

MMR

MUSICAL MERCHANDISE REVIEW

Google Rankings
& Your MI Retail
Operation



Experts'
Guide
to Anaheim

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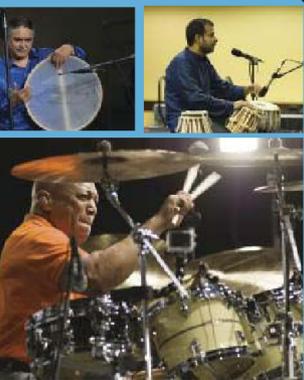


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For the 12th time in 14 years, music dealers have voted Yamaha Disklavier the music industry's "Product of the Year" in MMR's poll. We've worn out a thesaurus looking for creative ways to express our appreciation, so please accept our simple, sincere "thank you" again.

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THE MAN WHO DROVE A NAIL *with a dream.*



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Step forward. MUSIC IS WAITING.™



C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

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Cover photo courtesy of NAMM.

MMR Musical Merchandise Review® (ISSN 0027-4615), Volume 174, Number 01, January 2015, founded in 1879, is published monthly by Timeless Communications Corp., 6000 South Eastern Ave., Suite 14J, Las Vegas, NV 89119, (702) 479-1879, publisher of School Band and Orchestra, Choral Director and JAZZed. Periodicals Postage Paid at Las Vegas, NV and additional mailing offices. MMR is distributed free to qualified individuals and is directed to music dealers and retailers, wholesalers and distributors, importers and exporters and manufacturers of all types of musical instruments and their accessories, related electronic sound equipment, general musical accessories, musical publications and teaching aids. **POSTMASTER:** Send all UAA to CFS. **NON-POSTAL AND MILITARY FACILITIES:** send address corrections to Musical Merchandise Review, PO Box 16655 North Hollywood, CA 91615-6655. The publishers of this magazine do not accept responsibility for statements made by their advertisers in business competition. No portion of this issue may be reproduced without the written permission of the publisher. Copyright ©2015 by Timeless Communications Corp., all rights reserved. Printed in USA.



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Following Mary's Lead



by Christian Wissmuller

"Can anything elevate a middle school kid more than the experience of high quality music education?" asks the 2015 recipient of the Don Johnson Industry Service Award, Mary Luehrsen, in this month's cover story, when talking about her own experiences as a junior high student musician. "It is priceless – now, we just have to convince every school administrator and school board

And what academic areas are typically at or near the top of the list when it comes to enacting cuts? You guessed it: arts and music.

But there are bright spots in this struggle, to be sure. In addition to private funds and patrons of the arts stepping up in many

“ Just think how many more kids we could pull into making music? That's the goal of advocacy. ”

member that high quality music education is vital for every child and that options for music education expand to reach every child."

While innumerable studies and surveys demonstrate widespread support for music and arts education in virtually all American communities (a recent Gallop poll indicated 94 percent of participants believe music is part of a well-rounded education, and that schools should offer instrument music education as part of the regular curriculum. Additionally 85 percent feel that participation in school music corresponds with better grades and higher test scores), the challenges to achieving such goals remain as strong as ever. A report from May of 2014 by the Center on Budget and Policy Priorities revealed that "most" states are still funding schools less than before the recent recession. According to the data, "At least 35 states are providing less funding per student for the 2013-14 school year than they did before the recession hit. Fourteen of these states have cut per-student funding by more than 10 percent"

areas across the country to pick up the slack created by dwindling state and federal resources, many towns and communities are taking the matter into their own hands, following the lead of – and making use of the tools provided by – advocacy organizations headed by the likes of Mary Luehrsen, in order to ensure that music remains a key part of education in their cities and towns.

And MI retailers and suppliers can (and *should*) play a vital role – there's no time like the present to become part of the solution.

"I imagine a time when every NAMM member has an annual plan for advocacy that involves their own professional development, their staff's management, and participation in advocacy by leading or participating in state and local networks," says Luehrsen. "Just think how many more kids we could pull into making music? That's the goal of advocacy."


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- Industry News
- Supplier Scene
- People on the Move
- Trade Regrets
- European Beat

Korg USA to Distribute Dean Markley

Korg USA announced that they will be the exclusive U.S. distributor of Dean Markley's exceptional line of guitar strings, pickups, picks, and polishing accessories. Dean Markley joins Korg's family of brands and this partnership is in line with Korg's strategic plan to provide dealers with a full spectrum of quality products at various price points. The full line of Dean Markley products slated for distribution will be on display at the 2015 NAMM trade show (Booth #6440 Hall A).

KORG USA INC.

"We are proud to have the opportunity to represent Dean Markley. It has a great heritage and we are looking forward to helping them reenergize the brand," stated Korg USA president Joe Castronovo.

"Having a premier company like Korg USA manage the sales and distribution of Dean Markley products is the best way for us to ensure our dealers are taken care of. Korg USA will improve our product availability and delivery time at the industry's most competitive prices," states Lori McCallian, CEO of Dean Markley USA.

Korg USA began offering the Dean Markley products in the U.S. starting January 1, 2015.

KHS America Acquires Hohner Inc. USA

KHS America, Inc. recently announced plans to acquire Hohner Inc. from Matth.



Hohner GmbH in Trossingen, Germany. Hohner, Inc. is the exclusive North American provider of Hohner branded harmonicas, accordions, melodicas, guitars, and bluegrass instruments; SONOR Drums and Orff Instruments, Lanikai and Kohala Ukuleles, H. Jimenez Guitars, Hohner Airboard, as well as Hohner Kids and Greentones children's instrument brands. Transfer of ownership took place January 12.

For over 150 years it has been Hohner's declared mission to bring the joy of music making to people all over the world, to provide them with the best possible instruments so that they can discover their own musical creativity and experience the emotional and communicative power of music. As legacy brands, Hohner and SONOR have long been recognized as leaders in innovation and quality, and as the gold standards of sound. With Lanikai and Kohala, Hohner developed two of the most successful ukulele brands in the world. These accomplishments are the direct result of Hohner's closeness with their customers and a deep passion for music displayed by every team member.

By integrating these iconic Hohner brands with KHS America brands such as Jupiter Wind Instruments, XO Profes-

sional Brass, Mapex Drums, Majestic Concert Percussion, Hercules Stands, and Aaltus Professional

Flutes, the new KHS America will be positioned to provide a portfolio of musical instrument brands and accessories that is second to none.

"We're very excited about the opportunities this acquisition creates for KHS and Hohner brands," said Tabor Stampfer, president of KHS America. "Both the collections of brands and the teams that manage them complement each other in almost every way. Although it will take time to fully integrate the two companies, we look forward to this process and we're extremely confident that the combined brand strengths and team talents will result in continued growth and enhanced business value for our retail partners."

"We, at Hohner, are equally excited about this opportunity for both our companies," said Clay Edwards, president of Hohner, Inc. "Together, we can do more for our dealers and consumers, as well as the advocacy and growth of music education, than either of us could have done alone."

For the time being, retailers should continue doing business with both companies as normal. However, KHS America will begin working immediately to integrate the teams and business processes with the long-term goal of combined operations in one facility.

Fender Sells KMC Music's Percussion Brands & Ovation Guitars to Drum Workshop

Fender Musical Instruments Corporation (FMIC) announced that its subsidiary KMC Music, Inc. has sold its owned and licensed percussion brands, including Gretsch® Drums, Latin Percussion®, Toca® Percussion, KAT® Percussion, and Gibraltar® Hardware – as well as the Ovation® guitar brand and the exclusive U.S. distribution rights for Sabian® Cymbals – to Drum Workshop, Inc., the manufacturer of DW drums, hardware, and accessories.

"We are extremely proud of our team's effort to nurture and grow each of the individual brands and are enthusiastic for their future," said FMIC's interim CEO and board member Scott Gilbert-

son. "We recognize the strategic opportunity for DW and are confident that they will be champions of the brands moving forward."

"This is an amazing opportunity to extend our passion and commitment for the art of drumming," said Chris Lombardi, CEO of Drum Workshop, Inc. "We're excited to welcome these legendary American brands to the DW family."



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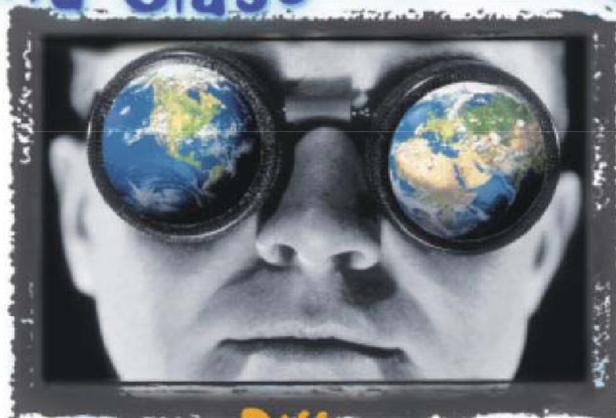
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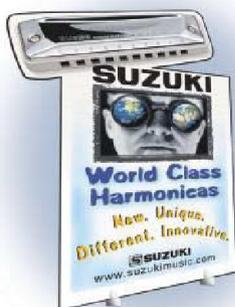
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Sweetwater Alleges its Content has been Plagiarized by More than 70 MI Retailers

Sweetwater Sound, Inc. issued the following press release in early 2015 regarding alleged theft of the company's intellectual property:

Sweetwater Sound Inc. continues to be victimized by the misappropriation of its proprietary intellectual property. Most recently,

Sweetwater's web content has been pirated by many music retailers, including UniqueSquared, Music & Arts (owned by Guitar Center), Cascio Interstate Music, Island Music Company, ProAudioStar, Chicago Music Exchange, and more than 70 more, with the violations ranging from a few pages of content

to as much as hundreds and even thousands of pages. In response to these infringing acts, Sweetwater has increased its efforts to defend itself and its intellectual property rights.

According to Sweetwater founder and president, Chuck Surack, "It's shameful that, in this industry I love, there are so many unscrupulous individuals and companies. We hear constantly how musicians, companies, and our industry are damaged by music piracy and illegal software and plug-in downloads, yet there seems to be no hesitation on the part of many retailers in our industry to take proprietary web content. At Sweetwater, we invest a great deal into creating unique, valuable content for sweetwater.com, and to have it blatantly plagiarized and reposted on another retailer's site, often word-for-word, is truly disheartening. As much as we dislike having to take action, we simply cannot sit by while our property is taken and misused."

In the first such case, it was discovered that Chicago Music Exchange had been illegally copying sweetwater.com's content. In February 2014, this case was resolved with a letter of apology from Chicago Music Exchange president David Kalt, which included assurances that all misused content had been removed from its website and that no Sweetwater content would be misappropriated in the future.

Since then, Sweetwater has taken action after finding text on more than 70 other offending retailers' sites that have copied from sweetwater.com. Mike Clem, vice president of E-Commerce at Sweetwater, commented, "It's amazing to me. In many cases they don't even bother to remove references to 'Sweetwater' or to 'Sales Engineers,' which obviously come straight from our site. We've even found examples where they've left in 'Contact your Sweetwater Sales Engineer for more information or to make your purchase!'"

The owners of the guilty sites have sometimes tried to pin the blame on lazy or irresponsible employees or even subcontractors taking the easy way out by copying Sweetwater's content. And it may be true that an employee or subcontractor is actually at fault. However, this does not excuse the owner or manager from responsibility or limit the liability of the employer for the consequences of an employee's actions. Sweetwater has also heard claims that the copying was "an honest mistake," which is clearly indefensible; there is no way to "honestly" take someone else's property.

Some companies, for example UniqueSquared, ProAudioStar, Great Guitar Shop,

continued on page 12

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Sweetwater Plagiarized

continued from page 10

and Cascio Interstate Music, ignore Sweetwater's initial requests to have infringing content removed. In these cases, Sweetwater contacts the company's Internet service provider ("ISP") who will often shut down a website for engaging in copyright infringement. In such cases, the companies suddenly responded to Sweetwater's requests. In one instance, Great Guitar Shop's entire website was shut down by its ISP, after Great Guitar Shop ignored Sweetwater's

repeated efforts to communicate with Great Guitar Shop directly. Basically, Sweetwater asks infringing parties to take down the pirated content, to sign a document of admission and compliance, and to reimburse Sweetwater for legal costs. When a company, such as Island Music, quickly complies with Sweetwater's terms, the matter is closed.

However, where Sweetwater's notices are ignored or reasonable settlement terms are not met, no recourse exists except legal action. Sweetwater's attorneys have commented,

"Copyright infringement is a very serious matter. Infringement of a federally registered copyright can result in statutory damages of at least \$750 per incident and as much as \$150,000 per incident (plus attorney fees) for willful infringement." Sweetwater truly regrets having to go that far, but it does so in support of all online retailers who invest in unique content. This really is about the integrity of the music business as a whole.

MMR first reported on this issue in February 2014.

Furrow Celebrates 40 Years with SABIAN

One of the few who have been with SABIAN even before there was a SABIAN, foundry supervisor Lewis Furrow has just reached the 40-year milestone with the cymbal-maker.

Throughout his 40-years at the SABIAN factory, Lewis has done a bit of everything – from shipping to production – giving him an intimate knowledge of the cymbal manufacturing process. A true practitioner of SABIAN core values, Lewis is a highly valued member of the SABIAN team.

"Lewis is a master of formula calculations for mixing our bronze alloy," comments VP of manufacturing Nort Hargrove. "As such, he plays a huge role of our success and is one of the

main building blocks in our success as a company."

In honor of his extraordinary service, SABIAN has donated \$500 in cash and \$2,000 in Gon Bops percussion instruments to the Music Therapy program at the IWK Health Centre in Halifax, a cause that's personally very dear to Furrow – Furrow's own grandchild receives ongoing care at the IWK.



Willi Zildjian, Andy Zildjian, Lewis Furrow, Sally Teague, Bess Teague, and John Teague.

Mutec Mutes

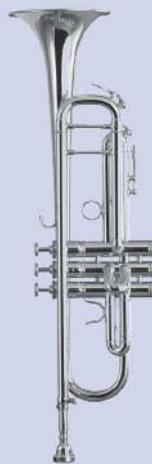


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UpFront

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Oriolo Guitars Makes \$40,000 Donation to GITC



San Diego-based non-profit Guitars in the Classroom (GITC) announced that the Oriolo Guitar Co. recently made a \$40,000 donation of guitars and ukuleles to its work of bringing music into the heart of academic learning across the country. Oriolo Guitars are best known for their colorful artwork, many featuring the popular character Felix the Cat who was produced by Joe Oriolo.

Oriolo's son, Don, took the helm of Felix The Cat Productions Inc. in 1984 and has produced numerous episodes of Felix and brought the licensing brand to new heights. Oriolo entered the musical instruments/products world in 2008 when he first designed and manufactured his Oriolo Guitars. The company was founded by Don and believes in making music-based learning enjoyable for all kids.

"Bringing the fun back to playing guitars and ukes for children starts with exciting, colorful artwork like having Felix on the instruments," said Don Oriolo, Oriolo Guitar Co. "We urge more music products companies to get involved and donate to GITC to support their great work in our classrooms."

"The Felix the Cat guitars and ukuleles are bringing immediate smiles to students' faces and delighting the teachers with their blend of nostalgia, art, and humor," said GITC executive director, Jessica Baron. "We are all grateful to Oriolo Guitars for supplying our programs with such fun instruments in 2014."

CORRECTIONS

In our report on the 2104 Dealers' Choice Awards in the December, 2014 issue of *MMR* we incorrectly indicated that Hailun had won "Acoustic Piano Line of the Year" two times in a row. Last year marked the company's third straight year winning in that category.

Additionally, the winner in the "Electric Bass of the Year" category is the Yamaha TRBX and not "RBX," as indicated in the report.

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Grundorf Celebrates 30th Anniversary

Grundorf Corporation, parent company of Grund Audio Design, is celebrating its 30th anniversary. From humble beginnings in the family garage, Grundorf Corporation has evolved into an internationally recognized organization whose products have become an integral part of the livelihoods of musicians, audio pro-

fessionals, and technology managers.

Company principals Susan and Frank Grund started the business in their garage in July of 1984 after deciding to cease touring with their band. "We started out building speaker cabinets and cases for our musician friends who saw the products we had built for use in our own band,"



recalls Frank Grund, president of Grundorf Corporation. "A local music store saw our products and said if we put a name on them he would sell them in his store – and that was our start. Initially, the products were sold by word of mouth and, within a few years, we had expanded to nationwide distribution. By 1990, we had clearly outgrown our garage, so we purchased the building that, to this day, houses our current manufacturing operation."

Being known among his musician friends as the "audio guy," Frank Grund always had a passion for loudspeaker design, and early on, had built the band's PA cabinets. This early experience served as the foundation for Grund Audio Design's loudspeaker offerings, which today encompasses the Gala, GT, GQ, Altar Clarity, ACX, UB (Under Balcony), VIP, GP,ST, and XT series product lines. "Our loudspeaker systems have evolved from 'me too' carpet covered PA cabinets to unique models researched and developed by Frank for specific applications," says Susan Grund, Grundorf Corporations' vice president. "Today, we offer two durable paint finishes for our wood loudspeaker enclosures—a durable spatter paint finish and our tough Tour Coat™ finish. In addition to enclosures manufactured with wood, we also offer injection molded loudspeaker designs."

As an equipment case manufacturer, Grundorf cases got its start by replicating the case Susan and Frank made for Susan's keyboard. "Our earliest rendition was a case for my keyboard," recalls Susan. "It was initially made with blue indoor/outdoor carpet. When we started to build cases professionally, we switched to the black and gray carpet, which is still available today. Since those early days, we've expanded our case offerings to include the touring ABS finished flight style cases as well as our lightweight ABS molded plastic cases."

"We are very focused on developing the right tool for the job," says Frank Grund, president of Grundorf Corporation. We offer lightweight, highly portable injection molded enclosures specifically

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designed for portable PA use, be it a church, school, or wedding band. On the opposite end of the spectrum, we offer line array technology for both touring and fixed installation, dedicated monitor systems, and a variety of point source loudspeaker designs at a variety of price points that are well suited to a wide range of applications."

Frank Grund offered his perspective on the company's accomplishments, "Today's customers are looking for more than just an off-the-shelf product. They are looking for products that provide specific solutions to the challenges they encounter in their day-to-day working lives. Grundorf cases fill that need with our in-house custom designed products that are proudly made in the USA. We custom build cases that, as an example, make it easy for technology managers in hotels and convention centers to easily transport the microphones, mixer, amplification, and related accessories from one meeting or presentation space to another. Similarly, we have cases that make it easy to safely transport guitars, keyboards, lighting equipment, and just about anything else a musician or audio professional is likely to use in his work."

Reflecting on where they've been as a company and where they believe they are headed, Frank Grund offered these parting thoughts, "To this day, we are still driven by an entrepreneurial spirit that helps us identify industry trends and to seek out and develop new, innovative products for our industry. At the end of the day, Susan and I genuinely believe we offer a diverse mix of unique products that are recognized for their innovative designs, superior quality, and great value – and that's what it's all about."

Fender Celebrates Dee Dee Ramone

Fender celebrated both the life and art of legendary punk bassist Dee Dee Ramone, and their new Fender Dee Dee Ramone Limited Edition Signature Precision Bass guitar, at a gallery opening at the Chelsea Hotel on December 9th. On top of the instrument itself showcased prominently in the center of the room, the walls were lined with Dee Dee's colorful paintings, vintage photos of the man in action, original representations of Dee Dee by various artists, and memorabilia and rare artifacts from the late Ramones' archives. The well attended two-hour event drew a wide variety of industry luminaries, including John Cafiero (Dee Dee's estate manager and exhibition curator), Barbara Ramone Zampini (Dee Dee's wife and collaborator), Smithereens drummer Dennis Diken, Misfits frontman Jerry Only, Blondie guitarist Chris Stein, Famous Monsters/White Zombie bassist Sean Yseult, and magician Adam Cardone, plus some of the exhibit's participating photographers, including Keith Green, Bob Gruen, and Stanley Ryan Jones.



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The Misfits' Jerry Only with Blondie's Chris Stein.



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SFM to Distribute On-Stage Stands in Canada

On-Stage Worldwide has announced a three-year agreement with SF Marketing (SFM), for which SFM will be the exclusive distributor for the full line of On-Stage products in Canada.

Celebrating its 35th anniversary this year, On-Stage® Worldwide is the international arm of the On-Stage product family, which includes its flagship On-Stage Stands brand. All together the complete On-Stage product family offers distributors a complete line of stands, cases, bags, drum sticks, cables, guitar straps, tuners, and more. The company is committed to mutual success with its international distributors. It values relationships with reputable businesses around the world. With favorable exchange rates and a comprehensive line of products and marketing services, On-Stage® offers international distributors a complete package at a very low cost every day.

SFM has been providing professional-quality products and services to the live entertainment and audiovisual industries in Canada since 1978. High-profile brands worldwide have come to trust SFM as their sales, marketing, distribution, and service arm in the Canadian marketplace.

"Thirty five years ago I set my goal to make good products sold to dealers, then to musicians, and in the process created a recognizable brand" explained On-Stage founder and president James Hennessey. "We had no idea at the time that On-Stage would be in 80 countries worldwide. But we are proud of



The SF Marketing team.

our accomplishment, and equally proud to have global partners like SF Marketing."

"SFM is thrilled to extend our relationship with On-Stage Worldwide" adds John Kelley, general manager – MI at SF Marketing. "We are also honored that On-Stage Worldwide has exhibited such confidence in our partnership by entering into this new agreement. As one of our most important suppliers, On-Stage Worldwide is an essential component of our goals and expectations for sustained growth moving forward."

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Photo by Joy Strotz

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Slash to Receive Les Paul Award at NAMM TEC Awards

Iconic guitarist Slash will receive the prestigious Les Paul Award during the 30th Annual NAMM Technical Excellence & Creativity Awards, to be held Saturday, January 24 in Anaheim, California. Comedian Sinbad will provide the laughs as the evening's host. The NAMM TEC Awards honors individuals and companies across

30 categories, for outstanding achievement in professional audio technology and production.

The Les Paul Award named for the revolutionary inventor and esteemed musician, honors individuals or institutions that have set the highest standards of excellence in the creative application of audio and

music technology. Instituted in 1991, the honor has been granted to luminaries including Pete Townshend, Paul McCartney, Brian Wilson, Stevie Wonder, Neil Young, Todd Rundgren, and Peter Gabriel.

As a critically acclaimed, British-American musician and songwriter, Slash has amassed album sales topping 100 million copies, garnered a GRAMMY Award, seven nominations, and was inducted into the Rock and Roll Hall of Fame. Time magazine named Slash second, behind only Jimi Hendrix, on its "Ten Best Electric Guitar Players of All-Time" list. His famous guitar solos in songs including "November Rain" and "Sweet Child O' Mine" are adored by rock fans worldwide. In 2003 he helped form the rock GRAMMY-winning supergroup Velvet Revolver, releasing two successful imprints with Scott Weiland and former GN&R band mates.



Slash now enjoys a thriving solo career with his new band, Slash Featuring Myles Kennedy and The Conspirators. On Sept. 16, 2014 the band unleashed their top ten new album *World on Fire* to worldwide acclaim. The new album marks Slash's third straight album to debut in the top ten. The title track "World on Fire" ascended to #1 at U.S. Rock Radio. *World on Fire* features Slash with Myles Kennedy (vocals), Brent Fitz (drums) and Todd Kerns (bass). The album was released on Slash's label Dik Hayd International, which is distributed through Caroline. Slash featuring Myles Kennedy and The Conspirators are on a world tour with additional U.S. dates to be announced in early 2015. Slash supports efforts to revitalize music education programs in public schools, as an honorary board member of Little Kids Rock.

Also as part of the evening's festivities, engineer-mixologist Ed Cherney and bassist Nathan East will be inducted into the NAMM TEC Awards Hall of Fame.

The NAMM TEC Awards recognize the individuals, companies and technical innovations behind the sound of recordings, live performances, films, television, video games, and other media. The ceremony will be held on the third night of the NAMM Show.

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Supplier Scene

KHS America Reintroduces MAP Pricing on Hercules Stands

In their role as the North American distributor for Hercules Stands, which became effective January 1, 2015, KHS America is reintroducing MAP Pricing for all Hercules products. The Hercules MAP policy will take effect February 1st, 2015 and will be monitored by Price Manager, a MAP monitoring software and current monitoring partner for KHS America, Inc.



According to KHS America President Tabor Stamper, "the company believes the reintroduction of MAP Pricing and our enforcement of our standard MAP Policy helps protect the profitability of our dealers and the brand. We believe the path to grow the stand business is through the continued product innovation that Hercules is already known for, customer-centric sales and marketing efforts and effective dealer support."

VP of Sales Andy Strayer adds that "KHS America believes that uniform advertising recommendations are a method that assists in establishing an appropriate perception of product value while encouraging our loyal dealers to promote Hercules products actively, providing consumers with high quality point of purchase service."

To place orders or to learn more about HERCULES Products, contact your KHS America Sales Representative or call the Sales Department directly at 1(800) 283-4676.

khsmusic.com
herculesstands.com

Essential Elements Interactive (EEi) Now Available as an iPad App

Last month at The Midwest Clinic international band and orchestra conference, Hal Leonard Corporation launched its highly anticipated Essential Elements Interactive (EEi) iPad app. The free app is a mobile version of the company's EEi browser-based program, which has been a game-changer for music teachers, students, parents, and retailers since it debuted two years ago.



The app is the latest in a long line of innovations for Essential Elements Band and Strings – the most widely used band and orchestra methods in the world. The EEi app harnesses powerful technology tools for online teaching, learning, assessment, and communication. All of the content complements and richly expands upon the bestselling Hal Leonard books.

Nothing changes with the retail model for music dealers with the introduction of the EEi iPad app – not even the price of the books. People must purchase Essential Elements books from a retailer in order to get a code in the book to get the ball rolling.

As with all its past technological advancements, Hal Leonard has built dealers squarely into the equation.

The EEi iPad app boosts not only the ease but also the effectiveness of music instruction, with many resources to build better teachers and ramp up lines

of communication among directors, students, their parents, and local retailers. The net effect is healthier programs and higher retention rates for students studying music.

Hal Leonard VP of Instrumental Publications Paul Lavender comments, "The EEi app helps band & orchestra directors incorporate technology into their programs and inject excitement into music study. It's user-friendly and intuitive right out of the gate, and its portability lets users get the most out of it. The app is sure to be a shining example for teachers to show administrators and school boards how music technology is being used to enhance learning."

The Essential Elements Interactive for iPad app requires iOS 6.1 or later.

essentialelementsinteractive.com

Bill's Music Becomes Full Line D'Angelico Dealer

Bill's Music in Baltimore, MD recently became a full line D'Angelico dealer. To celebrate and to unveil the instruments, Bill's hosted a clinic & guitar sale on Black Friday featuring the brand. Adam Aronson (pictured left), the rep for D'Angelico was on hand to demonstrate and explain each of the models displayed including Standard Series and USA Master Builder Series instruments.



Folks showed up not only for the session, but in anticipation to win a D'Angelico EXL-1, the flagship model of the Standard Series retailing at \$2129. Dozens of hopefuls waited as the winning ticket was drawn, and the winner was long time Bill's customer and friend Lloyd "Guitar" Moore (pictured center) with general manager of Bill's Music, Brian Higgins (pictured right).

billsmusic.com

Pearl Welcomes Steven Pulley of Saving Abel

Pearl Corporation has welcomed Steven Pulley to the Pearl Drums Artist Roster. A phenomenal, hard-hitting rock drummer hailing from Jackson, Tennessee, Steven was recruited by and joined the ranks of Saving Abel back in 2013, taking over the drumming responsibilities for the band's *Bringing Down the Giant* tour cycle. Steven Pulley made his recording debut with Saving Abel during the latter portion of 2014 when the band released their most recent studio effort, *Blood Stained Revolution*, which hosts the singles "Love Like Suicide" and the title track, "Blood Stained Revolution." Steven and Saving Abel will be touring in support of the new album throughout 2015. More information on Saving Abel can be found at SavingAbel.com.

Upon signing onto the Pearl Drums Artist Roster, Steven has turned to Pearl's Masters MCX Series drums, which consists of a 6-ply, all-maple shell that offers the idea mid-to-low tuning range that is ideal for Saving Abel's hard rock sound.

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Gruhn Commemorates 45th Anniversary with Two-Day Celebration

Gruhn Guitars invited friends and visitors to celebrate the shop's 45th Anniversary on Friday, January 16th and Saturday, January 17th, from 9:30am to 6:00pm. The two-day celebration will featured several giveaways from a number of instrument and accessories vendors including Martin, Taylor, National, Collings, Larrivee, TV Jones, DR Strings, and from publications including *Vintage Guitar*, *Fretboard Journal*, and *Premier Guitar*. Gruhn Guitars also had several special offers available for both in-store and online instrument and accessories purchases.

Established in January 1970, Gruhn Guitars quickly became a mecca for musicians and vintage instrument collectors worldwide. The store buys, sells, consigns, trades, and appraises fretted instruments and houses one of the world's premier vintage and used collections including classic Martin, Fender, Gibson, Epiphone, Gretsch, and National instruments, as well as a wide selection of new instruments



from Martin, Taylor, Collings, National, Larrivee, McPherson, and others. Gruhn Guitars employs 24 staff members including nine highly skilled repairmen well-versed in repairing, restoring, building, and designing guitars and eight salesmen

with vast knowledge of musical instruments and instrument trading.

"This business is essentially a hobby that got out of hand and often feels like a rescue and adoption agency for guitars, banjos, mandolins, and other always an adventure," says George Gruhn. "We never know who will be coming through the doors or what goodies they'll be bringing along or taking home. I enjoy the instruments every bit as much today as I did when I first started out and am pleased to say we have the best staff in the history of the company. 45 years is a major milestone, but it certainly isn't anywhere close to the end of the road for Gruhn Guitars."

gruhn.com

DPA Microphones Appoints New Distributors

DPA Microphones has reorganized its distribution channels in South East Asia by appointing new distributors in Malaysia, Thailand, Vietnam, Indonesia, and Taiwan. The appointments reflect the company's ongoing commitment to develop new business channels and support DPA's influential customer base.

The new appointments include AV United in Malaysia, Vision One Co. Ltd in Thailand, Pro AVL in Vietnam, Promedia in Indonesia, and Shin Lee Sheng Music Corp. (SLS) in Taiwan.

"We are very proud to be appointed as DPA Microphones distributor in Malaysia as this not only enhances our company status but also enables AV United to deliver unique high-quality microphones," said Chin Foo Heng, managing director of AV United.

dpamicrophones.com



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Jeremy Spencer Endorses LP

LP has announced that Jeremy Spencer (Five Finger Death Punch) has endorsed their products.

"LP has a reputation for making some of the best products out there," says Spencer. "If you look at the roster of artists who have lent their name to the LP family, you know you're getting a great product. The fact

that I get to put my name with those great artists and endorse such a killer product is truly an honor."

For more information on Five Finger Death Punch and their European tour with Judas Priest, visit fivefingerdeathpunch.com

kmcmusic.com

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MOUTHPIECES FOR ALL CLARINETS AND SAXOPHONES

JHS Appoints Pieters Musical Agencies as New Benelux Agent

John Hornby Skewes & Co. Ltd. has strengthened its position in Benelux with the appointment of Pieters Musical Agencies as Sales Agent for Fret-King electric guitars, Santos Martinez Classical Guitars, Supro amplification, Danelectro, and Italia electric guitars and a host of guitar accessories such as Kinsman, Perris Straps, Snark tuners and metronomes, and Danelectro Effects Pedals.

