People certainly can, brands can't, really) and it severely diluted, and eventually poisoned, what started out as quite a clever bit of repositioning for a redundant and largely forgotten phrase.

When any long-established brand, particularly those closely connected with the creative arts, and even more particularly those associated with music, is found on something you don't usually associate it with, it can provoke quite a strong reaction.

So Marshall's decision to launch, of all things, a smartphone, was bound to provoke the die-hards. But, as a brand, Marshall has been stuck in the '80s for quite some time (since the '80s, in fact), so if you're a hardcore Marshall devotee, you may well have a natural preference for bigger hair and blousy shirts. In short, you may not be a cutting edge Millennial.

If you love Marshall, however, it's also because you love the amps. And if you love those amps and want to see them continue to be produced by the original owners, then you will understand why smartphones and fridges are becoming as important to Marshall as a JTM 45.

The firm has always been involved in occasional spin-offs, but the launch of its fridge in 2013, headphones and other home audio products and now a phone, range of Fred Perry-branded clothing, and



Marshall sunglasses has seen a significant increase in the breadth of Marshall products available.

Marshall sales manager Michael Clapham explains the rationale behind the firm's move into lifestyle branded products: "I don't think it's as simple these days as being an amp builder or a guitar maker. We're never going to move away from building amps or innovating, but sometimes there seems to be a fear that we can't move out of that inner circle. But we're not moving away from the core ethics of the brand."

The Marshall London smartphone is primarily aimed at music fans, and features two front-facing speakers, two audio outputs to cue and mix music in headphones while playing the track through a speaker, dual headphone inputs for two pairs of headphones, a dedicated 'M' button providing instant access to music, and a gold-accented scroll wheel mimicking the iconic controls on Marshall amps.

The phone is an Android (Lollipop) that measures 4.7" (720p/IPS) with 16GB of internal storage (expandable via SD card), runs on a Snapdragon 410 chip (1.4GHz, quad-core) and includes eight and two megapixel cameras and a Wolfson DSP.

"I've had conversations with people who say it is somehow harming the legacy of Marshall," adds Clapham, "but I look at both sides. The amplifier life cycle is a lot longer than that of most consumer electronics products, so to keep ahead of revenue streams we have to engage with different sectors of the marketplace and we have to look at other areas.

"You're not going to be seeing a Marshall bike or a... Marshall stethoscope, however – It's got to be in the spirit of rock and roll. It's an incremental revenue stream we can tap into."



And that's the key – incremental revenue. The way the amp market has been over the last few years, the stagnation in guitar rock and music generally, and a firm that was, by its own admission, struggling with its own direction and living on past glories, makes such a move pretty much a necessity.

Arguably all of the non-amplification products that it has brought out so far

have only increased the reach of the brand. As long as the products are well designed and well made, aspirational, and to use a marketing buzz-phrase, offer “surprise and delight” then Marshall is making some very smart moves indeed.

Importantly, it is one of the very few music brands that carries sufficient brand equity to make such a leap.

What Marshall is doing is something

that the MI market has not been very good at in the past – looking outside of its parameters and taking inspiration from more dynamic markets. But it needs to do a lot more of it.

Ironically, it might still have some catching up to do with its core product offering, but in extending the brand into new and exciting areas, Marshall is leading the industry by example once again.

Distribution Deals Shift Cymbal Market in Germany

Both SABIAN and Zildjian have shaken up their distribution in Germany, with Pearl and Musik Meyer taking exclusivity on the cymbal brands.

SABIAN has appointed Pearl Music Europe as its exclusive German distributor for cymbals and accessories. Having established a European Logistics Centre in the Netherlands in 2002, the firm can boast the largest dedicated drum warehouse in Europe, providing a massive stock of goods to dealers throughout the continent.

“Germany is a very important market for us, not only for its strong music scene, but

also its leadership in the European market,” comments SABIAN CEO Andy Zildjian. “We’re very confident that this partnership with PME will promote growth and stability in Germany and throughout Europe.”

Meanwhile, M & T music and technology, part of the Musik Meyer group, has taken on the exclusive distribution of Zildjian in Germany and Austria.

Michael Baader, M & T sales manager, says, “We are delighted to add to our drum product portfolio with Zildjian cymbals, sticks, and accessories. With Zildjian we have expanded our drum offering with a very

strong partner and by providing our dealers with additional brands such as Vic Firth, Mapex, and Aquarian we now have a comprehensive range.”

Craigie Zildjian, CEO of Zildjian, adds, “Meyer Marketing & Distribution Group are competent, experienced and respected in the industry and a highly valued partner. After the start of our joint cooperation in March this year in the Benelux countries and the transfer of the local distribution rights, we are convinced that we can present our brand to the trade and our end customers perfectly with M&T in Germany and Austria.”

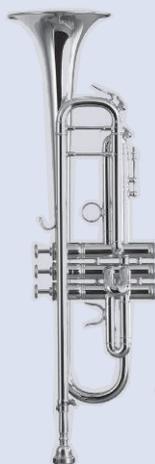
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ON THE MOVE

KHS America has welcomed **Angelica Lattimore** in the role of product manager for Accessories and Promotional products.



Lattimore has come to KHS with the acquisition of Hohner, Inc., where she served as assistant to the president. She has a collective background in finance, marketing and sales with over 20 years of experience highlighted by her work at CORT Business Services, and key contributions at Hohner, Inc.

In her role, Lattimore will be responsible for strategic planning and product line management for Hercules Stands, NOMAD Stands, Jupiter accessories KHS America's distributed accessory brands, and the variety of promotional music products sold inside and outside the MI channel.

KHS America has also named **Tim Henry** as children's music product manager. Henry has also joined KHS with the



acquisition of Hohner, Inc., where he managed the growth of SONOR Orff, Hohner Kids, and Green Tones children's instruments for 25 years. He has overseen the creation and expansion of Hohner Kids and Green Tones in multiple channels and markets, including those outside of the music industry, to be the leading brands in children's instruments.

In his role, Henry will be responsible for strategic and tactical marketing initiatives, product development, and brand management for SONOR Orff, Hohner Kids, Green Tones, and Rockwood products.

Additionally, the company has welcomed **Gizzy O'Toole** as the artist relations and marketing coordinator for the Hohner, Lanikai, H. Jimenez and Hercules brands in the U.S.



In addition to his AR responsibilities, O'Toole will continue to lead the

Hohner Harmonica Roadshow activities and help to grow KHS America's grass roots initiatives.

Gizzy O'Toole has been in the MI industry for over six years with the bulk of his time involved in artist relations, events and marketing for other brands such as Ibanez Guitars and Tama Drums.

With over 30 years of experience in recording, sound contracting, broadcast and video post, **Joe Perry** has formally announced his new sales agency: **Joe Perry Sales & Consulting**.



Wave Distro immediately retained his services as North American sales and brand manager for several of its distributed brands. Joe will be responsible for sales and dealer relations in the USA, Canada and Mexico for the Unity Audio line of studio monitors and the Wave Distro 'UBK FATSO'.

Starting with New England Digital in 1988, Perry established an expertise in solving production issues for the top production houses and studios of the day. Later on, this proficiency proved to have great benefit with the very successful Roland recording product lines. Most recently as publisher of the *Guitar Player*, *Bass Player*, *Keyboard*, and *Electronic Musician* brands, Perry helped companies develop sales and media brand strategies, including the latest in social media campaigns. The creation of Joe Perry Sales & Consulting will pull from his years in product sales, as well as from his experience with the major media companies.

From his Atlanta based office Perry will continue to offer the customer support for which he has become well known, leveraging his lifelong friendships with many of the industry's top producers, musicians, engineers, and retail outlets in an effort to improve every recording facility in North America.

Rodgers Instruments Corporation has announced that recent president, **Duane "Dewey" Kuhn**, re-



signed his position and retired on June 30 of this year.

Kuhn joined Rodgers in 2004 after a long career in the musical instrument business including positions at Baldwin, Wurlitzer, and Church Organ Systems.

At the same time, Roland Corporation appointed **Richard Cardwell**, previously vice president of production, to acting president and **Neil Weston**, recent business development manager, to director of sales effective July 1.

Cardwell joined Rodgers in 1987 and has held key management positions overseeing operations including manufacturing, purchasing, planning, warehouse, production, shipping and facilities.



Before joining Rodgers, Richard managed a furniture-manufacturing factory producing household furniture and components that were distributed all over the U.S.

Neil Weston trained as an organist in London before working several years as a full-time professional musician. He transitioned into sales when he was recruited as a piano and organ salesman in the U.S. and eventually joined Rodgers where he was appointed central region sales manager in February 2014.



As part of its ongoing growth initiatives, **Guitar Center Professional (GC Pro)** has announced that fifteen key associates have joined the organization, reflecting the division's commitment to providing comprehensive customer service and further developing a strong client base. With the addition of these individuals, GC Pro now has 59 Account Managers, located in 44 cities nationwide. Key staff members have been added in the following markets: Atlanta, Georgia; Hollywood, California; Pasadena, California; Seattle, Washington; Portland, Oregon; Milwaukee, Wisconsin; Orlando, Florida; Oklahoma City, Oklahoma; Greensboro, N.C.; Inland Empire, California; Albany, N.Y.; Miami, Florida; Chicago, Illinois; and New York City.

Trade Regrets

Everett "Vic" Firth passed away on July 26th at the age of 85.

Beginning as the youngest timpanist ever for the Boston Symphony Orchestra, Firth designed his own sticks when he felt the ones he had weren't up to par. His innovations led to the formation of the Vic Firth company in 1963. The organization merged with the Avedis Zildjian Co. in 2010.

(I was lucky enough to interview Mr. Firth – who had a long friendship with former MMR publisher Sidney Davis – many times, including one extensive conversation and tour of his company's facilities that led to a cover story for our sister publication, *School Band & Orchestra*. He was a fascinating, engaging, intelligent, and extremely amusing person. – Ed.)

A post on the Vic Firth company website confirmed the sad news. You can read it in full below.

To our dear friends around the world:

We are heartbroken to share the news with you that Vic has passed away.

Vic was an inspiration to all of us. He was a visionary, a mentor, a leader and a friend. He always said he surrounded himself with the best people, but the truth is he brought out the best in all of us. His boundless passion for music and musicians drove every decision he made. Vic's spirit and legacy will continue to live at the core of the Vic Firth Company. He will be missed beyond words.

On July 17th, we received the following message from NAMM's Dan Del Fiorentino:

William Petersen who served as president of the Selmer Corporation from 1975-1990 during a time of great growth, passed away yesterday at the age of 85.

Bill took over as the head of the renowned band instrument company after the retirement of his old boss and industry icon, Charlie Bickel. Under Bill's direction the company acquired Ludwig Drums. While the marching drum division was a great fit with the company's other band instrument products, Bill sought to ensure equal focus would be placed on the combo and kit drum division. He was among the first industry leaders to be interviewed for the NAMM Oral History program and supported us over the years in connecting with others that have since also been added to the collection.

Gordon Pfund passed away on June 20th at the age of 90.

At an early age Pfund began working for Werlein For Music in Louisiana and became enamored with the piano and organ market. He later established Pfund Music Centers and for a time served on the NAMM Board of Directors. His long friendship with Bob Hazard included both men serv-

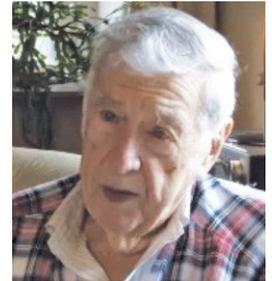


ing as each other's vice presidents at one time and both working together at Amro Music in Memphis.

MMR received the following from NAMM's Dan Del Fiorentino regarding the passing of musician and author **Gunther Schuller** on June 21st:

Gunther Schuller passed away this morning while Beethoven's "Ode to Joy" was playing by his bedside.

*He often said he always had a passion for music. When as a small boy he was photographed playing a conductor, a position he would later hold for many symphonies around the world. However, his passion for music was not limited to the classics but also with jazz. So, when he combined the two types of music together for what he called *The Third Stream*, his followers were not at all surprised. In addition to his composing, Gunther wrote several books that have not only documented his theories but of those of jazz and classical pioneers.*



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Lee Oskar

Harmonicas in 2015 Breaking Barriers

By Christian Wissmuller

Harmonica players within pop and rock music are often a somewhat anonymous bunch, so far as “name recognition” by the general public goes. Unfair, no doubt, but – generally speaking – true. I’m not talking about singers who also “play harmonica” occasionally (apologies to Mick Jagger, Steven Tyler, Robert Plant, Shakira, Rivers Cuomo, et cetera), but about actual, accomplished harmonicaists.

A select few practitioners of the instrument, however, have managed to achieve widespread recognition for their talents and achievements, including (among others) the likes of Magic Dick, John Popper, and Lee Oskar. Oskar initially gained real fame as a founding member of War, Eric Burdon’s first significant post-Animals project, with his virtuosic playing becoming a signature element of that band’s sound. Solo projects and other collaborations have kept him in demand as a player and recording artist through to the present day.

In 1983, Oskar launched Lee Oskar Harmonicas (LOH), offering instruments in a variety of tunings and applicable to any number of styles.

2015 has seen a number of significant developments at the company and *MMR* recently sat down with Lee to get the full story...

There’s a lot going on over at Lee Oskar Enterprises these days. Let’s start by talking about the new Quick Start Kits.

Lee Oskar: The main catalyst behind the Lee Oskar Quick Start Kits was to help musicians of all kinds, styles, and genres better understand the broad capabilities of the harmonica as a versatile instrument and to make it easy and natural for them to incorporate harmonicas into their music to enhance their artistry and variety. While Lee Oskar Harmonicas have been on the market for



more than 30 years, for many years the harmonica has been primarily associated with blues and folk music. Musicians who fell in love with these styles would pick up a harmonica to play, and frequently would choose a Lee Oskar Harmonica because of its quality. Because people do not typically hear harmonica playing in other kinds of genres, they often do not realize that harmonica playing can belong in any kind of music. I don’t think instruments have anything to do with genres. The music is the music. With our Lee Oskar Harmonica Quick Start system, we are trying to break these outdated images and barriers. So, we have created a product to promote our products, which are the LOH Quick Start Kits and our educational website, which supports the Lee Oskar Quick Guide system. We are marketing our LOH Quick Start Kits to musicians of all kinds, including guitar and ukulele players, singer-songwriters, and other kinds of instrumentalists in the future, as well as the general public. Through our website we help people see that it’s just as easy to play a major diatonic as it is for other tunings which create all kinds of music.

The new site, leeoskarquickguide.com, also provides a wealth of resources for players – video tutorials, troubleshooting and maintenance tips, charts, and so on. When did the site launch and how long did it take to prepare?

The LOH Quick Guide website was developed in 2012, and has been evolving ever since to make it as informative and user-friendly as possible. We have set this up as an educational website,



The Lee Oskar Harmonica System Tool Kit

separate from Lee Oskar Harmonicas. This site is mirrored in different languages, so that musicians from many countries can benefit from these resources, geared for different kinds of instrumentalists.

Can you talk a bit about your online educational community, as well? How can folks register, what benefits do they receive?

Our online educational community currently includes a few thousand people registered from the USA and other countries such as the UK, France, Italy, and Canada. Slowly but surely, we are building out our site for all the territories where LOH are distributed. We have a very easy registration process, which simply asks for basic information and allows you to choose a username and password. By creating an online profile, you gain more access to the educational tools that have been created. Once you're logged in, you can pick and choose from various educational resources we offer that are geared for guitar, ukulele and piano players. In the future, we will also connect other instruments with the harmonica, providing easy-to-follow instructions. We encourage people to check back with us from time to time as we add new resources to the website on a regular basis.

You've been working with Tombo for over 30 years now. What is the present-day arrangement between Lee Oskar Harmonicas and Tombo Mfg. of Japan? What's your current U.S. and International distribution network?

Tombo is a world-class manufacturer that has survived four generations of making harmonicas. They are very dedicated to manufacturing the best harmonicas in the world with their superb quality and expertise. I had first connected with the Mano family in the late '70s, a few years prior to launching LOH in 1983. We had many collaborative meetings in Japan, and discussed different ideas and designs. We came to an agreement, (all by handshake) to set up manufacturing of Lee Oskar Harmonicas. We've had a very rewarding relationship now for 33 years. I am very honored to



“ I see the market growing, with the music world using harmonicas more and more. ”

retail stores or to consumers. Our distributors sell to retail stores.

Any other new or upcoming products on the horizon that you'd like to talk about?

We are continuously thinking about different spins on products to promote our products. We are planning on coming out with a beautiful, innovative design for a new chromatic harmonica later this year. In addition, we are going to introduce Lee Oskar Tremolo harps with double reeds, which we are very excited about since Tombo makes the world's best tremolo harmonicas.

What are your expectations for the remainder of 2015 – both for LOH and the industry, as a whole?

My vision is that I see the market growing, with the music world using harmonicas more and more as people grow in their understanding of how the various tunings work so beautifully for different genres of music. With our marketing campaigns, we feel like we are going to get those seeds flowering, leading to a greater market share. On the whole, I see the musical world coming back to using acoustic instruments like harmonica and guitar, now with more and more singer songwriters producing beautiful songs and music using banjos, harmonica, and guitar. This is an excellent time right now, when a product like ours can step it up and create better business. **MIMR**



LOH harmonicas are available across a wide range of scales in all keys.



“**T**here was a lot of value for both exhibitors and retailers alike in Nashville – the NAMM Member companies came ready to do business,” notes NAMM president and CEO Joe Lamond, regarding this year’s Summer NAMM Show.

Official numbers back up Lamond’s assessment, with 494 exhibiting companies representing over 1,600 brands on-hand at the July gathering. That’s a healthy uptick from the 438 exhibitors and 1,510 brands reported to have been in Nashville in the summer of 2014. Additionally, a 13 percent increase in total registered attendees – 13,936 compared to last summer’s 12,442 – further speaks to the convention’s rebounding vitality. 2015 Summer NAMM is, by all available metrics, the largest since 2006.

As Lamond noted, folks came to Nashville this July to do business and, once again, the figures bear this out: 2014 saw the number of buyers attending Summer NAMM increase by eight percent over 2013’s figures and this year saw an additional increase of three percent.

As always – in many ways more so than ever before – the get-together provided more than just an opportunity to place orders and check out the newest gear, though.

“In my opinion, the most exciting thing about this year’s Summer NAMM was the growth of the educational opportunities,” Lamond continues. “Between the Retail Summit and the other Breakfast Sessions, the Idea Center, Retail Boot Camp, and the new TECTracks pro audio and technology sessions, attendees were able to get what might cost thousands of dollars at other events totally free. Beyond the financial value, the content was invaluable for those who seek success in today’s competitive and changing environment.”

The NAMM Show will take place in Anaheim, California from January 21-24, 2016. Note that next year Summer NAMM returns to Nashville, Tennessee earlier than usual next year: June 23-25, 2016.

Voices from the Show Floor

“Summer NAMM is always an exciting time for Yamaha to launch new products and connect with our customers. I think, compared to last year, the Show was as busy as ever and we were very pleased with the success of our TF series digital consoles, Reface keyboards, and Silent Guitar, just to name a few. The move to Music City Center in 2013 was a great idea – It’s a stunning structure that is easy to navigate and close to the Nashville entertainment scene. We definitely have seen a positive rebound in the marketplace for all our products. As we plan for the next six months, we know that Yamaha will continue to be a leading brand and our people, products, and programs will meet that demand.”

- Roger Eaton, **Yamaha Corporation of America**

“Summer NAMM 2015 was the best ever for us. The NAMM staff organized a multi-dimensional event with entertainment, education, music program promotions, and best of all, a great opportunity for us to network with dealers.

We entered the show 25 percent ahead of 2014 for the first six months of 2015. And we anticipate that we accomplished a 30 percent increase in show driven sales this year over last year. Most of all, we had a lot of fun. Nashville is, indeed, “Music City.” The opening night with Vince Gill and the Smoking Section was pure Nashville entertainment. All in all, we could not be more delighted with Summer NAMM and the state of the acoustic instrument market.”

- Tom Bedell, **Two Old Hippies**

“It was great to see the Summer NAMM Show pick up some momentum this year. The new convention center, the new hotels, facilities, and downtown Nashville are all very accommodating. Attending and being a part of Summer NAMM is really a no-brainer for us. We are able to meet and interact with over 100 valued customers each year. We had some great show specials and wrote more business this year than in the past 10 Summer NAMMs. It’s also a great environment for us to interact with many of our OEM customers.

The industry today is as strong as it has been in the last six years. The education market is robust, particularly in the Midwest and South where new schools are being built and new music programs forming every year. The U.S. economy is looking up, which bodes well for the guitar and percussion markets going forward.”

- Peter D’Addario, **D’Addario & Company, Inc.**

“Peavey had a great show. In the future, I know we’re moving a bit closer to the action, which will help. However, being off the floor helped us to have a much more productive environment to do business. I think there were probably quite a few folks on the main floor that were not really adhering to the SPL guidelines! It’s good to have a show that is affordable and welcoming for the smaller vendors that are trying to get a foothold in the business, while at the same time offering the major companies a venue where music is a driving force in the local economy.”

- Michael Smith, **Peavey Electronics Corporation**



1: Kala Brand Music Company's Clark Rector, Rick Carlson, and Leanne McClellon. **2:** Roger Eaton, Tom Sumner, and Nithin Cherian of Yamaha Corporation of America. **3:** Dean Guitars' Derek Badala. **4:** Peavey's Michael Smith. **5:** Yorkville Sound, Inc.: Steve Hendee and Chris Celtrick. **6:** Paul Youngblood and Yoshi Shibata of Roland Corporation U.S. **7:** Willcox Guitars' Christopher Willcox. **8:** NS Design: Jay Blout, Hap Kuffner, Bakithi Kumalo, Avery Merritt, and Core Redonnett. **9:** Alfred Music's Andrew Surmani. **10:** Peter D'Addario and David Via of D'Addario & Company, Inc. **11:** Peavey Electronics founder and CEO Hartley Peavey. **12:** Fishman Transducers' president and founder Larry Fishman. **13:** JamHub's Jon Francis and Dave Leary. **14:** Andy Powers of Taylor Guitars. **15:** At Friday afternoon's Willcox Guitars press event. **16:** Yamaha's Garth Gilman with MMR publisher Terry Lowe. **17:** Tim Pfouts and Jacob Ruben of S.I.T. Strings flank CAD Audio's Bryan Trembley. **18:** Paul Chu of Hunter Music.

"I thought Summer NAMM 2015 was a great industry gathering that delivered high value for all who attended. The Top 100 Dealer Awards was a highlight for me, as it has become a showcase for best practices of our independent retail members. That combined with the growing excitement about the city of Nashville, the Music City Center, more vendor participation, lots of live music and growing optimism among our retail members made this the best Summer NAMM in years!

I expect that positive momentum to continue for our members as we move into the back-to-school and holiday selling seasons. While we have experienced some challenges since the 'great recession,' the confidence and enthusiasm of those I met with in Nashville makes me believe the remaining months of 2015 will be very strong!"

- Mark Goff, NAMM chair and president of **Paige's Music**

"Summer NAMM was a great success for Roland in two ways. First, we could introduce a wider range of products including Synthesizers (JD-XA/Xi), V-Drums (TD-25KV) and AIRA series (AIRA and modular) in addition to BOSS and guitar-related products. The other was that we organized a VIP showcase event prior to the show. It helped us to develop direct relationships in Nashville, one of the most influential markets and communities for the entire industry.

The business is coming back to Summer NAMM. We had many important business appointments during the show. In the past, Summer NAMM tended to be considered as a regional show, but it is a great opportunity to establish relationships in the industry. From a product viewpoint, same as last year, we announced new guitar-related products. We recognized other companies also an-

nounced new products, which is a good sign that many companies consider Summer NAMM as an important business opportunity."

- Yoshi Shibata, **Roland U.S.**

"I felt this summer's show had a very upbeat feel to it – more so than in recent years. Suppliers and retailers both seemed less gloomy and more optimistic, so walking the floor was extra enjoyable. While I enjoy the new venue, I don't think this was the reason. I think the 'recession mindset' has faded some, and I think that's the biggest factor. People seem to be less afraid of the economic future of our country and of the industry.

Our company had a fantastic, unbelievable, whirlwind show, obviously. But even aside from the Top 100, I felt that the NAMM staff did an amazing job with scheduling events, Idea Center sessions, and making everything go smoothly."

- Tracy Leenman, **Musical Innovations**
(NAMM Top 100 Dealers 2015 "Dealer of the Year" winner)

"As a company, we hadn't been to the summer show in a while. We gave it a shot this year, and we were not disappointed. Our electric bowed instruments were a big hit with dealers, and our new Radius bass guitars also got a lot of attention. I was very impressed with the dealer turnout. We were busy the entire time.

We all know that the summer show had suffered an identity crisis for while, but since its return to Nashville, along with the new Music City Center, there was definitely a renewed energy amongst both the dealers and the manufactures. We will surely be back again."

- Jay Blout, **NS Design**



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Notes From Robin Walenta and Mark Goff

Ask Not What Music Education Can Do for You, Ask What You Can Do for Music Education

The importance of music education is gaining momentum with this year's NAMM Advocacy Fly-In being one of the most successful to date. While not every NAMM member can attend the Fly-In, every NAMM member can be a champion of music education.

Fly-In attendees explain how they are taking the conversation back home, along with some ideas on how to build support for music education in your community all year long.