Run by Pieter Winters, who worked for EMP Music, JIC Music as well as many years experience in music retail before forming his own company in 2013, Pieters Musical Agencies are ready to take orders immediately for these guitar brands, alongside their current portfolio, which already includes many products such as Shubb and Kyser.

"We are delighted to have come to an agreement with Pieter Winters for these great brands" says Adam Butterworth, JHS's export sales manager. "Stores will be able to take advantage of JHS's excellent reputation for customer service, and Pieter will be our man on the ground, visiting and communicating with Benelux dealers".



jhs.co.uk

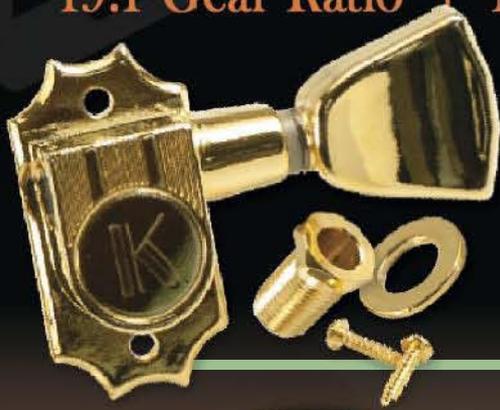


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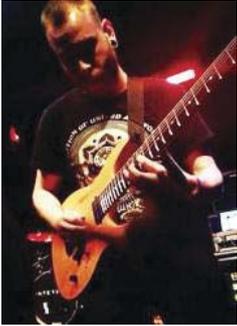
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Aristides Announces Artist Line Up for NAMM 2015

With a brand new booth location in Hall D #3589, Aristides Instruments is bringing a full arsenal of guitar players to demonstrate the line this year during NAMM. This year will include Timo Somers of Delain, Aaron Marshall of Intervals, Jose Macario, and Fred Brum.



Timo's professional career started at the age of 17 when he was hired by the metal band, Vengeance to replace his father who

had passed away. Shortly thereafter, that led to other opportunities that included Tri-Head and his current position with Delain.

Aaron Marshall is the driving force behind the progressive metal

band, Intervals. Hailing from Toronto, the band established in 2011 and has since released two EPs and one full length album.

Macario was told he would never play guitar because of the size of his hands but by age 10, he was offered a scholarship to study music. By the age of 14, he had formed his own band and after being told they would never have success, he set out to prove them all wrong. Jose brings a very unique style to his playing that clearly blends flamenco with metal.

A classically trained pianist, Brum took to the guitar at age 15 and quickly became a first call session guitarist. With over 7,000 YouTube subscribers, Brum has become a significant influence in extended range guitars including seven- and eight-string instruments with 36 frets.

aristidesinstruments.com

Marta Witiw Uses Seymour Duncan Vapor Trail Delay

Recently, Marta Witiw released this video of her song "Ethereal," which features Seymour Duncan's Vapor Trail analog delay pedal "spacious and spacey-sounding modulated repeats." Marta's Ibanez RG1570 Prestige has a Full Shred in the neck position, Cool Rails in the middle, and Custom 5 in the bridge.



The Vapor Trail is an analog delay pedal which uses the Bucket Brigade Devices (BBDs), giving the pedal an authentic, vintage sound with warmth, fullness and depth, but with a clarity that keeps it from getting lost in the mix. Responsive modulation controls add shimmer and movement to your delay tone - with the Rate and Depth controls mounted right on the top panel so you can easily adjust them even in a live setting.

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electro-harmonix

See the Demo Video www.ehx.com/B9

Gretsch & Bono Partner On Signature Guitar

Gretsch and Bono have joined forces once again for a new signature guitar model, the (GRETSCHE)^{RED}. Bearing the special (RED) logo adorned on the pickguard and truss rod cover, every

guitar sold will raise money for the Global Fund to AIDS, tuberculosis, and malaria.

The double-cutaway (GRETSCHE)^{RED} G5623 Electromatic Center-Block

Bono "Signature" Model puts Bono's personalized stamp on Gretsch's new thinline spruce center-block design, which delivers "high gain-friendly" tone and greater control over the kind of feedback players want.

Other features include a bound arched maple top with bound sound holes, maple sides and arched back (also bound), maple neck, 22-fret bound rosewood fingerboard with Neo-Classic "thumbnail" inlays, dual

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"The (GRETSCHE)^{RED} guitar is a guitarist's dream," said Bono, co-founder of (RED). "And the reality is that every time someone buys one, it's raising money to fight AIDS. That money can buy life-saving medicine for pregnant mothers living with HIV, and prevent their babies being born with the virus. They're the same pills that will help deliver an AIDS Free Generation."

Since it was founded by Bono and Bobby Shriver in 2006, (RED) has generated more than \$275 million for the Global Fund to fight AIDS, tuberculosis, and malaria, to support HIV/AIDS grants in Ghana, Kenya, Lesotho, Rwanda, South Africa, Swaziland, Tanzania, and Zambia. Global Fund grants that (RED) supports have impacted more than 55 million people with prevention, treatment, counseling, HIV testing, and care services.

Five percent of the wholesale price from each guitar sold will go to the Global Fund.

gretschguitars.com

Music Group Welcomes Adorama to Dealer Network

Music Group welcomes Adorama as the newest full-line reseller for its Behringer- and Bugera-branded MI products. As a significant partner in Music Group's rapidly expanding dealer network, Adorama will carry all of Behringer's and Bugera's 500+ products online.



Barry Mitchell, Music Group VP, Customer Management Prosumer Division commented, "We are honored to have Adorama join our growing family of full-line dealers. Behringer and Bugera is enjoying all-time record success in the U.S. market and we are thrilled that they have chosen to carry the entire Behringer and Bugera catalog – every single SKU. It truly is a testament to the tremendous confidence our dealer partners have in all of our brands, quality, and support."

Ahron Schachter, director of Product Placement commented, "Adorama has been a major New York Electronics destination for 35 years. By partnering with Behringer we are now able to offer the best of the best to our customers who always seek the latest in pro-audio solutions. Behringer has established a new industry standard for innovation and quality. We have experienced these brands grow massively over the last few years and hence we decided to stock and support all of their products. We are very excited to open this amazing chapter with Behringer and Bugera."

music-group.com

A New GIANT Tenor from a TENOR Giant

Working with George Garzone, Jody Espina has developed two larger tip openings. The new GIANT Tenor George Garzone Signature 9* and 10* models offer more harmonics and a darker tone, but you'll be amazed at how easy they are to play.



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Manhasset Specialty Company Celebrates its Diamond Anniversary in 2015

Manhasset Specialty Company is celebrating 80 years of producing quality music stands and accessories for budding young musicians to professional musicians who are members of world famous orchestras all around the world.

The Manhasset Specialty Company has its roots dating back to 1935, when inventor and musician, Otto Lagervall, dissatisfied with the quality of the existing music stands with their inherent problems and shortcomings, set out to develop a better music stand. He succeeded in developing the initial Manhasset® music stands. He produced his first music stands using the highest quality materials and workmanship – a tradition that continues into 2015. At the time of the company's founding, Otto Lagervall lived in Manhasset, New York, adopting the name of that city for his new company. During the early 1940s, Mr. Lagervall moved the company to Yakima, Washington where the company continues to make products today.

Barry Heid, president and general manager of Manhasset Specialty Company, notes that "over the years, many new music stands and extremely popular accessory products have been added to the company's product offerings. And numerous production improvements have been made to the company's manufacturing processes in Yakima, to enable the company to



continue to produce outstanding quality products right here in the U.S.A."

Heid continues, "Today at Manhasset, we continue working to research and develop new and unique products to fit the needs of musicians of all ages and to pursue continuous improvement on what has always been the finest quality line of music stands available.

Manhasset Specialty Company employees are extremely proud of the fine quality products that they produce and the position of leadership in the market the company's products occupy. That is very important to everyone at Manhasset Specialty Company because the company is an "Employee Owned" business. Everyone cares deeply about their company and the products that they make every day. And every Manhasset Specialty Company employee-owner is committed to continuing the 'Tradition of Exceptional Quality' that the company is famous for, world-wide, far beyond the next 80 years!"

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HARMAN Professional Renews Support of The Recording Academy P&E Wing

The Recording Academy Producers & Engineers Wing is proud that its relationship with HARMAN Professional's leading audio brands AKG Acoustics, JBL Professional, and Lexicon has been increasingly successful in its efforts to promote quality

in audio. As official "P&E Wing Sustaining Partners," these brands have participated in a wide variety of activities including being the title sponsor of high-profile Academy Chapter events, having a presence on the P&E Wing section of the new

GRAMMY PRO site, and being supporters of the P&E Wing Manufacturer's Council. Now, for 2014-2015, HARMAN Professional has reaffirmed its sponsorship and has also added dbx as a fourth brand that will work closely with the P&E Wing to support its initiatives and membership.

"HARMAN proudly continues to support the Producers and Engineers Wing," noted Bryan Bradley, GM, Loudspeaker, Headphone & Microphone Strategic Busi-



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Jensentone.com



ness Unit, HARMAN Professional. "Their work as advocates for the recording industry, artists, equipment manufacturers, and listeners is of vital importance in this period of transition in the music industry and beyond."

"We are proud that HARMAN has chosen to continue its partnership with the Producers & Engineers Wing," stated Maureen Droney, managing director of the Recording Academy P&E Wing. "JBL Professional, dbx, AKG Acoustics, and Lexicon share the P&E Wing's vision of capturing and delivering the highest quality audio. We look forward to this continued partnership and to another year of great work and pushing the high quality audio envelope."

producersandengineers.com
harman.com

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European Beat

by Ronnie Dungan



Fender Nixes Musikmesse No-show at German trade event for guitar giant

It looks like there is going to be a massive Fender-shaped hole in this year's Musikmesse in Frankfurt.

The trade show, which runs from April 15th to 18th (with consumer days on the 17th and 18th) will reportedly be without the guitar giant, which has opted to put all its weight behind this year's NAMM instead.

It would be unfair to say that the show is struggling in any way, with attendance last year at a healthy 110,000, just shy of its 2013 peak of 113,000, but up on the 2012 visitor numbers. Increased consumer opening hours have contributed to that as has the burgeoning pro-audio sector (the Pro-light and Sound pro audio event runs concurrently with the show and the numbers are combined), but trade scuttlebutt says that people are starting to reassess their commitment to the expo.

German bass giant, Warwick, which historically took a huge amount of stand space, opted out of attending last year.

Fender's decision not to attend seems to be based on the changing nature of its dealer network to an authorized model and an increasing use of direct sales and marketing contact with it.

Costs have also been cited as an issue. Frankfurt is an expensive city and, as is the



Jeff Beck at Fender's Musikmesse booth.

case with every trade show that ever was, sooner or later companies begin to seriously question the outlay involved and the ROI. Usually this is followed by calls for more scaled-back events until the whole thing goes full circle and there is clamour once again for a major showcase.

There are signs, then, that this is starting to happen. But, to its credit, Musikmesse is listening and trying to adapt its offering accordingly. This year, for instance, will see the launch of a new B2B pavilion, allowing exhibitors to do business away from the hustle and bustle of the show floor. Whether that is enough and whether Fender's departure will see more big names following suit is the \$64,000 question. Depending on the amount of floor space you take, naturally,

Dealers set for LTPD

UK retailers are gearing up for National Learn to Play Day, which will take place on Saturday, March 21st in what is set to be its biggest outing to date.

Similar to NAMM's "Just Play" initiative the day sees stores open their doors to offer the public free sample music lessons and also generates plenty of much-needed exposure for the industry.

In a first for the event this year, and to increase the number of dealers involved, some venues will be also be participating on Sunday, March 22nd.

Now in its fourth year, it is backed by UK MI industry charity, Music For All, The Musicians' Union, the Take It Away instrument finance scheme, the Rockscool teaching syllabus, instrument manufacturers, music shops, and various music venues.

Over 10,000 free lessons will be delivered by fully-qualified music teachers on a range of instruments including guitar, bass, drums, keyboards, violin, piano, trumpet, oboe, percussion, and many others as well as DJ mixing and singing.

A host of additional events will also run on the day, featuring a number of celebrity guests (comedians that Americans will possibly not have heard of and whom will probably never break America, but are nonetheless very funny) plus bona fide icons such as Pink Floyd drummer Nick Mason, all giving free music lessons.



Where Next for Peavey?

The closure of Peavey's European HQ during the latter half of last year means the firm is now without distribution in the UK.

In truth, the future of the UK base was in doubt as soon as the firm decided to move manufacturing away from there to China some time ago.

MMR understands that there are a number of UK distributors currently kicking the tires of the range. But it is



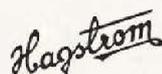
a big commitment and will require the right level of logistics for a big-box product line-up. There are further questions about whether anyone will want to commit to the

entire range including the guitars and Trace Elliot bass amps.

It should make for juicy negotiating if there is genuine interest in the line-up. That there might not be should also not be ruled out.

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'Stay Positive' UK Dealers Told

UK trade body, the Music Industries Association, is forecasting further turbulence for the UK market, as it continues to reposition itself within a modern retail environment.

The overall message from the MIA is one of positivity though and, as it right-

fully points out, even though economic conditions remain fairly unforgiving, there were few major casualties in the UK MI industry during 2014.

Chief executive Paul McManus believes there is every cause for optimism, telling members: "We must all remain

clear that musical instrument shops do have an ongoing role in the communities that they serve, with the internet certainly playing a large part of today's MI, but it is not the mainstay.

"For a physical shop to remain really viable, the customer now demands that their high(er) expectations are at least met, if not exceeded, and reputations are made and lost with far greater speed thanks to website and social media facilities. Customers have immediately accessible options of whom and where they buy from (as well as pricing information) to an extent that we have never seen before.

"In many ways, 2014 saw some serious 'shifting of the sands' for MI and I suspect, 2015 and the two or three years beyond, will see our landscape going through some fundamental change. Much of this we can probably say has not been a major surprise, but some of it is clearly gathering pace."

musikmesse

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McManus forecasts further specialization within stores as dealers look to offer a more complete offering to a niche audience, rather than hoping to compete with mass-merchandisers online.

"The days of musical instrument shops selling a 'bit of everything' are coming to an end," said McManus. "Many retailers are clearly heading towards selling fewer brands but in greater depth."

Help on the high street is also crucial, with a record number of unoccupied UK retail outlets making some high streets unviable for even the most well run stores. Out of town retail parks and all-powerful supermarkets are squeezing the life out of traditional retail. But the Government rarely bats for the underdog.

"Business rates are frozen for one more year and we must hope (and lobby) for the Government to finally flip the rate from being driven by property values to being driven by turnover," adds McManus. "I remain totally convinced about the future success (and growth) of UK MI and as long as we continue to adapt and evolve, we will remain a vibrant and essential service to the millions of music makers we are here to serve!"





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Is Bury Saint-Edmunds the New Home of the Blues?

Can a British-made acoustic guitar brand sell the blues back to Americans?

It seems like a tall order, but that's the aim of burgeoning UK manufacturer Nineboys and its collection of intentionally distressed parlour guitars, which it is selling under the Tonk Bros brand name.

Designed and made in Bury St Edmunds, Suffolk (that's pronounced Suf-

fok, folks) in partnership with a specialist wood manufacturing company, the guitars are made from EUTR and CITEs compliant superior grade birch ply. The top and back have the bracing integrated into the design for additional strength. The bracing pattern has also been designed to maximize volume whilst maintaining strength.

The top is even thinned down to under 2mm to replicate the thickness on original blues guitars from the early 1900s to 1930s replicating the original blues guitar sound.

Colour options include "Black Wear" and "Trashed" guitar with signs of being played over a period of time. They also come with a somewhat unique-looking carry case - a wooden box with rope handles.

In a UK market still somewhat stagnant and with retailers under pressure from both online retailers and big manufacturers making ever-tighter demands on stock commitments, oth-

er manufacturers and distributors are looking elsewhere to try and grow their business.

Nineboys boss Mark Ellis is undaunted by the challenge and believes the quality of instruments will make the difference: "Of course, this is a range inspired by those early blues parlour guitars and we have tried to stay as faithful as we can to those originals. We know Suffolk isn't the Delta, but we're offering great instruments with good margins and I genuinely believe that dealers looking for a point of difference will have success with these. It shouldn't matter where they have originated.

"We are living proof that you can manufacture in the UK and come up with products that are imaginative and offer great value for dealers and customers alike."

Of course, if you want them to sound really good you're going to have to get yourself down to the crossroads to strike a deal of a different kind.



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Trade Regrets

In 1937, **Hugh Goldsmith** was hired by the Mason-Risch Piano Company of Canada when he was still a teenager. After enlisting in the Canadian Air Force to serve in WWII, Goldsmith returned to the industry and worked as a traveling sales rep for nearly 30 years, as well as a retailer. During his 70 years in the business, Goldsmith developed countless friendships and has witnessed first hand the many changes and innovations that have helped define the industry in Canada and around the world. Hugh Goldsmith passed away on December 1.



Frank Green opened Music for Everyone in Southern California in 1959. He began working in the music industry some 12 years earlier as student enroller in an accordion school. He soon became a teacher for the school and a manager before deciding to open his own store. Frank spent time as a rep for Pacific Music and Music Man, for which he wrote a book. In recent years, Green helped archive the industry's history with several books about his career in music and by donating a full album of photographs he took of his dealers over the years to the NAMM Resource Center. Frank Green passed away on November 30.



William Kent, who along with his late brother, Ed, formed the Kent Drum Company, passed away in his Buffalo, New York area home at the age of 99 on December 11.

William and Ed Kent opened the Kent Drum Company in 1947 with a focus to create student-level kits to encourage music making at all economic levels. The company offered professional-level drums as well as other products, such as the tambourine.

The company closed in 1977 to allow Ed and William to retire. Drum Paradise, their retail shop next to the factory, closed the following year.



Vern Schafer, founder of Colton Pianos and president of Schafer Piano Movers, passed away on December 8.

As a teenager, Schafer joined the family business, Schafer Piano Movers, and developed an interest in the piano retail business. Soon after opening Colton Pianos, in the southern California town of Colton, Vern was able to expand, opening other locations. In the process, he wanted to train his employees to be able to run and manage the stores, so that he could continue to run the moving company. As a result Vern became a mentor to many successful piano retailers who went on to own and operate their own stores including Dennis James of the Piano Warehouse in San Diego and Bobby Shaw of Desert Pianos in Palm Springs. In 2011, Vern was presented the Lifetime Achievement Award from the National Association of Piano Travelers.



Peavey Electronics is mourning the loss of one of its most celebrated engineers, **Jack Sondermeyer**, who passed away on January 4 at the age of 75.

Sondermeyer was Peavey's chief engineer for 29 years, and had more than 30 patents to his credit. He was a brilliant and gifted analog design engineer who was well respected in the engineering community.

"Jack and I were a great team," said Peavey Electronics founder and CEO Hartley Peavey. "I knew what to design but didn't know how to design it. Jack didn't know what to design but knew how to design it! Together we created the magic of Peavey with the help of many who knew Jack and respected him highly here at Peavey."

Sondermeyer joined Peavey in the late '60s and was instrumental in many of the hugely successful audio products and patents that came out of Peavey Electronics. One of his outstanding contributions to the music industry was the Peavey CS-800® power amp, which became an industry standard due to its innovative design, high power and unparalleled reliability. In the 2005 book *The Peavey Revolution*, longtime Peavey clinician Marty McCann referred to Sondermeyer as "the godfather of all modern power amp technology and engineering."

Sondermeyer had a great love for music, and spent his last days surrounded by his family, who sang a chorus of his favorite carols and hymns.



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ON THE MOVE

Orange Amplification

has promoted James Garza to national sales manager, effective January 1st, 2015. Garza joined Orange in November 2013 as a West Coast regional sales manager and already he has contributed towards Orange's significant growth in the U.S. over the past two years. His new responsibilities will see him covering the entire U.S. region and will be reporting to sales director Antony Gunter.



HARMAN Professional

has announced a new leadership team for AKG's professional business. Having previously appointed Bryan Bradley, general manager of HARMAN Professional's loudspeaker business unit, to lead AKG in July 2014 and at the same time signaling its intent to appoint sales and marketing leadership in Northridge, the company recently named **Karam Kaul** as director of marketing and **Eric Boyer**, vice president of Worldwide Sales.



Boyer and Kaul will both be based out of HARMAN Professional Division's Northridge, California headquarters and will work closely with the AKG team in Vienna, Austria. The AKG home base in Vienna will be managed by Martin Thaler, head of AKG Austria GmbH.

Boyer joins AKG with a strong track record in professional audio sales management. He was previously director of marketing and global business development at Beijing Pacific Budee Technology Development Co. in Beijing, China, and prior to that director of business development at Burl Audio in Santa Cruz, California. Boyer was also vice president of Operations at Audio Agent, led marketing for PreSonus Audio Electronics, and was director of marketing and later vice president of manufacturing at Blue Microphones. He is a ProTools-certified producer/engineer and a voting member of the Recording Academy, as well as a member-at-large of the Audio Engineering Society.

Karam Kaul's pedigree is similarly strong. He joins AKG from leading MI retailer Guitar Center, where he held various cross-functional positions, most recently as the director of marketing for Guitarcenter.com. Previously, he also held roles as director of business development for tech merchandising and director of training for the Tech Division.

Krell Industries, LLC has announced the immediate appointment of **John Milton** as the new Western regional sales manager. Milton joins Krell with a wealth of experience including the director of sales at BitWise Controls where he helped grow sales over 100 sales in a three-year period. As Krell's regional sales manager, John's responsibilities will include monitoring and participating in sales activities from the Rocky Mountains to the greater West Coast region.

Milton's extensive experience in the custom dealer channel complements Krell's philosophy of delivering legendary audio/video components with custom integration features, from Ethernet connectivity to amplifier fault reporting.

LOUD Technologies

Music Gear Group has announced the appointment of **Jason Tan** to the position of Mackie product specialist for the APAC Region. Based in Singapore, Tan joins LOUD after more than 20 years in the professional audio industry.



In addition to a lengthy career in live sound and recording, Tan is the founder of Eastwardaudio, one of the region's major production facilities, where he oversaw productions for Universal Music, Sony BMG, EMI, Pony Canyon, and other major labels, as well as film scores and corporate clients including Coca Cola, Lexus, Hitachi, and Motorola. Singapore's National Arts Council also appointed Tan as a mentor to their youth music program.

Tan comments, "Working with LOUD is like a dream come true. I've used Mackie and Ampeg products since I began making music. I can't remem-

ber how many hours I've spent making and mixing music with Mackie gear. It's fantastic working for a company at the forefront of Pro Audio technology. I'm looking forward to supporting the events and activities of Mackie's great partners in the region."

Grenoble, France-headquartered music software and hardware company **Arturia** has appointed former Focusrite-Novation director, U.S. sales **Ralph Goldheim** to the newly-created position of president, U.S. Operations as part of its ongoing expansion strategy.



Goldheim brings extensive experience in sales and marketing management to Arturia, having worked in the pro audio/MI industry for more than 25 years with a number of key executive positions to his notable name, including significant tenures at M-Audio (MSN), 360 Systems (VP), Line 6 (VP/co-founder), and Alesis Corporation (VP) prior to Focusrite-Novation.

Notes Arturia president Frédéric Brun: "We are extremely pleased that Ralph Goldheim is joining Arturia as president, U.S. Operations. He has a very strong track record, ranging from sales to product marketing, from entrepreneurship to business operations. He has a superb reputation in the music industry and plenty of ideas to bring to Arturia to the next stage of our development."

Aurisonics, Inc. has named **Mike Volkerding** to the position of national sales manager for the U.S. MI market. Volkerding's new role will be to develop partnerships with music retailers and their clients: the performing musician.

Based out of Cincinnati, Ohio, Mike Volkerding has managed sales teams, owns a sound, light, and staging company (Frequency City Sound), and has sold in-ear monitors for the last 15 years. He's been the monitor engineer for several national touring acts and is a musician, himself.

Boulder Creek Guitars, Inc. has named **Michael Hurwitz** as vice president of Worldwide Sales. Hurwitz will oversee the sales of domestic U.S. dealers and international distributors.



"Michael is a true professional," says Mike Replogle, Boulder Creek Guitars COO. "I've worked with him for over 15 years and have always been impressed with his ability to generate positive results and great relationships – I'm truly excited to be working closely with him again at this great company".

Seymour Duncan recently announced that **Max Gutnik** has joined the company as CRO. Gutnik has worked as a key player for Apogee, DigiDesign, Avid, and Line 6 and will be overseeing sales, marketing, and new products at Seymour Duncan. CEO Cathy Carter Duncan says, "Max has the knowledge, skills, energy, and enthusiasm to deliver results. He has played critical roles in product development, sales, and marketing during large growth periods of several music companies. Best of all, he loves to play guitar."



Additionally, **Rick Solomon** has joined the organization as new products leader. Solomon brings a wealth of engineering experience, a passionate and detail oriented work ethic, and a commitment to building the products that musicians need. Rick writes, "As a passionate musician it has been a longtime dream of mine to make a positive impact in the music industry. Working with the incredible team at Seymour Duncan has given me that opportunity. It is my personal goal to make new products as prolific as Seymour Duncan is legendary. We will not disappoint."



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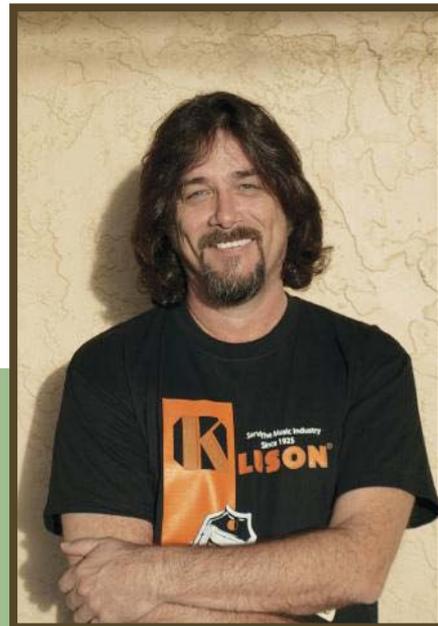
by Christian Wissmuller

KLUSON® at 90

Iconic Tuner and Replacement Parts Supplier Has Remained a 'Go To' Brand for Nearly a Century

Founded in 1925, the Kluson brand remains one of the most iconic names in fretted accessories. The company's original equipment tuners became the choice of such storied American guitar suppliers as Gibson, Fender, Mosrite, Martin, and Epiphone and, nowadays, the organization offers a full line of replacement parts for fretted instruments.

Under the stewardship of WD Music since Larry Davis acquired the brand in 1994, Kluson is celebrating its 90th anniversary in 2015 and *MMR* caught up with Dave Lewis, head of sales and product development, to discuss the brand's storied past, active present-day operations, and plans for the future.



Dave Lewis

MMR: Can you talk a little bit about Kluson's beginnings?

Dave Lewis: Kluson Manufacturing was formed in 1925 by John Kluson in Chicago. Originally a machine shop, they found a niche with the musical instrument market providing their manufactured parts including tuning machines, tailpieces, and other metal components.

How did Kluson come to be associated with such iconic brands such as Gibson, Martin, Fender, et cetera?

When the demand for guitars increased due to popular music, builders began making musical instruments to meet demand, opening the door for advanced orders. Kluson, along with other manufacturers, began supplying the major instrument builders, eventually becoming "go to" suppliers. Some early Kluson parts didn't have any branding on them but this was added and seeing the different variations of Kluson parts, one can see how branding became more focused. An example would be the stamped steel tuners with the dust cover. Originally there was a plain line vertically down the center of the housing. This changed to the single line version saying "Kluson Deluxe" in approximately 1956 to eventually bearing bold stamp in two lines in the mid 1960s. While companies like Gretsch, Gibson, Fender, and C.F. Martin were trying to put instruments in famous artist's hands, many of them also bore the Kluson brand on the tuners.

How did WD acquire Kluson? What was behind that evolution?

The Kluson brand was acquired by Larry Davis of WD Music Products in 1994. The original Kluson Manufacturing Company closed its doors sometime in the early 1980s with very little historic information other than a few old catalogs left to work from. Larry Davis set a goal of attempting to faithfully reproduce the original tuners. After much research it was found that to reproduce the originals without some redesigning to add both durability and modern features such as a higher gear ratio and stronger components would only serve the purpose of the replacement market. Larry's vision was always to put Kluson

back in the game to be competitive with other manufacturers in the OEM market. Initially the task was daunting because Kluson's catalog was extremely large, plus had almost 60 years of designs and changes. Both the collector market and restoration services kept demanding different variations to cover the replacement market that it took the better part of two decades before the thought of moving into new production designs would take place. Relationships were re-established with most of the major instrument builders and Kluson began supplying the iconic stamped steel tuners again for Custom Shop instruments. Instrument buyers noticed immediately correct Kluson tuners being installed on 1950s and '60s era reissues as well as recognizing the improvements. This enabled Kluson to

“ Larry Davis' vision was always to put Kluson back in the game to be competitive with other manufacturers in the OEM market. ”

analyze the competition today and start working on designs that would enable Kluson to enter the new instrument market.

How about the present-day operation – how many employees are currently on staff? Can you describe the facilities?

Kluson now resides under the same roof as WD Music Products in North Fort Myers, Florida with manufacturing in both the USA and Korea. The facility has warehouse, production, and assembly areas for preparation and packaging and spans approximately 20,000 square feet overall.

While most well known for tuners, Kluson also fields bridges, tailpieces, and more – can you detail the full lineup of product offerings?

Kluson offers several USA and Korean production bridges



Kluson Revolution "F" Mount tuning machines.

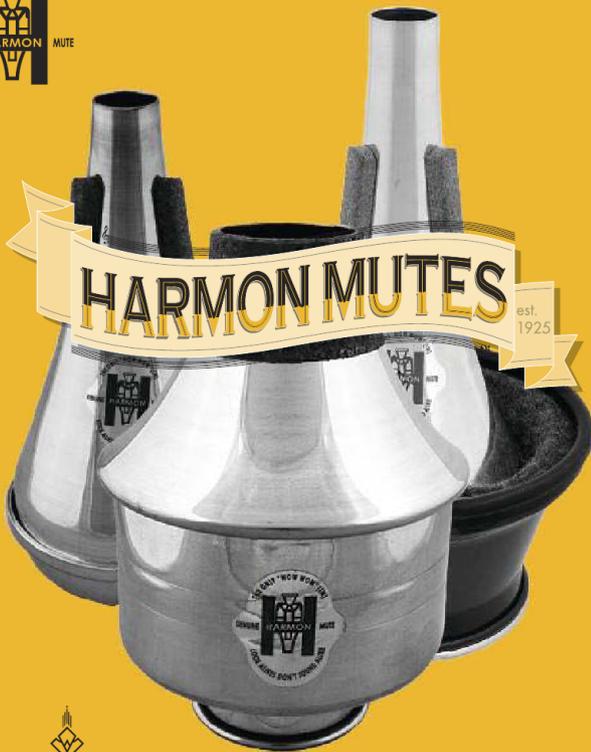


The company's Revolution "G" Mount tuning machines.

and tailpieces. The Kluson #9 tailpiece, "Finger" tailpiece, and "Harmonica" bridge as well as stamped steel Telecaster bridges, ABR-1, Nashville bridges, and Stop-tails are part of the new production. Kluson also offers the original, yet upgraded stamped steel tuner production in many "historically correct" appearances and variations including plate mounted 3 per side and 6 in line tuners, individual 3 per side and 6 in line tuners with multiple plating colors, button options, and string posts (including a new twist cap locking stamped steel tuner) plus the new Kluson Supreme tuners. Add in all the recent die-cast designs including the new Revolution Series and Contemporary Series and you have an arsenal of tuning machine options to fit just about every need!