ROBIN WALENTA

Advocacy on a federal, state and local level is something that I'm passionate about and I understand the impact it has on our mission statement. As a state, Iowa has issues similar to those at the federal level. We're working very hard to get music and fine arts added to the Iowa core. Our grassroots efforts are a big contributor to our progress. Here are tips from my experience:

- **Understand the issues.** I think the most important thing the NAMM Fly-In has taught me is to have a comprehensive understanding of the issues. This strategy helps me prepare the necessary discussion points to educate the legislators on their role in advancing the issue.
- **Work together.** I think the thing we've taken from the federal level down to the state level is that we recognize we have better access through a unified message. Together we all do make a difference—there is strength in numbers. I call it “camaraderie with a cause.” Once you connect with other advocates, continue to develop those relationships so your collective voice is heard.

- **Stay in touch.** Advocacy is not a once-a-year activity. It requires a year-round effort, and it's important that we stay in touch—not only with those elected officials, but with the people who support them. Many of their staff are from your state and share your passion.
- **Get your associates involved.** Advocate education is a core value at West Music. We encourage our associates to participate in and support the arts in their daily activities.
- **Get involved with local schools and organizations.** As a board member for the Iowa Alliance for Arts Education, I work on creating visibility and expanding awareness on the importance of a quality sequential fine arts education assuring access for every student.

We've got a voice, we're being heard and our elected officials are very receptive with what we're trying to accomplish. By working together, you can make a difference in your state and community efforts too.

Robin Walenta • NAMM Treasurer
West Music Co., Inc. • Coralville, Iowa

MUSIC EDUCATION MATTERS

We believe making music is a precious element of daily living, creates better students and improves lives, and we're not alone...

ACCESS IS CRITICAL



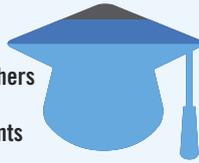
77% Teachers

64% Parents

Say access to music and arts education is "extremely" or "very important"

NAMM Foundation and Grunwald Associates, LLC (2015).
Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States.

BETTER STUDENTS



87% Teachers

79% Parents

Strongly believe music education has a positive impact on overall academic performance and improves cognitive function

NAMM Foundation and Grunwald Associates, LLC (2015).
Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States.

SUCCESSFUL CAREERS

71% Americans

Say that music education equips people to display enhanced communication, problem solving, creativity and leadership skills in their careers



NAMM Foundation and Grunwald Associates, LLC (2015).
Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States. July 2014 Harris Poll®.

MORE FULFILLED LIVES

80% Americans



Believe their music education has contributed to their level of personal fulfillment

July 2014 Harris Poll®.

How to Become a Music Education Advocate Checklist

- Download *Striking a Chord* study from NAMMFoundation.org to learn what parents and teachers say about the importance of music education.
- Join the SupportMusic Coalition, a NAMM Foundation program, to align with other advocates working to ensure equity of access to music education.
- Get to know the music education landscape in your local schools, attend school board meetings, and publicize student involvement music programs.
- Provide a meeting space for community members, parents and teachers to discuss long-term music education advocacy strategy.
- Keep up to date on ESEA Reauthorization Bill efforts by visiting namm.org/public-affairs.
- Share the importance, impact and results of music education with policy makers.
- Work with school music educators and arrange for elected officials to visit music classrooms and to attend student performances.

Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.

MARGARET MEAD
(1901-1978), CULTURAL ANTHROPOLOGIST

For more information on the benefits of music education, how to support music in your community, and to join a national network of music education advocates, visit NAMMFoundation.org

MARK GOFF

One of the things I have learned from attending the NAMM Fly-In each year is that everyone who believes in the power of music education can be an advocate at home. If you think it's too complicated, takes too much time, costs too much money or that you don't have the right skill set, I encourage you to consider a few easy steps to get started:

- **Think long-term.** Commit a manageable chunk of time in your schedule to advocacy work and stick with it. A long steady approach will be much more sustainable and yield greater results than a quick burst of energy that dies off.
- **Start with your own circle.** Share positive facts and stories about the power of music education with your employees, customers, colleagues, friends and local advocates. A great resource for this information is The NAMM Foundation and its SupportMusic Coalition. I share what I've learned with my staff daily, and with my customers weekly.

- **Grow organically.** As people in your own circle begin responding to your positive messages, your network will grow organically and you will find new opportunities to share and new people who want to join you.
- **Be relentlessly positive!** It's very unlikely that you will run into someone who is against music education. Stay positive, be relentless and encourage others to do the same!

In the end, the more people who experience and hear about the lifelong benefits of music education, the greater the chance we have to provide strong music programs for the next generation.

Mark Goff • NAMM Vice Chairman
WH Paige & Company, Inc. • Indianapolis, Indiana

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Show Report: Summer NAMM

32 AUGUST 2015 • mmmagazine.com



19: Rosario Panvarella of **Van York, Inc.** 20: **Westone Laboratories, Inc.**: Jeffery Fowler, Matthew Christensen, Rachele Wilkinson, and Blake Gaiser. 21: **Electro-Harmonix**: Jon Skibik, Larry DeMarco, Ralph Trimarchi, and Owen Matthews. 22: Craig Dnny and Chris Meikle of **St. Louis Music**. 23: Matthew Nuttycombe and Alan Venitosh of **Telefunken Elektroakustik**. 24: **Antelope Audio's** Marcel James. 25: **Saga Musical Instruments**: Don Moser, Allyson Struth, and David Gartland. 26: Randall Williams, Meredith Hamlin, and Max Linter of **Kyser Musical Products, Inc.** 27: **Levy's Leathers'** Dennis Levy and Ted Burger. 28: Simon Godin and Mario Biferali of **Godin Guitars**. 29: **Coopercoia LLC**: Daniel Cooper and Melanie Dyer. 30: Will Steven and Jerry Andreas of **SKB Corp.** 31: Fernando Perdomo, David Packouz, and Jay Packouz of **BeatBuddy**. 32: Bill Carpenter and Bob Jespersen of **Hamilton Stands**. 33: **Absara Audio's** David Koltai. 34: François Rousies and João Cabaço of **Cordial** with Joerg Hermesen of **Schmitt Music Co.** 35: **Veritas Instrument Rental**: Anthony Waicul, Robert Troke, Greg Dollmont, Dawson Flinchbaugh. 36: Thomas Kowalczyk of **Lightwave Systems, Inc.**

"We know that Summer NAMM is a very different experience than Winter NAMM where we are meeting constantly with buyers and writing orders. While we did see many buyers at this Summer NAMM, took several orders, and opened

up many new accounts that could develop into strong customers, we also made a lot of connections and networked with key players in the industry. After the show, our management and sales team got together and summarized the orders,

new customers, and key networking opportunities and agreed that it was definitely worth it for us to be there. As long as we control our expenses in exhibiting and staffing the show, we will definitely be returning for the foreseeable future.

"We're seeing a stronger market than we had seen for the past few years so we are hopeful that the economic recovering will continue to bring good prospects for all business in this industry."

- Andrew Surmani, **Alfred Music**

"We (Yorkville) were seriously considering not coming back to Summer NAMM when last at the old convention center. But with the opening of the new Music City Center and with the encouragement of NAMM, we exhibited at the 2012 show and, for the most part, have not looked back.

Summer NAMM 2015 has grown, both in size of venue and attendance. Although not near the size of the Winter Show, the Summer Show does allow us to spend more quality time with our dealers - new and old. We had a great turnout and it does seem like there is more confidence in our industry, talking with our dealers. Not to mention we are one of a few PA companies at the show, so it is great for us! The Summer Show does have a developing personality of its own and seems to be making a great comeback."

Steve Hendee, **Yorkville Sound, Inc.**

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37: Cruztools, Inc.'s Dan Parks. 38: Tascam's Jeff Laity and Jim Mack. 39: TKL's Kevin Dougherty and Tom Nicholson. 40: MC Systems: Mike Hulett, Scott Dunmire, and Warren McCalister. **41:** Bill Wenzloff of **Sound Enhancement Products, Inc. 42: ESP Guitar Company:** Tom Watters, Jeff Moore, and Mike Brinker. **43: The Music People:** Christine Pesola, Vinny Delaria, Anne Marie, and Aleks Miglowiec. **44:** The **Hal Leonard** team: Brandon Lorenz, Kevin Klemme, Chrissy Dzioba, Scott Brooks, David Jahnke, Maribeth Barrons, and Rick Fuhr. **45:** Eric Smith, Robb Wenner, and Kevin Booth of **Auralex Acoustics. 46:** Josh Eagan and Jeff Millar-Sax of **IMS Technologies. 47:** Mike Connolly, Diana Wyllie and Gordy Wilcher of **MJC Ironworks. 48:** Anthony Perri of **Perri's Leathers. 49:** Luis Cardoso of **Gon Bops. 50:** Rick Murray, Terri Shaw and Andy Zildjian of **SABIAN. 51:** Bart Thomas, Rock Clouser, and Kevin Philbin of **KHS America. 52:** Dan Hagar and Jonathan Petrelli of **Cupit Travel Guitars. 53:** Perry Pinto and John Fullerton of **A.I.M. Gifts. 54:** Tynan Honn, Matt Dowell, Luke Sigle, and Ryan Kluttz of **QickPick.**



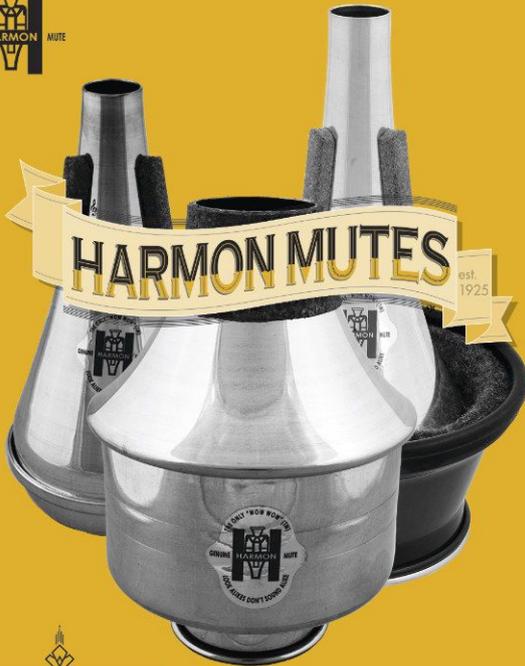
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55: Dave Roberts of **Latch Lake Music Products**. **56:** Dave Rundle of **Headhunters Creations & Sticks**. **57:** Keith Anderson, Joe Rootes, Cassie Anderson, and Kris Anderson of **Infinity Drumworks**. **58:** Colin Hilborne and Georgia Prentice, M.D. of **Prentice Practice Pads**. **59:** Danielle Walker and Colin Schofield of **JodyJazz**. **60:** Sami Mulhern and Tom Bedell of **Bedell Guitars**. **61:** Amelia Rickwartz and Donna Foster of **Killer-Q Guitar Straps**. **62:** Ashlee and Chris Mitchell of **CMG Guitars & Devilcat Amplifiers**. **63:** Rob Ketch, Bob Valyou, and Rayne DuPaul of **Fishman Transducers**. **64:** Patrick Beardsley, Ben Kerley, Philippe Herndon, Abby Latson, Dillon Witherow, and Pat Thiele of **Caroline Guitar Company** with musician Daniel Donato. **65:** Alex Korn, Sterling Bacon, and AJ Shapiro of **Bohemian Guitars**. **66:** Allen Steelgrave and Jose Ferro of **Legator Guitars**. **67:** Dan Wildman of **Zildjian**. **68:** **Quilter Labs'** Pat Quilter and Christopher Parks. **69:** Mitch Colby of **Colby Amplification, Park Amplification**. **70:** Steve Greenfield of **Faith Guitars**. **71:** Bob Yerby and Brian Levan of **Remo**. **72:** Dale Titus, Dave Boonshoft, and Justin Huth of **Aguilar Amplification**.



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NAMM Elects New Executive Committee Member and Positions

NAMM executive committee welcomed Joel Menchey and honored outgoing chair Larry Morton during Summer NAMM.

The changing of the guard started Saturday, July 11 during the annual summer board meeting.

Mark Goff, previously NAMM's vice chair, has moved into a new role as chair of NAMM's Board of Directors. Goff is president of Paige's Music, a school music retailer in Indianapolis, Ind., which was founded in 1871. Goff joined the company in 1985 and purchased the business in 1999. "Like so many of my colleagues, NAMM has played a significant role in both my business and personal growth throughout my 30 years in the industry," said Goff. "For that reason I am honored and humbled to be elected chairman of NAMM's board of directors and will work very hard to support NAMM's mission of strengthening the industry and promoting music making to people of all ages."

Goff welcomed Menchey to the executive committee as secretary, "We are excited to welcome Joel Menchey to NAMM's executive committee. Joel is a multi-generational full-line retailer who represents the very best of our industry. He has tremendous passion and energy for music-making and we look forward to his contribution."

As president of Menchey Music, Menchey oversees seven full-service school music stores in Pennsylvania and Maryland.

He previously served on the NAMM Board of Directors from 2007 to 2010.

Also stepping into new positions within the executive committee are Robin Walenta, of West Music Co., who will serve as NAMM's vice chair and Chris Martin, chairman and CEO of C.F. Martin & Co., who will become the treasurer. During his two-year term, Morton presided over a period of membership growth and record-breaking NAMM Shows, along with the expansion of NAMM's international activities. He takes particular pride in being involved with the creation and implementation of NAMM's Vision, Mission and Objectives, a document that serves as a guidepost for the organization.

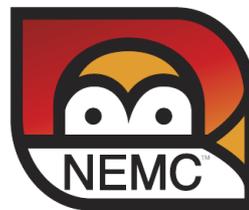
"All of us at NAMM wish to express our heartfelt gratitude to Larry Morton for his superb leadership over the past two years," said Goff. "With his deep love for music, strong respect by his peers and steady hand at the helm, he has modeled the very best of servant leadership. The NAMM organization is stronger because of Larry's service."

In other NAMM board-related news, the NAMM Young Professionals welcome Ryan West, senior vice president of West Music Co., as he steps in as president. West succeeds C.J. Awater, vice president of Amro Music Stores, Inc., who during his term revitalized the group with new events and activity.



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73: Steve Crisafulli and Allen Gatchell of **Gatchell Violins**. 74: **Swirlygig Industries**: Sid Tincher and Heide Gross. 75: Heather Campbell, Don Campbell, and Wendy Scott of **Earasers**. 76: **Sterling by Music Man**: Brian Martin. 77: **Klops Drums**: Joey Dahlia. 78: Barry Hunn and Carolina Bridges of **Deering Banjos**. 79: **Giannini's** Dennis Briefel. 80: Rand Rognlien and Gerard Serafini of **MusicNomad**. 81: **Loog**: Rafael Atijas. 82: Jeff Cutler and Greg McMichael of **Re-Axe Products**. 83: **The Wishbone Workshop's** Sean Mahoney. 84: Rick Carlson of **Etymotic Research**. 85: **Perfect Seal's** Mike Martinez and Jayden Martinez. 86: Di Di Ma and Naska Jenhao Sun of **Woodi USA**. 87: David Spurlock and David Lewis of **WD Music Products**. 88: Travis Perry of **ChordBuddy**.

Anniversary Plaques Presented at Summer NAMM



Karl Broderix, Mary Faith Rhoads-Lewis, Nancy Cardwell Erdos, Erin Faith Erdos Humann, Todd Newman, and John Kimmel with plaques celebrating **John Pearse Strings'** 50th Anniversary and **Breezy Ridge's** 35th.



MMR's Matt King (center-left) presents the **OMG Music** team – Darren Roberts, Harry Tueting, Gary Watson, Brett Marcus, Larry Greene, Ben Myron, Justin McGowan, and Chester Myron – with a plaque in honor of the company's 25th Anniversary.



MMR's Matt King presents **KHS America's** Gary Ingrassia with a commemorative plaque in recognition of **Sonor Drums'** 140th Anniversary.



Debbie Sweany of **Whisperroom, Inc.** with a plaque honoring the company's 25th Anniversary.

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Musical Innovations Takes Top Honors at Fifth Annual NAMM Top 100 Dealer Awards

Jack Daniels short ribs, panko-crusted chicken breast, sautéed carrots, roasted potatoes, mixed greens with balsamic vinaigrette dressing – there was quite the spread at the buffet tables outside of the Top 100 Dealer Awards, but everyone was mostly chomping at the bit to see who would take home the big prize of the night: Dealer of the Year.

CMT's Cody Alan led the night. He is the host and executive producer of *CMT After MidNite*, *CMT Radio Live*, and *CMT All Access*, among others. He did all he could to lighten the mood with little jokes and quips back and forth with people accepting awards, but you could feel the tension, thick and dense, in the air as each category's winner was rattled off. Ultimately, Musical Innovations owner Tracy Leenman accepted the Dealer of the Year honor.

"Like all dealers we have ups and downs and sometimes I get discouraged-but we're growing and very thankful," said Leenman. "All of the credit for this award goes to my staff, they are truly amazing people. We are just rolling along!"

Top 100 Dealer entries are judged by an independent panel of judges selected by, but not otherwise affiliated with NAMM.



Ellen Leenman Brown and Tracy Leenman of Musical Innovations.

"The NAMM member businesses that we honor at the Top 100 Dealer Awards exemplify the power that music stores have to inspire music makers and create a more musical world," said Joe Lamond, president and CEO of NAMM. "We applaud these retailers for their achievements and thank them for their dedicated service to both their communities and the industry as a whole!"

Best Store Design Vintage King Audio, Ferndale, MI

Best Marketing and Sales Promotion Monster Music, Levittown, NY

Best Customer Service Musical Innovations, Greenville, SC

Best Online Engagement Sam Ash Music, Hicksville, NY (Headquarters)

Music Makes a Difference Award Arthur's Music Store, Indianapolis, IN

Best Emerging Dealer "Rookie of the Year" Spicer's Music, Auburn, AL

Best Store Turnaround ABC Music Store & Academy, Benicia, CA

Dealer of the Year Musical Innovations, Greenville, SC

— Paige Tutt



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- ▶ **Essentials for Stringed Instruments:** Tailpieces, Tailpiece Hangers, Chin Rests, String Adjusters, Finetune-Pegs, Peg Shaper
- ▶ **Additional Musical Accessories:** Tuning Forks, Music Stands, Orchestra Stands, Guitar Accessories



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85. Chris Fahey and Roger Gill of **Gravity Guitar Picks** **86.** Caleb Volz and Jennifer Volz of **The Ohio Art Company**. **87.** Larry Davis of **Not Just Stands**. **88.** Cindy Holeva and Dan Holeva of **KK Baby Bass**. **89.** Marvin Maxwell of **Jammin Johns**. **90.** Jodi Head and Brad Rice of **Jodi Head Guitar Wear**. **91.** Haw-Renn Chen and Gil Solano of **H&F Technologies**. **92.** Matt Smith of **Pro-Active Websites**. **93.** Joe Iacobellis of **Cleartone Strings**. **94.** Chuck Junji Fukagawa of **Zemaitis International**. **95.** John Stanberry of **Madbox Designs**. **96.** Jorge Rodriguez of **Luthiers Colombianos**. **97.** Patrick Wilkins of **Wilkins Guitar**. **98.** Jon Gold of **GJ2**. **99.** Garen Rees of **Rees Harps Inc.** **100.** Michael Harris and Marc Harris of **Harris Musical Products**. **101.** Trace Van Dyne of **FastSet Supports**. **102.** Greg St. Peter of **Nektar Technology**.



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Best and Worst Show Awards



Joe Lamond, Betty Haywood, and Mary Luehrsen of The NAMM Foundation.

Best Celebration of Music Education

On July 9th, **Casio** donated **100 musical instruments and tools to the W.O.**

Smith Music School in Nashville, where a staggering 100 percent of the children who attend graduate. Other highlights of the evening included a small group of students performing P!nk's "Just Give Me A Reason" and Joe Lamond becoming the first ever recipient of Leadership in Music Education Award.

Worst 'Za

Everyone loves the new Music City Center. Everyone loves the local cuisine in Nashville. You'd think decent eats at the new convention hall would be a no-brainer. According to *MMR's* Matt King, though, **the pizza at the on-site Jesim restaurant was terrible.**



Best 'Stars: They're Just Like Us' Moment

On Friday, the Insight pre-show party saw Vince Gill join Tim Akers & The Smoking Section – a very cool occurrence, overall, but **seeing Gill read the lyrics to The Band's classic "Ophelia" (which he had forgotten) off of his iPhone** was pretty great.



Best Pre-Show Party (tie) – that Wasn't Hosted by Gill & Bedell

Both **D'Addario** and **Roland/BOSS** threw impressive pre-SNAMM shindigs on Wednesday evening. The former has become a much-anticipated annual event, featuring Jack's "Bar-B-Que," local beers, live music, and generous gift-bags; the latter was a lively affair that allowed leading artists, engineers, and producers to experience new Roland and BOSS products first-hand.

Worst 'I'll Never Own That' Realization

On Friday evening, Gruhn Guitars hosted a celebration in honor of the store's 45th anniversary. The food was delicious, the live music performed was impressive, and the conversation was engaging... But for many of us in attendance, the **1960 Gibson Explorer** hanging on the back wall was the real entertainment. As soon as I've saved up \$500,000, I will return for that guitar!!!



EA1515
1960
Gibson
Explorer
\$500,000



Best 'Old Stand-By'

You've read about this before, but hey – reliability deserves recognition, plus I'm a little set in my ways: **Springwater Supper Club remains my favorite dive bar in America.** Live music, pool, darts, jukebox, and chili-cheese dogs – can't beat it. I only had time for an all-too-brief visit this summer, but you can bet I'll be back next July.



Rental Programs Ramp Up for 'Back to School' Season

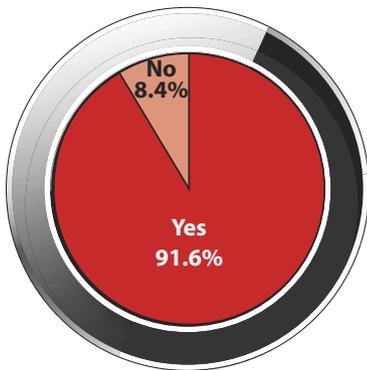
By Christian Wissmuller

In anticipation of the coming fall semester, *MMR* reached out to over 500 MI dealers from across the country to discuss instrument rental programs. While our focus was on academic music programs and related rental business, of course there are plenty of "non-school" avenues for such transactions, as well.

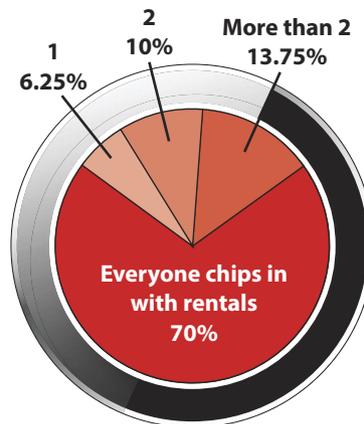
Not surprisingly, nearly all who participated in this poll offer some degree of rentals (91.6%) with most citing the familiar

upsides that go along with such programs – heightened community visibility, step-up sales, increased accessories and print sales, tie-in business with in-store repair and lessons, and so on – though nearly all with some distinct insight into what makes instrument rentals work, as well as what potential snags to be on the look out for... **MMR**

Does your store have an instrument rental program?



If "yes," how many employees are involved with that department?



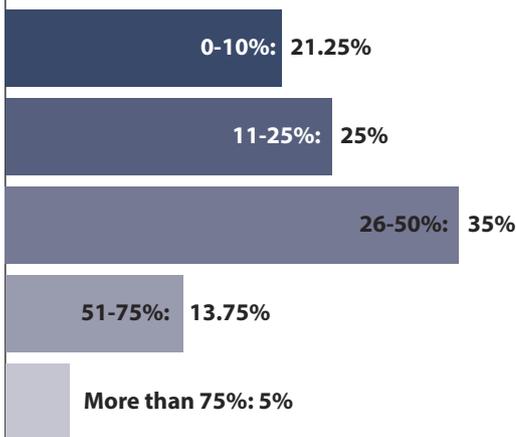
"We are a school service company with 24 staff members dedicated to school sales and rentals. Non-dedicated staff are also involved, but mostly just during our busy season."

Robert Christie
A&G Central Music
Madison Heights, Michigan

"One person is the 'Band and Orchestra Coordinator,' but everyone knows how to set up new rentals, take payments, et cetera."

Tim Woestendiek
Tower Music
St. Louis, Missouri

If "yes," how much of your overall business do instrument rentals account for annually?



"It helps survive the different seasons, while not relying on December sales alone. PA/sound gets busy in June through August, while band rentals are busy from August through the beginning of October."

Dustin Bryant
Planet Woodstock Music
Kingston, New York

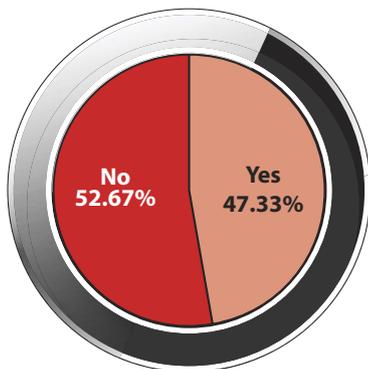
"The rental business might be only 30 percent of the gross revenues generated at the store, but represent a much higher percentage of the profit."

Greg Weast
Columbia River Music
The Dalle, Oregon

"Adding in the additional revenue that flows from rental contract relationships, that number is closer to 50 percent or higher."