Are there any upcoming or recent product introductions of note you'd like to share with our readers?

In 2012, Kluson began putting their features into common footprints as upgrade designs which offered even higher gear ratios, locking features, and in some cases, plating types that were not available. The focus was on "non-modification required upgrades" and filling gaps where no alternatives were currently available. This "Contemporary Series" included the single screw mount and the discreet two-pin mount used on all Fender USA and Mexico Standard Series instruments. These were designed in locking and non-locking formats and met quite a demand for upgrades. In 2013, Kluson decided to take the design work one step further and start working on both the new Kluson Supreme and the Kluson Revolution tuning



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The Kluson Supreme tuning peg.



Kluson's Revolution "H" Mount tuning machines.

machine designs. First, the Kluson Supreme was the vision of where the original Kluson stamped steel tuner would be today. The original design was only a 12:1 ratio and while Kluson changed that in 1994 to 15:1 the quest has always been to make the tuner more stable with finer tuning ability and zero backlash. The new Kluson Supreme accomplishes that and more! By using the original design this non-modification upgrade is for any vintage or reproduction instrument. The same lightweight and ringing tone stamped steel is known for. Second, Kluson aimed to make a brand new tuner design that would take Kluson into the next century. Using a 19:1 high ratio, locking and non-locking formats with a total redesign, Kluson made the first "Revolution Series" tuner set to upgrade the CBS era Fender "F" tuner. This one-piece die-cast design takes performance to a whole new level on a footprint that has never before been duplicated in die-cast. Now adding the Revolution "G Mount" and "H Mount" tuners which duplicate the original Kluson 3 per side and 6 in line footprints but again in one-piece die-cast, Kluson is again setting its sights on the OEM market as well as upgrading current production instruments. The Kluson

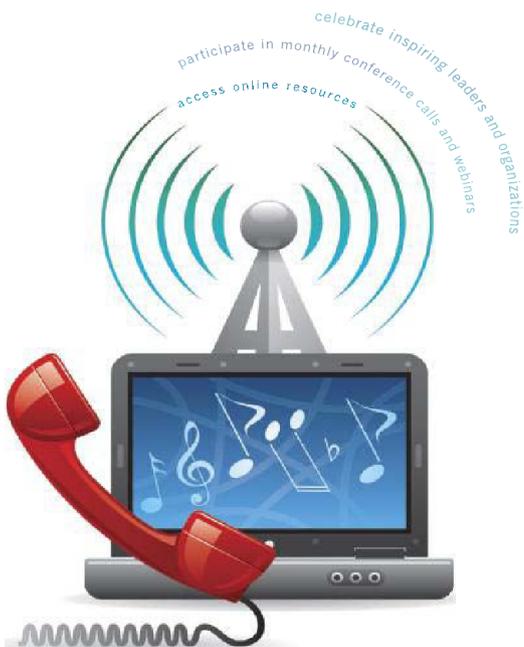
Supreme and Kluson Revolution tuners will make their debut at the January 2015 NAMM show in Anaheim and are sure to be an attention getter.

With 2015 marking a big milestone for Kluson, are there any special events or promotions planned?

The introduction of the Kluson Supreme and Kluson Revolution tuners will be the opening of the 2015 year with plans for release of the original Kluson Banjo tuner as used by Gibson on Firebird models among others.

What are your expectations for the market in the coming months?

Kluson expects the demand for parts to continue to rise. Whether they are new builds or replacing/upgrading existing hardware, Kluson is designing each new item with performance and ease of installation as primary focus. The easier we make transition for each and every customer the more positive response to our new designs we receive. **MMR**



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Mary Luehrsen

An Advocate For All

by Christian Wissmuller



One of today's most passionate, effective advocates for music making and music education, Mary Luehrsen has directly impacted – for the better – the lives of so many who participate in, support, or simply appreciate the culture of music in contemporary American society. A former professional flutist, a veteran music teacher, and currently the executive director of the NAMM Foundation, hers has been a life shaped and defined by a love of the positive impact that music can have on individuals and communities.

Through her work at the NAMM Foundation, she and her team have helped support a number of music research initiatives that reinforce the importance of music education and inform policy decisions that affect the lives of students and parents across the country. Similarly, Mary spearheaded the now-annual NAMM Fly-In to Washington D.C. during which association members meet with members of Congress and directly advocate for support for music education. I've had the pleasure and honor of participating in a few Fly-Ins and, even from my limited vantage point, I was able to glean some perspective of the massive amount of work she handles juggling logistics, personalities, and budgets. It's a huge undertaking that, due to her efforts, nonetheless runs like clockwork 99 percent of the time – and any problems that *do* arise are attacked with ferocity and resolved in short time. The woman means business. I'm glad Mary's on our side.

From the point of view of the general public, Mary Luehrsen may exist somewhat more "behind the scenes" than other individuals, but none have exerted more positive influence, benefitting the MI industry, music teachers, students, school programs, and communities. Since her first flute lesson, Mary has never forgotten what it means to have the chance to experience the power of music, and she has made it her life's work to share that feeling.

The selection committee for this year's Don Johnson Industry Service Award quickly came to a unanimous decision as to who should be the 2015 recipient. Mary Luehrsen embodies the best principles and attributes of our industry and, as significantly, is also simply a genuinely kind and well-meaning individual who never gives less than her full effort.

MMR: Can you discuss your early exposure to music and music education? Was yours a musical family?

Mary Luehrsen: I grew up on a farm in Wisconsin – pretty off the grid in terms of access to cultural experiences. But as a small, insular community, music in school and church was a big part of my life and was a gift my Mother gave me and my family. She was a piano teacher and a church choir director – so we were dragged along everywhere and participated in lots of music. And I think my Mom saw that in a community where there were not a lot of kid-friendly options, like there are today, and sort of being isolated as a farm kid, starting music early was a really healthy thing to do. My first flute lesson still runs like a movie in my head – when Mr. Hughes opened the flute case, I was in awe. And he was a good teacher who read me as a kid just about right because the flute fit me perfectly as an instrument. I wasn't a fast wonder, sometimes struggled to practice, and at times the instrument dragged me along, but early on, playing the flute was just central to all the important things I did in school and beyond. Essentially, my work every day seeks to assure that every kid has that chance – that moment when a real instrument becomes yours. And I think a majority of parents, like my Mom, believe that learning music is a natural, good and possibly required part of childhood, and data supports this; my work also seeks to nurture that belief and inspire advocacy to assure every child has the chance.

While in elementary and secondary school, what music programs did you participate in?

I started playing the flute in third grade and never looked back. I was in band, choir, (I studied voice along the way – I have a pretty loud singing voice!) and orchestra and had some great teachers who were all solid, but one stood out during my middle school days. He showed us what true dedication and hard work could achieve and we played challenging music. Setting a standard of what could be possible was so much a part of that experience – being in a good ensemble that produced an inspiring and emotion-filled sound with a beloved teacher just made us all walk taller. Gosh, as I think of it, can anything elevate a middle school kid more than the experience of high quality music education? It is priceless – now, we just have to convince every school administrator and school board member that high quality music education is vital for every child and that options for music education expand to reach every child. I was in marching band, ensemble, solo and ensemble competitions, choir – I still think it's a miracle that a relatively small rural community provided me and my classmates with such a good music education. This also demonstrates that communities of many stripes and means care about opportunities for their kids – and we work to activate this core belief in community leaders – policy and funding decisions must support opportunities for learning in music.

Is there any music educator who sticks out as having had a significant impact on your early development as a musician?

I had very good teachers early in school and their influence stuck; I also had access to general music in elementary school. General music – or classroom music – is the bedrock of a music curriculum because it touches every child – and it is where music education can really be expressed as part of the “core” – though these days, even the word “core” is politically charged in education policy dialogues!

I attended a pretty powerful music camp once and it put the record straight about how hard I was going to need to work to make

a mark as a musician. Without a doubt, my biggest influence was professor Fred Schroeder who was my flute teacher, wind ensemble, and music ed. pedagogy teacher when I went to Lawrence University in Appleton, Wisconsin. The Conservatory of Music was located, by the way, two blocks from Heid Music! Professor Schroeder and the whole atmosphere at the college remain with me

“ There is nothing more inspirational than helping a student learn an instrument. ”

every day. I worked really hard at Lawrence and clawed my way up through the standard flute solo and orchestral repertoire, did performance major requirements as well as music ed. requirements, and did three stints of student teaching. Interestingly, Lawrence was the alma mater of the band director I had in middle school and professor Schroeder conducted the Lawrence wind ensemble on a visit to my town at about that same time. I bet many musicians and artists of every genre can point to a moment when they feel “pulled” by the art form and by really great people; for me, the pull was powerful, relentless, and remains a force in my life every day. As I write this, boy do I feel lucky!

You were a professional flutist for two decades – can you share some highlights from that aspect of your life and career?

From college days forward, I put together the holy triad of musician sustainability – private teaching, school teaching, and gigging – and I did this for 20 years starting out in Wisconsin after college and then after a move to the NYC area after graduate school. I was in graduate school at SUNY Buffalo where contemporary music was celebrated and it was a mecca for composers and artists in residence, so I got very caught up in studying contemporary music, performing new works, in addition to my music education major. A group of us were so involved with learning and playing complex, newly-composed repertoire that we would walk off the stage and holler “next!” meaning that within the next 24-48 hours we would be back on stage performing more music where the ink was barely dry. An unforgettable moment from that period was playing a piece by Morton Feldman. He conducted a small ensemble that I was in, John Cage was in the pit next to me and he was slicing “chance” recordings and looping them for the music that Merce Cunningham was dancing to on the stage above my head, with sets by Jasper Johns. The music was important, but the ideas behind the music really inspired me. A few years later, when I was teaching music appreciation to high school students in a private school in the New York area, my class would write to John Cage asking various questions about his motivations for his music – like 4'33” (four minutes 33 seconds) – his composition that stunned the musical world as a totally silent composition. Cage always wrote back to the class.

After I moved to New York, I performed with various chamber ensembles – both traditional and contemporary – and organized or was hired to do two-three solo recitals every year. Probably one of the craziest ideas was to do a concert of all six Bach flute sonatas on one program, ending with the unaccompanied sonata played by memory. I think I was a little nuts, but the program got a great reaction from the audience. I toured a bit as a flute and harpsichord duo – but as you can guess, one does this for the music, not for financial sustainability. Teaching and other commer-

cial gigging rounded out my life – and I was most proud of my flute students who were winning awards and climbing up their own ladders of excellence. All in all, I loved playing and performing great music with integrity and purpose, and enjoying the many fine musicians I played with along the way. But honestly, I won't miss the hundreds of times I played the piccolo part from Sousa's "Stars and Stripes

Forever" march at the end of bug-filled, outdoor summer concerts [laughs] – but that just goes with the territory.

These days, I don't play my flute but I am getting better on ukulele having learned it completely online starting about six years ago. I challenged myself to explore all the online tools that are available to learn an instrument online and I was totally blown away with what is

available. In the last year, I have gone back to the piano and am learning tunes from the "American songbook" – old torch and jazz songs. I sometimes play and sing late at night – it just makes me feel better on every level.

What was your entry into the field of music education? Where did you first land a teaching gig?

I graduated from Lawrence and went right into an instrumental music teaching job in Neenah, Wisconsin where I taught band and orchestra in six elementary schools – each week, six schools, and six principals! I was there only two years before I went on to graduate school, but increased the program from year 1 to year 2 in all six schools and had a great group of music education colleagues in the district. Heid Music provided support for the district's music program, though at the time, I was not aware of the important synergy that exists between music retail and music education. When I started at NAMM in 2001, I walked into my first board meeting in Nashville and saw Paul Heid, and it hit me – now I get it – it was an incredible realization that after about 30 years and with this opportunity to work for NAMM and the music industry, I had sort of come full circle.

I taught a total of 16 years in both private and public schools, grades K-12, instrumental and general music.

Two-part question: what did you find most rewarding about being a music teacher? What did you find most frustrating?

The power of music in learning is transcendent and as a music teacher, I got to see this every day in my work with kids and I think every music teacher knows this. At that time, the benefits of learning music had not been quantified or described by music researchers but teachers, parents, school administrators know from instinct and experience as educators that learning music has powerful cognitive benefits. Music is a laser-focused energy for the cognitive pathways and when you can take kids on a sequential journey of learning music, and they are having fun, their interest and commitment spirals because they are firing on all of their capacities. By the time I ended my teaching, I felt I finally understood this. My final stint as a teacher was in an elementary school where I taught the general music curriculum grades K-5, and band in grades four and five. After a couple

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Because Music Matters...

For her efforts in leading the global music advocacy movement and helping millions of school children have access to music education, MMR presented this year's Don Johnson Music Industry Service Award to our very own Mary Luehrsen. As NAMM Foundation Executive Director, Mary is a force of nature in achieving the association's vision of a world where every child has a deep desire to learn music and a recognized right to be taught.

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Note From Joe Getting Out of Your Office

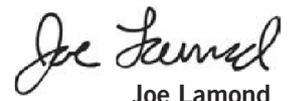
Like many of you, I love reading our industry trade magazines. Each has a unique voice, and there is no better way to keep up with the news of our little world. I've just finished the December books and, in many of the articles, this theme was repeated: Successful NAMM members spend a lot of time out of their offices meeting with their customers. I think Tom Sumner from Yamaha put it best when he said, "We have a saying that 'One day in a dealer's store is worth 100 days in the office.'" There were countless examples of our members doing exactly this—from George Quinlan calling on Chicago-area schools to Paul Reed Smith bringing his band to play a benefit for the sick child of an employee at Bill's Music, one of his dealers. These folks all have something in common: They know that the answers to how they can best serve their customers and grow their businesses won't be found at a desk but rather out in the field.

I write this from somewhere over the Pacific on my way to Tokyo. We've planned a week of member visits with manufacturers, distributors and retailers, as well as a full schedule of Oral History interviews to further capture the industry's story for future generations. Over the past 60 days, representatives from our Board of Directors and Executive Committee and several NAMM staffers have traveled to dozens of states, as well as Washington, D.C., and literally circled the globe attending other trade fairs, promoting the benefits of

NAMM membership and its trade shows, and meeting with our members to learn how we can better serve their needs. The knowledge these folks bring back helps us shape our strategy and direct resources so they can have the most impact on members and the industry.

There's a good chance you're reading this either on your way to—or possibly even at—The NAMM Show. Good for you! I believe there's no better place to maximize this concept. In Anaheim, you can literally accomplish what would take months of travel and countless plane rides to do. By meeting with your customers, suppliers and peers face-to-face, you're soaking up the wisdom of the industry. What's that saying, "No *one* of us is as smart as *all* of us"?

In the year ahead, I challenge you to commit to doing what these successful NAMM members do: get out of your office as often as possible. There are many opportunities to do things with your association as well, like promoting music education in your community, in your state and in Washington. Yes, it makes for some long days and a lot to catch up on when you get back, and time away from family is tough, but the experiences, the learning and the friendships you'll develop will be well worth it.



Joe Lamond
NAMM PRESIDENT AND CEO



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Even as small child, Mary put up a good fight – even if the opponent was a cow!

of years, all the third graders could read music – some kids in multi-clefs – and every kid in fourth and fifth grade were in the band (good way to solve a pull out program, by the way) – and basically, I turned band recruitment over to the fifth graders who helped the rising fourth graders pick out their instruments. Funny, even at this age, kids knew who would be right for low brass or percussion! The schedule of teaching – 40 classes a week, which is also standard for most music teachers – wore down my creativity in some ways. I was also struggling with the realities of repetition, which is essential for

good teaching (let's try that again, let's start at letter "b"). What is so interesting now is that much of this "drill" effort is being solved by music learning technology that puts the teacher in more of a management mode and motivates the student to self-pace, and I think it deepens learning for the student. If I were ever to go back to the classroom – and that is sort of dream I have, getting closer and closer – I would organize my classroom around music learning technology.

From the start, I always had to educate my bosses (principals) and school administrators about the essence of what was happening in my music classroom from a student-learning perspective – more than just the performance results. It did sometimes make me feel marginalized as a teacher – I think it fueled my understanding for the need for advocacy for music education. And I always welcomed parents into my classroom and rehearsals – to celebrate student learning, not just student performances. The more we reveal the true power of what is being taught and learned in music education, the stronger its place will be in the curriculum.

Some degree of fundraising and managing budgets is part of the job for most band directors, but not many become as involved and adept as you did. How did you approach that part of the job?

Honestly, I did not embrace the idea of fundraising for my program though I did it modestly. I respect directors who have built and sustained their programs with fundraising, which is a big lift



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when combined with the needs of great teaching; these teachers have said “no” to proposed program cuts and supplemented with fundraising efforts. I admire these efforts. I admit that I resisted fundraising because I believed that music was part of the educational offering and needed the type of financial support that other subjects received – adequate supplies, materials, environment for learning. I found that the stronger my program was with service and support for kids, the needs for the program were met, though I had to present them in compelling and logical ways. We must continue to push for funding of music as with other core academic subjects – “a core academic subject requires core academic funding” – again, that’s the advocate “me” talking, but that sentiment started early in my own teaching efforts.

Can you describe the path that brought you to NAMM? What was the catalyst behind you joining the organization?

No doubt, the pivot to NAMM was the opportunity to meet and work with Joe Lamond during his last year as Market Development Director at NAMM and as he segued to NAMM President and CEO, and the reality that my stint at the Texaco Foundation was going to end with the sale of Texaco to Chevron. I had met Joe when NAMM and Texaco both funded the Music Works project at Sesame Street. Along the way, I hosted Joe at an event at the Metropolitan Opera along with leaders from Sesame, NAFME, and Texaco (Texaco funded the international radio broadcasts of the opera for over 65 years) and he hosted me at the Grammy Awards. Yes, if it wasn’t official before, Joe is way, way cooler! In spring



Mary just after a 1974 college recital.

2001, about the time Joe was appointed NAMM President and CEO, it became clear to me that the music education funding and visibility goals that were part of the Texaco Foundation were not going to carry over to the new company and I was at a crossroads; could my commitment to music education and capacities in philanthropy, policy, advocacy, and government relations be relevant? I called Joe from my desk at Texaco and congratulated him on his new post at NAMM, believing then and now that this was a great choice for the association. In the phone call, I proposed to him that I prepare a “white paper” outlining the contributions I



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could make to NAMM as part of its music making benefit promotion and advocacy efforts. Our ideas clicked and it always makes me feel humble and proud – and emotional – when Joe says that I was his first hire as CEO. My work at NAMM has been focused on having NAMM lead a national dialogue and advocacy efforts about the value and importance of music education, supporting research that ignites this dialogue, empowering NAMM members to acknowledge and act on their potential as advocates for music education, and expand participation at the NAMM Show by market influencers that include educators, politicians, and policy makers – working to advance commitment to making music by people of all ages that drive inspired consumers to our NAMM Members for their great products and services.

You've been behind so many major projects during your tenure at NAMM – can you outline some of the significant achievements and initiatives that the NAMM Foundation has been responsible under your guidance?

Working with others, we founded the NAMM Foundation through a consolidation of the non-profit organizations that were affiliated with NAMM (American Music Conference, International Foundation for Music Research, and Museum of Making Music). By doing this, we are able to promote music making benefit activities with a clear alignment to our members and the association that generates the resources that support these activities that advance support for and participation in music making at every age. This brand consolidation guided the development of new com-



Mary and her father riding a tractor on the family farm in Wisconsin.

Mary as an elementary school teacher in the mid-1980s.

munications platforms and outreach – that included developing our public service announcements around the NAMM Foundation brand and this has helped us manage our programs around clear mission and brand. As stated, many other people were involved with this – across many NAMM departments, and I am so grateful for this collaboration. The SupportMusic Coalition is a signature program of the NAMM Foundation and it has developed as the national hub for music education advocacy. We just completed a fall tour of six SupportMusic Community Forums and the John Lennon Educational Tour bus. Our recognition and support of these local programs was a very big deal for these communities and this activity represents the essence of the dialogue around the benefits of music education that we are creating through the SupportMusic Coalition. We have ramped up our connection to our grantees and sponsored programs by supporting their

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sustainability and effectiveness at an annual summit. And we have developed a significant network of strategic partners – National Association for Music Education, President’s Committee on the Arts and Humanities, College Music Society, International Music Council, International Society for Music Education – that share NAMM’s vision for expanding access to music making for people of all

ages. These partnerships extend NAMM’s reach – and we also learn from these qualified expert associations. Finally, I value managing the Foundation’s music research efforts. The outcome of this research is the essence of our thought leadership as an association – and to date, our funded-research has been the “tip of the spear” that supports and influences policies for music education.



Mary with first-time NAMM Show attendee NY-Yankees great Bernie Williams. Bernie has participated in NAMM’s Advocacy Fly-in for four years in a row, including NAMM’s day of service in Washington DC in May 2014 where he helped teach guitar to students at the Savoy Elementary School.

Can you talk about what prompted the initiation of the D.C. Fly-In advocacy trips?

Bringing association and trade group members to Washington, D.C. to meet with members of Congress is a proven strategy for issues management and is among the engines that drives Congress and Washington, D.C. and our whole political and democratic process. The fly-in model has existed for a long time and many NAMM members have gone to Washington with other organizations working on business issues (tax reform, etc.). We had a unique opportunity to advance a public benefit agenda with music education advocacy; music business owners and managers coming to Washington to advocate for an education issue is a unique combination.

As the SupportMusic Coalition developed, it was clear that NAMM Members understood the materials that were available for advocacy, but there was a disconnect about what “action” they could do and it seemed that we could better support NAMM members as they developed as advocates – we needed to grow a network for modeling direct advocacy. So we just “put them in, coach” – we opened up the door to advocacy, issue training, and the process of direct advocacy on the Hill and the NAMM Advocacy Fly-in program developed. The goal was to ramp up training and direct advocacy experience, and frankly, see where it would go. And to a person, once information and experience in direct advocacy go up, our NAMM members are brilliant at this. Over the years I have coached and supported several NAMM members who were really nervous about the process of delivering a message and an “ask” to a member of

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Mary's public affairs and government relations West Coast team. Front row: Claire Kreger-Boaz, Sharon Bryant, and Jessica Cortez. Back row: Eric Ebel and Luis Murguia.

Congress or staff. After our training process that includes training on a focused ask, and a few initial meetings, the comfort level with this process goes way up, matches with other expertise they have, and soon, our NAMM members express themselves as true, natural advocates. The key to our NAMM member expertise as advocates – the competency that connects and is needed for effective advocacy – is that our NAMM Members know how to “close” – they are working for a commitment and action. And this is a priceless skill and critical to advocacy. Now, our members who are turned on by this process are carrying their competencies into their states and local communities – they are building networks and action locally. This “learn, share, act” model is critical to expanding advocacy. I imagine a time when every NAMM member has an annual plan for advocacy that involves their own professional devel-

opment, their staff's management, and participation in advocacy by leading or participating in state and local networks – just think how many more kids we could pull into making music? That's the goal of advocacy.

What's on the horizon for you and the NAMM Foundation that you'd like to share with our readers?

We did our first “day of service” in May 2014 as part of the NAMM Fly-in, and we will be kicking off the NAMM show with a “day of service” with the Anaheim Public School District on Tuesday, Jan. 20. Working with school leadership and teachers, we will provide a series of hands-on music learning experiences at elementary school. In Anaheim, we will host guitar and ukulele classes, as well as a drum circle and choral class that will help prepare students who will perform on the Plaza State Friday night as part of the Imagine Party with George Clinton presented by the NAMM Foundation and the John Lennon Educational Tour Bus. Connecting NAMM members directly to a school district seeking to re-instate its music education program, is central to achieving NAMM's vision to assure that every child has the opportunity to learn music. And by doing this service work together, we are walking the talk of our vision. And there is nothing more inspirational than helping a student learn an instrument – even for one session – because it could open up a door of learning for a lifetime. And I think these experiences also inform NAMM members on ways that they can reach out to school leadership in their own communities – another version of “learn, share, act.”



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We will launch new research at the NAMM show about the impact of the President's Committee on the Arts and Humanities Turnaround Arts program and we have some interesting research cooking. This new research will be launched at our next Fly-in, week of May 18, 2015 – where we will also be doing a “day of service” in collaboration with a Kennedy Center-affiliated school.

And I hope over time, the NAMM Foundation will grow to be valued as the industry's charity and be a vehicle for gifts in tribute and memory of folks that have given so much to the industry and wish to “play if forward” by contributing to the work of the NAMM Foundation that includes music education advocacy, support for innovative music making programs funded by our grant program, research, along with college and music education programs at the NAMM Shows.

Any advice (or requests) to MI retailers and suppliers as to how they can help grow the culture of music making and music education?

Tune into to NAMM resources. An efficient way to do this is to assign a staff member to be your official liaison to the Support-Music Coalition. We host an hour long webcast or conference call once a month that provides a “listen in” opportunity to national policies, trends, and advocacy practices in communities around the country. The knowledge from this network could mobilize more action and outreach from your company.

Promote sound bites and info about the benefits of music making available at the NAMM Foundation website www.nammfoundation.org

– pepper your customer outreach with information available here – this information is geared to support your outreach to customers – current and potential!

Build, or continue to build, your company brand and identity as “child-centered” and/or “music-benefit centered”; lead with messages about the benefits and importance of making music pull down the perception barriers to starting or continuing in music. There are lots of ideas and resources at nammfoundation.org.

And reach out to me and our staff; advocacy materials are free for NAMM members and we want to hear from you on how we can assist with local issues.

Come to the Fly-in!

Thanks so much for your time, Mary, and congratulations again. Any final thoughts you'd like to share with our readers?

Mimicking a famous quote from baseball, “music's been very, very good to me” – and this reality drives me every day. I was blessed with the opportunity to learn music early. I know now, that it probably changed by brain and opened up pathways for learning that would never have been available to me, and inspired me to push myself. I feel incredibly blessed to have a life in music, and I know, it will be the force that carries me to the end of my life. I hope every day that my work is a service to others and that the end zone can be one where our government, our society, and our shared consciousness supports opportunities for all children to learn and grow with music. **MMR**

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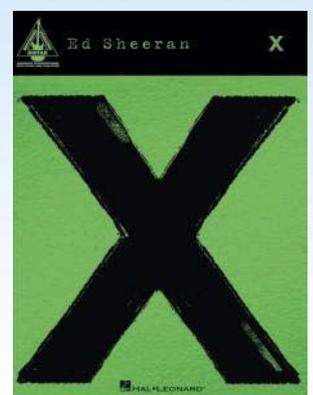
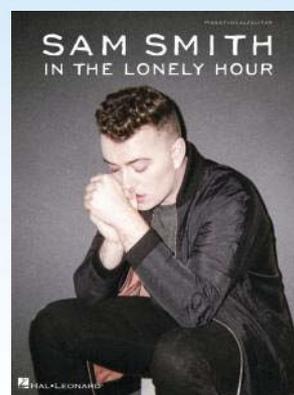
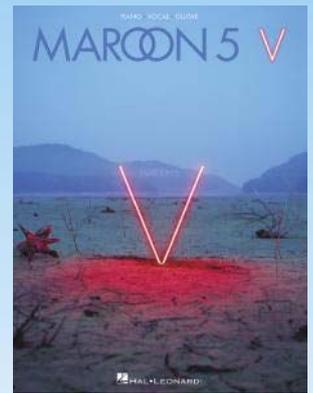
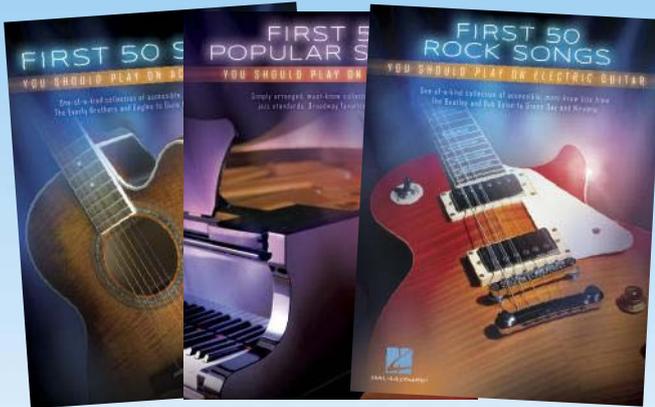
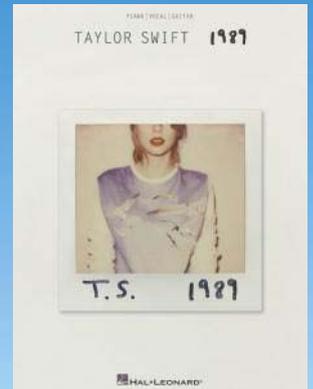
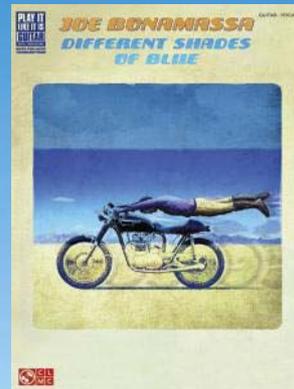
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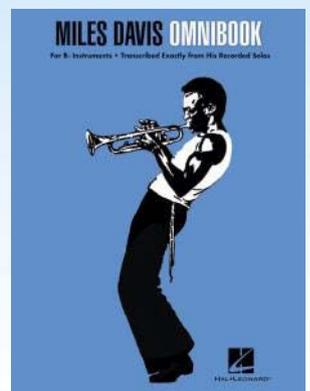
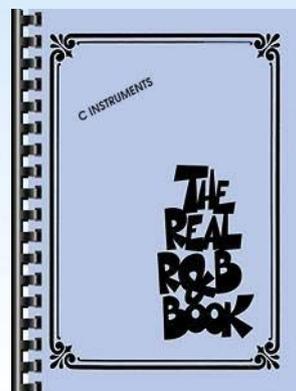
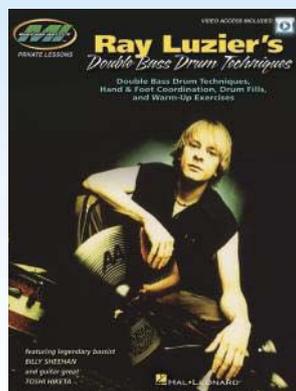
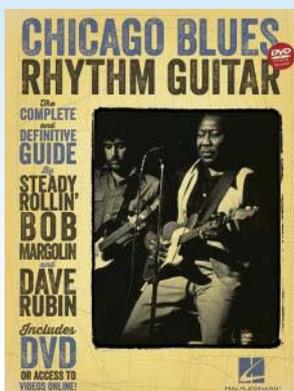
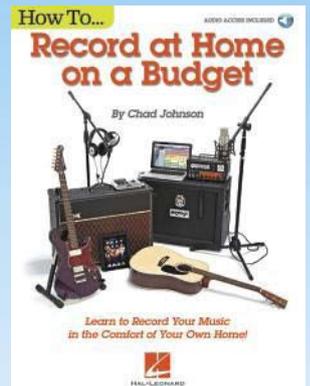
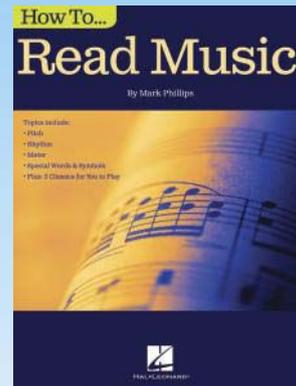
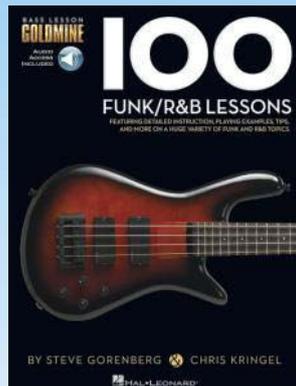
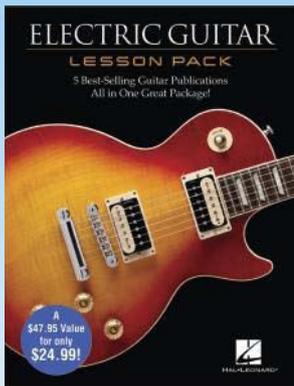
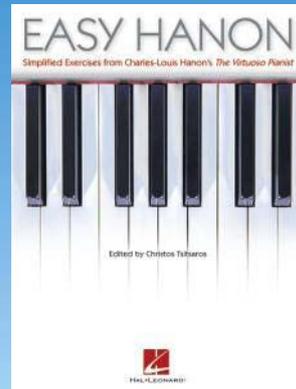
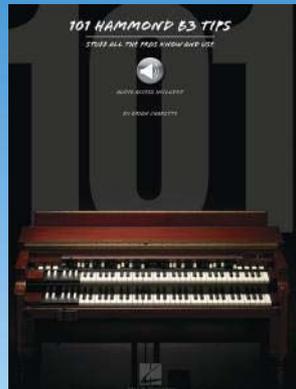
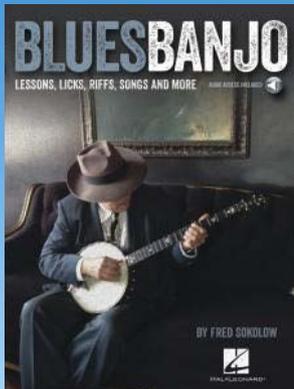
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Experts' Guide to Anaheim



by Christian Wissmuller

The annual industry get-together in the OC has very specific purposes and goals – introducing new product, placing orders, reconnecting with colleagues and friends, and learning about developing trends in the marketplace – but, even with the busiest of schedules, you'll likely find yourself with *some* "down time" while in Anaheim.

To this end, last year we reached out to a few of our friends in MI to find out about what restaurants, bars, clubs, and activities they seek out beyond W. Convention Way. The response from readers

and visitors to mrmagazine.com was so enthusiastic that we're bringing back this somewhat lighthearted (but nonetheless valuable – trust me, you'll get sick of the offerings at the Marriott, Hilton, and yes even the still-new-to-the-NAMM-scene food trucks) feature. The 2015 installment of "Experts' Guide to Anaheim" finds veterans of the NAMM Show sharing some suggestions for activities and locations within a short walk or ride from the Convention Center which can provide a welcome (even if only brief) break from the "business" of NAMM.



"Only when I am at NAMM could I ever go to a place like Downtown Disney where I can get my shopping on! Sephora has my favorite lipsticks and of course I

could never miss the Roxy Store. And let's not forget how many Christmas presents are purchased at the Disney Store. Top all that off with a cup of Café Dumond and a beignet from Ralph Brennan's Jazz Kitchen, and you have yourself an amazing experience!"

– Tish Ciravolo, Daisy Rock Guitars



"There are so many great restaurants to go to, but the Napa Rose restaurant in Disney's Grand Californian Hotel is one of my favorite plac-

es for business dinners during NAMM. The atmosphere is upscale, yet cozy and their Angus beef short ribs are absolutely delicious. Quite honestly, I don't remember eating anything that wasn't awesome. Overall, I had a sublime experience at

Napa Rose and I can't wait to go back. I highly recommend you check it out."

– Laura Taylor, Guitar Center.



"As a NAMM show attendee since 1987, my fondest memories are getting off campus to break up the intensity of the show.

My "riding-Space-Mountain-at-midnight" days are over, but I have found some nearby, unique excursions. My favorite dining area is the old city of Orange. It's only a 10-minute cab ride east on Chapman, but you feel like you are going back in time to a movie set from the '40s. The restaurants offer a range from upscale American to authentic ethnic. For a memorable time, try the Cuban-style Felix Continental Café and be sure to try the Fricassee de Pollo with a mojito or Cuba Libre. A place farther up the road (about 30 minutes) with the best view in Orange County is Orange on the Hill. If you're a NAMM veteran, you have to go there at least once. A new, must-do experience at NAMM is the TEC awards show on

Saturday night in the Hilton. Now in its third year, try to wrangle a ticket to this event. Although it's not off campus, it feels like we all landed in Hollywood and the jam session at the end is always inspirational."

– Brad Smith, Hal Leonard Corp.



"For those of you wanting to step outside the hustle and bustle of NAMM for the evening, Luigi's in Fullerton is a dynamite Italian restaurant with a great neighborhood feel that's been a must-go-to-during-NAMM for many of us for decades. Luigi's is less than four miles from the Convention Center, but a world away once you walk in the door; the perfect escape from a busy day. Very casual, no frills, always busy, an engaging staff. My order? Tortellini D'Angelo – chicken-stuffed pasta with Italian dried and domestic mushrooms in a tomato cream sauce – I leave with a smile on my face and a full tank, ready for another busy day at NAMM!"

– Nick Rail, Nick Rail Music



"Well, as Anaheim is only a stone's throw from our factory in El Cajon... when I'm there, here's a place I like to stop: It's off the beaten path, but

the new Anaheim Packing House is a great place to explore after a long day at the show. It features a variety of artisan restaurants, specialty food shops and bars in an old fruit processing plant. If you're looking for a place to enjoy a quiet, casual 'pick up and go' meal, this is a great place to explore."

– **Chalise Zolezzi, Taylor Guitars**



"Our go-to place the last couple of years has been The Catch – a quick, 5-minute cab ride on Katella. Great seafood and customer service – you must order the Calamari Provençale. You'll all thank me later. I've also had great meals at Catal in Downtown Disney. For a truly special meal, you can't beat the Napa Rose restaurant in the Disneyland resort."

– **Lori Supinie, Senseney Music, Inc.**



"There are two places that we find ourselves returning to year after year. One is Carolina's Italian Restaurant on Chapman, which is fairly close by. If you're on a diet, all bets are off when you hit this place – everything imaginable and *lots* of it, plus hundreds of beers from around the world. It's casual, friendly, loud, and lively. Get there early or starve in line! The other is Darya Persian Restaurant on N. Tustin in Orange. It's a bit more formal and pricey, but well worth the trip. The appetizers are awesome and just about everything on the menu is delicious. Make sure you bring someone from out of the country and volunteer him or her for belly dancing when the entertainer hits your table. Have your phones ready for some priceless videos."

– **Cliff Castle, Audix Corporation**



"I don't have a special eating or drinking place, but I love to go running before I hit the show (or after as time permits). Running gets my energy

up and carries me through an entire day at NAMM. Running around the grounds at Disneyland is my track of choice. During the early morning it's serene and at night it's beautiful. Plus, you don't have to deal with cars or intersections!"

– **Robert Sulkow, GAMA**



"Whenever I can break away for an evening in Orange County I enjoy going to the Whitehouse, which is located in Anaheim not very far

from the Convention Center. To begin with, the setting is enthralling. It's a historic house build very early in the 20th century that offers a lot of nooks and crannies to explore. The photos on the walls of all the celebrities like Andrea Bocelli and political leaders like President Carter who have eaten there create

a special tone. The food doesn't disappoint, either. It's an upscale steak house that also specializes in northern Italian cuisine. Although it's not the cheapest place you'll find, the portions are generous. Given the ambience and cuisine it's a great place to go if you're celebrating an anniversary or birthday at NAMM."

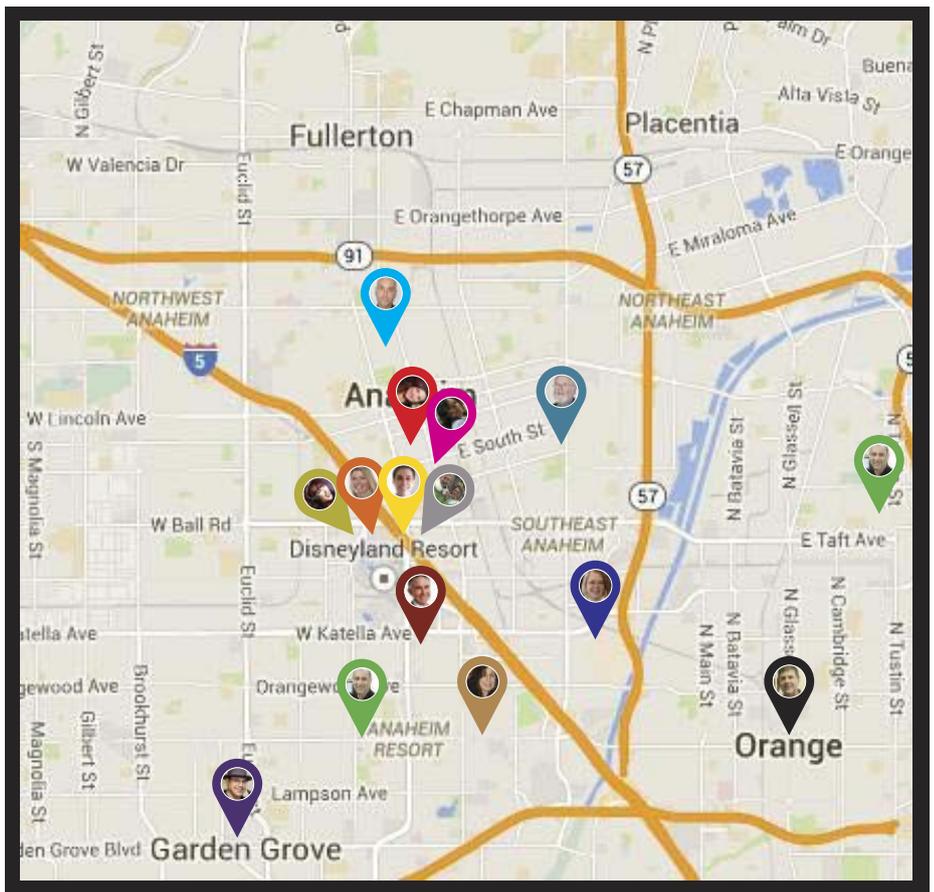
– **Berenice Chauvet, Chauvet DJ**



"If you have a break from business dinners and just want to wear some comfortable jeans and have a fun, casual night out, head over to La

Casa Garcia on West Chapman Avenue. A quick cab ride will bring you to some of the best Mexican food ever. Also, check the events schedule at the nearby City National Grove of Anaheim. They usually host live music or comedy shows WNAMM week, and the food is decent, too. Or, for something more upscale with a chic vibe, visit Catal Restaurant in Downtown Disney."

– **MI marketing & PR veteran Leslie Buttonow**





"We really like Roy's in Anaheim and try to go every year for a pre-show dinner. It's a long walk or a short cab ride from the Hilton, so pretty convenient. Their menu changes often and everything on it is solid, but their calamari is my favorite and they do a pretty good job on a few specialty rolls. They also have a very respectable - though limited - wine list. If you go, be sure to try a 'stoli doli,' just to stay in tune with the Hawaiian theme."

- Tom Schmitt, Schmitt Music



"One thing DeDe and myself like to do is sit at an outdoor bar in the middle of downtown Disney and have a few overpriced

cocktails and people watch. You can't beat the Pastrami on Rye at the Starbucks at the Marriott."

- Todd Heid, Heid Music



"The frenzied Elvis fan in me can come out at the NAMM Show while not driving my wife insane with let another Elvis sighting. Yes, Azteca Mexican Restaurant, on a very cool little main street setting in Garden Grove, has more Elvis memorabilia than my wife would ever allow in my house! So, I go and get my fill AND top it off with their flan, oh 'Cilla! In addition to the Elvis themed restaurant, Azteca has a very nice bar for those who may want a little less Elvis and a whole-lotta drinking going on."

- Dan Del Fiorentino, NAMM



If your schedule allows, head over to The Juke Joint in the "colony" district near downtown Anaheim. In the last few years, there have

been some NAMM Show-related concerts, but you really can't go wrong even on "regular" nights with cheap pool (free on Sundays!), 20 beers on tap, and punk, garage, metal, or rockabilly played live on-stage. Also, there are three Anaheim-area In-N-Out locations. If you aren't blessed with the best fast-food burgers available where you live, grab an Animal Style Double-Double - you'll thank me.

- Christian Wissmuller

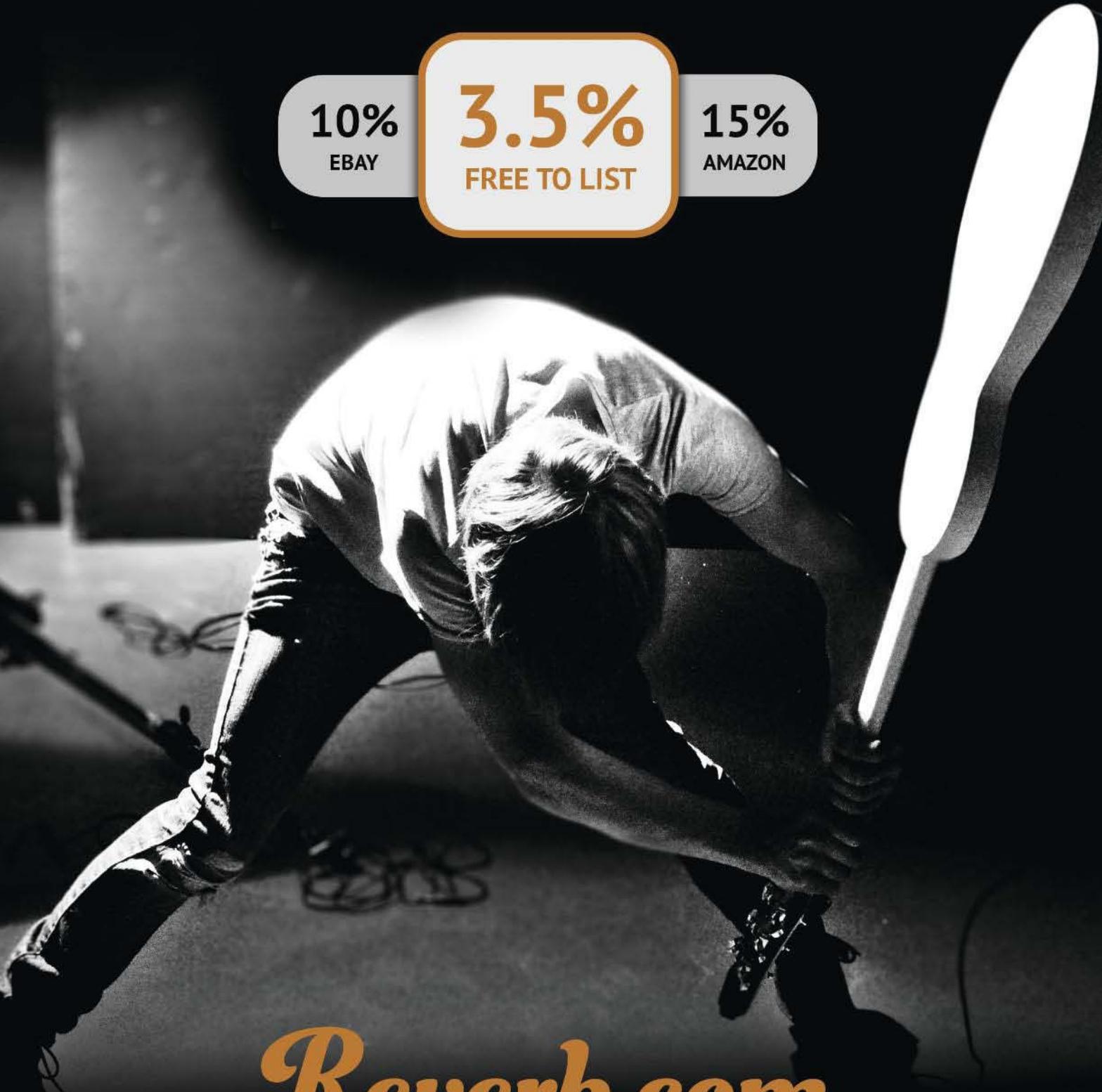
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NAMM Booth #5972

Beard Guitars Blackbeard Guitar

The Jerry Douglas Signature Blackbeard features an all-mahogany construction, a red bubinga fretboard, and a translucent black finish. Classic Dot and Jerry Douglas' signature inlays are featured as a tribute to Jerry's contribution to the instrument. Some additional features include a Beard Original #14 spider and a Legend Cone configured with a Beard Bass Reflex baffle. The Fishman Nashville pickup, Beard Chrome sound ring, tailpiece, and Spinning Palm coverplate are also included. Each guitar is handcrafted in the U.S. and delivered in a hardshell case. This guitar is priced at \$3,900.



beardguitars.com

Eastwood 'Link Wray Tribute' Guitar

The Link Wray Tribute guitar features professional-grade tuners, pots, custom tailpiece, three-way switching and dual volume/tone controls matched with a pair of Airline Vintage Voiced Single Coil Pickups. The white body is the canvas for Vince Ray's illustrative tribute to Link's career and he used the front, the back, and the case. The shiny black pin stripped headstock is topped off with a Vince Ray nameplate logo.



eastwoodguitars.com

KALA Brand Music Co's USA Elite Ukulele Series

Kala Brand Music Co.'s first range of U.S.-made ukuleles will make their debut appearance at the January NAMM show. The Elite line will initially consist of three series of instruments, all available in soprano, concert, and tenor sizes for a total offering of nine models.



Specifications include all solid Hawaiian Koa, Honduras Mahogany neck, ebony and rosewood fingerboards and bridges, bone nut and saddle, custom inlays and appointments, engineered intonation for precise tuning, and hand-tuned tops and bracing for optimal tone and volume. The fingerboard spacing of 1.5" is wider than most ukuleles, which increases the string spacing to give the fingers more room to maneuver. All models are strung with Kala Fluorocarbon strings.

kalabrand.com

Dana B. Goods Grace Harbor Acoustic Guitars

Dana B. Goods will premiere a new line of Grace Harbor Acoustic Guitars at Winter NAMM 2015. This is the first acoustic guitar line by Dana B. Goods, and these guitars are for beginners and professionals. They come with a laminated or solid spruce top and come in a variety of shapes and sizes. Cases are included.



danabgoods.com

NAMM Booth #5927

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Acoustic Piano Line of the Year

2004

KAWAI RX Series Grand Pianos
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2003

KAWAI RX Series Grand Pianos
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2002

KAWAI CN270 Digital Piano
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2001

KAWAI ES1 Digital Piano
Digital Keyboard of the Year

2000

KAWAI CP200 Digital Ensemble
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BOOTH 5978

Lipe Guitars U.S.A



Lipe Guitars are hand-crafted by Mike Lipe and feature a high quality tone wood choice, the Lipe exclusive neck bolting system, Amalfitano hand wound pickups, and Pat Wilkins color finishes. Lipe models the Virtuoso, the Classic Virtuoso, the Ivo, the Soldato, the Twisted Soldato, the El Capo, and the Amcio Nostro. Guitars can be made with either six, seven, or eight strings.

lipeguitars.com

NAMM Booth #1875

Aristides 060 HSS Guitar



The HSS 060 is a one piece constructed 25.5" scale electric guitar, equipped with a Seymour Duncan TB-11 humbucker in the bridge, and Seymour Duncan APS-2s in the middle and neck position. A five-way switch combined with a single volume control and single tone provide for a variety of pickup configurations. The C-shaped neck is 1.65" wide at the nut and topped off with a compound (12"-16") radius fretboard in either maple, rosewood, or ebony fitted with 24 medium jumbo frets. Hardware is available in chrome, black, or gold finishes and includes a Hipshot Contour tremolo bridge, Hipshot Griplock tuners, and Schaller straplocks. Each guitar is set up with a Graphtech Black Tusq nut, D'Addario Nickel Wound XL 10-56 strings, and outfitted with an anti-theft security microchip. Available in a number of finishes, the guitar ships with a Gator XL hard case. MSRP: \$2,840.

aristidesinstruments.com

NAMM Booth #3589

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Weber Scarlet Fire River F Mandolin



The River F mandolin features a bearclaw Sitka spruce top, hand scalloped tone bar bracing, silver Waverly turners with Ebony buttons, a quilted maple body and neck, as well as a hardshell case. The lines of the River F are accentuated by tortoise/ivory/black binding in addition to the mother-of-pearl "river" inlay and Scarlet Fire double-stained finish. MAP: \$9,199.

webermandolins.com

MOD Kits DIY The Wave

The Wave is a stand-alone, tube driven analog spring reverb unit kit. It can be used in front of your guitar amp or as a line-level analog reverb effect for the recording studio. The "dwell" control adjusts the input signal level driving the tank and the "reverb" control adjusts the level of output reverberations from the tank.

The Wave's all tube design utilizes four dual triode vacuum tubes – three 12AX7's and one 12AT7 – and comes with a MOD three-spring reverb tank. It's reverb function can be switched in and out pop free via the front panel toggle or with a foot switch (purchased separately). The Wave has standard ¼ inch in-and-out guitar jacks in the front and standard RCA in-and-out jacks in the back panel for use in a recording environment. It is equipped to be rack mounted using just under 3U of space and is approximately 11 inches deep front to back. Four large rubber feet allow the Wave to be safely placed on top of most contemporary guitar amplifier heads and combos for stage use, and it fits into a rack without having to remove the feet. The Wave comes with a pre-punched powder coated steel chassis, easy-to-follow instructions, and all necessary parts.

modskitsdiy.com

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Fender Dee Dee Ramone Precision Bass

The Dee Dee Ramone Precision Bass guitar includes an Olympic White gloss finish, maple neck with "C"–shaped profile and vintage-style heel truss-rod adjustment, 9.5"–radius maple fingerboard with 20 vintage-style frets, split single-coil pickup, three-ply black pickguard, and vintage-style bridge with four single-groove saddles. Additional features include Dee Dee Ramone's signature on the back of the headstock, special "Dee Dee Ramone One Two Three Four" inscribed neck plate, vintage-style heel truss-rod adjustment, '70's Fender logo decal, and a single disk string tree.



The Dee Dee Ramone Precision Bass guitar comes with an exclusive 40-page full-color scrapbook featuring never before seen photos of Dee Dee, as well as his personal illustrations, artwork, and doodles, with a biography and quotes from musicians and personal friends of Dee Dee. It also includes a sticker and 18" x 24" color poster of Dee Dee playing his P Bass live with the Ramones.

fender.com

Metalin Guitars AOC Standard Line

Metalin has released two new standard models, which will act as their base for all AOC customs to come. Both guitars feature a full solid billet aluminum bodied closed chambered system. Two standard milled finish options adorn the instruments. Specialty 24 fret Moses graphite necks and Seymour Duncan Phat Cat pickups make playing smooth. Customizable finishes and anodizing are available, and the solid aluminum bodies are lightweight. Street: \$2,899.



metalinguitars.com

Acoustic Science Premium Treated Guitar Strings

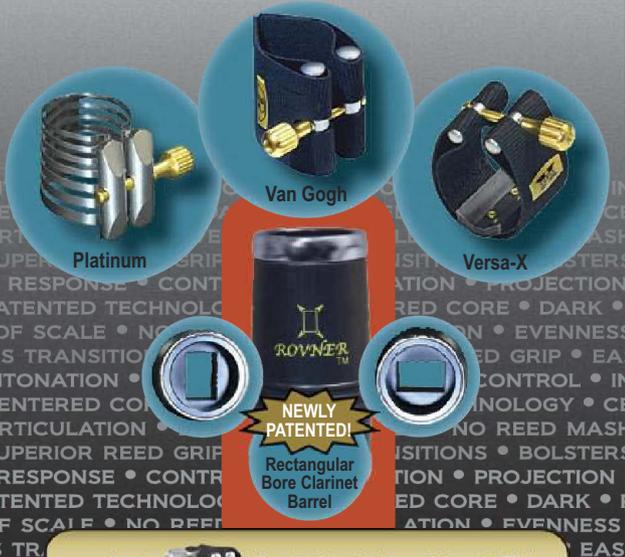
Acoustic Science Premium Treated Guitar Strings use a nanotechnology approach to produce their guitar strings. The result is greatly extended string life and reduced break-in time. The Ionic Vapor Process uses high-energy plasma with proprietary polymer compounds to treat the surface of all six high quality made-in-USA strings. This makes the strings resistant to fingerprints, grime, and corrosion without sacrificing tone or sound quality (think of it as a nano-thin non-stick surface on the outside of the strings).



acoustic-science.com

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Imua Ukulele Mini Bass and Guitar Drum

Seilen Musical Instruments working with Imua Ukulele in Hawaii debuted the four-string mini bass at last year's Tokyo Music Show and now has expanded the lineup with five- and six-string wood models with metal strings never before done on a mini bass. They measure 75cm, weigh 2 kg, and use EADG tuning.



For the player who wants to strum and drum, Imua brings you the guitar drum. Customization is possible. Made in Hawaii, with hand-selected tonewoods, and crafted from solid Hawaiian koa, in addition to spruce models that are also available, this guitar drum features an MSRP of \$79.99 for the Sitka, and \$99.99 for the koa.

imua-ukulele.com

NAMM Booth #1304



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**Boulder Creek Guitars
ECGC-7VB**



Boulder Creek Guitars' patented suspended bracing system allows the soundboard to vibrate freely, gives the guitar a dynamic range, and a balanced tone. The guitars come in three distinct body styles (Dreadnought, Grand Concert, Classical) and feature a dual sound port design and no center sound hole, which means little to no feedback characteristics when performing. Boulder Creek Guitars also have solid wood tops, laminate back and sides, in addition to 18:1 die cast tuning pegs. MAP: \$489.

bouldercreekguitars.com
NAMM Booth #1700

**S.I.T. Strings Co.
Stainless Fusion-
Wound Electric Bass
Strings**

S.I.T. Strings Co, Inc. announces the relaunch of its Rock Brights Line of bass strings. The Rock Brights bass strings are made with a fusion process to adhere the wrap more tightly to the core of the string. All RB bass strings have a phosphor bronze under-wrap giving the string a unique sound and feel. The new core to wrap ratio is designed to give a balanced tension and feel across the set. Available in four, five, six, and seven string sets. Retail prices range from \$45-\$85, while the street price ranges from \$30-\$60.



sitstrings.com



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—Tony Garnier,
Bassist for Bob Dylan





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Seymour Duncan Dino Cazares Retribution Active Pickups

The Retribution pickups were designed with Dino Cazares of Fear Factory and Divine Heresy. They feature a specially tuned preamp and like the standard Blackouts series and Mick Thomson EMTY Blackouts, they maintain an organic open sound. These pickups were designed with extended range players in mind by maintaining definition on the low B and F# strings. The Retribution is the same pickup that is featured on the new Dino Cazares signature Ibanez DCM100 seven-string.



seymourduncan.com

Michael Kelly New Line of Triad Acoustics

Michael Kelly Guitars debuts the new line of Triad acoustics for 2015. Consistent between all four models are the exotic wood, three piece backs, a solid spruce top, flamed okoume sides, zero-endpin bridge, the Triad three circle inlay elements, built-in Fishman active electronics discretely installed within the soundhole, and two additional ports on the side of each model for extra sound dispersion and audibility to the player. MAP start at \$299.99.



michaelkellyguitars.com

NAMM Booth #4878

Line 6 Mobile POD App

The Line 6 Mobile POD app enables guitarists to practice, jam, and record with Line 6 guitar tones wherever they are, using any Core Audio-compatible interface. Users can mix and match 32 amps, 16 effects, and 16 speakers. Guitarists can play along with iTunes using

the tones they created. Mobile POD also supports Apple's Inter-App Audio feature, so users can record POD tones into GarageBand and other iOS recording apps. Mobile POD v1.7 is now available via the App Store as an in-app purchase, and is also included with Sonic Port VX, Sonic Port and Mobile In.



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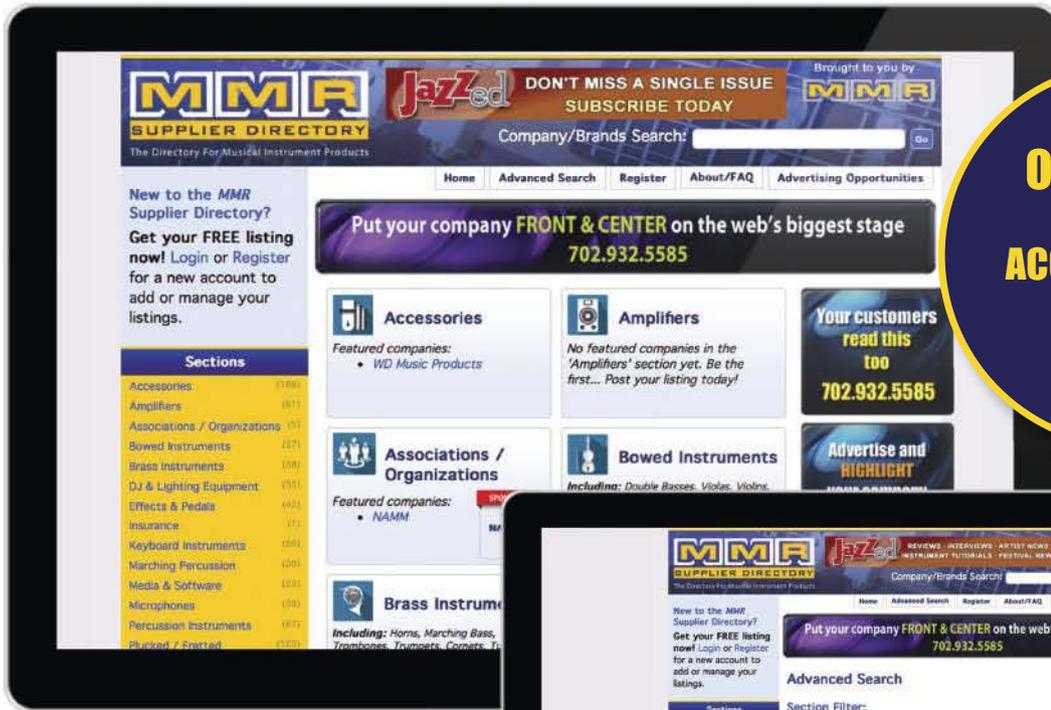
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Lanikai Makapu'u and Manana Ukulele

The "Makapu'u" and "Manana," two chambered body acoustic/electric ukuleles are the first instruments of their kind to be introduced into regular production in Hawaii. The Makapu'u features a solid mahogany neck and chambered tenor body with a solid koa wood top, solid rosewood fingerboard, and a piezo pickup with volume knob. The Manana bears the same features, but features a solid Hawaiian mango top. The solid koa top Makapu'u retails for \$1375, and the solid mango top for \$1,299.



lanikaiukuleles.com

Floyd Rose and Graph Tech New Tremolo

Floyd Rose and Graph Tech are teaming up to create the first authentic Floyd Rose Tremolo System loaded with Graph Tech's Ghost loaded saddles.