Drew Parker
Separk Music
Lewisville, North Carolina

If "yes," do you have an official partnership with area schools or school districts?

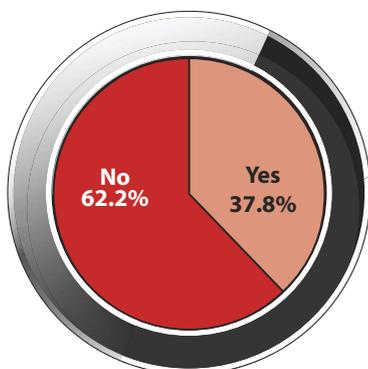


"We don't have the manpower to partner with schools, but because of our competitive rates and great reputation, we take more than a few rentals away from the big boys. Many folks just want to deal locally."
Bill Sharrow
Fretz Music Center
Souderton, Pennsylvania

"We have exclusive arrangements with many schools where we attend parent/demo nights."
David Kolacny
Kolacny Music
Denver, Colorado

"Official" refers to exclusivity, which is still a problem in this area.
Greg Crowe
Woodsy's Music of Medina
Medina, Ohio

With the 'Back to School' season upon us, are you having any promotions to kick-start this year's instrument rentals?



"We put together what we call our Tools For School promotion in an effort to get on the Back-to-School bandwagon. If people are shopping for their school supplies, they should also be shopping for their instrumental needs. It's important for us as our customers and potential customers are prioritizing their shopping needs that school music be part of that shopping list."
Ryan West
West Music
Coralville, Iowa

"We offer several special events both in store and out at the schools we service. At schools, we try to be a part of the class registration process. We set up a display of instruments and encourage students who are not enrolled

in the music program to pick up an instrument and try it. A professional educator who is supportive and encourages the student to give instrumental music a try supervises this. The band teacher is also on hand to assist students with adding instrumental music to their schedule."
Robert Christie
A&G Central Music
Madison Heights, Wisconsin

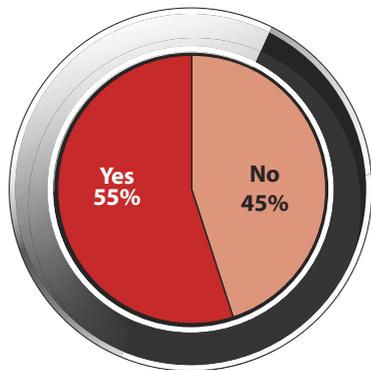
"Two of my staff members, both former school band directors, team up and offer 'petting zoos,' demonstrations, and trials for client schools upon request."
Richard Verfaillie
Rick's Musical Instruments, Inc.
Cumberland, Rhode Island
& Bravo Musical Instruments
Rehoboth, Massachusetts

"We're too slammed in the summer to get it together in time for a school rental promotion. Our program is growing all by itself, as the word gets out that we have the best instruments, with the best setup and in the best condition, and a solid rental-credit-toward-purchase program. All the private teachers within three counties send their students to us. We have over 130 instruments out to rent at any time — over 100 of them are violins of all sizes. We're very happy with and proud of our rental program, and the good will it brings to our store."
Stephanie Wilds
Acoustic Corner
Black Mountain, North Carolina

"Every year we mail out a package to every single Miami-Dade school that has a music program. Last year that mailing included almost 300 schools. The package contains a cover letter addressed to the music teacher/music director/et cetera, along with 8-10 high-gloss, two-sided, full color rental flyers which contain a promotion good through the end of October, whereby paying for two months of a rental gets you the third month free. In addition to the mailer, we also send out an e-mail blast to our entire database which includes close to 10,000 e-mails, and we also promote through our social media pages. Although we do use Google Ad Words for sales, repairs, and lessons, we haven't for rentals, but now that I think about it, it might make sense to do a focused Google Ad Word campaign in the peak of the going back to school season targeting a 50-mile radius to our store."
Phil Berberian
Allegro Music Center
Miami, Florida

"99 percent of our rentals are based on presentations at schools or partnerships with schools so supporting them and being ready from an operational standpoint is our number-one goal. If we make it convenient to sign up and support the teachers, we typically see good results. Online rentals are also a major customer service plus for us and our school partners since we service so many rural school districts that are far away from our stores."
Peter Sides
Robert M. Sides Family Music Center
Williamsport, Pennsylvania

If "no," have you ever considered incorporating a rental program into your MI business?



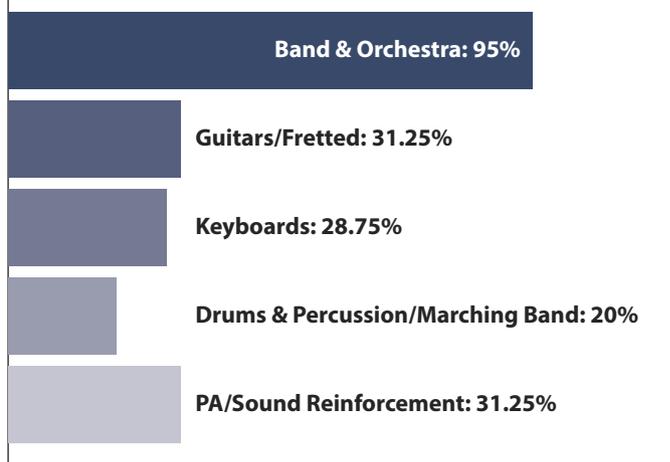
"We stopped [rentals] after a year. It was a lot of work and took time away from repair work."

David Schottle
David's Instrument Repair
Carrollton, Texas

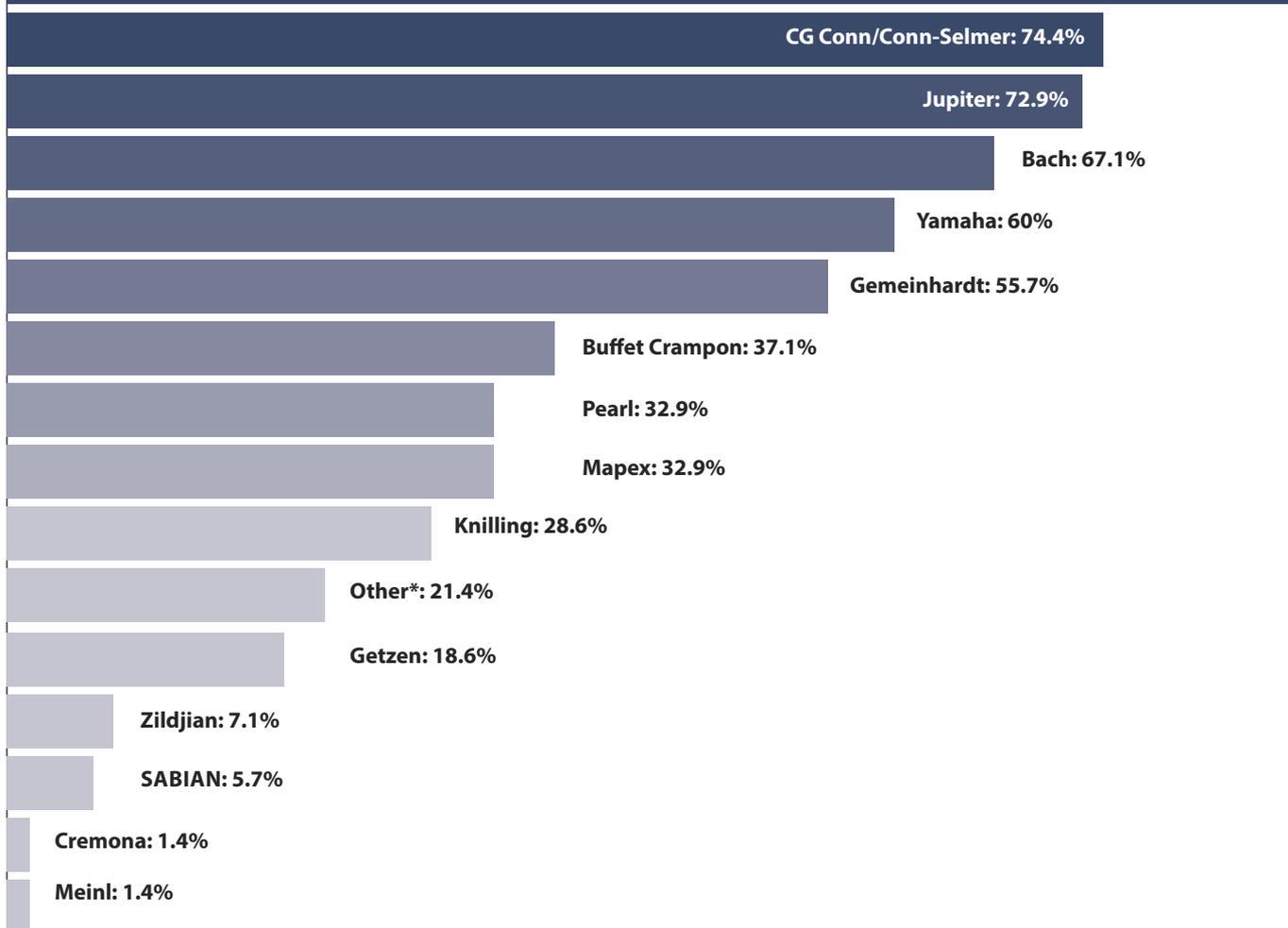
"I do not recommend dealers try [offering rentals] unless they have a qualified repairman."

Rudy Abbott
Capitol Music
Montgomery, Alabama

If "yes," what types of rentals do you specialize in?



What are the brands of band & orchestral and marching band instruments you rent the most?



*The brands most frequently mentioned in the "other" category were, in order: Eastman, Antigua, Amati, Cannonball, and Ludwig.

If "yes," aside from income generated, what do you feel are the benefits of offering instrument rentals?

"Rentals fuel our lessons program, create musicians, and generate new customers. We could not survive without a healthy rental program!"

John Eicher
Pfab's Music
Painesville, Ohio

"Obvious support of the public school music programs, it leads to sales, and is great for traffic into the showroom."

Pete Van Alstyne
Pete's Music Center
Yuba City, California

"Providing our customers with quality instruments helps to keep music in our schools, benefiting the individual, the family, the program, and the community."

Nick Rail
Nick Rail Music
Santa Barbara, California

"Having a band rental program is a service to the community. It is very helpful to the band programs that parents can rent an instrument and give their child a chance to par-

ticipate in band without having to make a large investment all at once. Some students would not have the chance if we didn't make it easy and affordable. Also, students are more likely to have a better quality instrument through a rental than if an expensive instrument is purchased for them."

Sarah Whittin
Shuff's Music
Franklin, Tennessee

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Joseph Blumenthal
Downtown Sounds
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Mark Benassi
Lafayette Music
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Kevin Walters
Central Penn Music
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"We are able to get quality band instruments into the hands of students with affordable prices for the parents. Offering the in-store and on-location rental meetings generates additional accessory and book sales, as well as being in the schools and being able to help with their band program."

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The Music Store, Inc.
Tulsa, Oklahoma

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Dana Treidel
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2015 *SBO* Scholarship Essay Contest Winners

By Sidney Davis

“How Does Your Music Class Prepare You For Life” was the theme of the 15th annual scholarship essay contest, held by *MMR*'s sister publication, *School Band & Orchestra*. Several thousand entries were submitted as students competed for ten \$1,000 scholarships. The awards were given to five students in grades 4 to 8, five students grades 9 to 12, and their respective school music programs received a matching award of music products from co-sponsors NAMM, Alfred Music Publishing, SABIAN Ltd., Woodwind & Brasswind, and Yamaha Corporation of America.

Since its inception, the scholarship program has awarded \$300,000 in funds and matching music products to the winners and their schools. Two students from the Floyd Middle Magnet School in Montgomery, Alabama were among the winners. Other states represented were Pennsylvania, Georgia, Indiana, California, Florida, Illinois, Oklahoma, and Maryland. The music students received their scholarship awards from local music dealers representing NAMM, a major co-sponsor of the program.

The winning school music programs and their music directors in the grades 4 to 8 category include: Trey Bird and Angeli'c Harris, Floyd Middle Magnet School, Montgomery, Alabama, Coleman Woodson, music director; Claire Cao, Tohickon Middle School, Doylestown, Pennsylvania, Jennifer Repper, music director; Kayla Robinson, Lindley 6th Grade Academy, Mableton, Georgia, music director Kameron Crutcher; and Brianna Quintana, Griffith Middle School, Griffith, Indiana, music director Debbie Korak. In the 9 to 12th grade category winners were: Christopher Frost, Westview High School, San Diego, California, music director Jeri Webb; Dylan Lee Meyer, Neuqua Valley High School, Naperville, Illinois, music director Charles Staley; Tanner Robertson, Collinsville High School, Collinsville, Oklahoma, music director Richard Newhart; Caitlyn Stupi, Westminster High School, Westminster, Maryland, music director, Jennifer Jones, and Jose Veliz, Cypress Bay High School, Weston, Florida, music director, Jonathan Jadvani.