Graph Tech's ghost loaded saddles contain custom engineered piezo crystals. Graph Tech Ghost saddles completely encapsulate the pickup in their renowned String Saver material, making it impervious to the elements. String Saver saddles also give you a more balanced tone across the audio spectrum when compared to metal saddles, with crisp highs, warm mids, and deep bass—they don't have the 2 KHz spike that metal saddles are known for, giving the tone more balance and dimension. Also, the saddles don't just utilize any piezo crystals; Graph Tech's crystals are designed specifically to work within the guitar frequency range. The pickups are individually calibrated for even string to string; they also dramatically reduce string breakage.



In combination with a Graph Tech Acousti-Phonic Preamp, your electric guitar can produce a rich, authentic acoustic guitar tone at the flick of a switch. The saddles can also be used with the Graph Tech Hexpander Preamp, adding a MIDI interface to the player's instrument, which in combination with a pitch-to-MIDI converter will create virtually endless possibilities of sounds that the user can produce with your Floyd-equipped guitar.

floydrose.com

Aristides Instruments SSS Model



A unique single piece guitar made of Arium, Aristides Instruments sets to release the latest 060 model with an SSS configuration. The guitar includes single coil pickups in the bridge, middle, and neck positions. The new model will also make its first appearance at the 2015 NAMM Show. MSRP: \$2,840.

aristidesinstruments.com

NAMM Booth #3589

Eventide H9 MAX

Eventide released an addition to the H9 Harmonizer stompbox line: the H9 MAX, and the H9 MAX Limited Edition



Harmonizer dipped in 24-carat gold. Available now, the H9 MAX comes pre-loaded with all the effects from each of Eventide's TimeFactor, ModFactor, PitchFactor, and Space stompboxes, including the new Looper, plus all H9 exclusive algorithms. H9 MAX comes with 45 effect algorithms and over 500 factory presets. H9 MAX is chock full of Eventide's handpicked algorithms of effects.

H9 MAX features a one-knob user interface and is featured as a stand-alone stompbox. Users can utilize H9 MAX with the included H9 Control app for Windows, OSX, or iOS wirelessly via Bluetooth, which allows not only the creation and management of presets, but live control of multiple H9s. H9 MAX owners can share these algorithms with up to four additional H9s on a single Eventide account. An upgrade path to H9 MAX from H9 or H9 Core will be announced in early 2015.

eventide.com



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Jackson's Demmelition Pro model puts Machine Head guitarists Phil Demmel's style and double-cut King V specs in your hands. Features include a three-piece through-body maple neck with graphite reinforcement, compound radius (12 inches-16 inches) bound ebony fingerboard with 24 jumbo frets and pearloid piranha inlay at 12th fret, EMG 60 (neck) and 81 (bridge) humbucking pickups with three-way toggle switching, Floyd Rose locking nut and recessed double-locking tremolo, and black hardware. Now available in Black Tide Fade and Red Tide Fade finishes.

jacksonguitars.com

Hohner USA A+ 300 Dreadnought Acoustic Guitar Series



The A+ 300 series consists of the model 305 (featuring a laminate top, dot inlays, chrome hardware with matte black tuning pegs) available in tobacco sunburst, black, and natural satin colors as acoustic full-body instruments or, with a cutaway and a pickup/pre-amp featuring an on-board tuner, and the model 355 (featuring resonate solid tops, diamond inlays, gold hardware with matte black tuning pegs and inlaid rosette). The 355 dreadnoughts are also available in Tobacco sunburst, Black, and Natural satin colors as acoustic full-body instruments or with a cutaway with an enhanced pickup/pre-amp featuring an on-board tuner. All 300 series dreadnoughts ship with a padded, black gig bag.

www.us.playhohner.com

Loog Guitars 3-String Electric Guitars

Loog Guitars will launch new electric models at the 2015 NAMM Show, along with its acoustic guitars and an array of accessories specially designed for these small, three-stringed instruments. The Electric Loog Guitars come in a vintage color palette and are equipped with a lip-stick-style pickup. The Electric Loog Guitars have only three strings, making it easier and faster for children and beginners to learn how to play.

loogguitars.com

AweSome "Life-T" Next Generation Guitar

AweSome Musical Instruments has released their Next Generation "Life-T" guitar model. Sporting the familiar Tele-style body shape, it features a maple neck with modern "C" profile and satin finish, compound-radius maple fingerboard with 21 frets with iridescent white pearloid inlays, no-load tone control, long-life Kill Switch, plus a range of 35 pickup tones.

awesome-guitars.com

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DRUMS/PERCUSSION

Sound Percussion Labs Kicker Pro and Lil' Kicker Drum Kits

SPL's new Kicker Pro is a student-size five-piece drum kit that includes tunable drumheads, a full-size chain drive bass drum pedal, and multi-ply, real popular wood shells. With an 18"x14" bass drum, 12"x5" snare, 8"x5" tom, 10"x5" tom, and a 12"x10" floor tom, as well as hi-hat and crash/ride cymbals, the Kicker Pro comes with everything you need to play right away. It also includes a drum throne, stands, hardware, tuning key, and set-up guide – even the sticks. The Kicker Pro features a silver metallic glitter finish with black powder coat hardware. Street: \$279.99.



The SPL Lil' Kicker is a three-piece scaled-down drum kit that provides an introduction to percussion for children three to six years of age. Lil' Kicker kits are built to professional standards, including fully tunable, replaceable drum heads, quality metal hardware, and real multi-ply wood shells. The Lil' Kicker includes a 16"x12" bass drum with pedal, 10"x4" snare drum, and an 8"x5" tom-tom, plus a crash/ride cymbal and hi-hat. Available in your choice of black, white, or wine red finish with black hardware and mounts, each drum set also includes a sturdy drum throne, tuning key, drum sticks, and set-up instructions. Street: \$129.99.

soundpercussiondrums.com

Yamaha Marching Snare Mounts Collection for Cymbals and Percussion Effects

Yamaha will be introducing the MSA-900 accessory mount and the MSCH-900 cymbal mount at the 2015 NAMM Show. The mounts, designed to attach on the side of modern high-tension marching snare drums, offer stability. Rim mounts sometimes cause cowbells, woodblocks, and cymbals to sit at awkward angles and can damage the drum's finish, but the Yamaha mounts avoid this because they affix to the high-tension tuning rods. The MSA-900 has an MSRP of \$118, and the MSCH-900 has an MSRP of \$90.



yamaha.com

Cympad Upgrades Moderator Cymbal Washer Package With New "Super Set"

The new Moderator "Super Set" features two each of Cympad's popular 50, 60, 70 80 and 90 millimeter Moderator cellular foam cymbal washers in a clear, reusable package. The Super Set replaces the Moderator Cube and Box Sets. Two packs of the individual Moderator models will continue to be available and the 100mm Moderator, which was previously only available in the Cube Set, will now be offered individually.

Cympad Moderator cymbal pads reduce cymbal volume and unwanted overtones, as well as moderate sustain and increase articulation. With six sizes available, Moderators offer a variety of options for incremental tone control in a wide range of rehearsal, recording and performance applications. The Moderator Super Set carries a suggested retail price of \$50.

cympad.com

Diamondback Laser-Engraved Sticks



Diamondback Drumsticks are currently available in a choice of five popular models: 5A – 16" length and 0.575" diameter, 5A XL – 16.250" length and 0.575" diameter, 5B – 16.125" length and 0.595" diameter, 5B XL – 16.375" length and 0.595" diameter, 2B – 16.125" length and 0.650" diameter. The drummer-designed sticks feature a laser-engraved grip and are made from hickory.

diamondbackdrumsticks.com

Weighted KickPro Pillows

The Kick-Pro combines a weighted core with a non-skid, rubberized bottom and a fleece cover. This design allows the pillow to be positioned with as much or as little contact with the bass drum head as desired, yet keeps it securely in place without applying adhesives to the drum. KickPro Pillows come in a standard 17" x 10" size with a black finish, although other sizes and colors are in development. MSRP: \$59.99.



kickpropillow.com

PinchClip Available In 3-Packs

PinchClip, the accessory that replaces wingnuts on cymbal stands and hi-hats, is now available in a reusable zip-lock bag that contains three clips and comes in a choice of black or red. PinchClip is a stainless-steel flange, which gives drummers a way to adjust and control the spacing and tightness of their cymbal washers. PinchClip three-packs carry a street price under \$10.



pinch-clip.com

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Buyer's Guide

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Remo Dorado Cajons

Remo's Dorado Cajons are designed and handcrafted in California using birch wood and two sets of three compression springs with over 400 coils each. The Dorado Cajon uses a traditional fixed faceplate construction. This process seals the drum completely and enables the bass tones to resonate naturally. Two finishes are available: all natural or amber body with a natural face. Each drum measures 11-3/8" X 11-5/8" X 18-7/8".



remo.com

Gibraltar Second Generation Strap Drive Cajon Pedal

Gibraltar Drum Hardware has made subtle, but essential changes to its Strap Drive Cajon Pedal. This pedal allows the drummer to use a cajon like a bass drum. Changes include fixed-position cable housings that keep the cable inline, along with fixed-adjust CAM. It comes with the primary pedal and cable-mounted beater. The mechanism is equipped with a ball style cajon beater and cajon pedal C-clamp mount. The fixed cable housings and cam arms keep the pedal's feel consistent while the opposite component allows the placement of the beater at different areas of the cajon for varying tones and to provide room for simultaneous playing with both the beater and the hand. MSRP: \$169.99.



gibraltarhardware.com

Powerstroke 77 Snare and Powerstroke 3 Black Dot Bass Drumheads

The new Powerstroke 77 snare drumhead consists of two free-floating plies of 7-mil film with a 7-mil inlay ring and a 5-mil top clear dot. The inlay ring reduces overtones, and the 5-mil top clear dot adds durability. This coated or clear drumhead is available in sizes 10", 12", 13", and 14". The 10" has an MSRP of \$32.30. The 12" has an MSRP of \$34.40. The 13" has an MSRP of \$35.50. The 14" has an MSRP of \$36.50.

Inspired by drummer Steve Smith, the Powerstroke 3 Black Dot bass drumhead features a thin underlay ring at the outer edge of the head to subtly dampen unwanted overtones. The added 5-mil bottom Black Dot provides deeper low tones, focused attack, and increased durability. The Powerstroke 3 Black Dot is available in both clear and coated, in sizes 18", 20", 22", 24", and 26".



remo.com

Vic Firth American Classic 5A and 5B with Barrel Tips, VicGloves, and the Steve Smith Tala Wand - Slats



The American Classic 5A Barrel features the 5A design with a barrel shaped tip, while the 5B Barrel, which also has a barrel shaped tip, has a reduced surface area on the tip. Crafted from select hickory, these drumsticks are guaranteed straight, weight matched, and tone paired. The 5A and 5B have a length of 16" and a diameter of .565". MSRP: \$15.25.

The new Steve Smith Tala Wand - Slats feature a foam center that is surrounded with four flat bamboo slats wrapped in thin PVC. This provides a variety of sounds. This Tala Wand - Slats measures 16 1/8" in length and has a diameter of .585". MSRP: \$39.95.

This new glove is designed to protect the player's hands while improving their grip. Vic-Gloves are crafted in cabretta leather with ventilated synthetic mesh palm and back, stretch Lycra between fingers, and a synthetic rubber grip on the thumb and forefinger. The VicGloves are available in sizes small, medium, large, and extra-large. MSRP: \$40.50.



vicfirth.com

Toca Percussion Freestyle Colorsound Djembes and Colorsound Cajons

Toca Percussion has expanded the range of available colors in their line of Freestyle Colorsound Djembes. Now available in five new pastel colors, Freestyle Colorsound Djembes are 12 1/2" high with a 7" synthetic head, a nylon rope tuning system, and a protective rubber bottom. Each djembe is made from a light-weight, seamless synthetic shell material. They are available in pastel blue, pastel green, pastel pink, pastel purple and pastel yellow. MSRP: \$59.



The cajon is an entry-level instrument for all aspiring drummers at any age. Toca Percussion proudly presents a new cajon for every budget. Toca's Colorsound Cajons are available in five vibrant colors - blue, green, pink, red and white - and are 17" H X 11" W X 11" D. MSRP: \$149.



remo.com

SONOR Vintage Series Drums



Like the original Teardrop drums, the Vintage series drums feature hand-selected premium German beech shells with rounded bearing edges. SONOR has carefully recreated the look of the 1950's teardrop lug and updated it with SONOR's exclusive Tunesafe tuning system. SONOR has redesigned the Superprofil triple flanged hoops, and brought back the timeless SONOR logo and badge used between 1952 and 1961.

The drums are available in two three-piece preconfigured shellsets: 20"x14" bassdrum, 12"x8" tom and a 14"x12" floortom 22"x14" bass drum, 13"x8" tom and a 16"x14" floor tom.

The Vintage series will be available in three finishes: Vintage Natural, Vintage Onyx, and Vintage Pearl.

sonorusa.com

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LP Larger Eyebolt Cowbell Mounting System

LP's eight-inch black Rock Cowbells are made in the USA and are manufactured from 14-gauge steel. Now the mounting assembly's eyebolt is spring-loaded, self-aligning, and accommodates 3/8" and 1/2" diameter tom



arms. This new patent-pending mounting system is available on three models—LP007-N Rock Bell, LP008-N Rock Ridge Rider Cowbell, and LP009-N Rock Classic Ridge Rider Cowbell.

The Rock Cowbell has an MSRP of \$65.99. The Rock Ridge Rider and the Rock Classic Ridge Rider have an MSRP of \$84.99 and feature the Jenigor bar —red or yellow, respectively— that dampens sound, reduces stick breakage, and resists denting.

lpmusic.com

Headhunters Cattails

Cattails are polypropylene rods mounted on a rigid wood handle. There are three strategically placed polyethylene solid balls that can be repositioned on one poly rod or allowed to roam freely. Positioned at three different heights and around the diameter of the circumference ensures the solid ball will always make contact with the drum or cymbals no matter how the stick is being held. There is an 'O' Ring in front and after each individual ball, which allows each ball to be repositioned to a new altitude on its host rod.



headhuntersdrumsticks.com

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Burns Engineering Bass Plate

The Bass Plate quickly and securely attaches to any bass drum using the same screws and holes that are used for the two bottom, back tension lugs. It restores the balance and fullness of the bass drum's sound by removing the bass drum pedal from the bass drum hoop, distributing the weight of the drum more evenly and suspending it slightly off the ground. The Bass Plate's flat clamping surface and six inch width allows drummers to adjust the position of their pedals laterally. It is currently available in a model that fits eight and ten-lug, 22" bass drums. MSRP: \$69.99.



bass-plate.com

Gretsch Drums Renown Walnut and Renown Birch

Each Renown Walnut drum features 6-ply North American walnut shells (walnut/maple/walnut), with 30-degree bearing edges, and is available in gloss natural and walnut/black fade with natural interior shell. Drums are finished with chrome hardware including die-cast tom and snare hoops. The kit includes two tom clamps, non-drilled bass drum, hinged brackets and ultra-low profile tom suspension system. Toms come with Remo clear Emperors, batter side, and Gretsch by Remo clear Ambassadors resonant side. Bass drum batter-side, is shipped with Remo clear Powerstroke 3 and Gretsch coated white heads with muffle ring resonant side. Renown Walnut is available in two configurations: 18"x 22" bass drum, 7"x 10" mounted tom, 8"x 12" mounted tom, 14"x 16" floor tom, and .16"x 20" bass drum, 7"x 10" mounted tom, 8"x 12" mounted tom, 14"x 14" floor tom.



Renown Birch drums feature six-ply birch shells, with 30-degree bearing edges, and are available with gloss and satin finishes with a natural interior shell. Drums are finished with chrome hardware including die-cast tom and snare hoops. The kit includes a non-drilled bass drum, two tom clamps, hinged brackets, and ultra-low profile tom suspension system. Toms come with Remo USA clear Emperors, batter side, and Gretsch by Remo clear Ambassadors resonant side. Bass drum batter-side, is shipped with Remo clear Powerstroke 3 and Gretsch coated white head with muffle ring resonant side. Offered in one four-piece configuration – 18"x 22" bass drum, 7"x 10" mounted tom, 8"x 12" mounted tom, 14"x 16" floor tom – Renown birch is available in two finishes: gloss piano black and satin tobacco burst. Snare and individual drums will be available separately.



gretschdrums.com

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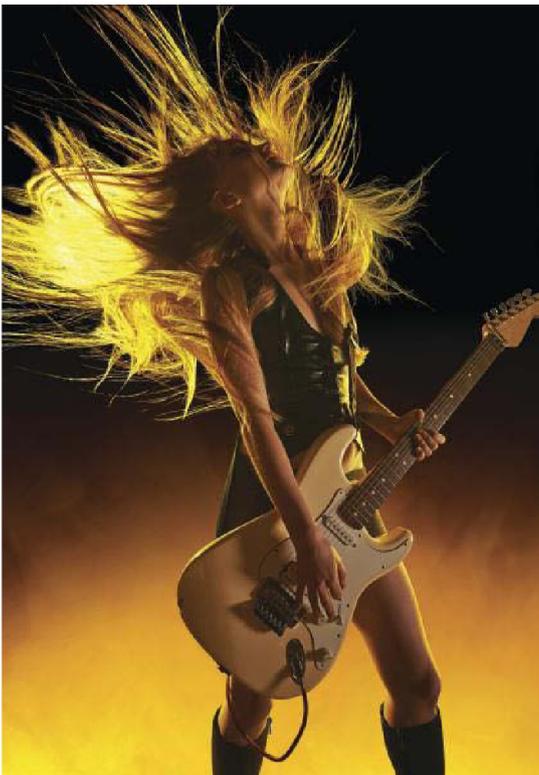
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**PIANO/
KEYBOARDS**

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The EY400 'Inspire' features a global collection of presets, numbering in the thousands, giving the Inspire the Lowrey 'touch and play' ease of operation. The Inspire also offers a collection of fully customizable styles, sounds, and effects for a seemingly endless variety.



lowrey.com

Korg KRONOS and KRONOS X

In conjunction with the release of the new KRONOS, Korg will re-release KRONOS System Version 3.0, available for all existing and future KRONOS and KRONOS X owners. The system can be downloaded free of charge and allows nearly all the functionality of the new KRONOS, including the ability to add in the new SGX-2 premium piano sound engine.

In addition, KORG is releasing the EXs19 KaPro Private Collection, a "best of" bank of KaPro sounds from many of the KRONOS EXs libraries created over the years. It is offered as a free download for new KRONOS 2 customers. It can be downloaded from Korg.com/KronosSoundLibraries.

korg.com/us

Hohner AirBoard Rasta



The new AirBoard Rasta was designed for players of roots and dub reggae styles. With Hohner's signature sound, a new tri-color look, a padded travel bag, and Blowflow mouthpiece, the AirBoard Rasta is designed for a new generation of players. The AirBoard Rasta 32 key retails for \$99 and MAPs at \$79.99. The AirBoard Rasta 37 key retails for \$119 and MAPs at \$99.99.

us.playhohner.com

PIANO/KEYBOARDS

Yamaha b Series Upright Pianos, PSR-E353, and PSR-E253

Yamaha b Series models are the company's most affordable acoustic pianos. The b2 and b3 models are available in American Walnut, polished Mahogany, and black finishes. The b1 is available in black only. Yamaha's patented Extruded Aluminum Alloy Action Rail eliminates fluctuations in wood and metal encased rails, thus allowing for a more stable, long-lasting action regulation. Yamaha only uses select Spruce for the keys on b Series models. Like all Yamaha pianos, the b Series offers Uniform Key Travel to ensure that regardless of size, type, or model, Yamaha keyboards will always feel the same. The b Series also offers a Balanced Action with each key individually weighted to allow them to play uniformly. b1 MSRP: \$5,299. b2 MSRP: \$6,719. b3 MSRP: \$8,179.

The PSR-E253 and the PSR-E353 feature 61 full-size keys that ease the student's transition to playing an acoustic piano or a more advanced digital keyboard as their skills develop. The PSR-E353's keys are also touch-sensitive – responding to how hard they are played – which adds dynamics to the performance. These models offer Ultra-Wide Stereo Effect, which simulates an extended, wide and dynamic sound field. Duo Mode, available for the first time at the PSR-E253's price point, as well as on the PSR-E353, divides the keyboard in half for duets and student/teacher playing. In this mode, the keyboards automatically adjust their playing ranges so that each half has a middle C. Recording features are avail-



able on both models. Both models offer USB connectivity, and a new Aux Line input on the PSR-E253 allows keyboardists to play along with recordings through the instrument's onboard speakers. PSR-E253 MSRP: \$169. PSR-E353 MSRP: \$269.

www.yamaha.com

Casio's New Celviano and Privia Models

Casio's Celviano AP-260 and AP-460, as well as the Privia PX-760 and PX-860 offer a number of new features including a Hall Simulator and Concert Play, which allows musicians to play along to 10 classical pieces. For each of these 10 pieces, recordings of a symphony orchestra are included and users can select to hear them with or without the piano part. There is also a lesson feature, which allows musicians to practice a piece at a slower tempo until they are ready to play it at normal tempo with the orchestra. The 10 pieces are appropriate for a variety of skill sets from beginner to advanced.

In addition, new stereo string ensemble tones were developed for this line of Celviano and Privia digital pianos. These string sounds can be played individually or layered with Casio's Concert Grand Piano sounds. There are also new electric piano sounds derived from the Privia PX-5S Stage Piano. The new models include a digital effects system called Hall Simulator. Based on acoustic measurements of real locations around the world, users have the ability to select simulated environments to play the piano. Presets include the Dutch Reformed Church, Berlin Hall Philharmonic, the French Cathedral in Berlin, and more.

The new Celviano and Privia models also come equipped with Casio's proprietary AiR technology. The AiR sound provides damper resonance, which enhances the sounds of the dampers lifting off the strings when pushing on the sustain pedal. Casio's AiR technology also compensates for the speed at which hammers strike strings at different velocities and key ranges.

The AP-260 will be available in black or brown for an MSRP of \$1,499.99; the AP-460 will be available in black or brown for an MSRP of \$1,899.99; the PX-760 will be available in black or brown for an MSRP of \$1,099.99; and the PX-860 will be available in black or brown for an MSRP of \$1,499.99.

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AMPLIFIERS

Yorkville Sound Excursion EXM400 Compact PA

The all-new Yorkville Sound Excursion EXM400 Compact PA is a 400-watt, four channel Bluetooth enabled active stereo system built with mobile live sound in mind. Lightweight compact extension speakers, innovative pole-through connectivity, and versatile input/mixer functions ensure the EXM400 can easily be used almost anywhere.

The center of the EXM400 is a compact powered subwoofer module with integrated mixer. Two high efficiency satellite speakers and two speaker poles complete the core package. A padded nylon carry bar is included with the package. The Yorkville Sound Excursion Series EXM400 Compact PA Solution will have a projected US MAP price of \$999.



yorkville.com

Peavey Electronics MiniMAX 500 Watt Bass Amplifier Head



Weighing less than 6 lbs, the MiniMax delivers 500 Watts of rich low end. With DDT speaker protection and Peavey's exclusive psychoacoustic low end enhancement that adds bass without overburdening speakers, the MiniMAX is capable of a huge array of tones and is adaptable to any live or studio setting. A three-band EQ with Punch, Mid-shift, and Bright controls provides a multitude of tone-shaping options, while the built-in chromatic tuner allows for easy tuning. In addition, the MiniMAX pre-gain control with TransTube gain boost adds a tube-like crunch to the sound. The MiniMAX is built to withstand years of rigorous touring use.

www.peavey.com

Aguilar Amplification Limited Edition SL 112

Only 250 units of the SL 112 in "Bass Cabernet," a limited edition color for 2015, will be built. Each Bass Cabernet will feature a custom Limited Edition label on the crossover. The SL 112 features neodymium drivers and custom crossovers. These cabinets are an inspiring blend of modern technology with a classic vibe. The SL 112 in Bass Cabernet will be released in January 2015 and carries a US street price of \$749.



aguilaramp.com

Marshall 2555X 100/50 Watt Valve Head, 2551AV, and 2551BV Cabinet



The 2555x head features three ECC83 (12AX7) preamp valves, four EL34 power valves, a silver vinyl and silver front panel, a high/low output selection switch, two foot switchable channels (rhythm and lead), and presence, bass, middle, and treble EQ controls. In addition to an output master/pull channel control, the 2555x head features a series effects loop, a DI output for PA or recording, an input gain/pull rhythm clip control, and a lead master control.

Both the angled (2551AV) and straight (2551BV) fronted 4x12" versions are available. The 2551AV and 2551BV Cabinet feature four Celestion vintage 30 speakers (70 watts a piece), a silver vinyl, mono/stereo switching, and includes castor wheels. The recommended retail price of the 2555X head is \$2580; the cabinets are \$1800 each.

marshallusa.com

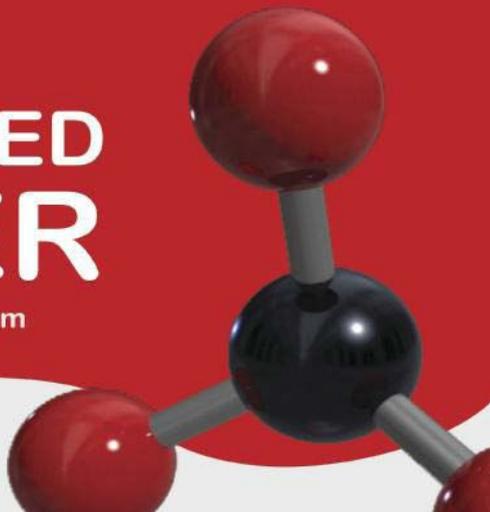
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PRO AUDIO

Arturia Hardtek Essentials Expansion Pack

Hardtek Essentials is the latest expansion pack for use with inspiration SPARK Creative Drum Machine and SparkLE controllers combined with SPARK 2 sound-sculpting and performance drum machine software for Mac (OS X 10.7 and higher) and PC (Windows 7 and higher). Hardtek includes 30 kits (spanning techno, hardtek, drum 'n' bass, and hardcore techno stylings, plus more), 480 new instruments (instrumentally expanding the SPARK 2 set), and 960 customizable pre-programmed patterns. The AAX-, AU-, and VST2.4-compatible Hardtek Essentials Expansion Pack is available for \$29.



arturia.com

Fishman Platinum Analog Acoustic Preamps

Fishman tone centers with sweepable mid are combined with a switchable guitar/bass EQ mode, making the Platinum preamps more versatile for bass instruments and more universal for recording and performing musicians. The new Platinum preamps feature adjustable volume boost and balanced XLR D.I. outputs.



The Platinum Pro EQ is built to be stomped on with durable foot switches that activate either the adjustable volume boost or high-contrast chromatic tuner. It also includes an analog soft-knee compressor, effect loop, an additional belt-clip, and precision sweepable notch filter. It can also be powered via 48V phantom power. Platinum Pro: \$384.54
Platinum Stage: \$184.54

fishman.com

ART 500 Series Opto-Compressor Module

Based on the ART ProVLA VCA-less Vactrol Opto-Compressor design, the VLA-500 delivers essentially the same tone, quality, and function. The VLA-500 offers three discrete user selectable tone-shaping circuits. There's an Op amp signal path, a much warmer FET circuit ideal for vocal tracking and mixing, and even a simple one button "Grit" switch for more aggressive tone. The VLA500 is stereo and multi channel linkable. MAP: \$199.



artproaudio.com

Steinberg UR12 Audio Interface



Steinberg Media Technologies GmbH has released their latest USB 2.0 audio interface. The UR12 features 192 kHz audio quality, class compliant support for the iPad alongside a microphone input with D-PRE preamplifier, one high-impedance line input plus line outputs.

The front side of the UR12 interface comprises on Neutrik XLR connector for microphones, and a high-impedance jack input, each with gain control and peak indicator. The panel also includes a headphones output, a master output volume control together with a direct monitor switch for zero-latency monitoring of the input signal. The real panel features the analog RCA outputs, one USB 2.0 port and one mini USB port for connecting an optional USB power adapter plus a +48 V phantom power switch on channel 1 and power source selector for both USB ports. The suggested retail price is \$119.99.

steinberg.net

Concerto DA-255 Digital Acoustic Accordion



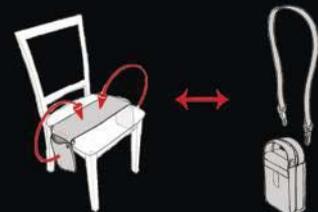
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Audio-Technica SonicPro ATH-MSR7 Headphones

The SonicPro ATH-MSR7 Over-Ear Hi-Res Audio Headphones will be available in black and gunmetal. The smartphone-compatible ATH-MSR7 incorporates Audio-Technica's exclusive True Motion Drivers, which employ a 45 mm driver with a lightweight, highly responsive voice coil and diaphragm. In addition, the ATH-MSR7 incorporates a mesh acoustic resistor, cushioned memory foam earpads, and a flexible swivel design.



The headphones are supplied with a detachable four-foot smartphone-compatible cable with an integrated controller and microphone that allows the wearer to answer phone calls and control music/video playback from compatible smartphones and other devices, including Android™-based systems, iPhone, iPad, and iPod. The ATH-MSR7 also comes with a standard 4-foot and 10-foot cable and a carrying pouch.

The Audio-Technica SonicPro ATH-MSR7 Over-Ear High-Resolution Audio Headphones will be available in March 2015. MSRP: \$249.95.

audio-technica.com

ART New Microphone Line



Leading the changes for 2015 is the introduction of the C-Series large diaphragm side address studio condenser FET microphones. Available in three versions, the C1 is the entry-level cardioid side address condenser, the C2 offers the same sonic character as the C1, but has a two-position pad and two-position high pass filter. The C3 is a multi-pattern condenser (cardioid, figure-8, and omnidirectional) also with two-position pad and roll off. All C-Series mics offer 34mm gold capsules, warm sounding FET designs, secure shockmounts, and aluminum carry cases.

The flagship of the line is the ART T4 high performance multi pattern tube mic. The T4 also uses 34mm gold capsule with an integrated 7025 tube preamp, external power supply, heavy duty shockmount, premium 7-pin XLR cable, and comes with an aluminum case. The ART microphone line update also includes the AR5, as well as the new D7 large diaphragm dynamic mic.

- C1 Cardioid Condenser \$169 MAP
- C2 Cardioid Condenser w/ Pad & HPF \$219 MAP
- C3 Multi-Pattern Condenser w/ & HPF \$249 MAP
- T4 Multi-pattern Tube Microphone \$659 MAP
- AR5 Active Ribbon Microphone \$149 MAP
- M6 Stereo – Matched Pencil Condenser Mics \$159 MAP
- D7 Large Diaphragm Dynamic Microphone \$225 MAP

artproaudio.com

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Sonnet Optical Thunderbolt Cable

Sonnet Technologies today introduced a new line of optical Thunderbolt cables designed to connect computers and devices over longer distances in a wide variety of production environments. With support for both 20Gbps Thunderbolt 2 and 10Gbps Thunderbolt connections, the Sonnet Optical Thunderbolt Cables are thin, lightweight, and durable, with performance equivalent to copper Thunderbolt cables at distances of up to 60 meters.



Available in 5.5, 10, 30, and 60-meter lengths, the cables feature Optical Cable technology by Corning. They provide dual-channel, bidirectional connectivity for 10Gbps Thunderbolt devices, or 20Gbps bidirectional support when used with a Thunderbolt 2 host and Thunderbolt 2 devices. The cables are hot-swappable, and each can carry both data and video. Prices start at \$179.

sonnettech.com

DJ & LIGHTING

Casio XW-DJ1 DJ Controller and XW-PD1 Groove Center

Designed with a large seven-inch platter, filter controls, and cross fader, Casio's XW-DJ1 DJ Controller allows



users to enjoy the 'scratching' DJ style when mixing and creating tracks. The XW-DJ1 is compatible with Casio's dJ app for iTunes. The XW-DJ1 integration with dJ provides direct controls for cue points, tempo sync, effects, looping and

more providing users a tactile experience for mixing and performing music. Users can also connect to Spotify and mix along to their favorite songs. Additionally, the compact XW-DJ1 is portable because it is battery-powered and offers a built-in-speaker.

The XW-PD1 Groove Center is equipped with the sound engine from Casio's XW series of synthesizers. The XW-PD1 design includes 16 pads and four knobs for fast real-time music production. The XW-PD1's outer ring contains 16 buttons, which can be used to control the step sequencer, select tracks, effect, and more. Users can create rhythms and phrases with the pads as well as apply DSP effects such as filters, delays, and ring modulators to the total mix. The XW-PD1 includes drum kits for a variety of styles such as R&B, Hip Hop, Trap, House while its Solo Synth engine can create ACID bass lines, Dubstep wobble effects, and more. The audio output of the XW-DJ1 can be connected to the audio input of the XW-PD1 so the two units can be used in tandem. This allows users to do live remix performances utilizing the capabilities of each product. The XW-DJ1 DJ Controller will be available at select retailers nationwide beginning January 2015 for an MSRP of \$299; the XW-PD1 Groove Center will be available beginning March 2015 for an MSRP of \$399.

casiomusicgear.com

NAMM Booth #B5900

CHAUVET DJ Motion Orb and GigBAR IRC

Available in standard two-meter length strings, but expandable to three meters and four meters with optional extensions, the Motion Orb can be hung like a curtain, draped across walls and over entrances like an LED banner, or strung on ceilings. The Motion Orb comes with a variety of 30 built-in effects, and it allows users to create custom colors from the display without a controller when using the unit in its standalone mode. In master/slave mode, color changes and chases can be expanded across three Motion Orb products for a wall full of coordinated patterns. When operated in DMX mode, the Motion Orb can be pixel mapped.



The GigBAR IRC includes four different effects that all mount together on one bar: a pair of LED pars, a pair of LED derbies, a red-and-green laser, and four LED strobes. This multi-fixture setup weighs 14.4 pounds, and comes with its own carrying bags, tripod, and wireless footswitch. The unit features built-in automated and sound-activated programs, which incorporate all four effects, a convenient onboard display, as well as a wireless footswitch that works from unobstructed distances up to 100 feet away. The GigBAR IRC can also be operated wirelessly with CHAUVET DJ's IRC-6 infrared remote controller (sold separately) from distances up to 30 feet. The GigBAR IRC can be controlled via standard DMX. It features three DMX profile options – three, nine, or 20-channel – and 3-pin XLR connectors. All of the heads are adjustable and interchangeable so that fixtures can be mounted in different spots on the bar. The bar itself can be attached to trussing using the included mounting brackets. The GigBAR IRC measures 46.7 x 4.3 x 15.2 inches.

The GigBAR IRC includes four different effects that all mount together on one bar: a pair of LED pars, a pair of LED derbies, a red-and-green laser, and four LED strobes. This multi-fixture setup weighs 14.4 pounds, and comes with its own carrying bags, tripod, and wireless footswitch. The unit features built-in automated and sound-activated programs, which incorporate all four effects, a convenient onboard display, as well as a wireless footswitch that works from unobstructed distances up to 100 feet away. The GigBAR IRC can also be operated wirelessly with CHAUVET DJ's IRC-6 infrared remote controller (sold separately) from distances up to 30 feet. The GigBAR IRC can be controlled via standard DMX. It features three DMX profile options – three, nine, or 20-channel – and 3-pin XLR connectors. All of the heads are adjustable and interchangeable so that fixtures can be mounted in different spots on the bar. The bar itself can be attached to trussing using the included mounting brackets. The GigBAR IRC measures 46.7 x 4.3 x 15.2 inches.



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Gibraltar DJ Racks

Introducing three innovative pre-packaged DJ Racks – Foundation, Radius and Elevate – that standalone, or can be combined with Gibraltar's enormous selection of mounts and accessories.

Foundation is a four post, coffin-style DJ workstation 34-inches high and 30-inches long, with rubber bumper mounts for the DJ coffin to fit over the four post. It easily breaks down into three main sections for transport. MSRP: \$450.

Gibraltar's second offering is Radius, a gear suspension solution. Light in weight Radius features a tantalizingly curvy, low mass look and measures 36-inches high with a 30-inch cross-mounting bar and 30-inch T-legs for added stability. Radius has two sets of adjustable mounting arms for controllers and/or laptops at two levels. Gibraltar memory locks dial in your position so your setup is the same every time. Radius is easily disassembled for transport. MSRP: \$575.

For DJs with more extensive setups, Gibraltar's top-of-the-line solution is the Elevate DJ Workstation. Elevate is 68-inches long with 36-inch deep legs. Elevate's 20-inch deep mounting area with solid rubber mounting platforms give the DJ with an extensive setup a sizeable work area. Elevate offers optional integrated speaker suspension stands and tabletop accessory. MSRP: \$1,100.



gibraltarhardware.com

Eiosis AirEQ



AirEQ is a plugin for AAX32 and AAX64, VST3, VST2, AU, RTAS, OSX and Windows, 32 and 64 bits formats. AirEQ requires an iLok 2 dongle to run. AirEQ has been designed to quicken the workflow of mixing engineers, so that they can reach the sound they have in their mind. The musical Q/Gain adjustment, along the Strength behavior, used with the ultra-musical analyzer, is the perfect combination of listening, intuition, and analysis. A fully-functional 30-day trial is available online.

eiosis.com

Blizzard Lighting's Lil' G Mini Moving Head



Lil' G comes fitted with a 40-watt LED with 9° optics. It can produce beams of light with nine different bi-directional gobo patterns +open, and seven colors (including UV) +open. Lil' G is also capable of fast and precise 540°/220° pan and tilt motion. Controlling the fixture is done via 11-channel DMX, or directly using its four-button LCD menu, which both offer full control including pan/tilt, gobo wheel, color wheel, dimming, strobe, gobo shake, auto, sound active, and fixture reset. The power input on Lil' G is industry standard PowerCON compatible, with DMX 3-pin In/Out jacks, and a single clamp bracket. MSRP: \$649.99.

blizzardlighting.com

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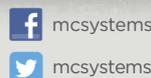
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CASES & STANDS, ACCESSORIES

D'Addario CT-10 Clip-On Headstock Tuner

The D'Addario Clip-On Headstock Tuner uses a highly sensitive piezo sensor and large multi-color display. It features a large, multi-color display, and 360-degree rotation for various viewing angles and left- and right-handed instruments. The tuner features a flip-up display that automatically turns the tuner on when opened and off when closed. The screen is also reversible. The tuner offers a wide calibration range of 410-480 Hz. Retail price is \$44.95.



daddario.com

Meisel Accessories Instrument Stands

Meisel Accessories has recently announced the introduction of a new stand for most stringed instruments: all guitars, electric bass, violin, viola, ukulele, etc. Made of 25mm tubular aluminum, the model GS76 is lightweight (15oz) and when collapsed will fit into many cases and gig bags. The cushioned silicon rubber slip resistant pads assure no finish damage. The height and depth are adjustable allowing for almost any sized instrument. Available in black, silver, and metallic red. MAP: \$29.95.



meiselaccessories.com

TKL Premier Cases

The lower pricing of these TKL Premier cases will allow most models to sell at a MAP of \$99.97.

The Premier series offers an extensive selection, covering Acoustic Guitars (11), Electric Guitars (nine), Bass (three), Banjo (six), Mandolin, and Dulcimer. Made in Canada, Premier cases feature multi-ply hand-laminated wood shell construction, steel reinforced seams, and increased protection from TKL's traditional neck support system, a copyrighted design feature. Additional components include heavy-duty durahyde covering, providence forge steel-plated hardware, ergonomic comfort-grip molded handle, and custom-blend cushion-soft plush lining. MSRP: \$204.95 for most models.



tkl.com

OMG Music Vintage Heavy Cotton Straps

These new two-inch heavy fashion cotton straps feature riveted vintage style leather ends and metal tri-glide hardware. They are available in five different designs/colorways.



omgmusic.com

Cooperstand ECCO-G Guitar Stand

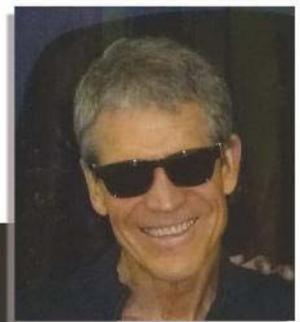
Ecco-G is Cooperstand's highly durable version of their African Sapele Pro-G guitar stand. Fabricated from steel reinforced industrial grade recycled ABS composite, Ecco-G makes a positive contribution to the environment. It provides full size support for acoustic, electric, or bass guitar, ukulele, mandolin, and more. The stand weighs 14 ounces, measures 4" x 9" x 1 3/8", and has a limited lifetime warranty. MSRP: \$24.95



cooperstand.com

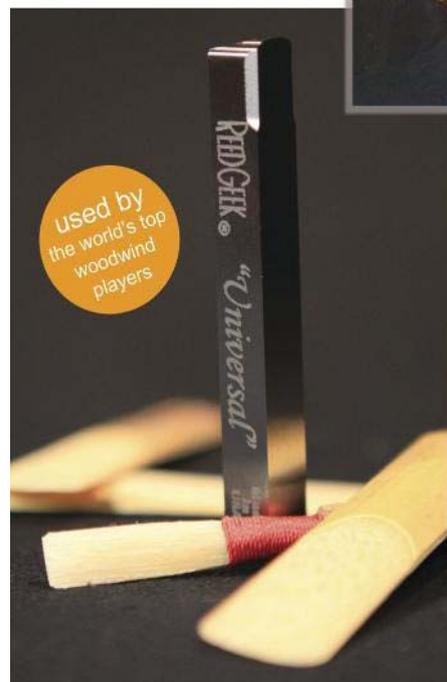
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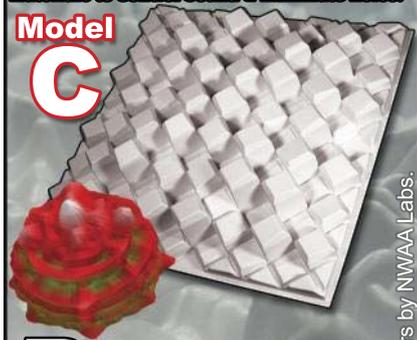
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Levy's MV17HD01 and New Levy's Leathers Patterns

New from Levy's, the MV17HD01 is available in burnt olive, tan, and burgundy. These hand-dyed veg-tan leather guitar straps have suede backing, as well as a clear sealant, which provides an added gloss.

The new Levy's Leathers straps feature pencil and ink inspired drawings on a sepia toned canvas. They are finished with soft reinforced leather ends.



levysleathers.com

NAMM Booth #4656

Kyser Musical Products Lifeguard Humidifier for Concert Ukuleles

The Kyser Lifeguard Humidifier for concert ukuleles prevents drying and cracking by maintaining a level of proper moisture within the wood of the ukulele. Simply immerse the unit in water, squeeze out excess, dry it off, and then position it within the sound hole beneath the strings. The soft tabs on the sides should be tucked under the top of the sound hole. The hard plastic ring should be on the side that touches the outside of the ukulele as this ring is made of a specially designed polymer, which will not react to any polish or wood grain finishes on the ukulele's body. This fits sound holes 1.88" to 2.25" and is made in the USA. MSRP: \$19.95.



kysermusical.com

Lee Oskar Quickguides

As the first of a series of Lee Oskar Quick Start kits, the inaugural Guitar/Ukulele kit features four harmonicas, including the Major Diatonic (Key of C) for Folk, Country, Blues, Rock, and Pop music along with three alternate tunings:

MelodyMaker (Key of G) for R&B, Country, Reggae, Pop, Jazz, Latin, Afro, and Ska

Natural Minor (Key of Am) for minor Blues, Reggae, Ska, Latin, Funk, R&B, and Hip-Hop

Harmonic Minor (Key of Am) for Gypsy, Yiddish, Asian, East European, Tango, and Reggae

The Lee Oskar Quick Start Kits come with a pouch to hold the four harmonicas, a harmonic holder, and a 16-page instructional booklet that is supported by the website.



leeoskarguide.com

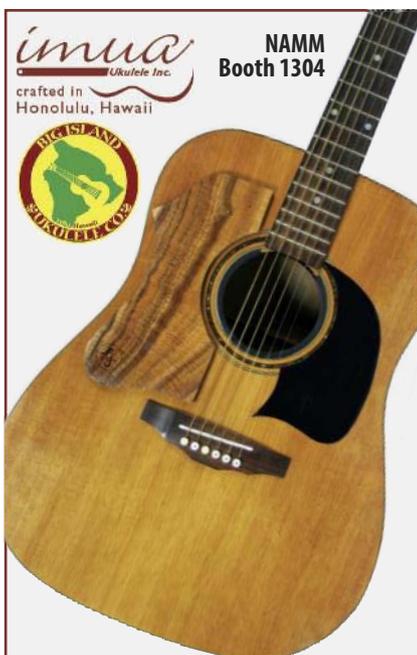
Gotham Stands



Gotham Stands release their first two alternative guitar stands to the masses in 2015. Gotham Stands unique patented design holds the guitar by the body with spring – embracing gravity fed cushioned arms for a secure grip fit and a gentle quick release. There is no stress on the guitars neck as the arms cradle your guitar by the body. The multi-rail system is a multi stand capable of holding three guitars. The aluminum rail is expandable with a coupling option to link rails and hold as many guitars as you have in your collection. This design fits most acoustic and electric style guitars.

gothamstands.com

NAMM Booth #4130



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iCA Chair Caddy



The portable Chair Caddy from iCA is a way for musicians, and anyone sitting on a chair, to have their music accessories (reeds, mutes, swabs, grease, pick's, resin...) or personal items (cell phone, water bottle, wallet, keys...) close at hand. The chair caddy is portable with its zip-up pockets that fold into a carry bag with handles, or a hands-free bag with a removable shoulder strap.

instrumentcareapparel.com

SABIAN Performance Accessories Bags

SABIAN Performance Accessories introduces a new line of bags that features the unique look of vintage bags, but with the durability and scratch resistance of premium vinyl. This new faux leather will be implemented on some of SABIAN's most popular bags, including the Fast 22 and a new version of the Pro bag, the Pro 24, Both bags also include the Fast Hat Pocket, allowing for quick set up and tear down.

sabian.com

NAMM Booth #3254

Intellitouch PT10 Clip-On Tuner

The Intellitouch PT10 Mini Tuner is compact, while still having a large, easy-to-read backlit display. The PT10 tuner ignores background noise – it feels the instrument's vibration instead of using a microphone. The large backlit display changes from red to green when a pitch is in tune, making it very quick and easy to use. It is designed to clip on electric and acoustic guitars, basses, violins, banjos, mandolins, trumpets, trombones, as well as many other instruments. List price of \$39.95.

onboardresearch.com

Black Cherry Hollow Point Intonation System for Double Locking Tremolos

A set of Hollow Points can reduce the time it takes to set intonation down to as little as 15-20 seconds per string. The Hollow Point Intonation System features an adjust saddle position, the ability to set intonation quickly and increase mass as well as sustain. The solid brass construction is available in multiple colorways: chrome, black, and gold. The Hollow Point Intonation System Kit price is \$49.95 MAP in either chrome or black, and \$54.95 MAP for gold.



blackcherryusa.com

VKnob

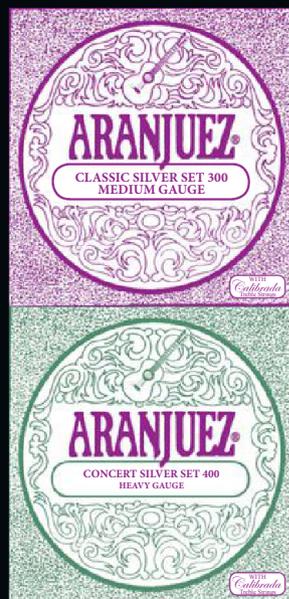
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BAND & ORCHESTRA

Jupiter JEP1100 Compensating Euphonium



The Jupiter JEP1120 euphonium features a 12.2" yellow brass bell and rose bass mouthpiece, as well as double lapped stainless steel piston valves. The model with the lacquer finish has an MSRP of \$4,995 and the model with the silver-plated finish has an MSRP: \$5,650.

jupitermusic.com

Henri Selmer Paris SeleS Axos Alto Saxophone



Made in the Henri Selmer Paris factory, the Axos has leather pads with metal resonators, a backpack case, and a Henri Selmer Paris S-80 C* mouthpiece. MSRP: \$6,499.

conn-selmer.com

Dusty Strings Concert Gut Lever Harp



Dusty Strings has introduced The Boulevard, a new 34-string lever harp with concert tension gut strings, designed specifically for classical players and students. Portable and affordable, with a warm, full sound, this harp is an ideal choice for budget-minded schools and students. The harp comes with a case and is made in the U.S.A.

dustystings.com

Hohner Anacleto Series Black Hawk & White Hawk Accordions



As part of the Anacleto Collection line, Hohner is excited to announce the new Black Hawk I and White Hawk II Accordions. The new grille allows for a much louder projection and diffusion of sound. Key to the sound is the new hand-made Binci reeds. Each reed plate is carefully made by hand using the finest metals. The Black Hawk – I comes in black matte with chrome lettering, and the White Hawk – II comes in white with a black matte grille and chrome lettering.

us.playhohner.com

D'Addario Select Jazz Alto Saxophone Mouthpieces



D'Addario's Select Jazz mouthpieces are available in the three most popular facing models: 5, 6, and 7. Select Jazz Mouthpieces combine vintage design with modern production techniques, providing classic sound and response with even intonation across the entire range of the saxophone. Retail price is \$240.

daddario.com

NOMAD NIS-C049 Flute Peg

NOMAD Stands introduces a new collapsible flute peg. Just like the NOMAD collapsible trumpet and clarinet stands, the new NIS-C049 Flute peg uses NOMAD's patented fully collapsible design. Just like all NOMAD stands, the NIS-C049 also has a limited five-year warranty to the original purchaser.



nomadstands.com

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www.beardguitars.com

XO Professional Brass 1632RGL-LT Lead Trombone



This free-blowing lead bore trombone is the result of years of development with the assistance of artist, composer, and arranger John Fedchock. The new XO 1632 features a handcrafted 7.5" custom-annealed bell — which is available in yellow or rose brass — with a soldered bell flare wire, a custom mouthpiece, a lightweight nickel outer slide and nickel-silver crook with hand lapped chromed-inner slides, and an XO series custom case. The XO 1632RGL-LT in rose brass bell has an MSRP of \$2,625.00 and the model with the yellow brass bell has an MSRP of \$2,795.

xobrass.com

Vandoren V21 Clarinet Reed



A thick blank American-cut reed, the V21 is available for B-flat clarinet only in sizes 2½, 3, 3½, 3½+, 4, 4½, and 5.

dansr.com

iCA Soft Cover for Brass & Woodwind



Soft covers are made from a quilted fabric much like a jacket and are portable. The cover has a ring sewn into the bottom allowing the cover to keep its shape (oval or cylindrical). The cover also has an exterior sleeve that houses a removable pole on the side of the cover to keep the cover in an upright position. When finished using the cover, you remove the pole, roll up the cover, and pack it in your case.

instrumentcareapparel.com

Facet Series Signature Series Mute

This Signature Series mute was created for and is endorsed by Orbert Davis and the Chicago Jazz Philharmonic. It features a combination of Padauk and Walnut hardwoods.



facetmutes.com

JodyJazz GIANT Tenor George Garzone Signature Models

JodyJazz announced the addition of two new models to their recently launched GIANT Tenor range of mouthpieces. Working with tenor saxophonist George Garzone, the company has developed the GIANT Tenor 9* and 10* models, both of which will be launched as George Garzone "Signature" models. MSRP: \$395.



jodyjazz.com

The ReedGeek 'Universal' Tool



The ReedGeek "Universal" Tool is ready to use, requires no sharpening, is safe for air travel, and is manufactured 100 percent in the USA. All edges can be used to flatten reed tables, or used as traditional knives to adjust and balance reeds. The tip of the ReedGeek features a gentle proprietary radius that can be used for precision scraping, including balancing the tip, adjusting the heart, or making other fine reed adjustments. The radius allows single-point contact for scraping very precise areas of the reed. On each side of the radius, there are contoured blades designed specifically to adjust or modify the rails of the reed.

reedgeek.com

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Phaeton Flugelhorn

Phaeton Flugelhorns are now available in four finishes, and all models have the same mechanical specs and come standard in an oversized wood case covered in classic tweed fabric with solid brass hardware. All models are outfitted with 18K gold top/bottom caps and finger buttons. The Rose Brass model is priced at \$1,785, the Matte Black and Gloss Black models are priced at \$1,885, and the Silver Plate model is priced at \$1,985.



phaetontrumpet.com

Ted Klum Mouthpieces

Ted Klum Mouthpieces is announcing their new production line models with the introduction of their Classic and Contemporary Model Alto sax mouthpieces. The Classic Model Alto is made from top quality German ebonite and is available in the most popular tip opening sizes of 5, 6, 7 & 8. The Contemporary Model Alto is a high baffle, bullet chamber design, machined from brass, hand-finished, and gold-plated. Available in sizes 6, 7, 8 & 9, the Contemporary Model is distinguished by the evenness throughout the registers.

tedklummouthpieces.com

Yamaha Xeno C Trumpets

Yamaha will be introducing a redesigned lineup of Xeno C trumpets at the 2015 NAMM Show. The series includes the YTR-8445S, the YTR8445GS, the YTR-8445G, and the YTR-8445. The new bell design provides optimal resistance for a powerful tonal core and more accurate slotting in the upper register. A lighter valve casing and pistons result in an improved response and greater tone control. The new models come with a backpack-style case. The Yamaha Xeno C trumpet series has an MSRP that ranges from \$3,378 to \$3,578.



yamaha.com

Wood Violins Limited Edition Viper and Stingray Series

To commemorate Wood Violins will release 25 special edition custom Viper electric violins, individually numbered and personally autographed by Mark Wood. The first Viper in this series will be unveiled at the NAMM Show. The remaining 24 Vipers will be custom built to dealer or customer specifications. The company will also debut its Stingray SVX Series, the latest version of its Stingray SV and newly updated for 2015. The new Stingray SVX4 and SVX5 are available now for \$699 and \$899 (MAP) respectively.

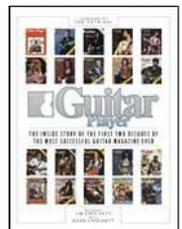


woodviolins.com

PRINT/SOFTWARE

BackBeat Books Guitar Player: The Inside Story of the First Two Decades of the Most Successful Guitar Magazine Ever

Guitar Player is a reflection on *Guitar Player's* early days, from its 1967 founding through its 1989 sale by founder Bud Eastman and editor/publisher Jim Crockett. This book looks at the magazine's evolution from a 40-page semi-monthly to a monthly exceeding 200 pages, with a gross yearly income that grew from \$40,000 to nearly \$15 million. The story is told by many people important to *Guitar Player's* history, including Maxine Eastman, Bud Eastman's widow, and Crockett, who edited this book with his daughter Dara. Also there are recollections of key personnel, including Tom Wheeler, Jas Obrecht, Roger Siminoff, and Robb Lawrence; leading early advertisers, such as Martin, Randall, and Fender; and guitar players featured in the magazine, including Joe Perry, George Benson, Pat Travers, Stanley Clarke, Liona Boyd, Steve Vai, and many others. It carries a price of \$29.99.



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PRINT/SOFTWARE

Hal Leonard Sheets With Online Audio

The new Hal Leonard sheets with online audio feature arrangements for piano and voice with guitar chord frames; the melody is presented in the right hand of the piano part as well as in the vocal line. These titles also include access to online recordings of professional backing tracks so musicians can play along with a band. The tracks are for download and/or streaming, and are accessed at online via a unique code printed on the sheet. Street: \$3.99.



halleonard.com

Alfred Music's *The Chaka Khan Songbook*

The Chaka Khan Songbook compiles some of Chaka's most influential drawn from her 40-year, 22-album career, including "Ain't Nobody," "I Feel for You," "I'm Every Woman," "Love Me Still," "Stay," "Sweet Thing," "Tell Me Something Good," "Through the Fire," and "You Got the Love." Retail price: \$19.99.

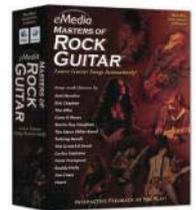


alfred.com

eMedia Music's *Masters of Rock Guitar*

eMedia Music Corp. announces the release of eMedia *Master of Rock Guitar*. Interactive feedback on melodies as you play into your computer's microphone makes learning songs easier. This software teaches songs made famous by Eric Clapton, Jimi Hendrix, The Who, Carlos Santana, Stevie Ray Vaughn, and more. All guitar parts are shown in tab and standard notation with Animated Fretboard, variable-speed playback and loop-

ing selections of transcribed material. You can even remove the guitar or bass, and jam with the band. This software teaches the guitar and bass parts for 14 songs including "Behind Blue Eyes" (The Who), "All Along the Watchtower" (Dylan/Hendrix), "Oye Como Va" (Santana), and more. Estimated retail price of \$29.95.



emediamusic.com

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Pearl River Group

The Growth of a Giant

Lothar Thomma working alongside Stephan Mohler.

by Paige Tutt

The Zengcheng District – a region of Guangzhou, China – features a balmy climate with high-yielding, fertile land, an average yearly rainfall of 73.6 inches, and an average temperature of 72 degrees. Now the Zengcheng District’s features make it suitable for the growth of tropical and subtropical crops, most notably the lychee. But, something more unexpected has taken root and grown in the fruitful soil of Guangzhou: the Chinese piano-making industry.

Think of The Pearl River Piano Group as a seed. A seed is comprised of many pieces that help it to not only survive, but to germinate and flourish. An avocado seed, for example, features a seedcoat, an embryo, a hypocotyl, a radicle, and cotyledons. A piano has five main components: resonator, action, keyboard, pedals, and outer frame, or cabinet.

A seed is something small with an enormous amount of potential. Like a seed, and in a sense like the very instrument they produce, Pearl River too has many different “pieces,” which allowed them to germinate and prosper in China, parts they themselves credit for their dramatic growth over the last 50 years, “China’s liberalized economic policies, a Chinese tradition of manufacturing expertise, [and] a loyal and skilled work force.”

China’s liberalized economic policies

Pearl River was established in 1954 through the consolidation of several piano-making facilities. The company was named for its first and present day factory location on the banks of the Pearl River in southern China.

To contextualize that time, in 1954, the Battle of Dienbienphu had taken place, and the Geneva Conference took place that same year after the French suffered a great loss in that battle. In 1954, President Eisenhower feared what he called a “domino effect” of communism spreading to Indo-China. Chiang Kai-shek became president of Nationalist China.

Due in large part to economic liberalization policies from the late seventies on, China’s GDP has increased exponentially, with some added help from foreign investment. China surpassed Germany as the world’s third-largest economy in 2007, and surpassed Japan as the second largest in 2010. The economic freedom of the Chinese

people has increased since the seventies, and internal markets have not only developed, but flourished. Some economic reforms were spurred by Hong Kong. With this new economic freedom came a rise in economic potential for the people, freeing up the market.

China’s humble aspirations of being a workforce for the world have expanded, and now Chinese companies are trying to compete internationally with not only high quality products, but lower costs and higher profit margins.

Some of the coastal cities have benefitted immensely from the increasingly open trade policies. Cities like Shanghai, Tianjin, and Guangzhou are China’s main ports. When it comes to the story of Pearl River Pianos and its success in China, we must turn our eyes to Guangzhou.

Chinese tradition of manufacturing expertise

Since around 206 B.C.E, during the Western Han Dynasty, the

craftsmen of Guangdong/Guangzhou have produced intricate works of art. Artifacts from the Guangzhou region – porcelain vases, statuettes, cabinets, and stone pillows – are amongst the most highly coveted and prized possessions of collectors, many featured across the globe in museums. This storied history and dedication to craftsmanship is, perhaps, the reason why industry behemoths like Audi, Apple Computers, and Siemens are amongst the international companies choosing to produce and manufacture goods in the region today.

Pearl River has shown, over the years, a commitment to value through innovation and the use of technology. Scale and cost are two of the main reasons Pearl River is successful in driving the price of their product down while still maintaining – and at times increasing – the quality of the finished product.

The establishment of the Engineering Technique Research Development Center (ETRDC) in 2008 has specifically helped Pearl River to expedite new technique applications, new product development, and helps assure Pearl River lead the domestic Chinese music industry. The work being done at the ETRDC focuses specifically on innovating and creating core techniques, which can be patented by Pearl River, and the result has been several advanced science, technology, and craft applications for which Pearl River owns the patents.

In addition to the ETRDC's research, the Pearl River Piano Group has found ways to continually revolutionize traditional piano manufacturing through the use of digital technology. The application of state-of-the-art technology to design has helped speed up the design cycle and greatly increase the work's precision. What does all of this mean? The innovations are converted quickly into increased productivity, or to put it simply, better products are being created quicker.

The Pearl River factory of yesterday had humble beginnings, but the factory of today encompasses 1.2 million square feet. The main building is a quarter mile long, stands seven stories tall, and has the capacity to build over 100,000 units a year. Today, Pearl River counts itself as not only China's best-known domestic brand, but also the best-selling piano worldwide. Pearl River sales, when tallied in 2009, accounted for 28 percent of the Chinese market, 18 percent of the American market, and 15 percent of the European market. Those percentages have only grown. In terms of Pearl River's 2014 production, 85% were to be sold in China, while the rest would find homes in over 100 other countries Pearl River does business with, primarily the United States and Europe.

Dan Skelley, of Skelley's Pianos in Tacoma, Washington, is one of the top American dealers of Pearl River pianos and he's sold some of the new Ritmüllers being rolled out of the Guangzhou factory. With an emphasis in piano technology, Skelley has been working with pianos for about 36 years. Only within the last five years or so has he started doing piano sales.

"I especially like the EU122," said Skelley. "I think it competes with the Yamaha products. It's a great piano. I do sell a lot of the 115M5's,

I think that's the model number; it's a small studio upright, and the pricepoint is right. If you compare it to other pianos – for example I have another brand of piano that sits right next to it, it's a used piano and it's priced higher, and as a new piano it's priced higher. It just doesn't sound as good. The Ritmüller pianos, they're fabulous. They're great, great instruments. The Ritmüller pianos I use for concerts, which I sponsor in my town. We get some pretty high profile performers in who just love the piano."



Pearl River's EU122 Professional Studio Upright Piano

A Loyal and Skilled Work Force

The road on which China traveled to become the world's second largest economy was built on the backs of the skilled Chinese workers. The current population of China today hovers somewhere between 1.3 and 1.4 billion people, according to statistics from the World Bank and the United States Census Bureau in 2013.

Regardless of population size, China's workforce size has been declining – the National Bureau of Statistics reported that the country's working age population dropped by 2.44 million people to 919.54 million in 2013. Some analysts predict this trend will continue. Sanjeev Sanyal, a global strategist at Deutsche Bank, wrote in a report dated September 2013 that he believed China's workforce would "decline modestly from 853.7 million in 2015 to 848.9 million by 2020."