Claire Cao

Grade 7 • Age 12
Tohickon Middle School
Doylestown, PA 18902



Claire Cao, 7th grade student at Tohickon Middle School, Doylestown, PA receives scholarship award from Jim Forester, Russo Music, Chalfont, PA.

Dylan Lee Meyer

Age 18 • Grade 12
Neuqua Valley High School
Naperville, IL 60564



Pete Biedron, owner of the Band Source, Downers Grove, IL, presents scholarship check to Dylan Meyer, a 12th grade student at Neuqua Valley High School, Naperville, IL.

Angeli'c Harris

Grade 6 • Age 11
Trey Bird
Grade 8 • Age 14
Floyd Middle Magnet School
Montgomery, AL



Floyd Middle Magnet School, Montgomery, AL had two winners in the recent *SBO* Essay Scholarship Contest. Matt King (left), Art's Music Store, presented the checks to students Angeli'c Harris and Trey Bird along with their music director, Coleman Woodson.

Jose Veliz

Grade 12 • Age 18
Cypress Bay High School
Weston, FL 33332



Ken Katz (center), Music Arts Enterprises, presents scholarship to Jose Veliz, a 12th grade student at Cypress Bay High School, Weston, FL, and his music director, (right) Jonathan Jadvani.

Tanner Robertson

Grade 9 • Age 15
Collinsville High School
Collinsville, OK 74021



Ron Kuykendall, Saied Music, Tulsa, OK congratulates 9th grade student Tanner Robertson and his music director, Robert Newhart, Collinsville High School, Collinsville, OK.

Brianna Quintana

Grade 8 • Age 13
Griffith High School
Griffith, IN 46319



Quinlan and Fabish Regional Manager John Shaffer presents check to 8th grade student Brianna Quintana and music director Debbie Korak, Griffith High School, Griffith, IN.



Kayla Robinson
Grade 6 • Age 11
Lindley 6th Grade Academy
Mableton, GA

Christopher Frost
Grade 12 • Age 18
Westview High School
San Diego, CA 992129

Caitlyn Stupi
Grade 11 • Age 16
Westminster High School
Westminster, MD



Richard Irby, Division Manager Educational Sales, Ken Stanton Music, presents SBO scholarship check to winner Kayla Robinson and her orchestra director Kameron Crutcher, Lindley 6th Grade Academy, Mableton, GA. alongside Ken Stanton Educational Sales Rep Russell Gatlin.



Jeri Webb, Music Director, with winning student Christopher Frost, Westview High School, San Diego, CA along with Jeff Bertrand, Bertrand's Music.



Joel Menchey, President of Menchey Music, presents SBO Essay Contest check to 16 year old Caitlyn Stupi and her music teacher Jennifer Jones, Westminster High School, Westminster, MD.

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THE *Golden*

Ticket Contest Winners Tour Pearl River Factory



By Thomas S. Freeman

The visiting group watches as plates are fitted to backframes with the aid of sophisticated CNC (Computer Numerically Controlled) machinery.

Thirty Pearl River, Ritmüller, and Kayserburg dealers from the United States and Canada recently returned from four days visiting Guangzhou, Southern China's largest port city where they were able to tour the new Pearl River piano factory. Dealers earned the opportunity to participate in the trip during a promotion to celebrate the company's 30th anniversary in North America. Although parts of the factory are still under construction, when completed it will be the world's largest piano factory with the capacity to build over 100,000 pianos a year. The five year move to the new factory will be completed in 2017.

Li Jian Ning, general manager of the Pearl River Piano Group, as well as a committee of group managers welcomed the visiting dealers. Together, they examined Pearl River's scale of production, which blends old world hand-craftsmanship with cutting-edge technologies. Some were surprised to see how much of the piano building process is still "hand made." The hand notching of bridges, planning the strungback, planting the pins, gluing, and cutting are all controlled by Pearl River technicians. In some parts of the process, highly sophisticated CNC machinery ensures precision, yet in the making of a quality instrument, Pearl River believes there is nothing that can replicate the refined skill of experienced men and women working with all of their senses.

The factory tour was followed by a stop at Pearl River's World Headquarters. The seven-story building still produces pianos, and also houses most departments including Research and Development, Sales, and Import/Export. In the company's showroom, Lothar Thomma, the world-renowned Swiss master designer and Stephan Mohler – formerly with Bechstein, now Pearl River's quality control manager – greeted the dealers. The timing of the trip coincided with a visit by the world-renowned Swiss master designer, Lothar Thomma, who joined the group in the company's showroom. Together they reviewed the latest models and finishes for Pearl River, Ritmüller, and Kayserburg

pianos. Thomma has been with Pearl River since 2007, advising and overseeing the transformation of the company's product lines. The result has been the creation of a series of instruments earning international critical acclaim. Thomma has overseen or advised in the design of many famous European piano brands such as Bechstein and Steingraeber. He is also the co-inventor of the TF-65 "slide" calculator, a system used by many piano manufacturers over the years to correctly design the "scale" of pianos.

From the showroom, various musically inclined Pearl River employees treated dealers to performances. Acts included a dance troupe, a ukulele player, and others, ending in piano performances by a young pianist. Pearl River employees can enroll in company sponsored music programs at no cost.

Day-two of the tour began in the company wood yard and wood processing facility. Dealers saw a five-year accumulation of lumber, stacked in covered buildings. One of the winners, Shawn Hoar of Shawn's Piano in Hartford, Connecticut, is a soundboard maker who possesses knowledge and experience with many aspects of piano building, and expertise in woods. Hoar helped the group understand the purpose, quality, and cutting strategy of many of the woods seen in the facility.

From the wood yard the group proceeded to the wood processing facility. Here the cut lumber is fashioned into a variety of parts and pieces used in production. A piano has over 8,000 moving parts, so the over 100,000 pianos made by Pearl River last year required 800 million parts to be fashioned from this lumber.

The dealers also indulged in the local cuisine. The Chinese regard the cuisine of Guangzhou as a national highlight; it's considered the epicenter for Cantonese style cooking. On the last day of the tour, dealers visited the Famous Guangzhou Safari Park, one of the world's largest, and home to the first ever triplet Pandas born in captivity. The zoo features an array of exotic animals with some roaming free in an area where visitors can drive through in cars or trolleys. **MMR**

Jeff Tasch of Grand Piano Haus Speaks on His Experience Visiting Pearl River

First, I would like to mention during our visit to Guangzhou how wonderfully we were treated by the Pearl River piano group people; I mean absolutely first class.

Second, the factory. We had no idea what to expect. Even though the factory was brand new, the first thing I discovered was how the condition of the factory was for the workers. Guangzhou is tropical. It can become very hot and humid during the summer months. If you wish to build hi-quality instruments

it makes sense to make the working environment as comfortable as possible. Their air-conditioned factory was a blessing. Not too many buildings in China are air-conditioned.

Third, we were amazed how much handwork goes into each and every instrument. We always think that these pianos are machine produced. Yes a lot of machines are used for drilling and routing but I was impressed to learn that in the grand pianos that even the bridge

is notched by hand. I have witnessed other piano manufacturers using CNC machines for this process. With the production of Kayserburg pianos, Pearl River piano group went where no other Chinese piano manufacturer went. They built a small European/German piano shop in the factory where Stephan Mohler oversees year-round the production of the Artist series Kayserburg pianos by a handful of highly skilled piano builders.

We were blown away with everything we were shown from the huge lumberyard, to the new air-conditioned piano factory. We know that Pearl River, Ritmüller, and Kayserburg have set a new standard in superb quality and value in Chinese piano craftsmanship. In our opinion no other Chinese piano manufacturer can produce a piano at the level of precision and quality for the price.



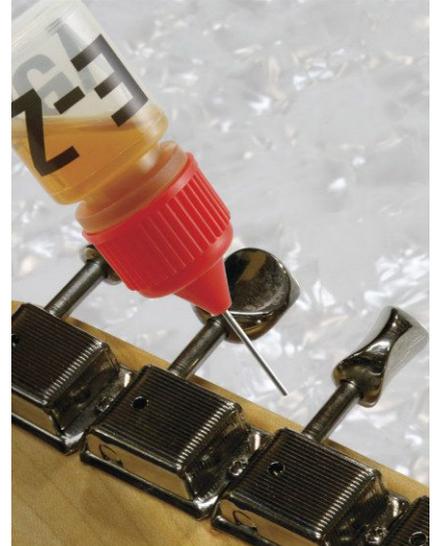
Bridge pins are inserted very precisely by CNC controlled machines operated by experienced employees. Many of the machines found in the new factory are designed by Pearl River themselves.



Dealers look on as technicians inspect and refine the workings of actions after installation.



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Millennials in the Workplace

Five Tips to Understanding the Fastest Generation Ever to Enter the Workforce!

By Menzie Pittman, owner of Contemporary Music Center

Growing up being a drummer, nothing was cooler than being fast. Keep in mind, I was weaned on Buddy Rich; oh wait, if you're a millennial reading this you might not know who that is. Well, that's okay. Rich was the guy that was always on the Johnny Carson show. Johnny Carson – you know, the guy who helped David Letterman get his job. No, not Jon Stewart, David Letterman... Oh, never mind.

Sound familiar? If it does, you might be a Gen Xer or Baby Boomer, having a conversation with a co-worker Millennial. But there's good news. There is absolutely nothing to worry about because they're really fast and know more about technology than any previous group ever to enter the workforce.

But because Google is in their pocket, and of course "everything on the web is true," and Millennials have grown up on video games that don't force them to engage in conversation, there are a few patches necessary to make their software-oriented minds adjust to the human workplace. Here are five steps to understanding how they tick and ways to improve communication with them:

1. Stop fighting the trend.

Millennials, Gen-Xers, and Baby Boomers have grown up with tremendously different experiences, so as hard as this is for the bosses (In most cases, the Gen Xers & Boomers) to grasp, for you to understand your current young and future employees in the workplace, you must strive to stop fighting the generational differences, and instead consistently try to catch up with them. How do you do this? By learning new technologies.

2. There is good news.

The X'ers and Boomers' tactic should be to engage consistently in conversations with Millennials, but that can be hard since they, in some cases, were raised by parents that "farmed it out," played with machines that didn't engage in conversation, and were educated in schools that only cared about standardized testing.

So you see, it's not their fault. It's ours. But if you don't learn how they tick, you will be stifled all the time because there is no going back, and they get faster every day, even if they don't look up from their phones!

3. Our chance of connection: gaining respect.

The way you win trust with a Millennial is to show curiosity in learning their world and advancing with "their" technology.

As you gain trust from a younger person, my suggestion would be to introduce them to a new computer game called "The Wickedly Clever Owner." If you are faster at some things than they are, or you can show them creative thinking, and exciting relevant history, you will short circuit the system. I often refer to this strategy as "**seeing around corners**." This strategy completely weirds them out because you are using instinct, and there is no software app for that – other than life's experience. But don't get too cocky because tomorrow there will be thirty new software apps and programs that they will know inside out – apps that you won't know.

4. The real work.

It is up to us as business owners to reach in and educate the Millennial on the importance of life qualities that matter to us... while we continue to remain self-aware and admit that we know little about their world.

Here's a tactic of learning I garnered from teaching and something I taught my own daughter. You can use this while contemplating your best strategy and teach it to Millennials.

Teach them to "ask better questions." Being a millennial, my daughter quickly renamed it "ABQ," and it is something I teach and review with my staff daily. I also teach them to engage with, and learn more about the customer, and where the customer is emotionally coming from. This is not natural for a Millennial because they are waiting for a command prompt before they take their next action.

Teaching subjects like integrity, social interaction, meaningful history, and the grace of simple things like eye-contact and asking customers questions, are critical to the success of any business. It is the job of X'ers and Boomers to strive to mentor, and if you don't inspire younger employees, they change the channel.

5. Slow the game down, share what you know, and ask to be taught.

Another tool for grounding the polarity of a Millennial (when they are impatient) is to take the conversation into your expertise. When youth is too quippy, just elevate the conversation to your strength. In my case, it's silly things like time signatures or music history or making our drum kits sound better than they can. I even have to use this tactic with the folks at our POS tech support.

A closing thought!

It is wise for us to respect the tremendous potential in today's youth. We must understand that the best use of our experience is for us to share it with Millennials and the generations that follow. We must pay great credence to the truth that they are the leaders of tomorrow. To develop true leadership in our youth, we have to be inspiring, and to be inspiring we must accept the shortcomings of all generations, including our own. **MIMR**



Menzie Pittman is the founder and owner of Contemporary Music Center. Since 1989, he remains CMC's only director of education. Contemporary Music Center has two locations in Virginia – one in Chantilly and one in Haymarket. CMC has won NAMM's Top 100 Award four consecutive years since 2011. Menzie is a frequent speaker at NAMM's Idea Center on music education and has been invited to speak at

the Whitman School of Business, Syracuse University in N.Y. He serves on the steering committee for the Support-Music Coalition and also serves on the Hylton Center's Education Committee. Menzie was appointed to NAMM's Board of Directors and served from 2012-2015.