In the midst of these occurrences, some companies are taking

the opportunity to consolidate and reevaluate their production strategies. Though production numbers continue to increase, Pearl River reduced its workforce by 1,000 people to roughly 2,500. This will result in lower costs for the company, better prices, and superior value for consumers, as well as benefit the dealers. Yet in order to achieve those aforementioned goals, more is demanded of those Pearl River technicians. The usage of this modern technology and sophisticated machinery is no simple task, which is why Pearl River technicians are required to receive three years of campus education, and two years of apprenticeship in the factory.

The education a Pearl River technician receives has two prongs. The campus-based education focuses primarily on a strong base knowledge of music, music theory, and the basic construction/design of the piano. The factory apprenticeship, however, is a little more hands on. Throughout the duration of their apprenticeship, Pearl River technicians spend copious amounts of time honing their piano assembly skills, as well as putting into practice everything they have learned about voicing, tuning, and regulation.

Innovative Thinking

Though established in 1954, and introduced to the American market 30 years later, Pearl River didn't fully institute a strong dealer network in the United States until 1999.

Shawn Hoar of Shawn's Pianos in Connecticut has been in the piano business for almost 40 years. Shawn's Pianos is another one of America's major dealers of Pearl River Pianos – he's been selling them

for 15 years – and has no desire for that to change. “I don’t need to sell any other manufacturers,” said Hoar. “The other manufacturers are after me, and I have no interest.” He attributes Pearl River’s success to a variety of factors. It’s imperative, according to Hoar, that a piano’s “ingredients” are at the highest quality. “Since 2001, my background is in piano rebuilding,” said Hoar. “I look at the piano through the ingredients, it all starts with the casting. The materials, the rim, the piano back, the screws, all down to the hardware – [Pearl River] starts off with fantastic ingredients.”

The Pearl River Piano Group does pride itself on high-quality ingredients, and owns one of the world’s largest lumberyards with

European Piano Manufacturers’ Association. Mohler is a Swiss piano maker who brings 31 years of piano manufacturing experience to the table. He had previously apprenticed under and worked with Lothar Thomma at a few other piano companies.

Mohler and Thomma’s combined years of experience in European manufacturing became integral in helping Pearl River achieve their goal with a new brand, Kayserburg: Build the best pianos in the world.

“The biggest consumer of pianos today is China. Who would be the best to build the newest, most modern piano: China. Everyone takes everyone’s ideas. What Pearl River’s done is take everyone else’s ideas and create a state of the art modern piano,” said Hoar.



Stephan Mohler with Pearl River technicians at the Pearl River facility.



A digital rendering of Pearl River's 1.2 million square foot factory in Guangzhou, China.

sixteen computer-controlled kilns. This is important considering a piano is approximately 60 percent lumber. Pearl River can guarantee quality and adaptability of the instrument to different weather environments worldwide because of strict processing standards at the lumberyard.

Once you’ve got great ingredients, the features are second. “The touch and tone is fabulous. There’s never been a piano made in this price range that’s been so good,” said Hoar. Third, price point is among the most important things that make Pearl River a stand out. “If [Pearl River] wants to compete in the piano market, they can’t be just as good. They have to be better,” said Hoar. “Because no one is going to buy Pearl River over one of the major manufacturers if they’re not better. Between the instrument work and the finish, the instrument is fantastic. If they were just equal to everyone else, people would just buy the bigger names. So I go for who is trying the hardest. In the history of all the other piano makers, they all have their good and bad periods. So I look at Pearl River Ritmüller as being the best out there. They’re trying the hardest, they have the best ingredients.”

Perhaps the most important factor, not just by Hoar’s standards, but in the history of Pearl River’s success has been the pursuit of new ideas: innovation.

Pearl River called upon Swiss piano designer Lothar Thomma as well as Swiss master production engineer Stephan Mohler to help design and craft a new line of pianos. Thomma has spent more than 30 years as both a teacher and a consultant for 20 different major piano brands. He was chosen for his expertise and hands-on experience in piano rebuilding, manufacturing, concert tuning services, and research and development processes. He also served as the director of both the German Piano Manufacturers’ Association and the

And Hoar has struck an interesting chord here. What Pearl River did by hiring Thomma and Mohler in 2009 was not only commit to creating the world’s best pianos, but commit to collaborating with some of the world’s best minds to create the world’s best pianos.

To tackle that task, Mohler and Thomma cherry picked the most dedicated Pearl River craftsmen and put them through a rigorous training regiment, which included dissection of instruments from some of the most famous pianos in the world, and a program where select Pearl River craftsmen worked, side by side, with visiting European craftsmen. This worldly approach helped Thomma and Mohler revise and streamline the new model lineups.

Mohler revealed in an interview with China Daily that he has seen some extremely impressive students while working at Pearl River. “[Zhang Zhengwei] made it nearly perfect his first try. That’s a talent you don’t see often.”

The new Ritmüller line features a solid maple capped vertically laminated bridge, pin blocks (cross-laminated of hard rock maple), tuning pins, chrome plated steel with cut thread, German Rösela strings and hand-wound bass strings, Louis Renner Premium hammers from Germany, and ebony wood for sharps.

Larry Fine, the publisher and editor of pianobuyer.com as well as *The Piano Book*, had nothing but praise for Pearl River’s innovative, transformative endeavors with the Ritmüller. “I like the Ritmüller pianos, and think the transformation of the Ritmüller line over the last few years has been one of the more authentic and musically successful changes in the piano industry,” said Fine.

Concert pianist Judith Cohen echoed Fine’s sentiments in a review for pianobuyer.com. “I was more impressed with the Ritmüller’s tonal color, and its sustained singing quality in the midtre-

ble than with those of any of the other instruments reviewed. The tone didn't decay as rapidly as with some Asian pianos I've played, and the tonal color was more complex and varied... The clarity of the high treble was good."

Moving Forward

With 100,000 plus units being produced per year, Pearl River has certainly distinguished itself amongst the pack of other big name piano manufacturers. 2014 marked the 60th anniversary since The Pearl River Piano Group's inception, and the 30th anniversary of the company's introduction into the North American market. With an anniversary tagline of "It's been a great 30 years, but we've only just begun," it's clear Pearl River has big plans to continue innovating the art of piano manufacturing in China.

To celebrate their 30th anniversary in North America, the company is sponsoring a special incentive for dealers in the U.S. and Canada. The top performing dealers were qualified for a trip to see the new 1.2 million square foot production facility in Guangzhou, China. Additionally, six new vertical models will be introduced at Winter NAMM this year – all of which were created in collaboration with Lothar Thomma – including the EU131, a 52" concert upright. Pearl River commented, "[We] remain committed to the North American market and a company-wide determination to reach perfection."

Humble Beginnings

A seed is a humble thing with extraordinary potential. Humble is a word that comes to mind when speaking about Pearl River.

Pearl River Since the '90s: A Timeline

1997 – The Pearl River Piano Group obtained the ISO 9001 Certificate from the Chinese and International Certification Organization.

1999 – The Pearl River Piano Group obtained the first *Famous Trade Mark* in the Chinese musical instrument industry.

2001 – The Pearl River Piano Group ranked first in world piano sales.

2002 – The Pearl River Piano Group becomes one of 16 Chinese corporations worthy of *world famous brands* status.

2003 – The Pearl River Piano Group receives the *Chinese Famous Brand Product*.

2004 – The Pearl River Piano Group is honored as *National Enterprise of Outstanding Quality Management*.

2006 – The Pearl River Piano Group receives the *Milestone Award* distributed for the first time in its 104-years history by the International Music Product Association to a non-U.S. musical instrument enterprise.

2006 – The Pearl River Piano Group becomes the first Chinese piano manufacturer to produce over one million units.

2007 – The Pearl River Piano Group obtains the ISO 4001 Certificate of Environmental Management Systems.

2007 – The Pearl River Piano Group recognized as a *New High-Tech Enterprise*.

2007 – The Pearl River Piano Group bring on Lothar Thomma and Stephan Mohler.

2013 – The Pearl River Piano Group opens the world's largest piano factory.

The Pearl River Piano Group is a company that started with humble beginnings – a company that has committed to creating a humble high-quality instrument for a humble, reasonable price. Now, at 60 years old, Pearl River has grown into its extraordinary potential, holding the title for largest piano manufacturer in the world. Though the new 1.2 million square foot production facility is far from humble, the product is frank and straightforward.

Dan Skelley, an admittedly humble piano seller himself, values that. "I don't have data about my pianos versus other pianos. I mean there's some things like Ritmüller has the ebony sharps, I mention a few things, but I'm not the kind of guy that says, 'you have to buy this piano because of this feature, this feature, and this feature.' I just try to make the piano sound as good as I can, and feel as I good as I can... I don't have the resources to have chandeliers and all that stuff. I can't sell a piano for \$40,000. You have to have a certain ambience to sell pianos over a certain price. The pricepoint for Ritmüller is really good. If you have an artist coming in to look at a piano, you get one shot. If there's a little problem, they're not coming back. And I don't really have any problems with these."

For Hoar and Skelley, Pearl River is the only choice, and will continue to be. "I prefer to order Ritmüller pianos," said Skelley. The Pearl River Piano for me has been a really good seller. Like I said, I don't go out and promote other dealers. It's the type of piano that the pricepoint is a lot lower than it should be." That reasonable pricepoint, as well as the value and quality of the instrument, are what keep Pearl River buyers coming back for more. **MMPR**

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WINTER NAMM 2015 BOOTH 3000

SC-20 Cello Stand
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Sugg. Retail: \$39.95

SV-10 Ukulele/Violin
A simple yet elegant collapsible stand for ukuleles and violins.
Sugg. Retail: \$24.95

Avedis

Zildjian®

Company in 2015

by Christian Wissmuller

As one of the premier names in cymbal design and production, Zildjian has long enjoyed success with players across a variety of musical genres. In a market segment once defined by only a small handful of brands, but now serviced by a growing number of suppliers across the globe, the nearly 400-year-old Norwell, Massachusetts-based company isn't simply basking in past glories.

MMR recently connected with Zildjian's COO, Mark C. Sapienza, to get the scoop on what the organization accomplished in the recently concluded calendar year, what new products will be unveiled in Anaheim, and what's on the horizon for 2015.



Mark Sapienza

Overall, how was 2014 for Zildjian compared to the previous year?

Mark Sapienza: 2014 was a very successful year for Zildjian in several areas. We enjoyed a modest sales increase primarily driven by new product introductions including Kerope, Gen16 Buffed Bronze, and Planet Z cymbals, and our new product development pipeline is very robust. We continued our commitment of strong distributor and dealer support through targeted clinics and a very successful series of Zildjian Day events. We also continued to strengthen our roster of artists and endorsers to ensure that we are engaged with key musical trends and actively working with artists to keep our products relevant. Key signings last year include Joy Williams with Beyoncé, Valentino Artega with Of Mice and Men and Christian "CC" Coma with Black Veil Brides.

Can you discuss any significant new products that will be making their debut at the NAMM Show?

Following up on the launch of three major cymbal lines in 2014, we are excited to debut several new ride cymbals to address continued drummer demand for darker, earthier cymbals. We are also introducing several innovative effects cymbals to keep our EFX line fresh and reflective of musical trends like cymbal

stacking. We are always looking for new products that motivate drummers to visit dealers, try something new from Zildjian, and complement their setup without having to make a major investment. The effects cymbals are a great way to do that.

All of the products are in stock and ready for immediate shipment.

“ We will work even harder to earn every available opportunity in what has become a very crowded and largely undifferentiated market. ”

How do interested dealers go about becoming a Zildjian retailer?

We have always maintained that the relationship we enjoy with our select group of dealers is precious and we give very thorough consideration to retailers seeking to be an authorized Zildjian

dealer. We thoughtfully consider how we would be able to work together to grow the business as opposed to shifting it from other retailers. The process would start with their reaching out to our customer service department and they will be contacted by one of our sales managers who will walk them through the application and evaluation process.

Any other recent developments over at Zildjian that you'd like to discuss?

We continue to invest in the resources we need to be the leader in our categories. This certainly includes enhanced equipment and tooling, but our key investments have been in people, in our manufacturing, and marketing organizations who work closely together to make sure what we craft in the factory is what the players desire. As an example, we have added two key members of our product marketing team, both accomplished drummers. They both work several days per month in the shop, side by side with the cymbal craftsmen.

What are your expectations for 2015 – both for Zildjian, as well as the MI market, overall?

I am not banking on any beneficial tailwinds to sustain our growth this coming year. As a company we will work even harder to earn every avail-



The 20" Renaissance Ride.



Zildjian's 21" Custom Organic Ride cymbal.



The company's distinctive Spiral Stacker cymbal.

able opportunity in what has become a very crowded and largely undifferentiated market. It's not a secret that our success lies in understanding the needs of players of all genres and skill levels to make the best cymbals in the world, while working tirelessly with our dealer partners to get them off the shelves



The Zil Bel cymbal, with inverted "volcano" bell.

and on their kits. As for the market overall, it is difficult to be certain as I see the industry still challenged to find its footing. I am encouraged by how many retailers have embraced the challenges and uncertainties of the market by focusing on the things within their control, strengthening their relationships with their customers, and keeping their passion about what is truly a special business. **MMR**

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- Blitz Custom Polishing Cloths
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- Classic American Plastic Kazoos
- Conrad Instrument Accessories
- Demand Silk Swabs
- Downbeat Merchandise Bags
- Dr. Dan's Instrument Care DVDs
- Drum Sticks (Whitehall)
- Dukoff Mouthpieces
- French Horn Kazoo (USA)
- Gemwood Conductor Batons (King David)
- Haberline Cello & Bass Bags
- Kafko Brasswind/Guitar/Violin Accessories
- Kazoo (U.S.A.) Metal Instruments
- Woodstock Musical Toys
- King David Leader & Gift Batons
- Masterpiece Clarinet & Sax Reeds
- Modular Band Instrument Cases
- MTS Rack & Combo Cases
- Original Swab Company
- Pacific Trends Keyboard Lamps
- Plastic Kazoos (Kazoobie)
- Populaire Clarinet & Sax Reeds
- Reed-O-Meter
- Sousaphone Cases
- Strunal String Instruments & Accessories
- Trombone Kazoo (USA)
- Trumpet Kazoo (USA)
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Google Ranked

How to Make Google Rankings Work for Your Business

by Christian Wissmuller

So you've launched a professionally designed, functionality rich website for your MI retail operation – that's an important and valuable development, but how do you ensure that potential customers actually *visit* that site?

When most Americans begin their search online for products and services, the go-to resource is Google (in November of 2014, *Tech Times* estimated that Google had over 67 percent of the search market). Odds are you've "Googled" for information, yourself, and if so you're familiar with how search results are initially presented. But do you know how, when you enter (for example) "guitar store NYC," Google determines how and why to display the top results?

Google rankings can mean everything in terms of the success and effectiveness of your business' online presence. *MMR* decided to chat with an expert on the subject, Gabriel O'Brien, sales manager of Ohio's Larry's Music Center.

What do you think is the biggest misconception about how Google rankings work on the part of MI retailers?

Gabriel O'Brien: The biggest misconception is that it somehow isn't important, or worth the time to learn about. Storeowners spend money on advertising, billboards, Yellow Pages ads, and television and radio ads, but don't take the time to do something they can do, themselves, for free. Independent MI retailers think that you can't possibly hope to compete with private-equity owned online retailers, or the early adopters like Sweetwater, so they don't try. There's a misconception that you need an army of people who specialize in Google rankings to sell online, or that if you're not an ecommerce site – and, by the way, you should be – that a website is a waste of time. There are a lot of simple things regular, untrained people can do to help themselves get found for the products they carry and services they offer. It takes a little time and dedication, but is far more worthy of your time, attention, and money than older forms of advertising like Yellow Pages ads. While many outside companies offer search results, you can get on the front page of Google all on your own with a little effort and without paying them at all. MI retail has overall been very slow in adapting to the Internet and we're seeing the effects of that as an industry.

What are the biggest upsides to a business with respect to increasing their ranking?

Many independent MI retailers don't spend any time on increasing their Google ranking because they don't have an e-com-



“ There's a misconception that you need an army of people who specialize in Google rankings to sell online. ”

merce store, which is a mistake. If customers can't find you for basic searches, such as lessons, they won't come in [your store] either.

If you do have an e-commerce website, it's important to remember that many local and statewide customers will also peruse your inventory online. While not all of them will buy something on your website, many times in-store sales are facilitated by something listed on your website. All of your services – lessons, repairs, rentals – suffer if you can't be found for those things. Paying attention to these things is more likely to positively affect your business than any ad dollars you spend. When you want information, you pull out your iPhone and Google it. That's what your customers are doing, too.

If a dealer is looking to up their Google ranking, what would be your suggested "top steps" to be taken to achieve that goal?

- 1 Think like a customer. If you're trying to find something, how do you search for it? Apply that logic to your website, try and include keywords relating to the search terms most customers would be using.
- 2 Google analyzes your site based on the quality of information in relation to what is being searched for.
- 3 Make sure instead of saying "guitar" you use a specific product name.
- 4 Mention brand and services by name.
- 5 Landing pages for major brands and all your services, all of which should mention the relevant information in a neatly-written paragraph and should include the name of your city and state.
- 6 Update your website regularly.

Go Where Your Customers Are

By Tracey E. Leenman, owner/CEO Musical Innovations



This was a very unusual year for Musical Innovations. After two years of wrestling with city officials, we finally got the building permit for our expansion... last August... on the first day of school.

That's like Macy's trying to start an expansion on Black Friday. But somehow we managed to survive, and

our little store has grown from 1,300 square feet to 3,200 square feet. That's still small, I know, but to us, it seems like we've added an entire continent to our retail space.

Many have questioned the timing for our expansion – times are tough, right? Music programs are being cut, right? Perhaps. But at Musical Innovations, we are on a mission. We want people to be able to make music. And that gives us direction, and energy.

I'm often amazed at my friends and colleagues (both suppliers and retailers) who have stopped going to state MEA shows or other local/state musical events. We love those events! Where else do you get a chance to meet folks in your target market who are *not* currently your customers, who may not know what you do, and how well you do it? These are people whom you *know* are interested in the things you sell, and they walk right up to you and want to talk about these things. And you have a perfect opportunity to make an impression on them, to differentiate yourself from your competition that they may currently do business with. Oh, and it's free. Don't spend all your time wining and dining your current customers – they already know you. Use the time instead to meet new people – people who may have no idea what your company is all about. You may not sell enough at that one event to pay for the hotel rooms, but when you consider the lifetime value of each customer you meet (especially if you consider band directors and their future rental programs), you may begin to see the value of it.

I'm also amazed at my friends and colleagues that do not use the resources available to them. Do you belong to your local Chamber of Commerce? If not, you should! What a great way to meet people and network with other businesspeople in your community. Our Chamber holds a series of "Business After Hour" events that enable people to meet-and-greet, get to know each others' businesses, et cetera. We've turned our annual "Business After Hours" into a "Back to School Block Party," with a free hot dog bar and a marching band in our parking lot, and over 200 people attending each year – many of whom will be looking for instruments just two short weeks later.

Do you co-op with your suppliers to create events that will attract new customers to your business? You may have total loyalty with your current customers, but without a steady influx of new customers, you will saturate your own market in just a short time. We attend two state MEAs, but more importantly, we attend marching competitions, region auditions and audition prep workshops, winter and spring concerts, flute shows, trumpet shows, double reed shows – anywhere our customers (and future customers) might be. We host national-name clinicians, and we use local "celebrities" as well. We work with instrument manufacturers, accessory suppliers, and print music publishers to create events that will showcase our products and services. There is one caveat here, though – we go where we

“ We go where we can make *customers*, not just where we can make *sales*. ”

can make *customers*, not just where we can make *sales*. We have little interest in traveling across the country to sell a handmade flute or two, even if the profit does cover much of the expense, because we are afforded little opportunity to build long-term relationships.

My question to colleagues who complain about e-tailers and big box stores encroaching on their markets is this: What are you doing to differentiate your company from those others in your customers' minds? Are you providing your customers with the product knowledge they need to make educated buying decisions that they can feel comfortable with for a long time to come? Are you giving them the opportunity to ask questions and compare a broad selection of products with someone who is a specialist on that instrument? Are you providing the service after the sale that makes your customers want to return to you the next time they need something? Do you provide on-site repairs at events? Or are you falling into the trap of trying to compete on price alone? If so, you won't win – not in the long run, anyway.

Go where your customers are. Show them what you can offer them. Create events and promotions that create excitement and high visibility in your community and let people know "something's always going on over there." Back it up with attractive merchandising, superior product knowledge, and exceptional customer service. Then enjoy building lasting customer relationships with people who share your passion for making music. **MIMR**

WEDNESDAY, JANUARY 21

2015 Retail Boot Camp**Hilton Anaheim Hotel, California Ballrooms, Second Floor***Brian Parsley, Ben Blakesley, Alan Friedman and Daniel Jobe*

Want to grow your business in 2015? Increase sales and repeat customers? Take your profits to the next level with tighter inventory control and financial management? Then you'll want to be at Retail Boot Camp—the best intensive one-day training for your music retail business. Capitalizing on the popularity of last year's

Boot Camp, this year's event features new educational content. Retail Boot Camp is for anyone involved in a music retail operation, so bring the whole team.

Registration and refreshments will be 8:30–9 a.m. Retail Boot Camp will run from 9 a.m.–5 p.m. (Lunch will be served at noon.)

Retail Boot Camp is free to all NAMM Members, but you must sign up. Go to namm.org and log in to register.

THURSDAY, JANUARY 22

Breakfast Session

8–8:30 a.m. Free breakfast—first come, first served

8:30–9:30 a.m. Main Session**Hilton Anaheim Hotel, Pacific Ballrooms, Second Floor****Breakfast of Champions***Joe Lamond, President and CEO of NAMM, and Guests*

What products and trends are driving the industry? How can you make the most of them to grow your business—and stay relevant in 2015? NAMM President and CEO Joe Lamond will address these questions and more during this must-attend Breakfast Session. In a series of up-close interviews, he'll explore areas of market growth and introduce you to the leaders behind these developments. Kick off The NAMM Show with this insider's look at the trends that are certain to shape business in the new year, and find out what they mean to you.

NAMM Idea Center**Booth #5501 in Hall B**

Open 10:30 a.m.–5:30 p.m. Sessions start every 30 minutes unless otherwise noted

10:30 a.m.**The Hitchhiker's Guide to the Facebook Galaxy***Cris Behrens, Summerhays Music Center*

Want more Facebook "Likes," "Shares" and traffic? After his standing-room-only session last year, Cris Behrens, sales, marketing and store manager for Summerhays Music Center, returns for an encore presentation, and he's armed with new ideas. Like most music retailers, Cris wears multiple hats at his store, so he'll pass on tips that don't require lots of time or money. Discover how to create an effective Facebook ad, partner with local radio stations to get new "Likes," make sense of the boosted posts feature, and much more.

11 a.m.**10 Ways to Increase Your Sales With eBay***Jim DeStafney and Sierra Williams, Blues Angel Music*

Blues Angel Music has built a successful eBay business by mastering the "ins and outs" of the online auction site. In this session, Blues Angel co-owner Jim DeStafney and eBay Facilitator Sierra Williams will reveal their 10 best tips for getting more eBay sales and profits. You'll walk away with proven ideas for selling used and new gear on the site, eBay store layout tactics, tips for photography and item descriptions, and customer service guidelines that can optimize your business. A can't-miss session for anyone selling or thinking about selling on eBay.

11:30 a.m.**Love the Mess — Grow Your Business by Embracing Your Challenges***Brian Parsley, Business Trainer, Intelligence Strategy Expert and Entrepreneur*

If you want to grow your music retail business, you have to change the way you view your challenges. Join Brian Parsley, NAMM U Breakfast Session presenter and business trainer, for this dynamic session, and walk away with a new perspective on your store—and your life. He'll show you how to create more engaged and willing employees, three simple steps to boost sales and customer loyalty, and also how to find deeper meaning in your work.

12 p.m.**How to Turn Your Aging Inventory Into Cash***Bob Popyk, Music Trades Magazine Columnist, and Alan Friedman, Friedman, Kannenberg & Co.*

Do you have one too many products celebrating a birthday at your store? Is distressed merchandise choking your inventory? Join Bob Popyk, sales expert and *Music Trades Magazine* columnist, and Alan Friedman, music retail financial guru and partner at Friedman, Kannenberg & Co., for this fast-paced session. Walk away with practical ideas to move obsolete and dated merchandise out the door—with money in your cash register!

12:30 p.m.**Five Things You Must Know About Instagram***Ben Blakesley, Social Media Expert and Author*

Instagram has exploded in popularity, but before you jump on the bandwagon, there are five things you must know about the platform. Ben Blakesley, social media expert, author, and former music retailer, will give you the rundown. Get important pointers about using Instagram to connect with your audience, and discover how to make Instagram work for your retail business.

1 p.m.**Take Your Lesson Program From Break-Even to Breakthrough***Donovan Bankhead, Springfield Music*

If you're tired of music lessons just breaking even at your store, you'll want to be at this hard-hitting session. Donovan Bankhead of Springfield Music will walk you through proven strategies and tactics for creating a lesson program with sustainable profits. Find out how to build a program that customers will pay real money for—and make real money for your business!

1:30 p.m.**New Ways to Market Your Store Online***Peter Dods, Easy Music Center*

Effective Internet marketing is simpler—and much more powerful—than you might think. Peter Dods of Easy Music Center returns for an encore after hosting a capacity session at Summer NAMM to reveal his most successful Internet marketing tactics. Find out how he's boosted his sales and successfully targeted key customers using online promotions you can take advantage of in your own music store. He'll cover everything from the newest social media niche outlets and making the most of them to creating an effective Facebook ad. Hear Peter's best practices, and get inspired.

2 p.m.**How to Relate to and Motivate the Next Generation of Employees***CJ Averwater, Amro Music*

Millennials—people 18 to 33 years old—are

one of the most misunderstood generations, and they hold the keys to the success of our retail businesses. By 2025, millennials will make up 75 percent of our workforce. Join CJ Averwater, vice president of Amro Music and part of a fourth-generation family business, as he shows you how to attract, motivate and unleash their talent.

2:30 p.m.

Boost Your Lesson Sign-ups — and Keep the Students You Have

Liane Rockley, Rockley Music Center

Want to increase sign-ups in your music lesson program? How about keep the students you already have? Since relaunching its lesson program three years ago, Rockley Music has seen a steady rise in sign-ups and retention. Join Liane Rockley, company vice president, for practical, proven tips and new ideas. Maximize your lesson program's potential.

3 p.m.

5 Ways to Turn Your Repair Department Into a Profit Center

Robert Christie, A & G Central Music

Is your repair department dragging down your bottom line? Join Robert Christie, owner of A & G Central Music, to find out how to take your repair department from a profit drain to a profit center. Robert will share five simple steps he's taken to change the way his store handles repairs that have

made a difference to his business. Get ideas you can apply in your shop, and don't miss this opportunity to boost your bottom line.

3:30 p.m.

Make More Money With Your iPad

Joe Dorsey, Hoggtowne Music

Your iPad can be easily turned into a money-making mobile POS machine! Joe Dorsey of Hoggtowne Music will show you how. He's used his iPad at rental nights, band camps, and mobile booths to process more than 100 transactions in just over an hour—by himself. He's also used the iPad for simple, fast in-store checkout. He'll walk you through everything you need to get started, including hardware, the right apps, and how to get connected online.

4 p.m.

Music Lessons: How to Compete Against Your New Competitors

Menzie Pittman, Contemporary Music Center

Every day, your music lesson program seems to have new competition. Free video lessons are a click away on YouTube, more teachers are opting to teach out of their homes and kids have an endless number of distractions for their time. How do music retailers with live, in-store teachers stay competitive? Menzie Pittman, founder of Contemporary Music Center, reveals proven ideas that have helped his lesson program flourish in this new normal.

4:30 p.m.

Take the Stress Out of Your Financial Operations

Lori Supinie, Senseney Music

You don't need an accounting degree to take financial control of your music retail business. Lori Supinie, president of Senseney Music, will offer 10 simple financial tips that will help you make better decisions and give you financial peace of mind. Find out how to keep your music store in the black, create a fiscally minded staff, prevent employee theft and more!

5 p.m.

OK, I Have a Website. Now How Do I Get It to Work for Me?

Gordon O'Hara and Bee Bantug, Retail Up

You have a website and social media for your store. Now you need to promote and manage your online presence efficiently—and profitably. Gordon O'Hara and Bee Bantug of Retail Up will show you how. They'll help you create a plan to promote, maintain, update, and optimize your site—in less time than you'd ever imagined. You'll also discover simple ways to follow up with customers and optimize multiple sales channels online. Don't let your website and social media channels be less than optimal! Come to this session, and get a plan of action.

FRIDAY, JANUARY 23

Breakfast Session

8–8:30 a.m. Free breakfast—first come, first served

8:30–9:30 a.m. Main Session

Hilton Anaheim Hotel, Pacific Ballrooms, Second Floor

Epic Marketing: Win More Customers by Marketing Less

Joe Pulizzi, Marketing Guru, Author and Founder of Content Marketing Institute

With so much competition for your customers' attention, how do you stand out from other businesses? Be epic! In this dynamic Breakfast Session, Joe Pulizzi, founder of the Content Marketing Institute, will show you how. He'll reveal ways that epic marketers attract and keep customers using compelling, relevant, and consistent content. Find out how to actively engage with your customers using your own unique story and expertise. Pulizzi will reveal the secrets of getting started and share examples of companies like yours that have grown a loyal, profitable audience.

NAMM Idea Center

Booth #5501 in Hall B

Open 10:30 a.m.–5:30 p.m. Sessions start every 30 minutes unless otherwise noted

10:30 a.m.

How to Get Started With YouTube and Video Marketing

Ben Werlin and Doug Doppler, MusicStoreLive; Kurt Witt, Woodwind & Brasswind; and John Mlynczak, PreSonus (Moderator)

Video has quickly become an essential component of a music retail marketing strategy. So how do you get started and, more importantly, get noticed in the cluttered world of YouTube and Facebook? And if you're already marketing with video, how do you improve upon your strategy? Ben Werlin of MusicStoreLive, Kurt Witt of Woodwind & Brasswind and moderator John Mlynczak of PreSonus will give you the tools. They'll look at content creation, creative processes, and important resources, while presenting examples of successful videos. Get ideas for your own successful YouTube and video marketing strategy.

11 a.m.

The Keys to a Powerful Website (Double Session)

Mike Ross, Sweetwater Sound

Sweetwater has one of the most successful and forward-thinking websites in retail. In this enlightening double session, Mike Ross, the company's senior vice president of marketing, will reveal Sweetwater's best online practices. He'll dig into everything from powerful home page tactics to enhanced product presentations, to copyright no-no's. Get the keys to making your website work for you from a retail leader.

12 p.m.

Epic Marketing: Get Started With Content Marketing

Joe Pulizzi, Marketing Guru, Author and Founder of Content Marketing Institute

Imagine if customers not only paid attention to your marketing but also looked forward to it, and wanted more! In this session, marketing guru Joe Pulizzi will show you how to make this a reality with content marketing—relevant, valuable marketing that attracts a defined audience. You'll find out how

to create a content marketing strategy from scratch and leverage social media to develop an engaged, loyal audience. Walk away with a plan to grow your business.

12:30 p.m.

Simple Ways to Improve Your Google Search Ranking

Gabriel O'Brien, Larry's Music Center

Is your store coming up high enough on Google searches? Is it not coming up at all? Getting better visibility on the search engine can be much simpler than you might think, and it doesn't require lots of time. Gabriel O'Brien, sales manager of Larry's Music Center, will discuss easy ways to boost your Google ranking for better search results. The best part? You don't have to be an expert to implement these few basic tools. Tips covered include managing your Google Places listing, optimizing your website using keywords, and using social media to improve your ranking.

1 p.m.

Innovative Store Design Examples That You Can Use

David Kalt, Chicago Music Exchange; Mike and Ray Guntren of Ray's Midbell Music; Mike Stryker, Spindrift Guitars; and Jen Lowe, Boom Boom Percussion (Moderator)

Does your brick-and-mortar store need a makeover? Tired of simply moving gear from one part of your showroom to another to create a new vibe? Then get great DIY ideas from Jen Lowe of Boom Boom Percussion and a panel of forward-thinking music retailers—David Kalt of Chicago Music Exchange, Mike and Ray Guntren of Ray's Midbell Music, and Mike Stryker of Spindrift Guitars. Discover effective merchandising, design and display ideas to add new excitement and life to your showroom. If you think your store needs a serious facelift or just a design tweak, you need to be at this session.

1:30 p.m.

How I Built a Lesson Program With 2,000 Students

Pete Gamber, Music Lessons Guru and Music Inc. Magazine Columnist

During his 35-year career, Pete Gamber built a music lesson program with 2,000 students per week. He achieved this with what he calls "way-out-of-the-box thinking" mixed with traditional approaches to growing lessons. Here, Pete will distill his 35 years of wisdom into one high-energy session. He'll share a common-sense, proven growth system that you can take home and apply to your lesson program right away. If you offer lessons at your retail business, this is a must-attend session.

2 p.m.

How to Take Advantage of Reverb.com

Keith Grasso, Island Music

Reverb.com is fast becoming a major platform for selling new, used, and vintage gear. Island Music founder Keith Grasso is a preferred seller on Reverb.com, and he'll show you the ins and outs of the site. Discover how to use Reverb.com to increase your online presence with your local customer base, get rid of aging inventory, and benefit from the site's featured offers. Find out how to take advantage of Reverb.com to increase your value as a local brick-and-mortar store.

2:30 p.m.

Proven Money-Makers for 2015

Alan Friedman, Friedman, Kannenberg and Co. (Moderator); Bob Kohl, Long & McQuade; Gayle Beacock, Beacock Music; and Frank Pampenella, PM Music Center

You're looking for a new and proven revenue stream for 2015, but you don't want to make a bad investment. If this sounds familiar, today's your lucky day! This no-nonsense session will delve into three sure-fire revenue-generating activities to bolster a music retailer's bottom line. Join moderator Alan Friedman of Friedman, Kannenberg and Co. and his esteemed panel of progressive retail leaders—Bob Kohl of Long & McQuade, Gayle Beacock of Beacock Music, and Frank Pampenella of PM Music Center. Find out about proven money-making activities for the new year that can benefit your business.

3 p.m.

How to Host a Rock Camp From Start to Finish (and Beyond)

Rand and Cindy Cook, The Candyman Strings & Things

Rand and Cindy Cook of The Candyman Strings & Things have increased sales, gained loyal and long-term customers, and found a solution to the summer lessons lull, all while hosting a passion-producing, confidence-building program for the community youth. Their secret? An award-winning summer rock camp. The Cooks—who were named NAMM's 2014 Dealer of the Year and also past winners of NAMM's Best Rock School & Summer Rock Camps—will share their roadmap for success. They'll reveal their best practices for producing a rock camp from start to finish. This session is designed for any retailer who's starting a program from scratch or looking to improve an existing camp.

3:30 p.m.

What I Wish I Knew When I Opened My Store

Greg Billings, Music Inc. Magazine Columnist

Join industry veteran Greg Billings as he looks back on his 50 years in music retail and shares his top 10 lessons learned. You'll laugh, you'll cry, and most of all, you'll walk away with practical, real-world solutions to common pitfalls. Let Billings' gift of hindsight save you time, trouble and money. Don't miss this session for new and veteran retailers alike.

4 p.m.

5 Promotions That Will Make You the Go-to Store

Tracy Leenman, Musical Innovations

Want to be the go-to music retailer in your market? The most happening place in the community? Tracy Leenman will show you how. In just five years, her business, Musical Innovations, has grown from a startup to a major force in her market. During this session, she'll share the five low-cost, high-impact promotions and events that helped put her on the map. Discover new ways to get customers into your store—and keep them coming back.

4:30 p.m.

How I Built a Profitable, Award-Winning Lesson Program (Double Session)

Susan Pascale, Pascale Music Institute

Back by popular demand, this session will get you thinking differently about your music retail business, and your lesson program. Susan Pascale, business owner, professional musician and entrepreneur, will show you how she built a nationally acclaimed, award-winning lesson program that has not only increased retail sales but also elevated her company's local profile. She'll share her most useful practices, including how to boost enrollment while increasing quality and finding good teachers. Find out how to improve your program—one student at a time.



SATURDAY, JANUARY 24

Breakfast Session

8–8:30 a.m. Free grab-and-go breakfast—first come, first served

Main Session

Hilton Anaheim Hotel, Pacific Ballrooms, Second Floor

NAMM Presents Apple Co-Founder Steve Wozniak

Technology icon Steve “Woz” Wozniak comes to the 2015 NAMM Show for a once-in-a-lifetime interview. Wozniak co-founded Apple in 1976 and is the mind behind the US Festival and countless technological innovations, including the Apple I and II and the universal remote control. He’ll share insights on innovation, the creative process, and entrepreneurship that you won’t hear anywhere else. Limited seating. Get there early!

NAMM Idea Center Booth #5501 in Hall B

Open 10:30 a.m.–5:30 p.m. Sessions start every 30 minutes unless otherwise noted

10:30 a.m.

The 10 Commandments of Selling on Amazon and eBay

Leslie Faltin, Instrumental Music Center

Want to use Amazon.com and eBay to grow your retail business, increase your sales and expand your customer base? Then you need to be at this session. Instrumental Music Center, an independent music retailer in Tucson, Ariz., has developed a secondary income stream by selling on Amazon.com and eBay. Here, company co-owner Leslie Faltin delves into her proven success strategies with these platforms. She’ll reveal what you need to know, so you can make Amazon and eBay work for you.

11 a.m.

How I Got 7 Million Views on YouTube

Shane Kinney, Drum Center of Portsmouth

Drum Center of Portsmouth has 7 million views and counting on its YouTube channel. Store owner Shane Kinney will show you how he did it—and why video marketing has been essential to his company’s success. He’ll cover guidelines for filming and setup, how to choose the right software and hardware, ideal video length, creating a video brand for your business, measuring success, and common misconceptions about YouTube and video marketing. Learn from his best practices.

11:30 a.m.

Merchandise Your Store for a Bigger “Wow” Factor — and Bigger Profits

Gayle Beacock, Beacock Music

Looking to update your store design? Join Gayle Beacock of Beacock Music, NAMM’s 2014 Top Mer-

chandising Display winner, for this high-energy session. Gayle has broken down effective store design to a science. She’ll share her secrets for creating a showroom that stands out from the rest. Find out how to take your retail environment to the next level for a bigger “wow” factor—and bigger profits.

12 p.m.

Now What Do I Do About My Website? (Double Session)

Grant Billings (Moderator), Steinway Piano Gallery, and Panel

Is your website working for you? In this double session, a panel of expert retailers will discuss signs that your website needs an overhaul or an update, if you should do it yourself or hire a pro, how much a good website can run you, and more. Join Grant Billings of Steinway Piano Gallery and his panel. These retailers have been in your shoes and are making their websites work for them.

1 p.m.

Modernize Your Lesson Program Today

James Harding, Gist Piano Center

Buying and learning habits are changing. Is your music lesson program keeping up? In this exciting session, James Harding, president of Gist Piano Center, delves into proven ideas for modernizing your lesson program that will reduce overhead, stabilize your income, and build critical word-of-mouth advertising for your teachers and store. You’ll also find out how to reorganize your program with a student membership model, build a profitable policy, and share the magic of music making with potential students in your market without spending a dime.

1:30 p.m.

Drive Sales With Mobile Marketing

Ravi, Mobile Marketing Expert and Music Industry Columnist

Imagine a potential customer driving through your neighborhood and automatically getting a text that says, “Want to learn how to play a musical instrument? XYZ Music is one block away.” Mobile marketing with location technology—geofencing—has now made that possible. In this forward-thinking session, Ravi will show how music retailers can reach potential customers at the times when they are most likely to bite, and he’ll also demonstrate the technology and tools at your disposal.

2 p.m.

Simple Tech Tools to Boost Your Profits

Billy Cuthrell, Progressive Music Center

Want to take your music store to the next level? Improve your productivity, profitability, and operations? Billy Cuthrell of Progressive Music will reveal the latest tech tools to get you started. Discover

how these easy-to-use, retail-friendly technologies—everything from mobile payment platforms to beacon applications—can help solve common issues and put money back into your bottom line. Get tomorrow’s technologies working for you today.

2:30 p.m.

5 Proven Tactics for Indie Retail Growth

Amy Ball Braswell, Capo’s Music Store

In just five years, Capo’s Music Store has gone from retail rookie to indie powerhouse—experiencing significant growth, winning multiple local business accolades, and being named a NAMM Top 100 dealer two years in a row. Here, Capo’s co-owner Amy Ball Braswell will offer her five best ideas for maintaining retail growth. Discover how to take advantage of your niche in all areas of your business. A session for new and longtime retailers.

3 p.m.

Five Simple Tactics for Finding and Hiring Retail Superstars

Robin Sassi and Kimberly Deverell, San Diego Music Studio

Ever hired an employee who seemed like a sure-fire bet, but turned out to be your worst nightmare? Robin Sassi and Kimberly Deverell of San Diego Music Studio have seen it all. In this fast-paced session, they’ll show you how to save time and headaches with simple and super-effective interviewing tools. You’ll get quick and easy hiring strategies that can help you uncover potential employees’ personality traits, strengths, resentments, and passive-aggressive tendencies. Don’t make a bad hire again!

3:30 p.m.

Make Your Marketing Relevant for 2015

Brian Douglas, Cream City Music

Are you keeping up to date with all the changes in retail? Does your store appeal to even the most hardened consumers who expect a great experience every time, across all shopping channels? Cream City Music has created a powerful, consistent customer experience in-store, online, and on social media. Brian Douglas, company president and CEO, will show you how, using proven examples from his company’s own promotions, merchandising, and branding. Rethink the way you’re presenting your retail business in the new year.

4 p.m.

Good Debt is a Good Thing

Alan Friedman, CPA, and Daniel Jobe, Friedman, Kannenberg and Co.

In the world of music retailing, everyone is afraid to use the “F” word: finance. Why? Because many retailers believe that when you borrow money to stock inventory, you’re bound to get yourself in

trouble with high interest rates and debt service payments. In reality, debt can be used strategically to boost sales, increase cash flow, minimize interest charges, and avoid the damaging costs associated with aging inventory. Music retail financial gurus Alan Friedman, CPA, and Daniel Jobe of Friedman, Kannenberg & Co.—a firm representing hundreds of music retail businesses—will reveal easy ways to leverage debt for increased profitability and cash flow. Using the “F” word is astute and nothing to be ashamed of!

4:30 p.m.**Keep Your Rock Camps Rolling All Year Long**

Menzie Pittman, Contemporary Music Center, and Billy Cuthrell, Progressive Music Center

If you're not hosting rock camps year-round, you're missing out. Menzie Pittman of Contemporary Music Center and Billy Cuthrell of Progressive Music Center have realized the many benefits of running rock camps long after the summer camp season ends. Discover the key differences between summer and winter camps, how to promote them effectively, how to structure your business to host camps year-round, and what tools (e.g., silent practice devices and in-ear monitors) you'll need to make it happen. Increase your enrollment, customers and revenue by doing something unique in your market that can't be easily replicated online.

5 p.m.**Ideas to Boost Your School Business With Tech Products**

Jeff Mozingo, Mozingo Music, and John Mlynczak, PreSonus

Schools are now required to integrate technology to keep up with the 21st-century learner. Are you taking advantage of this opportunity? This session, hosted by Jeff Mozingo of Mozingo Music and John Mlynczak of PreSonus, will highlight successful ideas for customizing music technology solutions for local schools. It will also explore strategies to increase technology sales in the short- and long-term.

SUNDAY, JANUARY 25

Breakfast Session

8–8:30 a.m. Free breakfast—first come, first served

8:30–9:30 a.m. Main Session

Hilton Anaheim Hotel, Pacific Ballrooms, Second Floor

Best in Show

Frank Alkyer, Music Inc. and UpBeat Daily Magazines, and Panel

Celebrating its 10th anniversary in 2015, “Best in Show” features a roundup of the best products and services at The NAMM Show. And this year, host Frank Alkyer, publisher of *Music Inc.* and *UpBeat Daily* magazines, has put together an all-star panel of retail buyers. They've shopped the show floor to bring you the standout products you need to check out before you head home — gear that's certain to be a big deal in the new year. Don't miss out on your next best-seller!

NAMM Idea Center

Booth #5501 in Hall B

Open 10:30 a.m.–4 p.m. Sessions start every 30 minutes unless otherwise noted

10:30 a.m.**Secrets of Social Media Success (Double Session)**

Laura Whitmore, Mad Sun Marketing (Moderator)

Laura Whitmore of Mad Sun Marketing leads this high-powered panel discussion. Social media pros from the media, music retail, manufacturing, and entertainment will discuss tips and methods for achieving social media domination. Want high engagement and tangible results from your social media efforts? Get the inside scoop here!

11:30 a.m.**How to Get a Grammy Nod as an Indie**

Linda Chorney, Grammy-Nominated Singer-Songwriter and Author

After playing in bars for 30 years, Linda Chorney made history in 2012 as the first independent artist without a publicist, manager, or label to be nominated for a Grammy for Best Americana Album. Find out how she did it. TEDx speaker Chorney shares her wildly entertaining ride and a few adventures from her book, while focusing on where a musician's hard-earned money should and should not be spent to reach for the brass ring.

12 p.m.**Rules of the Jungle: Survival Skills for the Music Business (Double Session)**

Jeff Weber, Producer, Record Executive and Author

This double session will arm you with the skills you need to succeed in today's music industry. Award-winning producer, record executive, and author Jeff Weber will reveal proven, hard-nosed survival skills that no one wants you to know. Get the truth about the music industry and how to succeed from a 30-year veteran. Be the hunter, not the hunted!

1 p.m.**2015 Best Tools for Schools Awards**

Mike Lawson, Editor of School Band & Orchestra Magazine (Moderator)

Editors and guests of Timeless Communications — publishers of *MMR*, *School Band & Orchestra*, *PLSN* and more — announce the winning products in the annual Best Tools for Schools Awards. Discover what leaders in classroom music education have chosen at the 2015 NAMM Show as the most relevant and innovative products for schools in the new year.

1:30 p.m.**What You Need to Know to Get an Endorsement Deal (Double Session)**

Jen Lowe (Moderator)

Want to get an endorsement deal with your favorite manufacturer? Not sure where to start? Maybe you're a little intimidated or unsure how to initiate a conversation. Join Jen Lowe and her panel of experts as they lead you down the path for scoring an endorsement deal. Get the tools you need to get the endorsement you want!

2:30 p.m.**Hit Songwriting: Secrets of the Pros**
Thornton Cline (Moderator) With Songwriters Allan Rich, Michael Jay and Michele Vice

Join Thornton Cline and a panel of fellow hit songwriters for an up-close look at the craft, art, and business of songwriting. This session will explore actual methods of writing a hit, demoing a song, promoting your work, and earning royalties. Thornton has written more than 150 songs that have been recorded by various major and independent artists. He and his panel will share their secrets of songwriting success.



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Listen to what our customers have to say...

"GE Capital's programs have definitely been instrumental through difficult economic times. They've been a real financial partner! Working with GE has helped improve my cashflow and given us the opportunity to expand and grow our business over the past 2 years."

~ **Greg Morrison**, Hermes Music

"My supplier's terms usually only give one quickpay opportunity. With GE's new programs I have three or four quickpay opportunities. That's why I don't use open account any more. It's because of GE's programs that I'm still in business today."

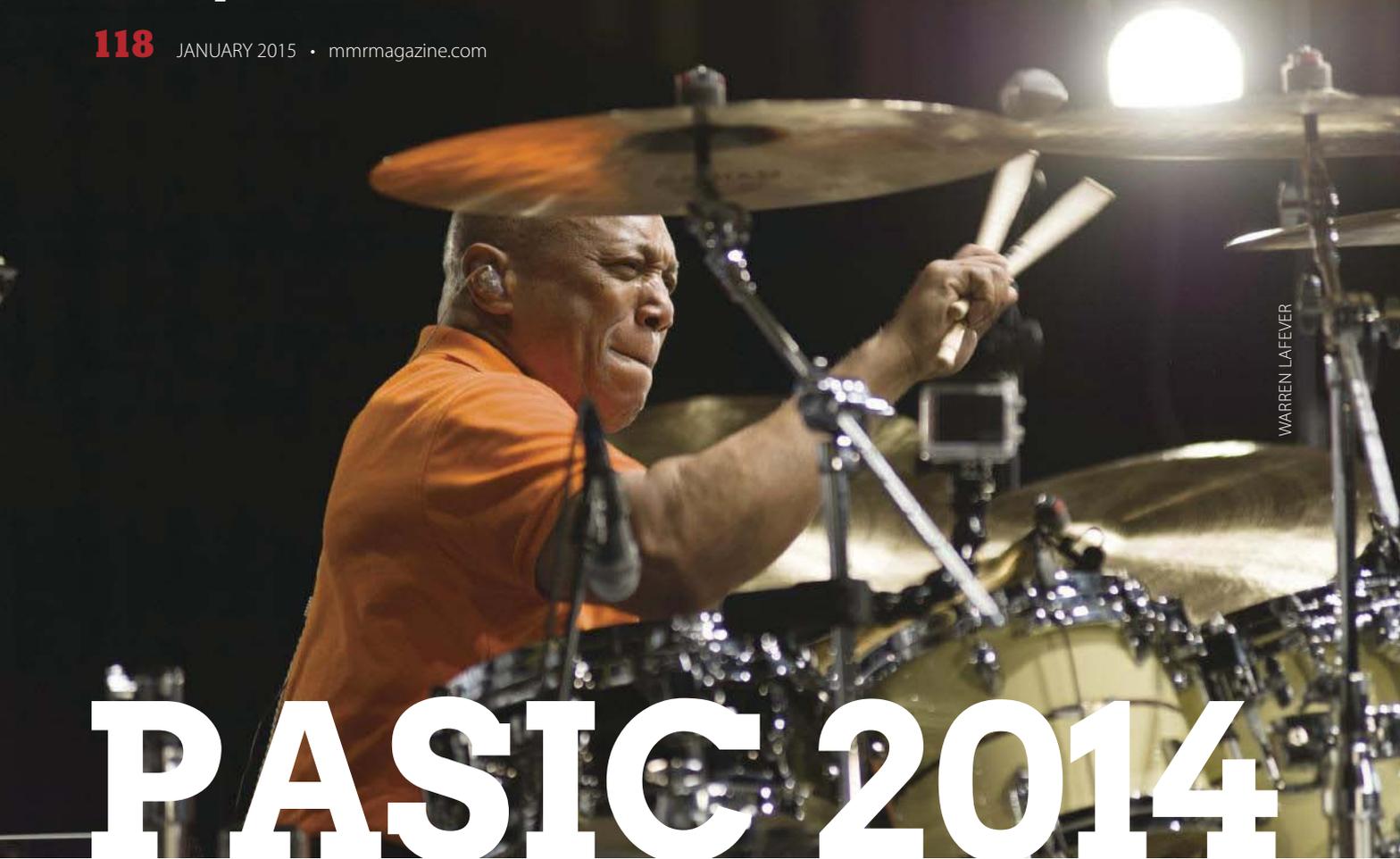
~ **Paul Tobias**, Tobias Music

"GE Capital is always willing and able to come up with a solution to meet my company's needs! With GE's programs, I'm always able to stock what I need to succeed in this competitive market and keep my customers coming back."

~ **Robert Strait**, Strait Music

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WARREN LAFEVER

PASIC 2014

Billy Cobham performs at PASIC 2014.

Indianapolis Gathering Sets the Stage for 40th Anniversary Show Next November



WARREN LAFEVER

Tabla maestro Vineet Vyas.



WARREN LAFEVER

Glen Velez leads a clinic.

The annual Percussive Arts Society International Convention (PASIC), held November 19-22 in Indianapolis, Indiana, saw numbers consistent with recent years. While several more companies combined booth footprints at the 2014, the total number of exhibitors (106) was virtually identical to the previous year's tally. The number of on-site \$20 single-session and expo tickets, however, was noticeably less than in 2013, which represented the bulk of the difference between that year's number of overall attendees (5,100) and the reported 4,700 in 2014.

PASIC's marketing and communications director Matthew Altizer says, "We've seen a lot of the manufacturers and exhibitors joining together, whether an actual merging of the companies or just joining together and sharing booths, so it's interesting. We're so excited to have so many exhibitors and they all seem to be very pleased with the numbers coming through the exhibit hall. We're hoping they'll all come back next year for our 40th anniversary of PASIC.

I know we'll be doing a number of special things and there has been talk of some pretty big name artists who will be coming back for the 40th, which is in San Antonio next year.

"We are looking internally towards creating some new opportunities for the attendees at PASIC and really expanding PASIC as a whole, which will be very exciting and hopefully will bring in some new attendees and younger audiences, as well. The people who are attending PASIC are obviously all percussionists and drummers and this is a great place for manufacturers to release and show off what they have. Then the dealers are here, so that they can sell what the manufacturers exhibit essentially right off the floor."

"In November, we had over eight million followers connected to our new 'Social PASIC' Instagram and Twitter feed for #pasic14 and more than 25,000 people downloaded and used the PASIC Phone App to keep up with everything that was going on during the convention," notes PASIC executive director, Jeffrey Hartsough. "We couldn't be more excited about these positive numbers and the direction they are leading us as we head into our 40th Anniversary PASIC in San Antonio, Texas, November 11-14, 2015."



Heard on the Show Floor

The dream market for Tycoon Percussions would be to be able to be seen as percussion, in itself, rather than a subcategory. This is a great event for us – connecting with instructors, educators, and clinicians is always great. Being able to see how other people play different styles and just educating percussionists in general to be better rounded musicians is always fascinating.” – Ivan Martinez, Tycoon Percussion

“The biggest benefit at PASIC as a manufacturer is being able to bring some of the things that might not be in a regular music store, that most percussionist might not have a daily access to unless their studio already owns it. It’s a nice chance to expose students to instruments they may not regularly encounter. In addition to seeing our artists that do use our instruments in their orchestras and universities, it’s great to see them put to use at a very high level and to see them demonstrate how the instruments can sound.”

– Matt Jordan, Pearl Drums



Will Kennedy of Yellowjackets.



The Yale Percussion Group performs.



Adam Riviere and Ivy Yu of Tycoon.

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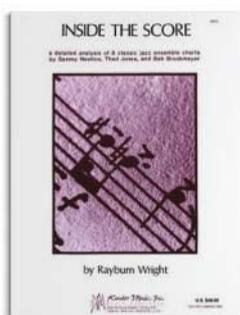
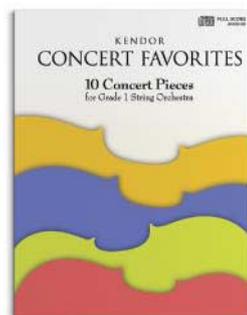
2014 Top-Sellers in Print Music

As we begin a brand new calendar year, *MMR* reaches out to our friends in print music publication to learn what titles were the biggest sellers in the *previous* 12 months.

While songbooks associated with the year's most notable motion pictures and albums (*The Lego Movie*, *Frozen*, Lorde) connected with end users, tried-and-true method books, as well as new or updated technical studies, continued to be strong sellers...

Alfred Music

1. *Suzuki Cello School Cello Part & CD, Volume 1*
2. *Everything is Awesome*
3. *The Christmas Songbook*
4. *Alfred's Basic Piano Course: Praise Hits, Level 2*
5. *It's a Ukulele Christmas*
6. *Premier Piano Course: Notespeller, Level 1A*
7. *Joni Mitchell Complete So far*
8. *Jazzy Hymns and Spirituals*
9. *Premier Piano Course: Jazz, Rags & Blues, Book 3*
10. *Easy Pop & Rock Hits Instrumental Solos for Strings*



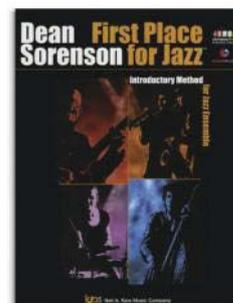
Kendor

1. *Inside the Score* by Raymond Wright
2. *The Pink Panther* arr. Arthur Frackenpohl
3. *Contest Solo Series* by Murray Houllif
4. *Winning Snare Drum Solo Series* by Tom Brown
5. *Mozart Sonatina* arr. Jay Ernst
6. *Effective Etudes for Jazz* by Mike Carubia & Jeff Jarvis
7. *A Chili Pepper Christmas* arr. Doug Beach & George Shutack
8. *The Jazz Me Blues* arr. Brent Wallarab
9. *Bach for Marimba* arr. James Moore
10. *Hay Burner* by Sammy Nestico

Neil A. Kjos Music Company

1. *Tradition of Excellence Comprehensive Band Method* by Bruce Pearson & Ryan Nowlin
2. *Teaching Band with Excellence – A Comprehensive Curricular, Pedagogical, and Administrative Resource* by Bruce Pearson & Ryan Nowlin
3. *Foundations for Superior Performance* by Jeff King & Richard Williams
4. *Standard of Excellence Band Method* by Bruce Pearson
5. *String Basics: Steps to Success for String Orchestra* by Terry Shade & Jeremy Woolstenhulme
6. *First Place for Jazz – Introductory Method for Jazz Ensemble* by Dean Sorenson

7. *Classroom Management in the Music Room: "Pin-Drop Quiet" Classes and Rehearsals* by David Newell
8. *Teaching Rhythm: New Strategies and Techniques for Success* by David Newell
9. *Maximizing Student Performance* collection by Wendy Barden
10. *One-Minute series* – theory and sight-singing books by Ronald Slabbinck & Holly Shaw-Slabbinck

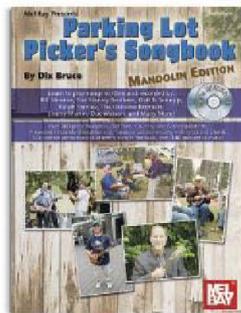
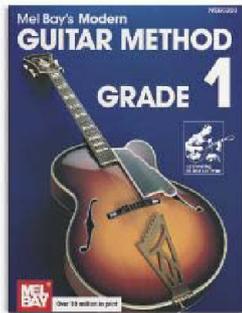
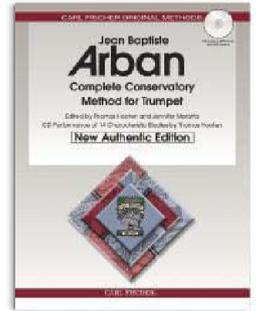
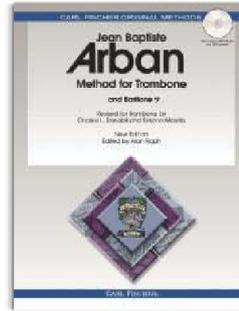


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By Dan Daley

Used is More Useful Than Ever

Feeling used? Maybe it's not such a bad thing. The world of "pre-owned" has been experiencing a renaissance in recent years. Sales of existing homes are back on track, exceeding the sales of new ones not only in numbers (duh, there's way more of them) but also in terms of price-rate increases in many key markets. Then, the used car that once drew a supercilious eye has become the badge of enlightened frugality, with overall transaction prices for used cars up 15 percent in 2014, says *USA Today*. But the effect is especially pronounced when the "certified pre-owned" category is considered. That cohort in December posted a 21 percent increase in the amount that customers paid for the cars compared to the same month last year, reports CNW Research.

A similar phenomenon seems to be taking place in the universe of "pre-loved" MI gear and to some extent used pro audio equipment. NAMM doesn't track them, but used/consignment shops – stores that sell nothing but used equipment that they either buy outright from sellers or represent on consignment from them – are popping up, in the big centers like New York and Los Angeles, but also in the newly revitalized Midwest, in places like Kansas City and Nashville. That's where Rick Reith and Tom Bukovac opened Second Gear, in Music City's Berry Hill neighborhood, which is fast becoming the new geographical hub for music there as the old Music Row area is bulldozed for upscale apartments and glitzy watering holes. As the store's one-year anniversary comes up in February, Reith, a live-sound engineer (Bukovac is a first-call session guitarist in Nashville), says the demand for a place like his, which is as much an ad hoc hang as a retail proposition, seems to be growing. And the Millennial generation may be why.

Looking For Something Different

"People seemed to be looking for something different in a store," Reith told me. He makes the distinction between used guitars and vintage ones, the latter being left to the big players in town like Gruhn's and Carter Guitars. But that still leaves most of the pre-owned world available, and it's territory he and others are happy to inhabit.

As are their customers, who have learned to call ahead to make sure the shop is open, knowing that both partners still play their respective other careers at

times. In fact, that sense of multiple day jobs fits nicely with the Millennial reality that no one is ever going to have just one job anymore. And younger musicians and their budgets are the sweet spot for used instruments and equipment.

Used also fits with the growing yearning for quality in the larger culture. Just as the growing cohort of audiophiles will put up with the higher costs and inconveniences of vinyl (what's a turntable?), many younger musicians will spring for a used guitar, or bass, or horn even though many of the new ones in the budget categories are actually astoundingly good axes, which take advantage of the manufacturing technologies and efficiencies that have come about since the days when most of us looked down on Asian-made Strat wannabe's. Again, this is still staying out of the vintage realm,

where prices, though not as stratospheric as they were a decade or so ago, are still out of reach for many.

““ Younger musicians and their budgets are the sweet spot for used instruments and equipment.

”” The Pro Side

This effect is being seen on the pro audio side, as well, though not as pronouncedly. When the emphasis swung to digital in music production, the bottom fell out of the high-end vintage equipment market. What might have been a bit of resurgence in that category was blunted by the success of plug-in versions of gear like Urei LA-4 compressor/limiters. They're still out there, but prices on eBay have continued to decline. Nonetheless, the trade in them remains brisk even at lower price levels. And interestingly, many of them are finding their way into the used-MI stores.

Used-instrument shops are becoming a locus for a new generation of players who have been brought up in the sharing economy, where ownership isn't as prized as it once was, whether it's a car or an apartment. They have Uber and Airbnb for that. Musical instruments may be more transient in their lives and careers than they used to be for generations before them. In that way, the used shop is becoming the nexus for a new generation of musicians whose culture may be significantly different than that of the ones before it: the idea of music as a road to riches has been pretty well debunked by now; they're looking more for sustainability than celebrity. They're approaching everything differently than those who came before them, and that's going to apply to how they relate to their instruments too. **MMR**

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VISUALSOUND.NET



Features for all V3 Series pedals

- Lifetime Warranty
- 2 pedals in 1 housing
- Sounds great with guitar or bass
- Pure Tone buffer on/off and separate Input and Output for each channel
- Change order of effects, patch in a loop, or use a switching system
- Reliable and silent True Bypass with the custom designed Forever Footswitch™ rated for 10 million hits