Nashville Music Makes Us!

The Power of Leadership and Determined Execution: An Example for All of Us

Joe Lamond, president and CEO of NAMM, Sarah Trahern, CEO of the Country Music Association, Laurie Schell, director of Music Makes Us, Mary Luehrsen, executive director of The NAMM Foundation, Mayor Karl Dean (at podium), and David Sanders, executive director of The National Music Council.



By Mary Luehrsen

A very successful Summer NAMM wrapped on July 11th in Nashville, Tennessee. As readers who joined us there can attest, Summer NAMM is a robust music products business show and, in my experience, it is also a more relaxed conference than The NAMM Show in Anaheim. Folks seem to have more time to interact with each other, and they spend time making deeper connections; personal and business relationships are introduced and re-enforced.

Summer NAMM in Nashville seems to match the mood of a southern city that has a tradition and has made a commitment to music and live entertainment. Nashville once again proved to be a fabulous host city with its still new and modern Music City Center – the remarkable convention center that has transformed the entire downtown area and spurred surrounding neighborhood revitalization. For Nashville visitors, the term “the Gulch” has new meaning with its restaurants, live music and retail scene. To anyone who visits, including all those who attend Summer NAMM, Nashville feels like it is a hopping, thriving city – the phrase “optimism at work” seems to fit Nashville today.

This year at Summer NAMM, we celebrated Music Makes Us, which is the Nashville school district’s music education expansion program. Music Makes Us was created three years ago as a partnership between Nashville city leadership – notably Mayor Karl Dean, the Metro Nashville Public School that serves 82,000 children, and partnering organizations including Grammy/NARAS, Country Music Association, and many music marketing and production businesses and organizations local to Nashville. The program builds on and expands traditional music education offerings to ensure that all children in the district have access to music learning opportunities, including expanded curriculum in music technology,

production, and general classroom instruction, as well as new programs such as songwriting, bluegrass and mariachi.

Music Makes Us Nashville was the recipient of the American Eagle Award, presented by the National Music Council, which hosted its awards event July 11th, the last day of Summer NAMM. It was my pleasure to present the award to Mayor Dean, director of Music Makes Us Laurie Schell, and CEO of the Country Music Association Sarah Trahern. I’ve been personally inspired by the work of these people – community leaders, school administrators, teachers, and so many others – as an example of what all of us must do to support and advance music education, and so when I presented the award I admittedly got a bit choked up.

Like the folks who support Nashville Music Makes Us, we must all hold and/or develop a vision that *all* children have the opportunity to learn and grow with music through a thoughtful curriculum taught by qualified music teachers during the school day – like any core subject – and we must have the guts and conviction to do the work every day to execute this vision! It is relentless work that requires the strong hearts and minds of talented, visionary people.

NAMM is honored to have been involved with Music Makes Us since its beginning, and we continue to support its research and evaluation projects as well as promote and share the program’s efforts – the real work – via our SupportMusic Coalition conference calls and webcasts. NAMM has also shared program goals and implementation strategies with our other NAMM city in Anaheim, California where those in leadership roles have made a dramatic commitment to reinstating music education in the city’s public schools. Learn more about the Music Makes Us project: its story and outcomes and find your inspiration, by visiting <http://music-makesus.org>

Congratulations Nashville Music Makes Us! You inspire all of us to do more to assure every child has the opportunity to learn and grow with music! **MMR**

The opportunity for this guest editorial presents itself in the receding shadow of the 60th anniversary of the Stratocaster, which Fender celebrated throughout 2014. And while anniversaries are of course great for looking back and celebrating a rich history, they're also an ideal occasion to reassess where we're going and what the *next* 60 years will hold.

After recently sharing my contemplations on these subjects with noted guitar historian and author Tom Wheeler as he was researching the latest edition of his indispensable book, *The Stratocaster Chronicles*, I thought I'd expand on that conversation here, because it revealed fascinating correlations with many parallels that can easily translate to businesses outside Fender (running a multigenerational retail store, for example).

Undoubtedly, the bedrock of Fender's rich legacy consists not only of the company's history of innovation, but also of more than 60 years of music made using the products of that innovation: the Telecaster, the Stratocaster, the electric bass guitar and an entire stable of amps, to name only a few. For everyone everywhere, and in just about every genre, the countless great recordings and memorable performances featuring the sound and style of Fender are the soundtrack of our lives. That makes Fender a true U.S. icon – a symbol of rock and roll and Americana evoking powerful images of creativity, individuality, freedom of expression, and more.

Being so well entrenched, it's tempting to think that Fender's present-day stewards need only steer the company straight in its lane, so to speak, with success defined merely by not messing up what has already worked. The reality, however, is much more nuanced and complex, because simply staying the course is simply not an option. We cannot drive by the rearview mirror; we must remain as vital and relevant as ever.

Our founder, Leo Fender, always kept moving and pushing forward, and we strive to embody and honor that entrepreneurial spirit in the way we operate today. And this ethos can extend not just to Fender, but to everyone's business—keeping one foot on a firm foundation, but one-stepping forward into tomorrow.

**COLORING
Inside the Lines**

1954 - THE WORLD'S GREATEST ELECTRIC GUITAR - 2014
Sixty Years, Countless Hits

By Justin Norvell, Vice President of Product Development,
Fender Electric Guitars and Bases

**Honoring the Past, Living in the
Present and Looking to the Future**

It's easier to say than to do, though. And this is exactly where the challenge lies. How many products of other industries look just like their ancestors of 1954? What if you walked into a Chevrolet dealership to find all the brand-new cars virtually indistinguishable from their predecessors of 60 years ago? We just don't see that kind of thing across the vast spectrum of consumer goods; especially not in technological fields. The musical instruments industry is a different field, though – one where we find many players who still want a traditional instrument no matter how many digital effects, complex racks of gear and modeling programs they use. The real challenge is to make things new while remaining true and relevant, without making "New Coke," if you will.

This isn't so much a limitation as it is recognition that our instruments have distinct personalities. As musicians, it's a truth we all hold dear. There are elements and aesthetics that *must* be maintained, or else it's not a Stratocaster or a Precision Bass anymore. We must remain keenly aware of drawing that balance properly. A decade ago, the advice I received from industry vet and Fender hall-of-famer Dan Smith was to "color inside the lines." That is, to push specs and features forward, but *within* the sacred framework; to stay relevant to new musical and stylistic trends while leaving untarnished the legacy that makes our products special and timeless.

On being *Timeless* vs. *Timely* time-less

'timləs/adjecive : not affected by the passage of time or changes in fashion.

time-ly

'timlə/adjecive : done or occurring at a favorable or useful time; opportune.

Many work to hit the sweet spot and to be in the right place at the right time with their businesses, meaning that they do whatever they can do to be *timely*. At Fender, though, the real lesson I've learned is to strive to make things that transcend trends—that is, to make things that are *timeless*.

In years past, Fender has certainly chased trends in attempts

to be a bit more “of the moment.” A little more *timely*. Take, for example, mid- to late-'80s experiments such as the Heavy Metal (HM) Strat, the Performer, and the Katana ...

Today, however, we prefer *timeless*. Bellbottoms, skinny jeans, and \$500 designer denim all come and go, but Levi's 501s remain a constant through all of it, and we aim to keep that kind of timelessness as a guiding maxim. Instruments that are timeless rise above trends in the form of classics with ever-green appeal.

Many younger players today aren't that familiar with Buddy Holly and Eric Clapton, which means that our instruments must continue to appeal, to work and to speak *on their own merits* to musicians hungry to express themselves. While ancient history matters little to these younger players, what *does* resonate with them is what our products deliver, how they sound and how they fuel one's own voice – lean too hard on the history lesson and your product could be ruled out before it's even tried out. It's about what's inside – you can take one of our classic instruments and absolutely blaze a new musical trail with it. Because it's a tool that just *works*.

I have come to follow four main rules that help keep that timelessness intact while allowing room to push forward and innovate:

Evolve. Keep things authentic and true to your brand, but keep it current. Your brand or business probably didn't have a social media presence a few years ago, but it's a given today, and while this is a newer element, it can impart the vibe and core aesthetic of your brand with enormous effectiveness. As with any good personal resume, your experience is important, but you must always add relevant new skills to remain vital.

Leave room for risk. For Fender, overreaching products have often made great footnotes, only to later become cult favorites due to their rarity. Look at the recent resurgence of the initially ill-fated Starcaster guitar of the 1970s—now a successful reissue wielded by many artists.

Know your history. Build on what works, and learn from missteps so you don't repeat them. At Fender, the specter of much the CBS era looms large as both guiding force and caution-

“Simply staying the course is simply not an option.”

ary tale, discussed and acknowledged openly as something to *not* repeat.

Build a sandbox. When going out on a limb and being more creatively disruptive (see item two above), we created new product families and platforms built for experimentation and differentiation. Examples of ours include the Pawn Shop series, the VG Stratocaster, and current models such as our iOS-compatible Stratocaster and Deluxe Strat Plus, which uses an expandable and removable card system for its wiring and circuitry. This “sandbox” approach leaves the classic core platforms pure and true to the original recipe, letting players choose among past, present and future with equal appreciation.

We are part of this industry because we love it and are passionate about music and musical instruments. Every decade or so there's an industry “gold rush” whether it be portable keyboards, ADATs, Floyd Rose-equipped electric guitars, DAWs, ukuleles, et cetera, but for all those *timely* sales spikes, we need the

stable, evergreen, *timeless* foundational products that will keep us in business and moving forward for the long haul.

Shooting for timeless is a great guiding star in your professional and personal life – when you do this much of the noise and less important stuff falls away, thus increasing the quality and value of what really matters.

Well into 2015 now, the Stratocaster – and all Fender products – embark into the next 60 years with more vitality and innovation than ever. We proudly celebrated a milestone year in 2014 for our second electric guitar – the one that first appeared in 1954 and exists today largely unchanged; the one that is now synonymous with the term *electric guitar*. Indeed, the Stratocaster is the epitome of the kind of timelessness that in a wider sense describes Fender itself. It's why Fender is a great name instead of a once-great name. It's why, as the stewards entrusted with this great name, we curate the Fender brand not only according to what it has been for six decades, but for what it is now and for what it's going to be far into a very bright – and loud – future. **MMR**

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Korg Pitch-Crow-G

Korg releases the new Pitch-Crow-G, a smaller, sleeker, and more accurate clip-on tuner that easily attaches to any headstock and is perfect for all skill levels. The guitar and bass modes, strong ball joint clip, full color LCD display and 24 hour battery life, provide for a streamlined tuning experience. For fine tuning in the studio or in a performance setting, the PitchCrow-G provides tuning accuracy of up to ± 0.1 cents, eliminating even the slightest pitch discrepancy. In addition to the conventional chromatic mode, there is also a dedicated guitar mode and bass mode. In each mode, the string number is shown beside the note name, allowing even the beginner to tune with ease.



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ACCESSORIES

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leeoskar.com

Kluson Firebird/Banjo Tuners

After more than 40 years, Kluson has just reissued the Firebird/Banjo tuners. Kluson stayed true to the design in virtually every aspect using planetary gears with the 12:1 ratio, the exact mounting screw pattern, housing size and appearance with the 5/16 inch string post. Because these tuners have a larger string post the tuners do require the original larger peg hole. The "T" and "B" on the bottom plates depict treble or bass side. These tuners were used on high end banjos and the Gibson EB-1 basses as well so with that in mind Kluson is also offering a 2 + 2 set with the off-white plastic buttons for both banjo and bass replacement. Kluson Firebird/banjo tuners will be sold in sets and individually in gold, nickel and chrome plating. (SRP: \$150.00 - \$220.00 depending on set type and plating).



kluson.com

CASES & BAGS

SKB Dual Layer GoPro Cases

All four GoPro cases feature camera pockets that will accommodate any generation of GoPro camera including the Hero 4 version. The single and dual cases have a single layer of foam that can hold additional batteries (any size) as well as accessories. The larger cases (3i-1309-6GP4 and 3i-1711-6-GP6) offer storage for additional cameras as well as a lower layer for accessory storage. The foam interiors are constructed with high-quality Stratocell[®] foam with a contrasting red capped Celu-Cushion[®] polyethylene foam top. All models are available for immediate delivery.

MAP Pricing is as follows: 3i-0705-3GP1 Single GoPro Case \$39.99, 3i-0907-4GP2 Double GoPro Case \$69.99, 3i-1309-6GP4 Four GoPro Case \$129.99, 3i-1711-6GP6 Six GoPro Case \$159.99.

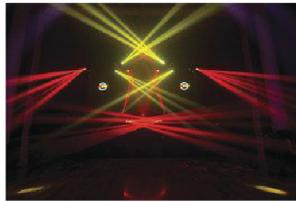


Skbcases.com

DJ & LIGHTING

ADJ Vizi Beam 5RX

The Vizi Beam 5RX features an ultra-tight 5° beam angle and is powered by the revolutionary Philips Platinum 5R 189W discharge lamp, which has been co-engineered by ADJ and Philips to offer a light output comparable to a 575W fixture. So, users – whether lighting designers, event organizers, installers or venue managers – can create super-tight beams of incredibly potent light that look even more effective slicing through fog and haze. In addition, if these beams are too intense, the included frost filter means users can always reduce the glare for a more subdued lighting effect. The Vizi Beam 5RX boasts an array of vivid colors and captivating patterns thanks to ADJ's inclusion of independent GOBO and color wheels, which offer 17 fixed GOBOs (plus spot) and 14 colors (plus white), respectively. Users can also utilize split colors, for mesmeric multi-colored beams, as well as GOBO scroll and shake functions to add energy to the projected beam. What's more, the in-built 8-facet prism can also be activated to split the beam into a myriad of moving shards of light.



adj.com

DRUMS & PERCUSSION

Vic Firth Co. Steve Gadd Padd and Steve Gadd Signature Sticks

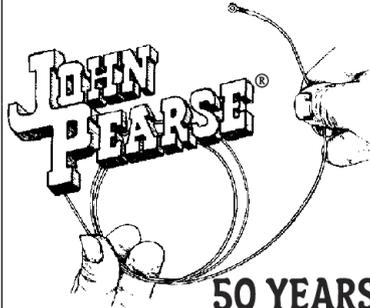
The Gadd Padd features a 3/16" thick black silicone rubber pad, mounted to a round 8" sturdy wooden base. This single sided pad features a non-skid rubber base and is decorated with the special commemorative 70th birthday logo. Built to Steve's desired specifications, this pad travels easily for the player on the go. (#PADSG; MSRP = \$60.05).

Featuring a new and improved black finish and labeled with the special commemorative 70th birthday logo in eye-popping chrome, this classic barrel tip stick was the first Vic Firth signature stick and remains one of the world's most popular models. Available in wood or nylon tip. (#SSG; L = 15 3/4", Dia. = .550"; MSRP = \$17.35. #SSGN; L = 15 3/4", Dia. = .550"; MSRP = \$17.85).



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DRUMS & PERCUSSION

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The MANHASSET® Percussion Trap Tables feature large 14" x 18" tables with carpet padding included for quiet handling of percussive instruments. Three of the edges are raised to keep percussive instruments from rolling off of the table. Both models include the famous MANHASSET® shaft with Magic Finger Clutch to allow for easy height adjustment and dependable use.

The model #2200 MANHASSET® Percussion Trap Table has the standard Symphony base for excellent stability and performance and has a retail price of \$162.95.

manhasset-specialty.com



FRETTED

Kala Comfort Edge Tenor

The Comfort Edge tenor is available in two models, one with a Florentine cutaway (KA-SRT-CTG-CE) and the other in a standard tenor body (KA-SRT-CTG-E). Both models are equipped with a Kala UK-300TR EQ system. Other features include Gold Grover tuners, mahogany neck, rosewood fingerboard and bridge, Graphtech Nubone nut and saddle, pearl/padauk inlay on headstock, and a high gloss finish. MSRP is \$719.99 for the standard tenor and \$829.99 for the Florentine Cutaway.



Kalabrand.com

**Fishman
Fluence Modern
8-String Humbucker Pickup**

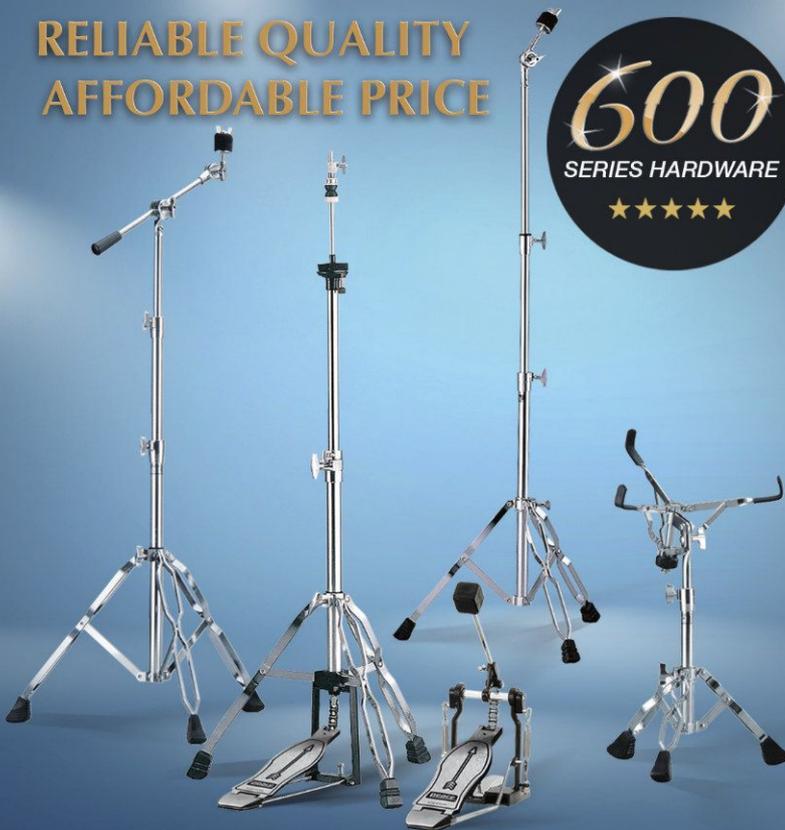


Like all Fluence pickups, the new Modern Humbucker 8-String pickups have two voices. The Alnico version offers full, round, boosted, with articulation and dynamics in Voice 1, and a Fluence-exclusive crisp, clean and fluid tone in Voice 2. This combination makes the Modern Humbucker 8-String Alnico perfect for the bridge position. Voice 1 of the Ceramic 8-string model delivers the ideal ceramic active tone—crisp, searing, big yet tight. The modern passive attack of Voice 2 provides organic, high output, passive ceramic tone for exceptional distortion. This model is ideal for the neck position.

Fluence Modern HB, 8-String, Alnico, Black Plastic: \$181.75 MSRP, \$139.95 MAP. Fluence Modern HB, 8-String, Ceramic, Black Plastic: \$181.75 MSRP, \$139.95 MAP. Fluence Modern HB, 8-String, Set of 2, Black Plastic: \$324.61 MSRP, \$249.95 MAP

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ESP LTD Bunny Brunel Signature Bass Series

The LTD BB-1005/QM/Black Aqua and the LTD BB-1005 QM/Burnt Orange join Brunel's growing line of signature basses. Both of the new models are fretted 5-string basses with a feature set designed to handle the professional studio and stage considerations of an in-demand player like Bunny Brunel. Available in Black Aqua and Burnt Orange finishes, they incorporate neck-thru-body construction, quilted maple top, ebony fingerboard, and a special Aguilar pickup set with an OBP-3 active preamp, as well as a Hipshot A-style bridge and Hipshot tuners with an extender on the lowest string. They join the current Brunel LTD



Signature Series models that include a 4-string fretted and a 5-string fretless model.

Esguitars.com

PIANOS & KEYBOARDS

Yamaha Clavinova CVP-700



The powerful, award-winning new lineup includes the CVP-701, CVP-705, CVP-709 and the CVP-709GP. At the heart of each model is Yamaha's Real Grand Expression sound engine, which harmonizes the three key elements of sound, touch and pedals to provide the definitive, immersive experience of playing a real grand piano.

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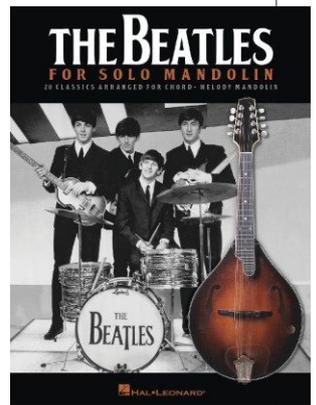
The CVP-701, CVP-705 and CVP-709 (MSRP range: \$5,399 to \$20,999) will be available in July in black walnut wood finish or polished ebony. The CVP-709GP (MSRP: \$20,999) offers customers a 4-foot 6-inch baby grand cabinet with an enhanced sound system.

usa.yamaha.com

PRINT & DIGITAL

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The Beatles for Solo Mandolin features expert chord-melody arrangements of 20 Beatles favorites: All You Need Is Love · Blackbird · Can't Buy Me Love · Eight Days a Week · Get Back · Here Comes the Sun · Hey Jude · I Feel Fine · I Saw Her Standing There · I Will · In My Life · Let It Be · Michelle · Mother Nature's Son · Nowhere Man · Strawberry Fields Forever · Twist and Shout · We Can Work It Out · With a Little Help from My Friends · Yesterday. This collection also features chord grids for each song, for those who want to strum along. (HL00128672 / \$14.99).



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By Dan Daley

Moog Takes a Stand on Income Inequality

Income inequality has emerged as the main debate in the wake of the Great Recession. In the United States, income inequality – the gap between the very wealthy and everyone else – has been growing markedly, by every major statistical measure, for some 30 years, but it has substantially accelerated in the last decade. *The Wall Street Journal* reports, “the top 3 percent of families saw their share of total income rise to 30.5 percent in 2013 from 27.7 percent in 2010, while the bottom 90 percent saw their share fall.”

This isn't politics talking; this is data. Some of this is structural: caps on wages and wage growth due to a high employment rate (since reduced considerably) that encouraged part-time hires and fewer hours; a stagnant minimum wage (also in the process of changing); and a tax infrastructure that (still) overwhelmingly favors the already affluent. But there is also a technology component, which has led to what the National Bureau of Economic Research calls “skill-replacing,” in which technology upheavals, whether we're talking about the Industrial Revolution or the advent of digital technology, inevitably displace workers' existing skills, often too abruptly for them to adapt to the new tech paradigm.

That thought could reasonably be extended to music, where digital certainly upended the careers of musicians – most notably drummers, who perhaps could withstand it less well than the others in the band. Percussion jokes aside, from drum machines to synthesizers, digital made a difference, and the evidence of pushback is considerable, such as when, in 2004, the AF of M and advanced synthesizer maker Realtime Music Solutions went at each other in court over whether a synthesizer should be permitted to replace live musicians in Broadway's orchestra pits.

Moog Makes Nice

So that's the context for this bit of news in June: Moog Music, founded by inventor and entrepreneur the late Robert Moog, who created what many would agree what became the most popular physical musical instrument since the electric guitar, transferred 49 percent of the ownership of the company to its workers, through an employee stock ownership plan (ESOP). Michael Adams, the company's owner and chief executive, further established a trust that will lend the company the money to buy out his remaining 51 percent over about six years, using pretax dollars. Upon their retirement and after a specified vesting period, individuals will be able to cash out the shares they accumulat-

ed over the course of their employment. According to the *New York Times*, a source at the company estimated that as a result of the plan and assuming some level of growth going forward, a production employee who starts out making \$12 an hour could receive a payout of about \$100,000 at retirement age.

Despite the fact that its name has become literally a trope for the entire synthesizer category, just as Xerox has become synonymous with photocopiers, the company more than once has had trouble making payroll in years past. At the same time, though, Moog as a company remains more like one of the scores of boutique amplifier or stomp-box manufacturers out there: artisanal and craft-like, if chronically impecunious. That suggests that this is a route that others could take at a time when wages and other employee benefits remain hard to increase or even maintain. It's not a strategy limited to small companies, of course – plenty of large corporations offer ESOP opportunities to their workers. But as a percentage of the company, Moog's move is downright progressive, enough so that it might prompt harrumphs of “socialism” under the breath of some card-carrying one-percenters.

Real Benefits

But the advantages are concrete and pragmatic. Numerous studies show that employee ownership appears to increase production and profitability and improve employees' dedication and sense of ownership. State-run studies show that on average, employee owners have considerably more in retirement assets than comparable employees in non-ESOP firms. The most comprehensive of these, a report on all ESOP firms in Washington state, found that the retirement assets were about three times as great, and the diversified portion of employee retirement plans was about the same as the total retirement assets of comparable employees in equivalent non-ESOP firms.

There are risks, of course. Employee stock ownership can increase the employees' financial risk if the company does badly, and ESOPs can discourage portfolio diversification. But when your company is having trouble making payroll, portfolio diversification may be the least of your problems.

The bottom line here is that Moog made a move in a radically positive direction and scale, one that's worth the entire MI industry paying attention to. Despite the enmity surrounding the economic debate at the moment, the momentum is clearly towards rectifying economic inequality. You don't have to be Karl Marx to know a good deal when you see one. **MMF**

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